

CINEMATECA  
DE BOGOTÁ

19 AL 30  
DE NOVIEMBRE  
10ª MUESTRA  
AFRO  
10A MUESTRA AFRO / INSINO NGUAY  
2025  
CINEMATECA  
DE BOGOTÁ



10.ª Muestra Afro en la Cinemateca de Bogotá  
19-30 de noviembre de 2025

## Editorial

by Christophe Dupin



Christophe Dupin and Narjiss Nejjar, Director of the Cinémathèque marocaine, in Rabat on 13 September 2025.

The publication of the December 2025 issue of the *FIAF Bulletin Online* is a cause for celebration, as it is – already! – the 30th. The idea of offering the global FIAF community and other professionals in the film heritage sector a new communication tool relaying FIAF affiliates' important news, reporting on FIAF projects and events initiated by the Executive Committee, the Commissions, and the Secretariat, and providing practical information about FIAF generally, was initially proposed by our then-President Eric Le Roy. It was one of the very first projects I implemented when I joined the FIAF Secretariat in 2011. This initiative stemmed from the fact that the *Journal of Film Preservation*, which had been created in 1972 as a news bulletin for the FIAF community, had evolved over the years to become a forum for in-depth discussions on all theoretical, technical, and historical aspects of moving image archival activities. The *FBO* would complement the *JFP* by providing essential news about FIAF, its affiliates and Supporters.

So much has happened since the release of the first issue of this *Bulletin* 14 years ago! FIAF had 153 affiliates; it has 33 more today (more on this below). Since the first *Bulletin* was published in October 2011, we have introduced a Training & Outreach Programme, an Internship Fund, the Christian Dimitriu Fund, a new website giving access to scores of online resources, and we have published 12 books and 29 issues of the *JFP*. Our Periodicals Indexing Project, which was in a difficult financial situation (like FIAF as a whole) in 2011, has never been in better shape than now. We recently introduced a new modern interface for our *Treasures from the Film Archives* database, and have launched *Film Atlas*, a hugely ambitious encyclopedic online resource documenting the history of film as a physical medium.

Our global network of film heritage institutions just can't stop growing. After we welcomed five new Associates in April (San Francisco Film Preserve, Film Preservation Society, Archives nationales de France, Cimathèque, and CTAv (Centro Técnico Audiovisual)), three more joined our global family earlier this month: Institut national de l'audiovisuel (INA), National Board of Canada / Office national du film du Canada, and the Australian Centre for the Moving Image (ACMI) – in this last case it's "welcome back". These very different institutions are a good reflection of the sheer diversity of our 186 affiliates around the world.

In April, many of us will meet in Rabat, for FIAF's third Congress on the African continent and the second hosted by the Cinémathèque marocaine, our oldest African Member. The Symposium, entirely devoted to the rich but often overlooked film heritage of Africa and the Arab world, will be a unique opportunity for the FIAF community to meet many great professionals from those regions, hear about their achievements and challenges, discuss this essential part of our global moving image heritage, and find new ways of collaborating.

### CONTENTS

#### Editorial

- 01 New Affiliates
- 02 News from the Affiliates
- 03 News from the Executive Committee
- 04 News from the Secretariat
- 05 *Journal of Film Preservation*
- 06 News from the P.I.P.
- 07 News from the Commissions
- 08 Training and Outreach
- 09 FIAF Congresses
- 10 CCAAA and Partner Associations
- 11 FIAF Supporters

## 01 New Affiliates

At its meeting in Bologna on 1 December 2025, the FIAF Executive Committee unanimously decided to admit three institutions as FIAF Associates: Institut national de l'audiovisuel (INA), Bry-sur-Marne; Australian Centre for Moving Image (ACMI), Melbourne (re-admitted after a two-year break from FIAF); and the National Film Board of Canada/Office national du film du Canada, Montreal.



### > BRY-SUR-MARNE INSTITUT NATIONAL DE L'AUDIOVISUEL (INA)

[en]

The National audiovisual institute (INA), a unique model of a public institution in the world, is a media hub enriched by decades of television, radio and web archives.

With over two billion videos viewed each year, INA preserves, digitizes and shares one of the largest audiovisual collections in the world.

In a context of rapid technological change, INA plays an active role in shaping the audiovisual and digital ecosystem. Since 1975, it has adapted to the profound evolutions of the media landscape, viewing each tech-

nological advance as an opportunity to strengthen its missions. Thanks to its singular expertise, the Institute stands as a distinctive heritage media organization, deeply rooted in collective memory. Its ongoing efforts in digitization, content collection, and data management ensure the preservation and accessibility of nearly 29 million hours of images and sound.

A pioneer in data management, INA has developed cutting-edge AI solutions to enhance the discoverability, indexing, and circulation of its extensive collections. Today, its data centre ranks among the most advanced in Europe, confirming INA's position at the forefront of technological innovation in the heritage sector.

Building on the richness and diversity of its collections, INA has fully embraced the rise of digital access and new forms of media consumption. Over the past decade, its innovative approach across its digital platforms and social networks has made INA a unique model of a heritage-driven public service media organization, connecting archival materials with contemporary audiences daily.

INA offers a wide range of services for all audiences. It produces and co-produces documentaries broadcast by major French and international channels. Its streaming service madelen, its website ina.fr, and its dynamic presence on social networks reach broad audiences, while its professional distribution platforms, Inamediapro.com and Mediaclip.com, provide access for industry professionals to more than two million hours of archival footage.

Finally, INA Campus is a major hub for higher education and professional training, offering specialized programmes in audiovisual and film heritage restoration, digital preservation, multimedia documentation, and media management. Through tailored training and consulting initiatives, INA supports initiatives worldwide aimed at preserving and giving access to audiovisual heritage.

[fr]

L'Institut national de l'audiovisuel (INA) est un modèle d'entreprise publique unique au monde, conservant et valorisant des décennies de mémoire télévisuelle, radiophonique et numérique. Fort de plus de deux milliards de vidéos vues par an, il archive, préserve, numérise et diffuse l'une des plus vastes collections audiovisuelles au monde.

Dans un contexte de mutations technologiques accélérées, l'INA participe activement à la transformation de l'écosystème audiovisuel et numérique. Depuis 1975, il s'est adapté aux profondes évolutions du paysage audiovisuel, considérant chaque avancée technique comme une opportunité de renforcer ses missions. Grâce à une expertise singulière, l'Institut s'impose comme un média patrimonial distinctif, ancré dans la mémoire collective. Ses efforts continus en matière de numérisation, de collecte et de gestion des contenus permettent d'assurer la préservation et l'accessibilité d'environ 29 millions d'heures d'images et de sons.

Pionnier dans le domaine des données, l'INA a développé des solutions d'intelligence artificielle destinées à améliorer la découvrabilité, l'indexation et la circulation de ses collections. Son data center, parmi les plus performants d'Europe, illustre cette capacité à associer innovation technologique et exigence patrimoniale, consolidant sa position d'acteur de référence dans le secteur.

S'appuyant sur la richesse et la diversité de ses fonds, l'Institut a pleinement tiré parti de l'essor du numérique et des nouveaux usages médiatiques. Au cours de la dernière décennie, ses plateformes et sa présence active sur les réseaux sociaux ont renouvelé la manière de relier les archives aux publics contemporains, faisant de l'INA un acteur unique dans le champ des médias patrimoniaux.

L'INA propose également une large gamme de services destinés à tous les publics. Il produit et co-produit des documentaires diffusés en France et à l'international. Sa plateforme de streaming madelen, son site ina.fr et ses contenus éditoriaux touchent un large public, tandis que les solutions professionnelles Inamediapro.com et Mediaclip.com donnent accès aux acteurs du secteur à plus de deux millions d'heures d'archives.

Enfin, INA Campus constitue un pôle majeur de formation supérieure et professionnelle, proposant des cursus en restauration du patrimoine audiovisuel et cinématographique, en préservation numérique, en documentation multimédia et en gestion des médias. Par ses actions de formation, de conseil et de coopération internationale, l'INA contribue à soutenir, en France comme à l'étranger, les initiatives dédiées à la sauvegarde et à la transmission du patrimoine audiovisuel.

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94366 Bry-sur-Marne Cedex  
France  
[international@ina.fr](mailto:international@ina.fr)  
<https://www.ina.fr/>



## > MELBOURNE AUSTRALIAN CENTRE FOR THE MOVING IMAGE (ACMI)

ACMI is Australia's national museum of screen culture. Unique in the Australian museum landscape, ACMI celebrates the wonder and power of the moving image – fostering the next generation of makers, players and watchers.

Over recent years ACMI's purpose has become more relevant than ever with screen culture playing a central role in connecting our society and communities. Established by the Victorian Government in 2001 and located in the heart of Melbourne in Federation Square, ACMI plays a pivotal role in the city's standing as a global cultural destination fostering creativity and innovation.

As the most successful museum of its kind in the world, ACMI provides a dedicated hub for screen culture, attracting millions of visitors to the museum and touring exhibitions. ACMI reopened in February 2021 after a two-year, \$40 million redevelopment – an architectural, programmatic and technological transformation delivered through the investment and support of the Victorian Government along with corporate and philanthropic partners.

ACMI is home to galleries, state-of-the-art cinemas, studios and labs. Our programmes spotlight both Australian and international voices, supporting the next generation of screen creatives through industry partnerships, education initiatives and a hub for creative practitioners, startups and businesses across film, TV, videogames and art.

Now a multiplatform museum that can be experienced globally via a sophisticated online platform and extensive national and international touring programme, ACMI offers a vibrant calendar of exhibitions, screenings, commissions, festivals, and industry and education programmes, exploring the stories, technologies and artists that create our shared screen culture.

Fed Square, Melbourne, Vic, Australia, 3000  
[ceoffice@acmi.net.au](mailto:ceoffice@acmi.net.au)  
<https://www.acmi.net.au>



An exterior view of the building specially designed to house the NFB's conservation, restoration and digitization rooms on Cousens Street in Montreal. Photo by Maryse Boyce for the NFB (2023).

## > MONTREAL NATIONAL FILM BOARD OF CANADA / OFFICE NATIONAL DU FILM DU CANADA

[en]

For more than eight decades, the National Film Board of Canada has been telling Canadian stories through the eyes of filmmakers and artists from across the country. Internationally recognized for its leadership in audiovisual preservation, restoration, and distribution, the NFB has also received an Honorary Academy Award for overall excellence in cinema. A growing portion of its collection – more than 7,000 works – can be viewed online at [nfb.ca](http://nfb.ca).

The institution has digitized and restored 82% of its more than 14,000 works, a colossal task that continues as the NFB works to preserve both current and future productions. By staying ahead of technological advances, investing in research and development, and partnering with Canadian and international public- and private-sector organizations, the NFB is implementing the technologies needed to preserve this constantly expanding, accessible, living audiovisual legacy.

Since the fall of 2019, some 15 experts have been working daily in the NFB's preservation and digitization rooms at a new facility on 4725 Cousens Street in Montreal. With more than 2,620 cubic metres of storage space, the building houses approximately 190,000 filmmaking-related items, along with photographs and artefacts.

[fr]

Depuis plus de huit décennies, l'ONF raconte les histoires des Canadiens et des Canadiennes à travers les perspectives de cinéastes et d'artistes provenant de toutes les régions du pays. Non seulement ces œuvres sont conservées, restaurées et numérisées, mais elles sont aussi rendues accessibles au public d'ici et d'ailleurs dans le monde. En effet, une grande partie de cette collection que l'on qualifie de « vivante » — car elle ne cesse de croître —, soit plus de 7000 œuvres, est en ligne sur [onf.ca](https://www.onf.ca).

L'organisation a numérisé 82 % des plus de 14 000 œuvres de sa collection, et ce travail colossal se poursuit avec la préservation des productions et coproductions actuelles et futures.

Par une veille technologique constante, des investissements en recherche et développement et des collaborations avec de nombreuses entreprises nationales et internationales des secteurs public et privé, l'ONF s'assure de mettre en place les technologies permettant de garantir la pérennité de ses œuvres. Cette collection demeure ainsi vivante et accessible, en plus d'être en constante progression.

Depuis l'automne 2019, une quinzaine d'experts travaillent quotidiennement dans les salles de conservation et de numérisation de l'ONF situées dans de nouvelles installations au 4725, rue Cousens à Montréal. Avec plus de 2 620 mètres cubes d'espace d'entreposage, le bâtiment abrite environ 190 000 articles liés à la réalisation de films, ainsi que des photographies et des artefacts.

4725 Rue Cousens  
Montreal CQ H4S 1X5  
Canada  
<https://www.onf.ca> / <https://www.nfb.ca>

## 02 News from the Affiliates



### > BANGKOK FILM ARCHIVE (PUBLIC ORGANIZATION)

#### 3rd Global Audiovisual Archiving (GAVA) Conference

We are thrilled to announce that the 3rd Global Audiovisual Archiving (GAVA) Conference will be hosted by the Thai Film Archive (Public Organization) from 15 to 18 June 2026.

GAVA is a biennial travelling platform for dialogue and collaboration in the field of audiovisual archiving. Guided by an international advisory board of archivists and scholars, it seeks to bridge cultural, institutional, and economic divides across the global archival landscape.

Mark your calendars! More details and the Call for Proposals is available at <https://fapot.or.th/gava2026>. For more information, please contact [gava2026@fapot.or.th](mailto:gava2026@fapot.or.th).



### > BEIJING CHINA FILM ARCHIVE

#### A Century of Chinese Cinema in Posters

On 6 June, the *Exhibition of Chinese Classic Film Posters: Commemorating the 120th Anniversary of Chinese Cinema* opened at the Jiangnan Center of the China Film Archive. It presents 40 representative posters from the Archive's collection across four themes: Oriental Charm explores where film art meets traditional culture; Operatic Reflections blends operatic aesthetics with hand-drawn poster art; True Feelings in the World portrays authentic emotions and everyday lives; and Vistas of an Artistic Ocean celebrates poetic imagery and artistic creativity in cinema. The exhibition offers a rich, multi-angled view of Chinese filmmaking.

#### Celebration of International Archives Day (Week)

On 9 June 2025, the CFA held the "Listen to the Archives" International Archives Day event, encouraging audiences to explore archival treasures and the stories they carry. The programme was also featured on the 2025 International Archives Day Activity Map established by the International Council on Archives (ICA). Marking eight consecutive years of participation, the Archive screened a restored, subtitled edition of *Die for Loving* (1941) at the Xiaoxitian Art Cinema, followed by a talk by research fellow Li Zhen. The Jiangnan Center hosted a parallel screening, with film scholar He Siying and curator Sha Dan leading a post-film discussion with viewers.

## Diverse Film Academic Activities

From 20 to 22 June 2025, the 14th Chinese Film History Annual Conference was held at Chongqing University, exploring “The War of Resistance Against Japanese Aggression on Screen”. Marking both the war’s 80th anniversary and Chinese cinema’s 120th anniversary, over a hundred scholars examined film’s role in historical memory and cultural heritage. On 23 August, the 8th New Forces in Chinese Cinema Forum in Changchun highlighted creative succession across generations. From 18 October to 2 November, the Classic Film Festival and Film Restoration Forum in Suzhou focused on reviving classic films. On 23 November, the 2025 Annual Conference on Chinese Film Aesthetics was held in Shenzhen.



## China-France Dialogue on Moving Images

To mark 120 years of Chinese cinema and 130 years of French cinema, the 2025 Beijing Cultural Forum held the “China-France Dialogue on Moving Images”. On 22 September, during the “A Century of Cinema in Music – China-France Film Concert”, Zhang Xuxia, Head of CFA and Sophie Rotkopf, Vice President of the Auvergne-Rhône-Alpes region, exchanged commemorative film gifts. On 23 September, Juliette Binoche presented her directorial debut *IN-1 IN MOTION* at the CFA Art Cinema for its China premiere, and joined producer Farooq Chaudhry for a post-screening talk on creative collaboration across disciplines.

## Exciting Film Screenings

Since June, the CFA has offered a series of curated screenings, with the Art Cinema presenting over 40 themed programmes, including “Jiří Menzel Retrospective”, “The

World After Italian Neorealism”, and “The Golden Age of Woody Allen.” To mark the 130th anniversary of world cinema and the 120th anniversary of Chinese cinema, the Nationwide Alliance of Arthouse Cinemas (NAAC) launched “Light of Cinema: Chinese and International Classics” on October 29, 2025, featuring 14 classics shown simultaneously in 25 cities, including several newly restored in 4K, allowing audiences to revisit iconic cinematic moments on the big screen.



CFA delegation at the Centre Culturel de Chine in Paris.

## Visit to France and the Netherlands

From 12 to 17 October, a CFA delegation visited France and the Netherlands, building partnerships with local film archives and institutions in film restoration, archival preservation, screenings, and cultural product development, while strengthening exchanges and joint curation of classic films. The delegation also attended the Lumière Film Festival and engaged in discussions with Hungary and other participating countries and regions, promoting restored Chinese films and cultural creations, and injecting new energy into international film culture cooperation.

## Important Film Material Donations

The CFA recently received several important donations, enriching its collection and supporting film research. On 8 September, Liu Taifeng, director of the Golden Rooster-winning *Another Day of Hope* (2023), donated original 16mm film reels documenting the creative process. On 27 October, Zhang Xiaolin, son of Qian Xiaozhang and Zhang Jianzhen, contributed the couple’s albums, manuscripts, letters, film reels, and videos, with Deputy Director Lin Siwei presenting a donation certificate. On 3 November, Ge Weiping donated

his father Ge Yan's scores and notes for *Nie Er*, preserving both the music and the dedication of an earlier generation of artists.



## Special Contribution Award for Documentary Film

On 27 October, at the 4th Chinese Documentary Film Conference, the CFA received the Special Contribution Award as the Documentary Institution of the Year. The documentary *Ms. Hu's Garden*, currently screening through the Nationwide Alliance of Arthouse Cinemas, won Best Social Documentary, while the upcoming *Hidden Landscapes* received a Special Mention for Sound Design. Committed to supporting documentary distribution and promotion, the NAAC continues bringing high-quality documentaries to audiences nationwide.

## China Film Festivals

By the end of October 2025, the CFA, commissioned by the China Film Administration, has organized China film festivals in 30 countries and regions, featuring 91 diverse domestic films, including *Moon Man*, *Ne Zha 2*, *The Wandering Earth 2*, and *The Sinking of the Lisbon Maru*, for a total of 283 screenings. These overseas events foster cultural exchange and mutual understanding, giving international audiences a deeper experience of Chinese cinema and culture.



The exhibition on Max Skladanowsky presents unique technical objects, sketches, magic lantern slides, letters, advertisement, photographs, and films.

## > BERLIN BUNDESARCHIV

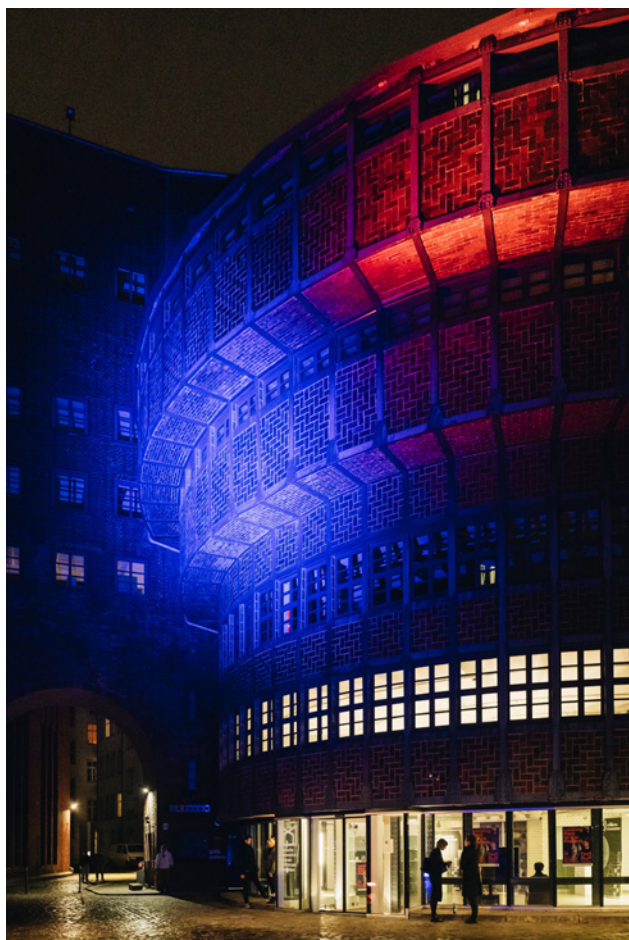
### Successful Exhibition Opening

On October 30 the Bundesarchiv celebrated the opening of its exhibition "*Did I invent film?*" *Max Skladanowsky – Pioneer, Visionary & Impostor* in its user centre in Berlin-Lichterfelde. The evening's highlight was the premiere of the reconstructed original orchestral accompaniment to Skladanowsky's famous Wintergarten programme of 1 November 1895 by the Metropolis Orchestra Berlin, conducted by Burkhard Götze. The restored digital versions of Skladanowsky's early films including this newly arranged music will be available online and for theatrical loans from 2026 onwards.

More information on the exhibition, which will run until the end of 2026, as well as its catalogue (in German and English), can be found at [our website](#).

### Roland Fliß Begins as New Head of Film Digitization

Since July 2025, Roland Fliß has been the Head of Film Digitization at Bundesarchiv. In this role, he is responsible for all technical aspects of film digitization at our premises in Hoppegarten. Roland has been involved in film digitization and digital post-production since 1997. He spent several years as a Telecine Operator and Colourist at various companies. From 2009 to 2025, he worked at Cinegrell Postfactory GmbH in Berlin, where he significantly helped build the film restoration department and led it from 2021 until his move to the Bundesarchiv in 2025.



E-Werk, the Deutsche Kinemathek's new temporary venue in Berlin.  
Photo: Nancy Jesse.

> **BERLIN**  
**DEUTSCHE KINEMATHEK**

**Deutsche Kinemathek Opens  
Its New Temporary Venue**

Deutsche Kinemathek's new temporary venue at the E-Werk in Berlin opens its doors to the public in January 2026. A major new media installation, overseen by artistic director Heleen Gerritsen, will showcase materials, objects, moving images, and behind-the-scenes insights from the Kinemathek's archives, representing 120 years of German film history. In February 2026 the Kinemathek will organize and host the Berlinale Retrospective "Lost in the 90s", showcasing independent and experimental works from the decade. In May 2026, the exhibition "Inventing Queer Cinema" kicks off, tracing five decades of queer filmmaking through visuals, interviews and archival artefacts.



> **BOGOTÁ**  
**CINEMATHECA DE BOGOTÁ**

[en]

**Fifth Ciclo Restaurados:  
A Journey Around Audiovisual Memory**

From September 3 to 14, the 5th Ciclo Restaurados (Restoration Cycle) was held, organized by the Cinematheca de Bogotá, the Fundación Patrimonio Fílmico Colombiano and Proimágenes Colombia. The cycle presented restored films from Colombia and Latin America, with an emphasis on the national premiere of *La paga* (1962) by Ciro Durán, restored in 4K after its discovery in the Cinematheca Nacional de Venezuela.

With screenings, talks and mediations, the programme strengthened networking with archives in the region around film preservation and audiovisual memory.

### Cine-concert of *Bajo el cielo antioqueño* on the World Day for Audiovisual Heritage

On 27 October, the Cinemateca de Bogotá celebrated the World Day for Audiovisual Heritage with a film concert of *Bajo el cielo antioqueño* (1925), in commemoration of its centenary. The performance, with original music performed by the Youth Philharmonic Orchestra of the Bogotá Philharmonic Orchestra, highlighted the 4K restoration led by the Fundación Patrimonio Fílmico Colombiano. The screening was accompanied by a photographic exhibition that paid tribute to the film as an icon of Colombian silent cinema.

### 10th Afro Exhibition: Afrofeminisms, Ancestral Knowledge, Memory and Narrative

The 10th Afro Exhibition was held from 19 to 30 November, dedicated to Afrofeminisms, ancestral knowledge and memory. With screenings in different venues and a wide national and international exhibition, the event brought together works from Afro-Colombian and African communities, as well as artistic and academic activities. The exhibition reaffirms the Cinematheque as a space for meeting, diversity and circulation of Afro-descendant practices in the audiovisual field.

### MediaExp: New Forms of Audiovisual Creation

From 27 November 2025 to 31 May 2026, *MediaExp 2025* brings together the creative processes in three seasons of the MediaLab – Cinemateca de Bogotá: *Expanded Animation* (2022), *Expanded Documentary* (2023) and *Extended Realities* (2023). Curated by Ana Guzmán and Santiago Rodríguez, the exhibition presents six fields of experimentation, exploring techniques of 3D modelling, photogrammetry, animation, generative code, VR, and surround sound. As a laboratory and meeting space, *MediaExp* turns digital experimentation into collective thinking, linking artists, communities and audiences in a dialogue about the aesthetic and social possibilities of contemporary audiovisual art.



### Launch of *Cuaderno de Cine Colombiano* no. 35 – “Documentary Practices”

On 5 November, the Cinemateca de Bogotá presented *Cuaderno de Cine Colombiano* no. 35 – “Documentary Practices”, edited by Juana Schlenker. This edition offers an overview of contemporary Colombian documentary, understood as a creative, political and experimental gesture. Through articles, interviews, and visual essays, she reflects on the expansion of documentary into hybrid, performative, and archival formats, and on the emergence of new voices and territories.

### Clases de Película: Audiovisual Training for Young People in Bogotá

During 2025, the Cinemateca de Bogotá’s Clases de Película (Film Classes) programme brought Colombian cinema closer to 14,600 students from 75 public and private schools in 17 locations across the city, through 130 screenings of national films. This educational initiative turns the cinema into an expanded classroom where young people reflect on identity, memory and territory through audiovisual language. With pedagogical materials and cultural mediations, the programme strengthens the link between education and film heritage.

## Cinemateca al Parque 2025: Cinema as a Citizen Encounter

During 2025, Cinemateca al Parque brought Colombian cinema and audiovisual experiences to parks in different locations in Bogotá, consolidating itself as an open-air cinemathèque. With six free performances, workshops and mediations, the programme visited the towns of Kennedy, Rafael Uribe Uribe, Mártires, Usaquén and Antonio Nariño, strengthening cultural access and the appropriation of audiovisual heritage. This year 2,500 people participated, reaffirming the commitment of the Cinemateca de Bogotá and Idartes to the decentralization of culture and the collective enjoyment of cinema in public spaces.

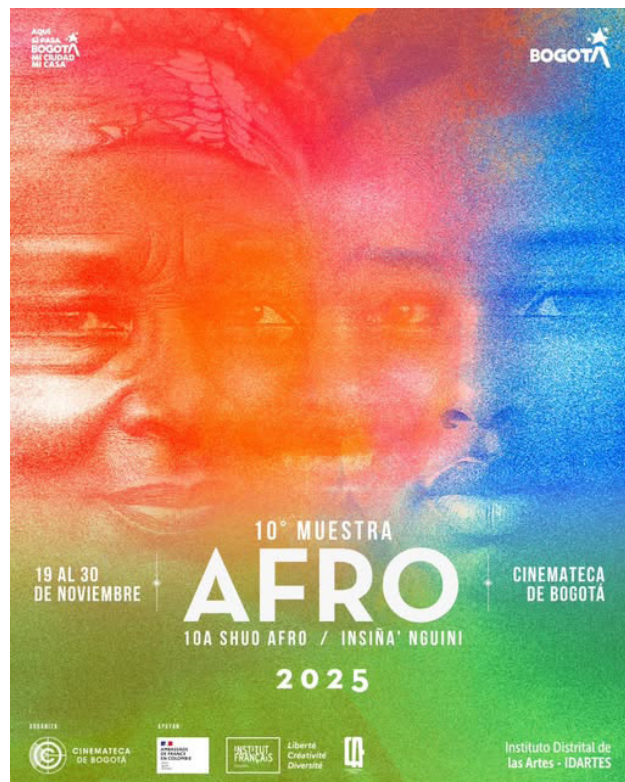
[es]

## Quinto Ciclo Restaurados: un recorrido alrededor de la memoria audiovisual

Del 3 al 14 de septiembre se realizó el 5º Ciclo Restaurados, organizado por la Cinemateca de Bogotá, la Fundación Patrimonio Fílmico Colombiano y Proimágenes Colombia. El ciclo presentó películas restauradas de Colombia y Latinoamérica, destacando el estreno nacional de *La paga* (1962) de Ciro Durán, restaurada en 4K tras su hallazgo en la Cinemateca Nacional de Venezuela. Con proyecciones, charlas y meditaciones, el programa fortaleció el trabajo en red con archivos de la región en torno a la preservación fílmica y la memoria audiovisual.

## Cineconcierto de *Bajo el cielo antioqueño* en el Día Mundial del Patrimonio Audiovisual

El 27 de octubre, la Cinemateca de Bogotá celebró el Día Mundial del Patrimonio Audiovisual con un cineconcierto de *Bajo el cielo antioqueño* (1925), en conmemoración de su centenario. La función, con música original interpretada por la Orquesta Filarmónica Juvenil de la Orquesta Filarmónica de Bogotá, resaltó la restauración 4K liderada por la Fundación Patrimonio Fílmico Colombiano. La proyección se acompañó de una exposición fotográfica que rindió homenaje al filme como ícono del cine silente colombiano.



## 10.ª Muestra Afro: afrofeminismos, saberes ancestrales, memoria y narrativa

Del 19 al 30 de noviembre se llevó a cabo la 10.ª Muestra Afro, dedicada a los afrofeminismos, los saberes ancestrales y la memoria. Con proyecciones en distintas sedes y una amplia muestra nacional e internacional, el evento reunió obras de comunidades afrocolombianas y africanas, además de actividades artísticas y académicas. La muestra reafirma a la Cinemateca como espacio de encuentro, diversidad y circulación de prácticas afrodescendientes en el ámbito audiovisual.

## MediaExp: nuevas formas de creación audiovisual

Del 27 de noviembre de 2025 al 31 de mayo de 2026, *MediaExp 2025* reúne los procesos creativos de tres temporadas del MediaLab Cinemateca de Bogotá: *Animación Expandida* (2022), *Documental Expandido* (2023) y *Realidades Extendidas* (2023). Curada por Ana Guzmán y Santiago Rodríguez, la exposición presenta seis campos de experimentación que exploran técnicas de modelado 3D, fotogrametría, animación, código generativo, VR y sonido envolvente. Como laboratorio y espacio de encuen-

tro, *MediaExp* convierte la experimentación digital en pensamiento colectivo, vinculando artistas, comunidades y públicos en un diálogo sobre las posibilidades estéticas y sociales del arte audiovisual contemporáneo.

## Lanzamiento de Cuadernos de Cine Colombiano No. 35 – Prácticas Documentales

La Cinemateca de Bogotá presentó el 5 de noviembre el *Cuaderno de Cine Colombiano No. 35 – Prácticas documentales*, editado por Juana Schlenker. Esta edición ofrece un panorama del documental colombiano contemporáneo, entendido como gesto creativo, político y experimental. A través de artículos, entrevistas y ensayos visuales, reflexiona sobre la expansión del documental hacia formatos híbridos, performativos y de archivo, y sobre la emergencia de nuevas voces y territorios.

## Clases de Película: formación audiovisual para jóvenes en Bogotá

Durante 2025, el programa Clases de Película de la Cinemateca de Bogotá acercó el cine colombiano a 14.600 estudiantes de 75 colegios públicos y privados de 17 localidades de la ciudad, a través de 130 funciones de películas nacionales. Esta iniciativa educativa convierte la sala de cine en un aula expandida donde los jóvenes reflexionan sobre identidad, memoria y territorio mediante el lenguaje audiovisual. Con materiales pedagógicos y mediaciones culturales, el programa fortalece el vínculo entre educación y patrimonio cinematográfico.

## Cinemateca al Parque 2025: el cine como encuentro ciudadano

Durante 2025, *Cinemateca al Parque* llevó el cine colombiano y experiencias audiovisuales a parques de distintas localidades de Bogotá, consolidándose como una cinemateca al aire libre. Con seis funciones gratuitas, talleres y mediaciones, el programa visitó las localidades de Kennedy, Rafael Uribe Uribe, Mártires, Usaquén y Antonio Nariño, fortaleciendo el acceso cultural y la apropiación del patrimonio audiovisual. Este año participaron 2.500 personas, reafirmando el compromiso de la Cinemateca de Bogotá e Idartes con la descentralización de la cultura y el disfrute colectivo del cine en el espacio público.



## > BOULOGNE-BILLANCOURT MUSÉE DÉPARTEMENTAL ALBERT-KAHN

[en]

### *Bénin aller-retour. Regards sur le Dahomey de 1930* Exhibition at the Musée départemental Albert-Kahn (October 14, 2025–June 14, 2026)

This exhibition presents the films and photographs produced during a mission of the Archives de la Planète led by the Catholic missionary Francis Aupiais (1877-1945) and the cinema operator Frédéric Gadmer (1878-1954) in Dahomey (now Benin) in 1930. The exhibition offers an immersive experience in the form of a Franco-Beninese dialogue questioning the way we look at non-European cultures, within the context of colonialism and the birth of ethnography. Digitized in 4K and projected in large format, the films presented in unprecedented quality give visitors an intimate view of Dahomean ceremonies and religions.

### Inscription of the Archives de la Planète in the UNESCO Memory of the World Register

In 2025, the Archives de la Planète, held by the Albert-Kahn Departmental Museum, were inscribed in the [UNESCO Memory of the World Register](#). This inscription constitutes an international recognition of the value and rarity of this collection, which is particularly consistent with the work of Albert Kahn and his universalist ideals. It also honours the Hauts-de-Seine department's efforts towards the preservation, enhancement and dissemination of this important testimony of world history.

[fr]

## Exposition Bénin aller-retour. Regards sur le Dahomey de 1930 au musée départemental Albert-Kahn (14 octobre 2025-14 juin 2026)

L'exposition présente les films et photographies produits au cours d'une mission des Archives de la Planète menée par le missionnaire catholique Francis Aupiais (1877-1945) et l'opérateur Frédéric Gadmer (1878-1954) au Dahomey (actuel Bénin) en 1930. Le parcours propose une immersion en forme de dialogue franco-béninois questionnant le regard porté sur les cultures extra-européennes, dans un contexte colonial et de naissance de l'ethnographie. Numérisés en 4K et projetés en grand format, les films présentés dans une qualité inédite plongent les visiteurs dans l'intimité des cérémonies et cultes dahoméens.



### Inscription des Archives de la Planète au registre Mémoire du Monde de l'UNESCO

En 2025, les Archives de la Planète, conservées par le musée départemental Albert-Kahn, ont été inscrites au registre [Mémoire du Monde de l'UNESCO](#). Cette inscription constitue une reconnaissance internationale de la valeur et de la rareté de cette collection, particulièrement cohérente au regard de l'œuvre d'Albert Kahn et de son idéal universaliste. Elle salue également l'action de préservation, de valorisation et de diffusion de cet important témoignage de l'histoire mondiale par le département des Hauts-de-Seine.



Photogramme de *Monsieur Fantômas* (Ernst Moerman, 1937)

### > BRUSSELS

CINEMATHEQUE ROYALE DE BELGIQUE /  
KONINKLIJK BELGISCH FILMARCHIEF / ROYAL  
FILM ARCHIVE OF BELGIUMBELGIAN CINEMA:  
UN CINÉMA D'ARTISTES

The Royal Film Archive of Belgium – CINEMATEK has recently completed remarkable work restoring silent films from the 1920s and 1930s from the original negatives preserved in its archives. Characterized by experimentation, driven by imaginative filmmakers, artists and writers, and influenced by surrealism, this avant-garde movement represents the most creative output of Belgian cinema at the time. Legendary filmmaker and representative Henri Storck referred to it as “a cinema of artists”, and it is this richness and uniqueness that CINEMATEK has sought to highlight.



## > BUDAPEST NATIONAL FILM INSTITUTE HUNGARY – FILM ARCHIVE

### Hungary Country of Honour at the Annecy International Animation Film Festival 2025

This year's Annecy International Animation Festival put a major spotlight on Hungarian animation. The [Retrospective Programme](#), curated by our film historian and animation expert Anna Ida Orosz, presented 61 Hungarian animated films, including around 25 restored titles from the NFI Film Archive. Among them, the restored version of *District!* (2004) by Áron Gauder premiered in Annecy.



### Budapest Classics Film Marathon Festival 2025

The festival took place [from 16 to 21 September](#) with the main theme "130 Years of Cinema", featuring Thierry Frémaux with the documentary *Lumière: L'aventure continue* and a special selection of Lumière shorts during the opening ceremony, alongside a 130th-anniversary homage to Gaumont. Other highlights included a Film Noir and Cities section and a focus on East Asian films by and about women. Guests of honour included David Cronenberg, Atom Egoyan, István Szabó, Robert Lantos, Thierry Frémaux, and Nicolas Seydoux. The professional programmes, Archive Market and Budapest Classics Lab, spotlighted preservation, restoration, and distribution, with speakers and guests from East Asia to the Americas. Students were offered free accreditations and screenings.



### Distribution and screenings of ACE supported films

Our restored science-fiction film *Sirius* (Ákos D. Hamza, 1942), presented last year as part of A Season of Classic Films 2024 and supported by the ACE and Creative

Europe MEDIA, was available for four months on the European VOD platform Arte Kino Classics and released on Blu-ray in North America by Deaf Crocodile.

On 21 September, during the Budapest Classics Film Marathon, we premiered the restoration of *Light and Shadow* (Klára Tüdös, 1943) within A Season of Classic Films 2025. Klára Tüdös is one of Hungary's pioneering female filmmakers and a versatile figure of the inter-war period.



## Hungary Country of Honour at Lyon MIFC 2025

This year, Hungary was the [Country of Honour at \*Marché International du Film Classique\* \(MIFC\) 2025](#). The Lumière Festival also screened [three key films](#) by Academy Award-winning director István Szabó. Szabó attended in person, delivered a master class, and received a golden plate on the Institut Lumière's "Wall of Directors" (Mur des Cinéastes).

## Judit Elek Retrospectives

Over the past six months, several retrospectives of Hungarian director Judit Elek's work have taken place worldwide: a documentaries retrospective organized by the Bibliothèque publique d'information – Centre Pompidou at Forum des images in Paris ([17 September – 23 November, 2025](#)), a mostly analogue retrospective in Berlin and Frankfurt (Kino Krokodil, DFF), and a retrospective in Seoul at the Hungarian Institute. Sadly, Judit Elek passed away on 1 October 2025.

## Expanding Education and Youth Programmes

NFI's education and youth programme continued successfully, with student screenings supported by inspiring workshops for students, teachers, and families. A key highlight was the NFI Film Archive joining the FilmED international project, supported by Creative Europe MEDIA. Through collaboration among six countries, an [interactive platform](#) was developed to train educators, offering practical guidance and methodological support. Of the 23 methodologies available on the platform, four were created by NFI.

Higher education also played a key role this semester: a film heritage-focused educational track as part of the Film Studies master's degree programme was launched at Eötvös Loránd University (Budapest).



## > BUENOS AIRES MUSEO DEL CINE PABLO C. DUCROS HICKEN

[en]

### Paula Félix-Didier, Director of the Museo del Cine, Awarded the Jean Mitry Prize

Paula Félix-Didier was awarded the Jean Mitry Prize at the 44th edition of Le Giornate del Cinema Muto in Pordenone, in recognition of her dedication to the preservation of audiovisual heritage. The festival highlighted her work as "historian, archivist, conservator, educator and promoter of audiovisual memory, a leading figure in the conservation of Latin American cinema, who in more than thirty years of work has redefined archives as spaces of cultural resistance, historical re-

cord and ethical management.” Latin America was the focus of the award with the additional recognition of the magazine *Vivomatografías*, dedicated to silent cinema in the region; the award was received by its editors Andrea Cuarterolo and Georgina Torello.



## Second edition of MADO – Recovered Film Week in Buenos Aires

The second edition of MADO (*Más allá del olvido*; “Beyond Oblivion”) – Recovered Film Week will be held from 14 to 20 January 2026, at the Museo del Cine Buenos Aires and at MALBA. The festival will present a selection of recently recovered films with a special focus on Latin America and will bring together various international guests: filmmakers, cinemathèque directors and preservation specialists such as Peter Bagrov, Jaime Córdova and Marcelo Morales. We look forward to seeing you in this celebration of audiovisual heritage and contemporary archival practices.

[es]

## Paula Félix-Didier, directora del Museo del Cine, premiada en Le Giornate del Cinema Muto

Paula Félix-Didier fue galardonada con el Premio Jean Mitry en la 44ª edición de Le Giornate del Cinema Muto de Pordenone, en reconocimiento a su dedicación a la preservación del patrimonio audiovisual. Desde el festival destacaron su labor como “historiadora, archivista, conservadora, educadora y promotora de la memoria audiovisual, figura destacada en la conservación del cine latinoamericano, que en más de treinta años de trabajo ha redefinido los archivos como espacios de resistencia cultural, testimonio histórico y gestión ética.”

Latinoamérica fue también foco de la premiación con el reconocimiento a la revista *Vivomatografías*, dedicada al cine silente de la región, que fue recibido por sus editoras Andrea Cuarterolo y Georgina Torello.

## Segunda edición de MADO – Semana de Cine Recuperado en Buenos Aires

La segunda edición de MADO – Semana de Cine Recuperado “Más allá del olvido” se realizará del 14 al 20 de enero de 2026, en el Museo del Cine de Buenos Aires y en el MALBA. El festival presentará una selección de películas recientemente recuperadas con especial foco en Latinoamérica y reunirá diversos invitados internacionales: realizadores, directores de cinematecas y especialistas en preservación como Peter Bagrov, Jaime Córdova y Marcelo Morales. Los esperamos en esta celebración del patrimonio audiovisual y de las prácticas contemporáneas de archivo.

## > CAIRO CIMATHEQUE

### New Restoration Initiatives at Cimatheque

Cimatheque – Alternative Film Centre continues paving the way for a digital film restoration ecosystem in the Arab and African region.

On 13 November 2025, during its participation in the Cairo International Film Festival (CIFF) panel “Digital Restoration: Reviving Arab Cinema’s Visual Heritage”, Cimatheque presented its digital film restoration unit, the remastered programme and discussed its approach to digital restoration.

Cimatheque is currently undertaking the task of restoring four films by the renowned Egyptian filmmaker Youssef Chahine. The restoration is executed by Egyptian restorers who were participants in the Remastered Digital Film Restoration Training Programme at Cimatheque.



Exchange of views and workshop with students of Jagannath University on the occasion of Youth Festival 2025, Agargaon, 18 November 2025.

## > DHAKA BANGLADESH FILM ARCHIVE

### **Bangladesh Film Archive Strengthens Outreach through Nationwide Screenings and World Film Heritage Day Celebrations**

The Bangladesh Film Archive (BFA) recently expanded its cultural outreach through a series of significant public initiatives aimed at connecting young audiences and local communities with the nation's cinematic heritage.

To commemorate the anniversary of the historic July Uprising, BFA organized a wide range of film screenings across universities throughout the country. These screenings featured curated films reflecting the spirit of the movement and its socio-cultural impact. The initiative successfully fostered meaningful engagement between students, educators, and the general public, enhancing awareness of national history through the medium of cinema. The programme also strengthened institutional ties between BFA and academic communities, encouraging future collaboration in film studies, research, and heritage preservation.

In addition, BFA celebrated World Film Heritage Day 2025 with a month-long showcase of classic and restored films from its collection. The featured titles – digitized and preserved through BFA's ongoing restoration efforts – highlighted both the artistic richness and the archival value of Bangladeshi cinema. The screenings provided audiences with rare access to historically important works, underscoring BFA's commitment to safeguarding the nation's film legacy and ensuring its accessibility for future generations.

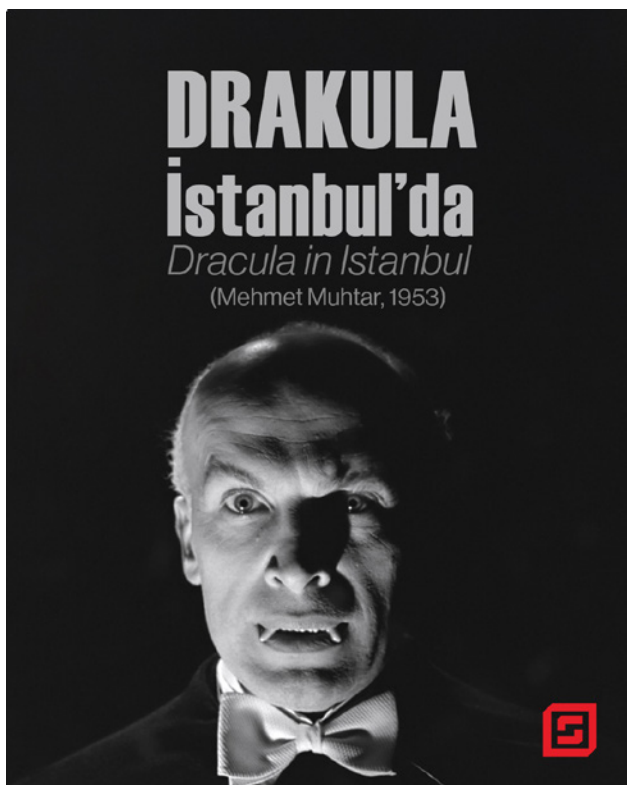


## > HELSINKI KANSALLINEN AUDIOVISUAALINEN INSTITUUTTI / NATIONAL AUDIOVISUAL INSTITUTE (KAVI)

### **KAVI Services Unchanged as New Agency Is Formed**

The National Audiovisual Institute (KAVI) and the Arts Promotion Centre Finland will merge to form the new Finnish Arts and Culture Agency as of the beginning of 2026. The agency will be headed by the newly appointed Director General, Emilie Gardberg. The merger will not result in any changes to KAVI's services.

As of 1 January 2026, our email addresses will follow the format [firstname.lastname@kuvi.fi](mailto:firstname.lastname@kuvi.fi). Current information on the new agency will be available on its temporary website ([kuvi.fi](http://kuvi.fi)), which opened on 1 December 2025. Our existing website ([kavi.fi](http://kavi.fi)) will, however, continue to serve as the primary source of information regarding KAVI's services, activities and contact details.



## > ISTANBUL SINEMATEK/SINEMA EVI

### Sinematek Istanbul's New Restoration: *Drakula İstanbul'da*

Based on a Turkish translation of Bram Stoker's *Dracula*, *Drakula İstanbul'da* (*Dracula in Istanbul*; Mehmet Muhtar, 1953) is the earliest surviving horror film in Turkish cinema. Reflecting the socio-cultural codes of 1950s Turkey, the film soon gained cult status due to its cinematography, art design and visual effects. The film's 35mm copy was preserved and scanned in 4K at Sinema-TV Enstitüsü, and the physical and digital restoration was completed at Atlas Post Production. Sinematek/Sinema Evi is delighted to return this near-lost treasure of cinema history to its audiences with a round of new screenings. The restored film premiered on December 12 and will also be screened on December 25 and January 14. Find detailed information on [our website](#).



## > LISBON CINEMATECA PORTUGUESA – MUSEU DO CINEMA

### Restoration of Film Posters

In October 2025, the Documentation and Information Centre of Cinemateca Portuguesa – Museu do Cinema began a project to restore film posters, initially focusing on posters relating to Portuguese cinema. This project has so far resulted in the restoration of two posters with various problems, considered to be a priority in the context of a broader policy on non-film materials, which will be pursued exhaustively over time. This priority took into account the rarity and artistic and graphic importance of the documents to be restored, as well as the importance of the cinematographic works of which the posters are part.

### Collaboration with National Broadcaster RTP

In October, Cinemateca Portuguesa launched the fourth season of *Hora Cinemateca*, a TV show developed in partnership with the national public broadcaster, RTP. *Hora Cinemateca* showcases works from Cinemateca's collections, including films from different genres, eras and authors. This season focuses on the years following the Carnation Revolution (1974), presenting medium-length documentary films recently digitized by Cinemateca. Created by professional and amateur filmmakers, these productions sought to document the revolutionary process, while raising political awareness. They depict political events and social movements related to housing, education, feminism or the arts, while others portray the traditions and daily life of different communities throughout the country, during a time of profound transformation.

## Publication of Film Posters and a DVD Edition of Work by Fernando Lopes

In October and November, the Documentation and Information Centre began collaborating with private entities that aim to promote editions of themes or works by Portuguese filmmakers, notably: a complete online edition and publication of all Portuguese cinema posters and a DVD edition, which includes documentation and iconography, of part of the work of filmmaker Fernando Lopes.

## Baron Prášil with a New Soundtrack and Live Performance by Philippe Lenzini

In November 2025, Cinemateca Portuguesa, through its educational service, Cinemateca Júnior, presented Karel Zeman's 1962 film *Baron Prášil* (Czech Republic), with a new soundtrack and live performance by French musician and composer Philippe Lenzini, based in Lisbon, author of several other live soundtracks for cinema. The project was carried out in collaboration with the Karel Zeman Museum in Prague.

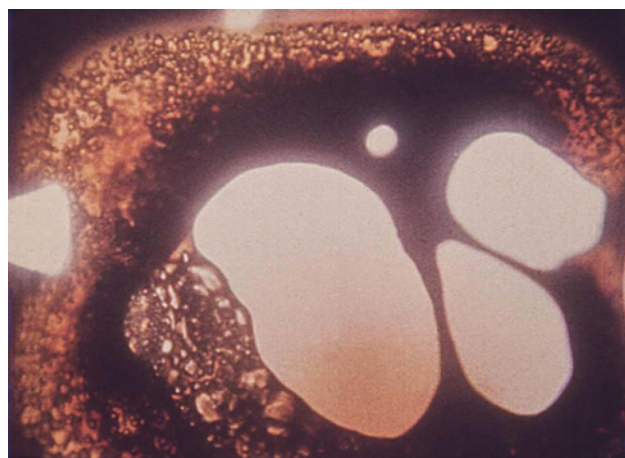


Still from the newly digitized version of Manuel Mozos' *Xavier* (1991-2002) shown in Spain.

## Portuguese Film Programme Tours Spain from December '25 to April '26

Between December 2025 and April 2026, Cinemateca Portuguesa presents a travelling programme of Portuguese cinema across Spain, organized in collaboration with the film archives of València, Andalucía, Cantabria, Navarra and Albacete and with support from Filmoteca Española. The selection spans key works from the 1940s to the 1990s, exploring themes of identity, memory, revolution, and artistic reinvention. The programme includes important works by Manoel de Oliveira,

João César Monteiro, Pedro Costa, Noémia Delgado, Fernando Matos Silva, Paulo Rocha, Perdigão Queiroga and Manuel Mozos. All titles will be screened from newly digitized copies, reinforcing institutional cooperation and promoting Portuguese film heritage internationally.



Still from *3rd Degree* (1982) by Paul Sharits, part of the film programme "A Cinematheque in Flames: Stories of Projection and Projectionists".

## Film Programme Dedicated to Screening and Film Projectionists

At the beginning of 2026, Cinemateca Portuguesa will present a film programme entitled "A Cinematheque in Flames: Stories of Projection and Projectionists", featuring a wide selection of works made on — and about — all kinds of film formats, focusing on film exhibition and the role of projectionists. The Educational Department, with the support and guidance of the film projectionists, will present two sessions for younger audiences using 8mm, 9.5mm, 16mm, and 35mm projectors installed in the screening room, showcasing Portuguese film heritage. In addition, a temporary exhibition will be held, focusing on the history of projections and projectionists and featuring materials from Cinemateca's film-related collections.

## Magic Lantern Shows Presented by Abi Feijó

In February 2026, Cinemateca Júnior will present two magic lantern shows for the school community and the general public. This is a partnership with the Casa-Museu de Vilar and Abi Feijó, a historical figure in Portuguese animated cinema and a passionate collector of pre-cinema devices. For this show we will use a biunial and a simple lantern, with hand-painted glass

plates illustrating various themes, accompanied by live music and a narrative text. The aim of this event is to raise awareness of the ancestors of film projection and the wonderful world of the magic lantern.



Still from *Battle of Arras* (1917).

## > LONDON IMPERIAL WAR MUSEUM

### Restoration of *Battle of Arras* (1917) Completes Imperial War Museum's 30-Year Project to Restore the "Big Battle Films"

In October, IWM (Imperial War Museums) restoration of *Battle of Arras* (1917) premiered at Pordenone Silent Film Festival, completing a 30-year project to restore the ground-breaking War Office trilogy – *Battle of the Somme*, *Battle of the Ancre*, *Battle of Arras* – documenting the British Army's "Big Battles" of 1916-17. The restoration drew on IWM masters, and a nitrate print from Cinemateca Portuguesa, which also contained coloured shots and red intertitles missing from the IWM masters. These copies, and intertitles from US archives, were scanned and the film reassembled and restored at the University of Udine. Choral music composed by Laura Rossi accompanies the film.

Dr Toby Haggith, Senior Curator, Department of Second World War and Mid-20<sup>th</sup> Century Conflict, Imperial War Museum



Photo: Seth Engstrom.

## > LOS ANGELES AMERICAN CINEMATHEQUE

### American Cinematheque to Take Over Management of the Historic Westwood Village Theatre

AC is excited to announce its partnership with the Jason Reitman-led collective of 30 filmmakers who have banded together to save the historic Westwood Village Theatre in Los Angeles. American Cinematheque will programme, manage, and be the operating partner for the 1,000+ seat theatre with active participation from the filmmakers. The theatre is set to reopen in 2027.



## Chris LeMaire Begins New Role as Director of Film Programming

AC is also thrilled to share that senior film programmer Chris LeMaire has been upped to Director of Film Programming working closely with Grant Moninger, Artistic Director, and the programming team in showcasing over 1,600 screenings a year. A member of staff since 2017, LeMaire has spearheaded many of the organization's major festivals and helped elevate the cinemagoing experience in Los Angeles.



Opening event of the 17th Lumière Festival. Photo: Jean-Luc Mege Photography.

## > LYON INSTITUT LUMIÈRE

### Lumière Festival 2025

The 17th edition of the Lumière Festival, held from 11 to 19 October in Lyon, brought together 185,000 festival-goers, including 137,000 for its 419 screenings organized across 45 venues. Filmmaker Michael Mann received the 17th Lumière Award there.

The International Classic Film Market recorded 635 accredited participants from 35 countries. This year's guest country of honour was Hungary.

The Lumière Classics Label, which each year celebrates the finest restorations, presented a selection of world film heritage, with works from, among others, China, Estonia, Bulgaria, Argentina, and Senegal.

See you in Lyon from 10 to 18 October 2026, for the 18th edition.



A 1952 brochure advertising the 1952-1953 season of the Cinema 16 film society.

> **MADISON**  
WISCONSIN CENTER FOR FILM AND THEATER  
RESEARCH

The WCFTR has recently completed processing four collections related to American film culture outside of the mainstream, with select materials from each collection available on our [Expanding Film Culture's Field of Vision](#) project website. The full collections are available for research onsite. The collections are the Amos Vogel papers (including materials from Cinema 16 and the New York Film Festival), the Chuck Kleinhans and Julia Lesage papers/Jump Cut records, the Elfrieda Abbe papers, and the Wisconsin Film Festival papers. This project was supported by a two-year grant from the National Historical Publications and Records Commission.



> **MOSCOW**  
GOSFILMOFOND

**Restoration of *The Hunchback Horse***  
**(Alexander Rowe, 1941)**

The Gosfilmofond of Russia restored the first Soviet colour film tale *The Hunchback Horse* (Alexander Rowe, 1941). The premiere of the restored copy took place at the opening of the V Moscow International Archive Film Festival on 26 September 2025. When restoring such a sample of early colour cinema, the staff of the Gosfilmofond of Russia faced an incredibly difficult task. The Gosfilmofond has preserved the source materials for seven out of eight parts of the film. The colour in the sixth part, preserved only in positive copies, was restored to the best quality positive. Restorers, colour correctors and researchers from the Gosfilmofond have done a lot of work to identify the right colour ratios, exactly the same as the viewer could see at the premiere of the film on 31 July 1941.

## New Documentary: *Eisenstein's Revolutionary Attraction*

This year, the world film community celebrates the centenary of the great film *Battleship Potemkin* (Sergei Eisenstein, 1925). The Gosfilmofond took part in the filming of the documentary *Eisenstein's Revolutionary Attraction* about *Battleship Potemkin* and its director. Based on archival materials, the new film reveals the history of the creation of the Soviet masterpiece of silent cinema, the context in which such a film originated, its impact on world cinema, as well as the history of the restoration of *Battleship Potemkin* in different years.



Gian Luca Farinelli presents the Vittorio Boarini Award to Shivendra Singh Dungarpur at Il Cinema Ritrovato.

## > MUMBAI FILM HERITAGE FOUNDATION

### Restoration and World Premiere of *Sholay* (1975) at Il Cinema Ritrovato

Film Heritage Foundation in association with Sippy Films restored *Sholay* (*Embers*, 1975) directed by Ramesh Sippy – a 70 mm epic curvy Western and arguably India's most iconic film – commemorating the 50<sup>th</sup> anniversary year of the film. *Sholay* was declared a blockbuster and went on to become the highest grossing film for a record-breaking 19 years.

The restored film titled *Sholay – The Final Cut* includes the original ending and previously deleted scenes had its world premiere at the Il Cinema Ritrovato Festival in Bologna on 27 June 2025 in front of a packed audience at the magnificent Piazza Maggiore. The film went on to have its North American premiere at the

Toronto International Film Festival. The film was then released theatrically in 1500 screens across India on 12 December 2025.

## FHF Director Shivendra Singh Dungarpur Conferred the Vittorio Boarini Award

FHF Director Shivendra Singh Dungarpur was conferred the prestigious Vittorio Boarini Award on 27 June 2025 by Gian Luca Farinelli, Director of the Fondazione *Cineteca di Bologna* at a special ceremony during the *Il Cinema Ritrovato* festival. The award, named in tribute to Vittorio Boarini (1938–2021), the visionary founder and first director of the Cineteca di Bologna, is an international recognition honouring individuals or institutions who have made exceptional contributions to the preservation, restoration, promotion or dissemination of cinema as cultural heritage. The award is a significant recognition of the remarkable dedication of FHF Director Shivendra Singh Dungarpur to the cause of film preservation in India and the subcontinent reflected in the milestone achievements of Film Heritage Foundation over a decade.



## FHF at the BFI London Film Festival

FHF had a large presence at the closing weekend of the 69<sup>th</sup> BFI London Film Festival on 18 and 19 October 2025, with sold-out screenings of the restored *Sholay* at the BFI Imax cinema that closed the Treasures section of the festival, two screenings of our restoration of the Sri Lankan film *Gehenu Lamai* (*The Girls*; Sumitra Peries, 1978), and a full house at the talk by FHF Director Shivendra Singh Dungarpur titled "Celebrating Film Preservation with Film Heritage Foundation".

## Release of the Special Edition Blu-ray of FHF's Restoration of Shyam Benegal's *Manthan*

Another highlight for FHF at the BFI London Film Festival was the release of the special edition Blu-ray of FHF's restoration of Shyam Benegal's acclaimed film *Manthan* (1976). The Blu-ray was published by Second Run and includes cast and crew interviews and a booklet. *Manthan* is the third of FHF's restorations after Aravindan Govindan's *Thamp* and Aribam Syam Sharma's *Ishanou*, also released by Second Run. The Blu-ray release is in keeping with FHF's commitment to ensuring that the films we restore are made accessible on multiple platforms.



Group photo of participants in the Film Preservation & Restoration Workshop India 2025 in front of the Sun Temple in Konark, Odisha.

## 10<sup>th</sup> Film Preservation & Restoration Workshop India 2025 (FPRWI 2025) in Bhubaneswar

Film Heritage Foundation, in association with the FIAF and in partnership with the State Government of Odisha – Handlooms, Textiles & Handicrafts Department, conducted the 10<sup>th</sup> edition of the Film Preservation & Restoration Workshop India 2025 (FPRWI 2025) from 12 to 19 November 2025 at the Kalabhoomi Odisha Crafts Museum in Bhubaneswar, Odisha.

The eight-day course, put together by FHF, covered both theory and small group practical sessions in the preservation and restoration of celluloid and digital films and film-related material, as well as cataloguing, documentation and film programming. FHF released its restoration of the Odia film *Maya Miriga* theatrically in Bhubaneswar during the workshop.

This year we had 60 participants from all over India as well as from Bhutan, Sri Lanka, Egypt, Taiwan, Japan, Romania, USA and France.

## FHF Outstanding Achievement Award

At the opening ceremony of the 10<sup>th</sup> Film Preservation and Restoration Workshop India 2025 on 12 November 2025, FHF presented its Outstanding Achievement Award to Robin Baker for his incredible contribution as an ardent cinephile, passionate film programmer and evangelist for showcasing film heritage, who has, over a career spanning 35 years, championed and celebrated the return of archival films to contemporary audiences through his inspired curatorial initiatives. The award was presented to him by legendary actress Waheeda Rehman and renowned Odia filmmaker and actor Prashanta Nanda.



## Memorandum of Agreement Between Film Heritage Foundation and the State Government of Odisha to Set Up a Film Archive in Bhubaneswar

The immediate impact of FPRWI 2025 was evident when a historic and significant first step to save Odisha's film heritage was taken at the closing ceremony of the 10th Film Preservation & Restoration Workshop India 2025 on 19 November 2025. FHF Director Shivendra Singh Dungarpur and Guha Poonam Tapas Kumar, Commissioner-Secretary at the Department of Handlooms, Textiles and Handicrafts representing the State Government of Odisha, signed an MOU in the presence of the Honourable Deputy Chief Minister of Odisha, Kanak Vardhan Singh Deo, under the terms of which FHF will set a film preservation policy for the state and set up a film archive in Odisha.



Garry Goodrow and Warren Finnerty in *Shades* (1960).

## > NEW HAVEN YALE FILM ARCHIVE

### Yale Film Archive Completes Preservation of *Shades* (1960)

The Yale Film Archive has completed preservation of *Shades* (1960), produced by undergraduate film students at the City College of New York's Institute of Film Techniques and featuring staff and inmates at the New York City Correctional Institution for Men on Rikers Island. Filmmaker Roger Tilton, then a faculty member at CCNY, had made the pre-*vérité* documentary film *Jazz Dance* in 1954, and was brought on to direct the film, which starts Warren Finnerty and Garry Goodrow, who would appear in Shirley Clarke's *The Connection* the next year. It was written by CCNY student Edward English, whose family donated the original elements for the film to the Yale Film Archive after he passed away in 2022. Fotokem utilized the original A/B rolls to create a new 16mm fine grain and duplicate negative and new screening prints with a soundtrack restored by Audio Mechanics.

## > OSLO NATIONAL LIBRARY OF NORWAY

### From Mavis to Axiell Collections

On 30 June 2025, Axiell Collections went "live" as the new collection management system for collections of film, television, radio, images, sound/music and newspapers in the National Library of Norway. Mavis had been used for film since 1996, and all metadata was migrated to the new system. Starting in the fall of 2022, a project group of representatives for the various media types has worked on the migration of metadata along with representatives from Axiell and configured the set-up of collections to fit the needs of the National Library. Testing was done in several iterations by a wider group of employees during this development process to secure the best possible result.

### Termination of the Analogue Film Laboratory at the National Library of Norway

In 2024/2025 a thorough analysis of analogue versus digital preservation of film was conducted. After 30 years, the analogue laboratory needed a comprehensive upgrade of the building and the infrastructure. Our analysis showed that the cost for analogue preservation of film was three to four times higher than the cost for digital preservation of film. Also, a digitally preserved film is easier to make available in a variety of publication channels. Our conclusion was to terminate the analogue preservation and transfer the resources to the digital preservation work.



## > PARIS CINÉMATÈQUE AFRIQUE – INSTITUT FRANCAIS

[en]

### Funding Received to Restore 25 Films from the Cinémathèque Afrique

For the years 2024 to 2026, the Institut français has received exceptional funding from the French Ministry for Europe and Foreign Affairs to restore 25 films from the Cinémathèque Afrique, in addition to the 33 films already restored. Among them, *Njangaan* (1975), by Senegalese director Mahama Johnson Traoré, was restored by the Transperfect Media laboratory, in collaboration with Sunu Film Production. It was selected for the Lumière Festival in October 2025 where it received the label of excellence, and was then programmed as the opening of the Notre Futur Festival in Brazil.

## Cinémathèque Afrique at the Journées Cinématographiques de Carthage and Dakar Court Festival

In December 2025, on the occasion of the Journées Cinématographique de Carthage, the restored version of *En résidence surveillée*, by Paulin S. Vieyra, will have its world premiere as part of a tribute to the filmmaker. The restoration work was carried out by the LTC Patrimoine laboratory, in collaboration with PSV-FILMS and with the support of the CNC. The Cinémathèque Afrique was also present at the Dakar Court festival in December 2025, with the programming of several short films and the participation in a panel on the theme "Appropriation of cinematographic heritage by its youth".

## Sarah Moustakim Joins the Cinémathèque Afrique as Project Manager

On 1 October 2025, Sarah Moustakim joined the Institut français as Project Manager of the Cinémathèque Afrique, succeeding Véronique Joo'Aisenberg, who retired earlier in the year. She holds a master's degree in the promotion of cinematographic heritage and previously worked on the international distribution of French and European cinema at the Institut français in Paris. Between 2022 and 2025, she held various positions in international sales in Montreal, Canada. At the same time, she is actively involved in supporting emerging talents and participates in various festivals as a programmer and juror.

[fr]

## Restauration de 25 films de la Cinémathèque Afrique

Pour les années 2024 à 2026, l'Institut français a reçu des fonds exceptionnels de la part du ministère de l'Europe et des Affaires étrangères lui permettant de restaurer 25 films de la Cinémathèque Afrique, s'ajoutant aux 33 films déjà restaurés. Parmi eux, *Njangaan* (1975), du réalisateur sénégalais Mahama Johnson Traoré, a été restauré par le laboratoire Transperfect Media, en collaboration avec Sunu Film Production. Il a été sélectionné au Festival Lumière en octobre 2025 où il a reçu le label d'excellence, puis a été programmé en ouverture du Festival Notre Futur au Brésil.

## La Cinémathèque Afrique aux Journées Cinématographiques de Carthage et au festival Dakar Court

En décembre 2025, à l'occasion des Journées Cinématographiques de Carthage, la version restaurée de *En résidence surveillée*, de Paulin S. Vieyra, sera présentée en Première mondiale à l'occasion d'un hommage rendu au cinéaste. Les travaux de restauration ont été réalisés par le laboratoire LTC Patrimoine, en collaboration avec PSV-FILMS et le soutien du CNC. La Cinémathèque Afrique sera aussi présente au festival Dakar Court en décembre 2025, avec la programmation de plusieurs courts métrages et la participation à un panel sur le thème « appropriation du patrimoine cinématographique par sa jeunesse ».

### Sarah Moustakim rejoint la Cinémathèque Afrique en tant que Chargée de projet

Le 1er octobre 2025, Sarah Moustakim rejoint l'Institut français en tant que Chargée de projet de la Cinémathèque Afrique, succédant à Véronique Joo'Aisenberg, partie à la retraite plus tôt dans l'année. Diplômée d'un master en valorisation des patrimoines cinématographiques, elle a auparavant travaillé à la diffusion internationale du cinéma français et européen à l'Institut français de Paris. Entre 2022 et 2025, elle occupe différents postes en ventes internationales à Montréal, au Canada. Parallèlement, elle s'engage activement dans l'accompagnement de talents émergents et participe à divers festivals en tant que programmatrice et jurée.



### > PARIS CINÉMATHEQUE FRANÇAISE

[en]

#### "My name is Orson Welles" Exhibition

"My name is Orson Welles", the exhibition curated and produced by the Cinémathèque française under the direction of Frédéric Bonnaud, will run until 11 January 2026 at 51 rue de Bercy, 75012 Paris. A collective work published under the same title by La Table ronde is also available. More information on [our website](#).

#### Release of the Boxset *Napoléon vu par Abel Gance*

The Cinémathèque française presents *Napoléon vu par Abel Gance* (Grande version, 1927, reconstructed and restored under the direction of Georges Mourier) in a DVD and Blu-ray collector's edition boxset, published by Potemkine Films and available as of 25 November 2025. More information on [the Potemkine Films website](#).

#### New Director of Information Systems at the Cinémathèque française

Franck Sarradet ([f.sarradet@cinematheque.fr](mailto:f.sarradet@cinematheque.fr)) took up the position of Director of Information Systems at the Cinémathèque française on 15 October 2025, replacing Taoufik Mahir. He previously held the position of DIS within the La Poste group.

[fr]

## Exposition « My name is Orson Welles »

« My name is Orson Welles », l'exposition conçue et produite par la Cinémathèque française sous la direction de Frédéric Bonnaud est accessible jusqu'au 11 janvier 2026 au 51 rue de Bercy 75012 Paris. Un ouvrage collectif édité sous le même titre par La Table ronde est également disponible. Plus de renseignements sur [notre site](#).

## Parution du coffret *Napoléon vu par Abel Gance*

La Cinémathèque française présente *Napoléon vu par Abel Gance* (Grande version, 1927, reconstruite et restaurée sous la direction de Georges Mourier) en édition collector, DVD et Blu-ray, édités par Potemkine Films et disponibles à partir du 25 novembre 2025. Plus de renseignements sur [le site de Potemkine Films](#).

## Arrivée d'un nouveau directeur des systèmes d'information à la Cinémathèque française

Franck Sarradet ([f.sarradet@cinematheque.fr](mailto:f.sarradet@cinematheque.fr)) a remplacé Taoufik Mahir en tant que Directeur des systèmes d'information de la Cinémathèque française le 15 octobre 2025. Il a précédemment exercé les fonctions de DSI au sein du groupe La Poste.



Photogramme du film géorgien *Salt for Svanetia* (Mikhail Kalatozov, 1930)

## > PARIS FONDATION JÉRÔME SEYDOUX – PATHÉ

### Carte Blanche to the National Archives of Georgia at the Fondation Jérôme Seydoux-Pathé

Each year, the Fondation Pathé offers a "carte blanche" to FIAF archives, highlighting the treasures of their collections as well as their restoration work. These collaborations are invaluable opportunities to introduce foreign cinema to Parisian audiences. In February 2026, the Fondation is joining forces with the National Archives of Georgia and the Georgian National Film Centre to offer a rich and varied programme of nearly 20 Georgian silent films, presented with live musical accompaniment.

Samantha Leroy, Head of Programming

[fr]

### Carte blanche aux Archives Nationales de Géorgie à la Fondation Jérôme Seydoux-Pathé

Chaque année, la Fondation Pathé offre une carte blanche aux archives de la FIAF, mettant en valeur les trésors de leurs collections ainsi que leur travail de restauration. Ces collaborations constituent d'incalculables opportunités de faire découvrir les cinématographies étrangères au public parisien. En février 2026, la Fondation s'associe aux Archives Nationales de Géorgie et au Centre National du Cinéma Géorgien pour présenter un programme riche et varié de près de vingt films muets géorgiens, présentés en ciné-concert.

Samantha Leroy, responsable de la programmation



> **PRAGUE**  
NÁRODNÍ FILMOVÝ ARCHIV

**Gustav Machatý's *Erotikon* (1929)**  
Returns with New Score

In January 2026, the Národní filmový archiv, Prague will present Gustav Machatý's landmark silent film *Erotikon* in a newly digitally restored version. The premiere, featuring a new score by composer Jana Vöröšová and performed live by the Prague Radio Symphony Orchestra, will take place on 20 January 2026 in the Municipal House in Prague. The restoration draws on the film's original uncensored 1929 version, identified through comparative analysis of surviving materials and archival sources. This restoration was completed in conjunction with the Cinémathèque royale de Belgique and the CNC, who most willingly provided access to crucial film elements in their collections, allowed NFA to replace damaged sections and gain the character of the film's original version.

**UNESCO World Day for Audiovisual Heritage**

The World Day for Audiovisual Heritage is an occasion to celebrate but also to remember – sometimes through troubled and contested heritage. This year, at the Ji.hlava International Documentary Film Festival, we presented excerpts from two films directly dealing with the exhumations and investigations related to the Katyn Massacre of 1940 – *Im Wald von Katyn* (1943) and *Tragedija v Katynskom lesu* (1944). Both films are heavily propagandistic, the latter outright fake. The primary motivation was to present a unique Polish language

version of *Im Wald von Katyn* recently discovered in Národní filmový archiv, Prague, the secondary to present and discuss the topics and strategies related to war propaganda. We are very grateful to the Bundesarchiv and Filmoteka Narodowa – Instytut Audiovisualny (FINA) for their kind collaboration on this programme.



> **PRETORIA**  
SOUTH AFRICAN NATIONAL FILM, VIDEO AND  
SOUND ARCHIVES

**Remembering Gloria Brenda Sharp (previously Kotze)**  
(1962-2025)

Brenda Sharp began her career at the Department of Sport, Arts and Culture in 1987, working mostly in admin. She forged many long-lasting friendships with her fellow colleagues there. In 1988 she began working at the National Film, Video and Sound Archives in various sections and eventually headed her own section, Outreach and Public Programming. She set up oral history projects and outreach programmes and assisted school learners in the art of conducting interviews. She also provided hands-on training to whoever requested it in any sphere of audio-visual archives.

In 2011, Brenda was part of the planning committee for the 2011 FIAF Summer School and Congress hosted in Pretoria, South Africa, in which members of various audio-visual archives in Africa were invited to participate.

At a conference held in Cape Town in 2012, Brenda was instrumental in setting up a meeting with INA (Institut national de l'audiovisuel) for possible assistance with the digitization of the Rivonia Trial (1963-1964) dictabelt sound recordings collection. This was a complete success as INA was able to digitize 591 recordings as well as provide sound preservation training opportunities in both France and South Africa.

Brenda had a formidable knowledge about South African films and film preservation and was always updating it in step with global archiving trends. Many filmmakers relied upon her knowledge of available holdings in the NFVSA's film collection. She was also selected as a key consultant in the Mass Digitization of 6,000 South African Newsreels Project (October 2023-October 2024). Brenda retired in 2023.

On a personal note: Brenda was regarded by many as a matriarchal figure and confidante, who would help anyone to find a solution to whatever issues they had. She will always be remembered.



Les participantes du débat *Préservation audiovisuelle latino-américaine: expériences, mémoire et avenir*: Ines Aisengart (ABPA), Natalia de Castro (CTAv), Drika de Oliveira (Cinemateca do MAM Rio) et Macarena Bello Martínez (Cineteca Nacional du Chili). Photo : Clara Pereira.

## > RIO DE JANEIRO CINEMATECA DO MAM

[en]

### Contemporary Latin American Women Filmmakers Showcase

Over three weeks in November, the Cinemateca do MAM held the Contemporary Latin American Women Filmmakers Showcase in an unprecedented partnership with CAIXA Cultural Rio de Janeiro, an important cultural venue maintained by the public bank Caixa Econômica. The retrospective brought together 20 films from 15 countries and promoted debates addressing cinematic creation and practice, preservation, collection circulation, and memory policies. The programme also revisited the 50th anniversary of the 1975 Cinemateca exhibition *Women in Brazilian Cinema – from the character to the filmmaker*, bringing together some of the protagonists of that historic event. The showcase was supported by several Brazilian and international institutions, among them the Cineteca Nacional de Chile, a FIAF member, represented by Macarena Bello, Head of Programming and Audiences at the Cineteca Nacional de Chile.

[fr]

## Mostra Cinéastes Latino-Américaines Contemporaines

Pendant trois semaines au mois de novembre, la Cinemateca do MAM a réalisé la Mostra Cinéastes Latino-Américaines Contemporaines en partenariat inédit avec la CAIXA Cultural de Rio de Janeiro, un important espace culturel de la ville maintenu par la banque publique Caixa Econômica. La programmation a réuni 20 films de 15 pays et a proposé des débats portant sur la création et la pratique cinématographiques, la préservation, la circulation des collections et les politiques de mémoire. Elle a également ravivé les 50 ans de la montre «La femme dans le cinéma brésilien – du personnage à la cinéaste», organisée par la Cinémathèque en 1975, en réunissant certaines des protagonistes de cet événement historique. La réalisation de la mostra a compté sur le soutien de plusieurs institutions brésiliennes et étrangères, parmi lesquelles la Cineteca Nacional du Chili, membre de la FIAF, représentée par Macarena Bello, cheffe de la Programmation et des publics à la Cineteca Nacional du Chili.

[es]

## Mostra Cineastas Latinoamericanas Contemporáneas

A lo largo de tres semanas del mes de noviembre, la Cinemateca do MAM realizó la Mostra Cineastas Latinoamericanas Contemporáneas en una colaboración inédita con la CAIXA Cultural de Río de Janeiro, un importante espacio cultural de la ciudad mantenido por el banco público Caixa Econômica. La muestra reunió 20 películas de 15 países y promovió debates sobre la creación y el hacer cinematográfico, la preservación, la circulación de acervos y las políticas de memoria. La programación también retomó los 50 años de la muestra “La mujer en el cine brasileño – del personaje a la cineasta”, realizada por la Cinemateca en 1975, reuniendo a algunas de las protagonistas de aquel evento histórico. La realización de la muestra contó con el apoyo de diversas instituciones brasileñas y extranjeras, entre ellas la Cineteca Nacional de Chile, miembro de la FIAF, representada por Macarena Bello, jefa de Programación y Públicos de la Cineteca Nacional de Chile.



## > ROCHESTER GEORGE EASTMAN MUSEUM

### George Eastman Museum Receives Agha Jani Kashmiri Archive

The George Eastman Museum is now the permanent home of the papers and creative archive of Agha Jani Kashmiri (1908–1998), one of India’s most celebrated story, screenplay, and dialogue writers, whose work helped shape the golden era of Indian cinema from the 1930s through the 1970s. Kashmiri wrote or co-wrote the screenplays and dialogue for over 55 films, including such classics as *Kismet* (1943), *Chandrulekha* (1948), *Amar* (1954), *Chori Chori* (1956), *Junglee* (1961), *Mujhe Jeene Do* (1963), *Love in Tokyo* (1966), *Khilona* (1970), and *Parwana* (1971).

The donation, made by his son and daughter-in-law, Sarwar Kashmeri and Carlotta Cattani-Kashmeri, contains original screenplays, correspondence, interviews, press reviews, production contracts, promotional material, and photographs. It fills a crucial gap in the museum’s renowned motion picture holdings, which already include the largest collection of South Asian films in the United States and one of the most significant in the world.



Frame from *È piccerella* (Elvira Notari, 1922).

> **ROME**  
FONDAZIONE CENTRO SPERIMENTALE DI  
CINEMATOGRAFIA – CINETECA NAZIONALE

**CSC – Cineteca Nazionale’s Tribute  
to Elvira Coda Notari (1875–1946)**

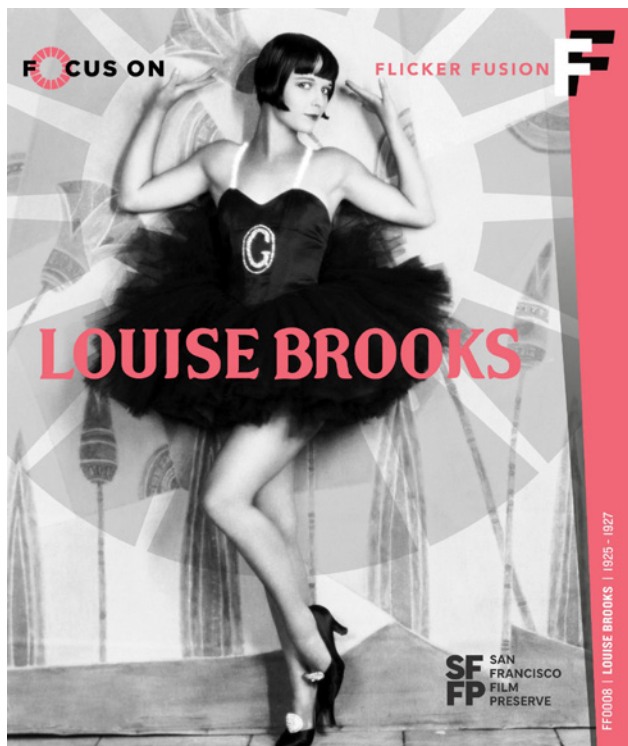
Throughout 2025, on the 150<sup>th</sup> anniversary of Elvira Coda Notari’s birth, the Cineteca Nazionale paid tribute to the first Italian woman director by presenting the few surviving works of her extensive film production, consisting of only three feature films, two shorts and some fragments, all preserved and restored. The celebrations included numerous initiatives, among them the opening of the *Elvira 150* retrospective in Naples, in February, the screening of *A Santanotte* (1922) at Il Cinema Ritrovato in June and at the Archaeological Park of the Colosseum in Rome in July, the projection of *È piccerella* (1922) in Florence, at the Cinema e Donne festival in October. We are completing the celebrations with the creation of the Blu-ray box set *Elvira Notari Collection*, which will be released in the first months of 2026, 80 years after her death.



> **SAN FRANCISCO**  
SAN FRANCISCO FILM PRESERVE

**New Restorations**

The San Francisco Film Preserve has recently completed three new restorations which are now available for screening: *The Garden of Eden* (1928), restored in collaboration with George Eastman Museum and Library of Congress; *Black Lightning* (1928), restored in collaboration with The Packard Humanities Institute, Gosfilmofond of Russia, and the UCLA Film & Television Archive; and *Hula* (1927), restored in collaboration with Library of Congress, which will premiere in January at MoMA’s “To Save and Project” festival.



## Blu-ray Release

SFFP also announced a new Blu-ray publication, *Focus on Louise Brooks* that will become available in January. The publication focuses on the early and often fragmentary remains of Brooks' early films. A number of FIAF organizations contributed materials to the project, including: BFI, Library of Congress, Národní filmový archiv (Prague), The Packard Humanities Institute, Pacific Film Archive, San Francisco Silent Film Festival, and the UCLA Film & Television Archive. The Blu-ray is region-free and in addition to English, includes translated titles in French, German, and Spanish.

## Online Presentations

The monthly series, *Online with SFFP*, continues presenting a wide variety of topics of interest to the FIAF community. We welcome your suggestions and proposals for future presentations. To stay informed, sign up for our newsletter at [filmpreserve.org](http://filmpreserve.org).

Robert Byrne, President



## > SANTIAGO CINETECA NACIONAL DE CHILE

### Digitization of *Cien niños esperando un tren* and Celebrations at the Cineteca Nacional de Chile

The Cineteca Nacional de Chile carried out the 4K digitization and remastering of *Cien niños esperando un tren* (Ignacio Agüero, 1988), preserving in high quality an essential work of Chilean cinema that documents the work of Alicia Vega and her film workshops for children living in vulnerable contexts. This work is part of the institution's 20th anniversary and the upcoming opening of the exhibition *Cine en Chile: Historia(s) en movimiento 1896–2025*, which also marks the first year of the Cineteca as a public institution, reaffirming its commitment to the audiovisual memory of the country.

[es]

### Digitalización de *Cien niños esperando un tren* y celebraciones en la Cineteca Nacional de Chile

La Cineteca Nacional de Chile realizó la digitalización en 4K y remasterización de *Cien niños esperando un tren* (Ignacio Agüero, 1988), preservando en alta calidad una obra esencial para la cinematografía chilena sobre el trabajo de Alicia Vega y sus talleres de cine para niños y niñas en contexto de vulnerabilidad. Este hito se enmarca en el aniversario número 20 de la institución y en la próxima inauguración de la exposición *Cine en Chile: historia(s) en movimiento 1896–2025*, que celebra también el primer año de la Cineteca como institución pública, reaffirmando su compromiso con la memoria audiovisual del país.



## > SÃO PAULO CINEMATECA BRASILEIRA

[en]

### Retrospective João Batista de Andrade

In November 2025, Cinemateca Brasileira held a retrospective dedicated to the filmmaker João Batista de Andrade, featuring 25 of his 65 films. He is one of the great Brazilian filmmakers, with a filmography that deeply reflects Brazilian society in its political and cultural aspects.

The initiative resulted from the joint efforts of the technical Departments, involving curation, conservation diagnostics of part of the film collection, and the creation of new digital files. The exhibition presented vintage 35mm prints, 16mm prints restored in 2007, and five new digital files, two of them — *Greve!* and *Wilsinho Galileia* — in restored versions.

### Cinemateca Brasileira and Korean Film Archive

The Cinemateca Brasileira has contributed to the curation and production of the showcase *Cinematographic Spaces: Brazil* at the Korean Film Archive. This retrospective marks the largest dedicated exhibition of Brazilian cinema ever organized in South Korea. Out of 32 films screened, 14 were sourced from the Cinemateca Brasileira's collection and highlight the Cinema Novo movement. The showcase premiered on 18 November and will run through 31 December.

Concurrently, the Cinemateca Brasileira is hosting the showcase *The 1960s: The Golden Age of Korean Cinema*, featuring eight classic Korean films with the support of the Korean Film Archive. This endeavour effectively strengthens institutional ties and promotes the film heritage of both Brazil and Korea.



Training in Film Conservation, October 2025. Felipe Castro (Cinemateca Brasileira) and Leticia Capanema (Cineclube Coxiponés of the Federal University of Mato Grosso). Photo: Alexandre Pereira – Cinemateca Brasileira Collection.

### National Network of Brazilian Audiovisual Archives

Between October and November, the Cinemateca Brasileira held the Technical Areas Immersion Programme. This initiative supports the National Network of Brazilian Audiovisual Archives, which was created by the Audiovisual Secretariat of the Ministry of Culture in June 2025.

The Cinemateca offered four week-long training programmes: Film Conservation; Digitization of Audiovisual Materials; Audiovisual Cataloguing; and Conservation and Cataloguing of Archival and

Bibliographic Documents. A total of 24 professionals, selected through a public call for proposals, were welcomed. These professionals work in institutions across the five regions of the Brazilian territory.

[es]

## Retrospectiva João Batista de Andrade

En noviembre de 2025, la Cinemateca Brasileira organizó una retrospectiva dedicada al cineasta João Batista de Andrade, en la que se proyectaron 25 de sus 65 películas. Se trata de uno de los cineastas brasileños más importantes, cuya filmografía analiza detalladamente la sociedad del país en sus dimensiones políticas y culturales.

La iniciativa fue fruto del trabajo conjunto de los departamentos técnicos de la Cinemateca Brasileira. El trabajo incluyó la curaduría, el diagnóstico de conservación de parte de la colección fílmica y la creación de nuevos archivos digitales. La muestra presentó copias de 35 mm de época, copias de 16 mm restauradas en 2007 por la institución y cinco nuevos archivos digitales, dos de ellos — *Greve!* y *Wilsinho Galileia* — en versiones restauradas.



**Cinemateca Brasileira  
y Archivo Fílmico Coreano**

La Cinemateca Brasileira ha contribuido a la curaduría y producción de la muestra *Espacios Cinematográficos: Brasil* en el Archivo Fílmico Coreano (Korean Film Archive). Esta retrospectiva constituye la mayor exhibición dedicada al cine brasileño jamás organizada en Corea del Sur. De los 32 filmes proyectados, 14 provienen

de la colección de la Cinemateca Brasileira y resaltan el movimiento Cinema Novo. La muestra se estrenó el 18 de noviembre y estará vigente hasta el 31 de diciembre.

Al mismo tiempo, la Cinemateca Brasileira está presentando la muestra *Los años 60: La Edad de Oro del Cine Coreano*, que incluye ocho películas coreanas clásicas con el apoyo del Archivo Fílmico Coreano. Este esfuerzo fortalece efectivamente los lazos institucionales y promueve el patrimonio cinematográfico tanto de Brasil como de Corea.

## Red Nacional de Archivos Audiovisuales Brasileños

Entre octubre y noviembre, la Cinemateca Brasileira llevó a cabo el Programa de Inmersión en sus áreas técnicas. Esta iniciativa apoya la Red Nacional de Archivos Audiovisuales Brasileños, creada por la Secretaría del Audiovisual del Ministerio de Cultura en junio de 2025.

La Cinemateca ofreció cuatro programas de capacitación de una semana: Conservación de Películas, Digitalización de Materiales Audiovisuales, Catalogación Audiovisual y Conservación y Catalogación de Documentos Archivísticos y Bibliográficos. Un total de 24 profesionales, seleccionados mediante una convocatoria pública, fueron recibidos. Estos profesionales trabajan en instituciones de las cinco regiones del territorio brasileño.

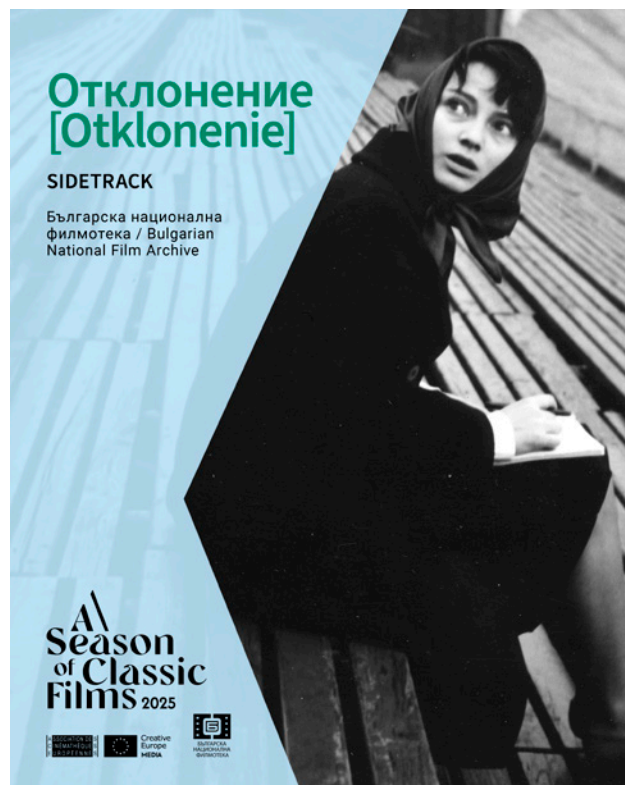


Emergency Committee of Filmmakers for Defending the Screen Quota in front of Myeong-dong Cathedral, Seoul, 1 December 1998.

## > SEOUL KOREAN FILM ARCHIVE (KOFA)

### Release of the “Screen Quota Defense Movement Video Collection”

The Korean Film Archive (KOFA) has released the “[Screen Quota Defense Movement Video Collection](#)”, based on materials donated by Yang Gi-hwan, Chair of the Coalition for Cultural Diversity in Moving Images. The donation comprises over 10,000 archival items in total. Among these, 227 video recordings have been identified, and 78 of them have been selected and made freely accessible via KMDb VOD. The collection documents the efforts of Korea’s film community and civic groups to defend the national screen quota system throughout the 1990s and 2000s, offering valuable new resources for the study of contemporary film activism.



## > SOFIA BULGARSKA NACIONALNA FILMOTEKA/ BULGARIAN NATIONAL FILM ARCHIVE

### Restoration and Screening of *Sidetrack* (1967)

As part of the ACE initiative “A Season of Classic Films”, the Bulgarian National Film Archive presented a new digital restoration of the Bulgarian film *Sidetrack* (Todor Stoyanov and Grisha Ostrovski, 1967). The film was digitally restored in the digitization center of the Bulgarian National Film Archive and was screened on 3 December 2025 in the archival cinema Odeon in Sofia.



Edvard Persson in *Klockorna i Gamla Sta'n*

## > STOCKHOLM SVENSKA FILMINSTITUTET/SWEDISH FILM INSTITUTE

### Sweden's First Colour Feature Restored

The first Swedish feature-length colour film ever made was *Klockorna i Gamla Sta'n / The Bells of Old Town* (Ragnar Hyltén-Cavallius, 1946). The film was shot by American cinematographer James B. Shackelford in Cinecolor, a two-strip negative system which produced colour prints with emulsion on both sides. No Swedish laboratory could process this system, so all developing and printing was done at the Cinecolor lab in the US. In the early 2000s, the two original negatives, positive separations, the sound negative and other elements from the production were found in nitrate vaults rented by the Academy of Motion Picture Art and Sciences. All the elements were repatriated to the Swedish Film Institute by the Academy Film Archive in 2010.

In 2023, the arduous and complicated work to digitally restore the film from the original material started. Some parts of a 1980s acetate duplicate negative were also used, as the original negatives had been shortened at some point in time. All picture elements were scanned in 4K, and a lot of work went into de-flickering, stabilization, cleaning and aligning the images from the two negatives (with different shrinkage). The work was completed in November, and the first public screening will take place on 22 January 2026, at Cinemateket in Stockholm.

Jon Wengström, Senior Curator



## > TAIPEI TAIWAN FILM AND AUDIOVISUAL INSTITUTE

### TFAI Hosts the First Edition of TFAI International Forum, Brings Together Global Experts on the Evolving Mission of Film Archives

The 2025 TFAI International Forum "Future to the Back: Archives in Motion" gathered experts from Japan, Korea, Thailand, Indonesia, and the US to explore the evolving mission of film archives. Through lectures, panels, and screenings, speakers reflected on preservation challenges, the irreplaceable role of human judgment in restoration, and the importance of access and youth engagement. From discussions on natural disasters, war, and technological shifts to insights on cultural memory and community narratives, the Forum highlighted how moving images shape identity and connect past and future across Asia's archival landscape.



## TFAI Marks the 40th Anniversary of *The Clown and the Swan* with the World Premiere and a Free Outdoor Screening for UNESCO's World Day for Audiovisual Heritage

In celebration of World Day for Audiovisual Heritage, TFAI hosted a free outdoor screening of the 2K digitally restored *The Clown and the Swan* in October. This screening also marked the world premiere of its restored version, commemorating the 40th anniversary of HSU Pu-liao's final film and TFAI's 100th restoration project. The event featured an appearance by director Kevin Chu, and live clown performances. Audiences were invited to relive the brilliance of Hsu Pu-liao, "Taiwan's Charlie Chaplin", on the big screen once more.

### New Restorations

In August, TFAI and the Singapore Film Society presented the world premiere of the 2K restoration of *The Fellow Who Rejected College*, directed by Tchii Ching-long (Hsu Chin-liang). Adapted from a bestselling novel, the film was a milestone for Taiwan's youth cinema and was named one of the ten best Chinese-language films of 1980. Meanwhile, as global attention turns toward Expo 2025 Osaka, the 21st Osaka Asian Film Festival opened with the world premiere of *Tracing to Expo '70* (2K Restoration), starring then-20-year-old Taiwan-Japan superstar Judy Ongg. Tickets sold out instantly, reflecting strong excitement from cinephiles and Expo fans.

### Events

In November, TFAI and the Czech Centre Taipei teamed up to present the special programme "Karel Zeman: A Czech Animated Odyssey", featuring four films, including three 4K-restored animated classics, *Journey to the Beginning of Time* (1955), *Invention for Destruction* (1958), and Zeman's celebrated masterpiece *The Fabulous Baron Munchausen* (1961), along with the documentary *Film Adventurer Karel Zeman* (2015). The screenings took place exclusively at TFAI's cinema in New Taipei City, where the first-floor lobby was transformed into a re-creation of the film's iconic dinosaur scene, offering the perfect backdrop for photos and social media check-ins.



### New Publication – Yang Li-Hua: The Legendary Taiwanese Opera Artist and Her Times

One of the 200 most influential figures in Taiwan's 400-year history, Yang Li-Hua was recognized "for opening a new chapter for Taiwanese opera". Taking Yang as a cultural icon of Taiwan, this book weaves together the author Shih Ju-fang's keen observations and her expertise in Taiwanese opera studies to portray a life more expansive than the art form itself. Structured in ten chapters, the main text traces Yang's remarkable journey from the indoor era and radio broadcasts to cinema, television, and the modern stage, interlacing biographical narrative and artistic analysis. (Published by TFAI, Yuan-Liou Publishing Co., Ltd.; 432 pp., in Mandarin)



> **TIRANA**  
ARKIVI QENDROR SHTETEROR I FILMIT (AQSHF) /  
THE ALBANIAN NATIONAL FILM ARCHIVE

**New Director  
of the Albanian National Film Archive**

Visual artist Eljan Tanini was appointed Director of the Albanian National Film Archive on 10 July 2025.

Tanini earned both his Bachelor's and Master's degrees in Philosophy from the Faculty of Social Sciences, University of Tirana (2011). As a visual artist, Tanini has held several solo and group exhibitions in Albania and abroad since 2016. He is also the creator of a number of public artworks, including murals and installations throughout Albania.

He is the founder and collaborator of the nationwide environmental initiative Plant Your Own Tree, for which he and his team received the Act Now Award of the Year from the U.S. Embassy in Tirana, presented by Ambassador Alexander Arvizu (2012–2014).

Tanini is also a journalist and host of the television programmes *Essence* and *Amarcord* on Report TV, both dedicated to Albanian history, memory, and cultural nostalgia.



> **TOULOUSE**  
CINÉMATÈQUE DE TOULOUSE

[en]

**Restoration of *Regarde, elle a les yeux grand ouverts* (1979)**

In 2011, Yann Le Masson entrusted his archives to the Toulouse Cinémathèque. Several of his documentaries were digitized, and the extended version of *Regarde, elle a les yeux grand ouverts* (1979) was restored in 2025 with the support of the ACE as part of the "A Season of Classic Films" project. Filmed after the Veil Law of 17 January 1975, which legalized abortion in France, the film follows MLAC activists in Aix-en-Provence who perform abortions outside hospitals. Produced with the creative participation of the women featured in the film, it recounts five years of struggle, from everyday life to legal proceedings, and opens and closes with two births captured with rare delicacy.

[fr]

**Restauration de *Regarde, elle a les yeux grand ouverts* (1979)**

En 2011, Yann Le Masson confie ses archives à la Cinémathèque de Toulouse, qui numérise plusieurs de ses documentaires avant de restaurer en 2025, avec le soutien de l'ACE dans le cadre du projet *A Season of Classic Films*, la version longue de *Regarde, elle a les yeux grand ouverts* (1979). Tourné après la loi Veil du 17 janvier 1975, qui autorise en France l'interruption volontaire de grossesse, le film suit des militantes du MLAC d'Aix-en-Provence pratiquant des avortements hors du

milieu hospitalier. Réalisé avec la participation créatrice des femmes filmées, il retrace cinq ans de lutte, du quotidien aux poursuites judiciaires, et s'ouvre et se clôt sur deux naissances filmées avec une rare délicatesse.

[es]

### Restauración de *Regarde, elle a les yeux grand ouverts* (1979)

En 2011, Yann Le Masson confié sus archivos a la Cinémathèque de Toulouse, que digitalizó varios de sus documentales antes de restaurar en 2025, con el apoyo de la ACE en el marco del proyecto *A Season of Classic Films*, la versión larga de *Regarde, elle a les yeux grand ouverts* (1979). Realizada tras la ley Veil del 17 de enero de 1975, que autoriza en Francia la interrupción voluntaria del embarazo, la película sigue a las militantes del MLAC de Aix-en-Provence que practican abortos fuera del ámbito hospitalario. Realizada con la participación creativa de las mujeres filmadas, la película abarca cinco años de lucha, desde la vida cotidiana hasta los procesos judiciales, y se abre y se cierra con dos partos filmados con una delicadeza poco común.



### > VIENNA ÖSTERREICHISCHES FILMMUSEUM / AUSTRIAN FILM MUSEUM

**New Publication:**  
*Semiotische Geister/Semiotic Ghosts*  
by Lisl Ponger

Lisl Ponger is one of the distinctive voices of Austrian contemporary art, working at the interface of visual art, art history and ethnology. Her works dismantle cultural stereotypes and challenge the power of images about others. The carefully edited anthology, *Semiotische Geister/Semiotic Ghosts*, brings together scholars, curators, friends and colleagues to examine the entire spectrum of Ponger's artistic and socio-political commitment for the first time. (Edited by Elisabeth Streit and Dietmar Schwärzler, published by Mandelbaum Verlag, 288 pp., in English and German)

"A richly illustrated, bilingual critique of seeing" – Tom Waibel, Austrian Film Museum

## 03 News from the Executive Committee



The EC at work in the Boardroom of the Cineteca di Bologna, with their host Gian Luca Farinelli. Photo: Lorenzo Burlando.

### > December 2025 meeting of the Executive Committee

The FIAF Executive Committee was generously hosted for its end-of-year meeting by our colleagues at the Cineteca di Bologna on 1 and 2 December.

This was the first in-person meeting of the new EC elected in Montreal in early May, which is by far the most geographically diverse FIAF EC to date. It is also the second EC in FIAF's history in which female members outnumber male members (the first being the previous committee elected in 2023). In his opening remarks to the EC, the President expressed his confidence that this diversity would contribute positively to the discussion by bringing varied perspectives and experiences to the table.

After carefully examining the applications for FIAF affiliation received before the meeting, the EC decided to admit three institutions as FIAF Associates: The Australian Centre for the Moving Image (ACMI, Melbourne), which is back in our global network after a two-year hiatus; the Institut national de l'audiovisuel (INA, Bry-sur-Marne, France); and the National Film Board of Canada / Office national du film du Canada (NFB / ONF, Montreal). This takes the number of FIAF affiliates to a new record of 186 in 80 countries.

The EC also unanimously endorsed the application of the Museo del Cine Pablo Ducrós Hicken (Buenos Aires), for an upgrade from Associate to Member status. As required by the *FIAF Statutes & Rules*, this change in status will be submitted to a vote at the next General Assembly on 30 April 2026.

The EC discussed three nominations it had received for FIAF Honorary Membership. Approval of these nominations will be brought to a vote at the next General Assembly.

The discussion then turned to the recently published results of the 2022 Statistical Survey. In light of its disappointing response rate of 35%, the EC spoke about how best to incentivize affiliates to participate in future surveys. It was decided that a new, finetuned questionnaire will be devised for the next survey in 2027.

The EC then spoke about the revised version of the *FIAF Code of Ethics*, which was approved by the General Assembly in Montreal last May and since published on the FIAF website. As the FIAF Secretariat had noted some minor inconsistencies between the translations when preparing the new Code for printing, several linguistic adjustments were proposed, and accepted by, the revising group. They decided to discuss those by email after the meeting.

FIAF's Treasurer and Senior Administrator then presented their final estimates for FIAF's financial results in 2025 and a balanced revised 2026 budget. At the end of the two-day meeting, the EC unanimously approved this revised 2026 budget.

The Senior Administrator reported to the EC on the FIAF Secretariat, including the retirement of Administrative Assistant Christine Maes in August 2025. He also discussed ongoing improvements being made to the FIAF website.

The EC also discussed the reports received about the work of the three FIAF Commissions, the P.I.P., and the *Treasures from the Film Archives* database.



The FIAF Executive Committee during a visit of the future Renato Zangheri Centre for the Preservation and Restoration of Cinema and Photography, in an old Bologna car park. Photo: Davide Pozzi.

The President then reported on the presentation of the 2025 FIAF Award to David Woodley Packard, which had taken place in Los Angeles in June. The EC thoroughly examined the five nominations received from FIAF affiliates for the 2026 FIAF Award, and selected one of the proposed nominees as a result. A formal announcement will be made to the FIAF community in due course.

The EC heard about a number of successful training and outreach initiatives that had taken place across the previous several months, and the internships that had taken place in various affiliated institutions thanks to the FIAF Internship Fund.

Drika de Oliveira and Caroline Fournier gave an update on the FIAF Gender Observatory, particularly the survey on gender equality in FIAF-affiliated institutions that had been launched in September. They shared that they will soon begin analysing the responses, even though it was noted disappointingly that half of FIAF's affiliates had not taken part in the survey.

The EC then heard about the progress of a number of FIAF publications, including the most recent edition of the *Journal of Film Preservation*, the FIAF Historical Archive and History Project, the *Film Atlas* website, and the *Home Movies Handbook* project.

FIAF's participation in the work of the CCAAA was then discussed, and activity reports from the ACE, CLAIM, and SEAPAVAA were shared with the EC.

Finally, the EC heard progress reports about the 2026 Congress in Rabat, the 2027 Congress in Berlin, and the 2028 Congress in San Sebastián. Possible hosts of the 2029 and 2030 Congresses were also discussed.

## > Next EC meeting

The next Executive Committee meeting will take place in Rabat on 25 and 26 April 2026, just before the start of the 2026 FIAF Congress hosted by the Cinémathèque marocaine. The last time an EC meeting took place in Rabat was in 2001 and the last time an EC meeting took place on the African continent was in Pretoria in 2011.

## > Composition of the current Executive Committee

President: Peter Bagrov, GEORGE EASTMAN MUSEUM; Secretary-General: Tiago Baptista, CINEMATECA PORTUGUESA / MUSEU DO CINEMA; Treasurer: Cecilia Cenciarelli, FONDAZIONE CINETECA DI BOLOGNA; Vice President: Sanchai Chotirosseranee, FILM ARCHIVE (PUBLIC ORGANIZATION); Vice Secretary-General: Caroline Fournier, CINEMATHEQUE SUISSE; Vice Treasurer: Arike Oke, BFI NATIONAL ARCHIVE.

### Other EC Members representing Members:

Elisa Jochum, DEUTSCHE KINEMATHEK – MUSEUM FÜR FILM UND FERNSEHEN; Heather Linville, LIBRARY OF CONGRESS – NATIONAL AUDIO-VISUAL CONSERVATION CENTER; György Raduly, NATIONAL FILM INSTITUTE HUNGARY – FILM ARCHIVE; Stefanie Schulte Strathaus, ARSENAL – INSTITUT FÜR FILM UND VIDEOKUNST.

### EC Members representing Associates:

Ricardo Cantor Bossa, CINEMATECA DE BOGOTÁ; Drika De Oliveira, CINEMATECA DO MUSEU DE ARTE MODERNA; Léonce Tira, CINÉMATHEQUE AFRICAINE DE OUAGADOUGOU – FESPACO.

## 04 News from the Secretariat



Elsa Degerman, former P.I.P. Associate editor Anthony Blampied, Christine Maes, and Clare Healy on Christine's last day in the office, 27 August 2025.

### > FIAF Secretariat Staff

There has been significant change in the FIAF office in 2025. Our part-time archival assistant Barbara Robbrecht left us in early March and our new full-time Editorial Assistant Clare Healy started shortly thereafter. Christine Maes, our part-time Administrative Assistant since 2014, took early retirement at the end of August.

As a result of these changes, the FIAF Secretariat currently consists of Christophe, Senior Administrator (full time); Elsa Degerman, HR and Accounting Assistant (3 days a week); and Clare Healy (Editorial Assistant, 5 days a week, but at least one of these for the P.I.P).

Although some funds have been set aside in the 2026 budget to hire a new part-time Administrative Assistant in 2026, we have not yet decided if such a position is absolutely needed or not, or what the tasks of this new person would be. We will assess our needs in the first months of 2026.



FIAF's Secretariat team, with P.I.P. Editor Rutger Penne, in one of the archive rooms of the Secretariat on 18 September 2025.

The P.I.P.'s employed staff is still composed of the Editor Rutger Penne (full time) and Associate Editor Nicola Mantzaris, who works on a freelance basis from the US. The P.I.P. also collaborates with a team of freelance indexers. Our other wonderful project-based freelance collaborators are Jean-Pascal Cauchon (FIAF and *Film Atlas* web developer), Lisabona Rahman (our new Training & Outreach Coordinator), Oliver Hanley (*JFP* Editor), Lara Denil (graphic designer), Aymeric Leroy and Itz'iar Gomez-Carrasco (translators), Julia Welter (*Treasures* Data Editor), Paul Duchesne (*Treasures* Database Developer), and the *Film Atlas* team, consisting of James Layton, Crystal Kui, Margaux Chalançon, and Tom Cabot.

### > New Contacts/Invoicing Database

The FIAF Secretariat team, with crucial help from the P.I.P. Editor Rutger Penne, are also engaged in a complex project of migrating our contacts and invoicing data from the old and outdated CRM software we have been using since the 1990s to a new web-based system developed by our web programmer Jean-Pascal Cauchon. A lot of data cleaning must take place before this migration can happen. We are aiming to introduce the new system as soon as possible in 2026.

## > FIAF Website

The FIAF website continues to be an essential platform to share information about FIAF and its projects, give access to a wealth of resources about all aspects of moving image archiving, promote forthcoming FIAF events and other important events in the film heritage sector, share important FIAF news, and document our long history in our rich historical section.

The website is also still regularly used as an online registration platform – for instance, for the 2026 FIAF Congress, the recent Autumn Education Lab, the next Programming Winter School, and our online Thursday Workshops, as well as our various online surveys (statistical survey, gender survey, etc...).

At the Cataloguing and Documentation Commission's request, we have reorganized the webpages dedicated to its various resources, now accessible via a clearer [menu page](#).

We will soon introduce a general search engine for the whole FIAF website, at the request of several members of the FIAF community. We are currently fine-tuning this new functionality before making it public.

Members of the FIAF community (all those registered to access the member area of the website) should also remember that they can now generate a PDF file of the up-to-date *FIAF Directory*, with the same layout as the one printed every two years until 2023. Searching for contacts in FIAF-affiliated institutions can of course still be done via the usual search engine.

FIAF and the new Photochemical Film Labs Collective are current working together on the creation of a new, updated *Directory of Photochemical Labs*, which will ultimately replace the [list currently accessible on the FIAF website](#).



FIAF's Founding Agreement (17 June 1938) in the FIAF Historical Archive in Brussels.

## > FIAF Historical Archive and FIAF History Project

Before she left the FIAF office in March, Barbara Robbrecht had managed to catalogue a vast proportion of the 600+ boxes of our Historical Archive at item level. Since then, our Editorial Assistant Clare Healy has been able to fulfil Barbara's archival duties.

Clare has produced a thorough report on the *Union Catalogue of Sound Feature Films Made During the Nitrate Era* – a FIAF database project from 1980s, which was later abandoned, and for which the FIAF Historical Archive in Brussels still preserves about 15,000 original entry cards. The result of this research will soon be added to the [History section](#) of the FIAF website.

As part of the celebrations of the 20<sup>th</sup> anniversary of the World Day for Audiovisual Heritage, we have also added several pages presenting digitized documents from our Archive about [FIAF and UNESCO until 1980](#), the [meetings of the Round Table for Audiovisual Heritage](#)

(predecessor to the CCAAA), and the [birth of the World Day for Audiovisual Heritage](#), in which FIAF played an essential role.

Regarding the FIAF History Project, we have continued to chase (not entirely successfully) the late chapter submissions. Unfortunately, time has once again been lacking to make significant progress with this important project, which is funded by the Jan de Vaal Fund, but we remain optimistic that with the help of our very efficient Editorial Assistant Clare Healy, we will be able to get all the texts ready for the layout stage by the end of 2026.

## > Affiliates' Annual Reports

As of today, we have received, and published in the member area of the FIAF website, [Annual Reports for the year 2024](#) from all FIAF Members (97 out of 97), but only from 44 of our 78 Associates (56%), even though it is a statutory obligation for all affiliates (and it gives them the right to vote at the FIAF General Assembly). FIAF affiliates will be contacted by the Secretariat in mid-January about the submission of their 2025 Annual Report by the statutory deadline of 28 February.

Remember that all the "historical" Annual Reports of FIAF affiliates (from the mid-1940s to 2010) can be accessed in the [History section](#) of the FIAF website. This is another incredibly useful source of information about our affiliates and their history, as well as the history of our global network. These are accessible to all.



Film Atlas presentation in Bologna during Il Cinema Ritrovato on 24 June 2025.

## > Film Atlas

After four years of hard work, the *Film Atlas* website finally launched to the public in May this year. The formal launch occurred at the Nitrato Picture Show in Rochester, NY, on Thursday 29 May, with a European launch following one month later at Il Cinema Ritrovato in Bologna. Project staff James Layton and Crystal Kui hosted the initial launch in Rochester and were joined by project authors Amanda McQueen and Kirk McDowell, while Christophe Dupin and *Film Atlas*'s Margaux Chalançon welcomed authors Ariel Rogers and Louisa Trott for the Bologna presentation. Other *Film Atlas* events were hosted at the Widescreen Weekend (Bradford, UK – September), the Original Copies conference (Turin, Italy – October), Elias Querejeta Zine Eskola School (San Sebastián, Spain – October), and an interview conducted by Eye Filmmuseum's Anne Gant with the *Film Atlas* project team was published in the *Journal of Film Preservation* in October. Additionally, an online presentation was hosted by the George Eastman Museum in December with James, Crystal and Margaux present.

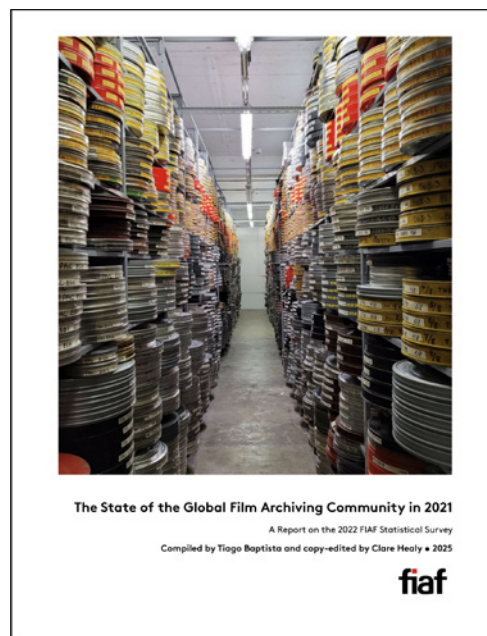
The website is now fully operational. Web developer Jean-Pascal Cauchon and graphic designer Lara Denil have designed and implemented a professional and user-friendly site, and with FIAF's recent upgrade to a new hosting server, the loading times of the site have been quick and consistent. The next main challenge is to keep publishing new essays regularly.

FIAF, the George Eastman Museum and the Louis B. Mayer Foundation continue to support the project, both financially and with staff support. Additionally, in order to address the full scale of the project, we have decided to seek additional funds and hope to be able to provide an update on this soon. These extra funds will allow us to increase our staffing (unblocking the bottlenecks), but will also enable us to make further enhancements to the website (videos and new interactive features) and increase our international scope through some paid regional coordinators (starting with Japan). Please keep an eye on the website regularly for new updates.

## > *Home Movies Handbook* project

This other exciting collective project, which will result in the publication of a handbook co-edited by Brian Meacham (Yale Film Archive) and Haden Guest (Harvard Film Archive), is funded by FIAF via the Eileen Bowser Fund. In addition to the collectively written chapters on Acquisition, Access, Cataloguing, and Preservation, the *Home Movies Handbook* will include essays and case studies by guest authors. The handbook will have a total of 22 contributed texts.

Brian Meacham and Haden Guest have now taken over the coordination of the remaining editorial work from project coordinator Anna Briggs. Clare Healy (copy-editing) and Lara Denil (graphic design/layout) will also be involved in early 2026. The current plan is to release this new FIAF handbook in June 2026 and launch it at Il Cinema Ritrovato if possible. Like with *Share That Knowledge* and the *Disaster Handbook*, we will publish it as a PDF file for free, and will have a limited print run for those interested in acquiring a paper copy.



## > *The State of the Global Film Archiving Community in 2021*

In 2022, FIAF carried out a survey to gather statistical information from its affiliates about the holdings, practices, and activities of the global FIAF community during the year 2021. For many affiliates across the world, 2021 was still a period marked by the effects of the COVID-19 global pandemic. The survey took that into account and included questions about how the affiliates coped with the waves of the pandemic or its aftermaths. This report provides an analysis of some of the key data collected. Unfortunately, the response rate was the lowest in the history of FIAF's statistical surveys: only 60 out of 172 affiliates replied, a sobering 35% response rate. The information contained in the report cannot therefore be considered representative of the entire FIAF network; however, we believe the data is nonetheless insightful and helps to paint a picture of the state of the film archiving community, incomplete though it may be. *The State of the Global Film Archiving Community in 2021*, compiled by Tiago Baptista and copy-edited by Clare Healy, can be consulted and downloaded [on the FIAF website](#). Note that previous FIAF statistical reports can be found in the [History section](#) of the website.

## 05 *Journal of Film Preservation*

Since the last news update in the *FBO*, another issue of the *Journal of Film Preservation* has been published: *JFP* no. 113 appeared online on the [Calameo platform](#) on 21 October, with the print edition becoming available shortly thereafter.

At 168 pages, this issue is a little slimmer than its two predecessors, which ran to a whopping 192 pages each. This slight reduction in size is part of our editorial team's efforts to try to combat rising production and shipping costs in order to maintain the existence of the print edition of *JFP*, which is much beloved by our community.

The latest issue features 13 articles and eight reviews by 30 authors, including three contributions in French and two in Spanish. In addition to the contributions to the regular sections, *Open Forum*, *Archives at Work* and *History*, issue no. 113 includes the second and concluding instalment in our two-part special dossier series that began in the previous issue, [no. 112](#) (April 2025), and drew on selected contributions to the Symposium of the 2023 FIAF Congress in Mexico City, "Women, Cinema, and Film Archives". Whereas in the first part of the dossier we focused loosely on the heritage of women filmmakers, with the second part we turned our attention inward and investigated the work of women film archivists past and present with seven insightful case studies from archivists and scholars based in Germany, Ireland, Colombia, Italy, Brazil and South Korea.

Unfortunately, many US-based affiliates, supporters, subscribers and contributors have still not received their copies of the print edition due to delivery issues beyond our control. We apologize profusely for the delay and very much hope you will be able to hold the latest issue in your hands very soon!

As I write this, preparations for the next *JFP* issue, no. 114, due to be published in conjunction with the 2026 FIAF Congress in Rabat, are already in full swing. Several articles on a wide range of relevant and fascinating topics have been commissioned by the editorial team or proposed by FIAF community members. In contrast to the previous two issues, issue no. 114 will not feature a themed dossier, but given the overwhelmingly positive response to the recent "Women, Cinema,

and Film Archives" dossiers, the editorial team is developing ideas for potential dossiers in future issues. Keep watching this space...

A simple word of thanks often goes a long way, and I am taking this opportunity to express my personal gratitude to our small but great team for putting in 110% every time to ensure the *JFP* is published on schedule and to the high standard that readers have come to expect of the journal (while having to juggle several other and no less important tasks at the same time): Executive Publisher Christophe Dupin, Editorial Assistant Clare Healy and graphic designer Lara Denil, as well as our pool of translators and proof-readers.

And to close this news update, I would like to appeal to Spanish-speaking community members to come forward with suggestions for articles in Spanish or reviews of Spanish-language publications. It is important for FIAF that *JFP* is a trilingual publication, but contributions in Spanish remain in the minority. So, if you have an ideas or suggestions, please don't hold back and write to me at [jfp.editor@fiaf.net](mailto:jfp.editor@fiaf.net). / Para terminar, me gustaría hacer un llamamiento a los miembros de la comunidad hispanohablante para que nos envíen sugerencias de artículos en español o reseñas de publicaciones en español. Para la FIAF es importante que *JFP* sea una publicación trilingüe, pero las contribuciones en español siguen siendo minoritarias. Por lo tanto, si tienen alguna idea o sugerencia, no duden en escribirnos a [jfp.editor@fiafnet.org](mailto:jfp.editor@fiafnet.org). ¡Muchas gracias!

Oliver Hanley  
Editor, *Journal of Film Preservation*

## 06 News from the P.I.P.

### > Cleaning Legacy Data

We are pleased to announce that the P.I.P. staff has now completed a full revision of the television subject and corporate name headings in the indexing database. This is a necessary step in merging film and TV terms in the new database version which we are developing (see below). We are also carrying out extensive cleaning, including completing author names and removing duplicates.

### > Development of the New Indexing Database System

Work on developing a new database system for the P.I.P.'s indexing work has now begun. Our current web-based indexing system, developed in 2006, obviously needs updating in line with recent software developments. The new system is being developed and customized to our needs by our long-standing publication partner, IVS, who also designed the current system. The new indexing system is expected to be launched in 2027, nicely coinciding with the P.I.P.'s 55th anniversary.



Alexandre Thomas (Cinémathèque française), P.I.P. Editor Rutger Penne, Laurence Lecuyer (Cinémathèque française) and P.I.P. freelance indexer Susan Peterson at the Cinémathèque française in Paris, 20 November 2025.

### > Meetings and Encounters with P.I.P. Contributors and Partners

Following the 2025 FIAF Congress in Montreal, I travelled to Washington, DC where I met P.I.P. freelance indexer Kelly Burton, who works as a media archivist at the National Gallery of Art. I also had the pleasure to meeting long-standing P.I.P. indexers Zoran Sinobad and Josie Walters at the Library of Congress.

On 22 September, Christophe and I travelled to London to attend a meeting with Zeina Al-Muhtaseb and Chris Cotton from ProQuest, our publishing partner. We discussed the future development of the FIAF databases on the ProQuest platform.

On 20 November, I visited the Cinémathèque française, where I met current P.I.P. indexer Alexandre Thomas and former indexer Laurence Lecuyer. P.I.P. freelance indexer Susan Peterson also attended.

Rutger Penne  
P.I.P. Editor  
[r.penne@fiafnet.org](mailto:r.penne@fiafnet.org)

## 07 News from the Commissions



Peter Bubestinger-Steindl leading a session of the CDC's Workshop on Film-Related Materials in Bologna.

### > Cataloguing and Documentation Commission (CDC)

#### Workshop on Film-Related Materials (June, Bologna)

Over the last several months, the CDC has initiated, organised and participated in several training initiatives and workshops. We particularly strive to strengthen exchange and knowledge transfer among our colleagues responsible for film-related materials. Our workshop in Bologna from 20 to 21 June 2025 was called "Film-Related Materials in Archives – From Acquisition to Access", organized by Anna Fiaccarini, Mats Skärstrand, Murchana Borah and Adelheid Heftberger. It was kindly hosted by the Cineteca di Bologna. Over 80 colleagues had registered, of which we could only accept 40, which shows the overwhelming interest in such an event. During the workshop, we discussed a wide range of topics (to mirror the range of items in these collections) like oral history, costumes and open local AI models. We had presentations and lightning talks from over 15 experts to a lively and interested audience. This event can hopefully have a 3rd edition in 2027.

#### *FIAF Moving Image Cataloguing Manual Revision*

The CDC's most important project in the last months has been the revision of the *FIAF Moving Image Cataloguing Manual*, headed by Natasha Fairbairn. While we initially only had minor revisions planned, it has become clear that our manual will look substantial-

ly different in its new edition (both in layout and structure). We are actively looking for cataloguers willing to provide examples from their experience (for example how they deal with the Variant and Manifestation) and/or interested in giving feedback on our draft. Please get in touch via [cdc@fiafnet.org](mailto:cdc@fiafnet.org).

We are also planning an outreach session in 2026 (in our Thursday's Workshop series on 16 April 2026) to discuss our draft with our community.

#### FIAF Knowledge Graph News

Work on the FIAF Knowledge Graph has been ongoing and we are currently hard at work federating datasets from the British Film Institute and the Bundesarchiv. Currently we are comparing vocabularies between both institutions and extending our FIAFcore ontology. We will be presenting results and services at the next FIAF Congress in 2026. Stay tuned!

#### Resources

Please also come and take a look at the shiny new layout of [our webpage](#), where we have prepared many resources for you, including presentations and recordings of many of the online Thursday's Workshops!

Adelheid Heftberger  
[cdc@fiafnet.org](mailto:cdc@fiafnet.org)

#### Members of the CDC:

Adelheid (Heidi) Heftberger, Bundesarchiv, Berlin (Head); Anna Fiaccarini, Fondazione Cineteca di Bologna (Deputy Head); Natasha Fairbairn, BFI National Archive, London; Rutger Penne, P.I.P., Brussels (Ex-officio); Circe Itzel Sánchez González, UNAM, Mexico City; Mats Skärstrand, Swedish Film Institute, Stockholm; Elżbieta (Ela) Wysocka, Filmoteka Narodowa – Instytut Audiowizualny, Warsaw; Murchana Borah, Film Heritage Foundation, Mumbai; and Paul Duchesne, National Film and Sound Archive of Australia, Canberra.

## > Technical Commission (TC)

### Fundamental Archiving Resources (FAR)

Fundamental Archiving Resources (FAR) compiles basic resources for film archiving and cataloguing on a dedicated webpage with multilingual informational sheets. This will launch by the end of 2025, offering archivists practical information and some downloadable tools. Community review and updating will take place in 2026.

### Digital Sound Statement

Digital Sound Statement is a statement on film sound preservation. Draft sections on sound elements and digitization are under review, with an appendix of soundtrack identification almost completed. Publication is expected in spring 2026.

### Digital Statement 5 Update

This project will revise information on borndigital materials and preservation. Drawing on surveys of preservation and collection practices, the updated document will provide information on digital film characteristics and preservation practices. Release is now scheduled for spring 2026.

### Photochemical Lab List

Photochemical Lab List is a project to update FIAF's [list of photochemical laboratories](#) to assess current capabilities. Coordination with the Photochemical Lab Collective aims to avoid duplication and strengthen collaboration. Completion is targeted for mid-2026.

Anne Gant  
[tc@fiafnet.org](mailto:tc@fiafnet.org)

### Members of the TC:

Full members:

Anne Gant, Eye Filmmuseum, Amsterdam (Head); Tiago Ganhão, Cinemateca Portuguesa/Museu do Cinema, Lisbon (Deputy Head); Caroline Fournier, Cinémathèque suisse, Lausanne; Elena Nepoti, BFI National Archive, London/Berkhamsted; Rodrigo Mercês, Cinemateca Brasileira, São Paulo; Sreya Chatterjee, HTW- University of Applied Sciences, Berlin; and Florian Wrobel, Filmarchiv, Vienna.



ACE/PACC Workshop on Programming in Bologna on 24 June 2025.  
Photo: Mikko Kuutti.

## > Programming and Access to Collections Commission (PACC)

### Bologna Workshop on Programming

On 24 June, ACE EC Member and FIAF PACC Deputy Head Chicca Bergonzi, with additional input from other colleagues, prepared a joint ACE/FIAF workshop entitled "How to Disseminate Heritage Cinema in a Changing Society?".

The workshop took place within the Il Cinema Ritrovato Festival and followed up on the activities and debates already undertaken by Chicca Bergonzi, Samantha Leroy and others at the FIAF Programming Winter School and then at the [PACC Workshop at the FIAF Congress in Montreal](#). Speakers in Bologna were Jay Weissberg, Stefanie Schulte Strathaus, Chalida Uabumrungjit, Maelle Arnaud, Lou Burkart, Sreya Chatterjee, Gérald Duchaussoy, Anne Bidaux, and Gian Luca Farinelli.

Jay Weissberg's presentation was subsequently [published online](#). The workshop was generally met with great interest and positive feedback, as it, among other things, also tried to deal with self-censorship and other topics oftentimes avoided in the public/professional discourse.

### FIAF/PACC at Le Marché International du Film Classique (MIFC)

FIAF Senior Administrator Christophe Dupin received an invitation to represent FIAF at one of the roundtables of this year's MIFC in Lyon. As the proposed topic – distribution of public domain titles – falls under the current purview of PACC, he kindly passed the invita-

tion onto Matěj Strnad as the Head of PACC, who gladly accepted the opportunity to represent PACC and FIAF at the event.



The [roundtable](#) provided a very good opportunity to exchange on the topic of public domain with renowned speakers and an international audience. Strnad focused on the global nature of FIAF, its commitment to both preservation and access and the question of (financial) sustainability of public domain and open access models, also as these were the topics of PACC's online workshop and a Congress presentation in the recent past ("[Restoring the Past, Funding the Future](#)"). A brief mention of the revised FIAF *Code of Ethics*, and the quotation of the appropriate lines concerning public domain but also its possible curatorial limits, were met with palpable interest and subsequent questions.

To sum up, it can be viewed as very positive that FIAF as an entity has been invited to such a forum, because in the past it would be mostly represented through its individual officers, who have also been representing their home institutions. Hopefully this can be viewed as a trend, in line with the set goal of further strengthening FIAF's symbolic and also factual presence in industry and professional circles.

Matěj Strnad  
[pacc@fiafnet.org](mailto:pacc@fiafnet.org)

#### Members of PACC:

Matěj Strnad, Národní filmový archiv, Prague (Head); Chicca Bergonzi, Cinémathèque suisse, Lausanne (Deputy Head); Otto Kylvälä, National Audiovisual Institute – Kavi, Helsinki; Samantha Leroy, Fondation Jérôme Seydoux-Pathé, Paris; and Stefan Ramstedt, Umeå Universitet, Umeå.



The FIAF Gender Observatory Workshop at the Montreal Congress in April 2025.

## > FIAF Gender Observatory

The [FIAF Gender Observatory](#), established after (and as a result of) the Symposium on "Women, Cinema, and Film Archives" during the 2023 FIAF Congress in Mexico City, was presented at the 2025 FIAF Congress in Montreal as part of a special workshop, as well as during the General Assembly. That same week, an initial group of motivated individuals came together to discuss new ideas. The enthusiasm generated by this initiative reflects a real need. In addition to the collection of data via each institution's annual report, a survey of FIAF affiliates was conducted in the last few months, to which about half of them have so far responded. The data received will be analysed and the results will be published via the FIAF website, with the aim to gain an initial overview of the conditions of women and non-binary people in the FIAF archives community, as no such study has been conducted to date.

If you have any suggestions or would like to collaborate on this project, please write to us at the following address: [genderequality@fiafnet.org](mailto:genderequality@fiafnet.org). However, please note that the Observatory is a voluntary initiative by members of the FIAF community, and cannot take the place of institutions in dealing with specific gender-related issues that may arise within them.

Caroline Fournier & Drika de Oliveira  
On behalf of the FIAF Gender Observatory

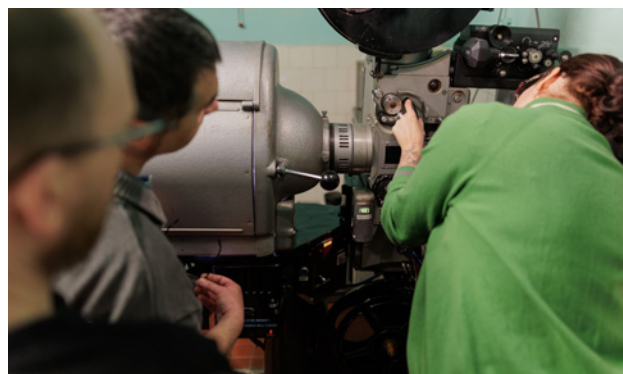
## 08 Training and Outreach

### > Recent Projects and Events



#### **FIAF Cataloguing and Documentation Commission Workshop: "Film-Related Materials in Archives – From Acquisition to Access" (Bologna), 21-22 June 2025**

This second workshop on film-related materials was organized by the Cataloguing and Documentation Commission and hosted by the Cineteca di Bologna at MAMbo. It focused on a variety of items commonly grouped under the term "film-related materials" such as photos, posters, press clippings, 3D objects, sheet music and many other materials are collected, catalogued, digitized and made accessible in and by film archives. For more information about this workshop, see also the report from the CDC elsewhere in this *Bulletin*.



ACE-FIAF-funded Projectionists' Workshop in Budapest last April.

#### **Film Projectionists' Workshops across Europe, 2025-26**

The Association des Cinémathèques Européennes (ACE) and FIAF have joined forces again to support ACE Members and/or FIAF affiliates based in Europe that want to share and preserve the knowledge and practice of analogue film projection. The [Projectionists' Workshops project](#) is based on a common will to keep the craft and experience alive, and to support current and future colleagues in this field by supporting their platform for learning and sharing. The funding offers a total of 2,000€ per workshop and applications for the grant were open in the summer. The selection committee, made up of representatives from the ACE and FIAF, has decided to offer funding to the following institutions: Lichtspiel / Kinemathek Bern; Filmmuseum Düsseldorf; Swedish Film Institute; Arsenal Filminstitut; Ciclic Centre-Val de Loire, in partnership with the Fédération des cinémathèques et archives de films de France (FCAFF). These workshops are all due to take place in the first half of 2026.



**Curso-taller: “De la catalogación a la metadescripción integral de recursos de imágenes en movimiento” (Mexico City), 8-11 September 2025**

This workshop on cataloguing, organized by Circe Sánchez González and hosted by the Cineteca Nacional de México in Mexico City with financial support from the FIAF Cataloguing and Documentation Commission and the FIAF Training & Outreach Programme, took place from 8 to 11 September. It was aimed at archivists, librarians, researchers, and/or those responsible for cataloguing, metadata description, and technical review of moving image resources who collaborate in film and audiovisual archives in Spanish-speaking regions of the Americas. Some of the sessions were recorded and are now available on YouTube.



**FIAF Education and Outreach Autumn Lab (Berlin), 21-22 October 2025**

Organized by the Deutsche Kinemathek with support from the FIAF Training & Outreach Programme, this new training event brought together archivists and educators in an interdisciplinary lab fostering collaboration. Presenters and educators shared insights, experiences and concerns related to understanding about film education and the need to collaborate on better visibility for the work in this discipline, and exchanged tips and learnings from practices in Europe and North America.

Speakers and participants committed to challenging traditional historical narratives and promoting an inclusive approach. They also stated concerns about restoration as a potential new form of colonialism which exacerbates inequality of resources and decision-making power, which can be avoided by collectively ensuring equitable access for all communities.

**2025 Taiwan Film and Audiovisual Institute International Forum – Future to the Back: Archives in Motion (Taipei), 13-14 November 2025**

In November, FIAF’s T&O Coordinator Lisabona Rahman was invited by the Taiwanese Film and Audiovisual Institute (TFAI) to participate in their international forum. Included in this event is a workshop for TFAI staff, which took the form of an interdisciplinary collaboration between staff in different departments to highlight lesser-known or unknown items in their collection to be prepared for limited access or public presentation. Furthermore, Lisabona gave a lecture on women’s work, film archives, and collective practices in Southeast

Asia. She also was invited to join a panel discussion titled "Multiple Pathways to Image Accessibility: From Archives to Innovation" alongside various film heritage professionals from around Taiwan.



Murchana Borah leading a session of the 2025 Film Preservation & Restoration Workshop India in Bhubaneswar, Odisha.

## Film Preservation & Restoration Workshop India 2025 (Bhubaneswar), 12-19 November 2025

FIAF once again joined forces with the Film Heritage Foundation to organize the 10th Film Preservation & Restoration Workshop India, this time in Bhubaneswar, Odisha. On the last day of the workshop, an MOU was signed between the Film Heritage Foundation and the State Government of Odisha to establish a film archive in the state. See also the news shared by the Film Heritage Foundation elsewhere in this issue.

### "Nitrate Film Identification Guide" pamphlet

Lisabona Rahman, in collaboration with Catherine Cormon from EYE Filmmuseum, is working on completing a "Nitrate Film Identification Guide" originally begun by David Walsh. The aim is to produce a downloadable pamphlet containing practical instructions for identifying nitrate film in different working situations, accompanied with illustrations and case studies. The pamphlet is expected to be completed in mid-2026. FIAF Community members with experience of working with nitrate identification in the regions of Asia, Africa, Eastern Europe, are invited to share information about the period of use and distribution of nitrate films by email at [training@fiafnet.org](mailto:training@fiafnet.org).

## > Forthcoming Training Events

### 11th FIAF Programming Winter School (Paris)

Once again co-organized with the Cinémathèque française and the Fondation Jérôme Seydoux-Pathé, the 11th Winter School will take place on 9 and 10 March 2025 in Paris. The organizing Committee is currently finalizing the programme of next year's edition. Registrations will open in early January.



Group photo of the 2024 FIAF Film Restoration Summer school.

### 2026 FIAF Film Restoration Summer School (Bologna)

Cineteca di Bologna, L'Immagine Ritrovata, FIAF and the ACE are thrilled to announce that the 11th FIAF Film Restoration Summer School will take place in Bologna during summer 2026.

The institutions behind the Summer School have come together once again in order to renew and strengthen their long-lasting cooperation, a bond that aims to pursue the spread of film preservation and conservation through the international community. Specialists, film archive staff and students who are eager to follow the complete restoration workflow in our experienced film restoration laboratory are more than welcome to apply.

Applications are now open. The programme brochure and application form can be downloaded on [L'Immagine Ritrovata website](https://www.immagineritrovata.it). Note that both the ACE and FIAF will be offering a few scholarships for this event.

If you have any questions, contact Elena Tammaccaro at [filmrestorationschool@immagineritrovata.it](mailto:filmrestorationschool@immagineritrovata.it).

## “Preserving Films in Climates with High Temperature & Relative Humidity” Online Webinars

Lisabona Rahman plans to create an online peer-learning forum for archivists working to preserve films in climates with high temperatures and relative humidity. This forum is aimed at sharing knowledge about recent strategies developed in different contexts and with various challenges. The peer-learning forum will invite FIAF affiliates as well as non-FIAF affiliates to share their experiences. These webinars are expected to take place alternatively with the Commissions’ Online Thursday Workshops.

## > FIAF Internship Fund

This global internship funding programme, introduced in 2018, continues to be a resounding success. As many as 29 internships have been successfully completed; these have been hosted by 19 different FIAF affiliates around the world. Three more applicants have been selected as part of the latest funding round. The next round of funding will be open in April 2026 and will be open to all employees of the FIAF network. Terms and conditions can be found in the [member area of the FIAF website](#).



Laura Battitucci Costa Benido carrying out her internship at the Cinemateca Brasileira in October 2025.

## April 2025 funding round

Sasika Ruwan Marasinghe (National Film Corporation of Sri Lanka) eventually managed to complete his internship at the Cineteca di Bologna/L’Immagine Ritrovata in April, after several years of delay because of visa issues. He has submitted a report as required. Laura Battitucci Costa Benido (Cinemateca Portuguesa) was hosted by the Cinemateca Brasileira in October. Her report is expected soon. Maia Sofía Figueroa Padilla

(Cinemateca de Bogota) did her internship at the Museo del Cine Buenos Aires in November, and her report is also expected.

## October 2025 funding round

The three successful applicants are Eva Létourneau (Cinémathèque Québécoise), who will be hosted by the George Eastman Museum; Tselane Ellen Mahooa (National Film, Video and Sound Archives, Pretoria) who will be hosted by Cimatheque (Cairo); Cristian Orellana (Cineteca Nacional de Chile), who will be hosted by TIFF Reference Library. Note that all successful applicants must complete their internship within six months of being awarded the funding.

## 09 FIAF Congresses

### > 2025 Montreal Congress

The video recordings of the symposium of the 2025 FIAF Congress in Montreal, on the theme “Film Archives Beget Films”, are now available on the [FIAF website](#). Don't forget that you can also still access the recordings of the recent FIAF Symposia of the [Budapest Congress](#), the [Mexico City Congress](#), and the [Bangkok Congress](#).



Ferdaous Ait Laghdir and Narjiss Nejjar in a film vault of the Cinémathèque marocaine in Rabat during Christophe Dupin's visit in September 2025.

### > 2026 Rabat Congress

As approved by the 2025 General Assembly following the last-minute invitation of the Cinémathèque marocaine, a FIAF Member, the 2026 Congress will take place in Rabat from Sunday 26 April to Friday 1 May 2026.

FIAF Senior Administrator Christophe Dupin visited the Cinémathèque marocaine and Rabat in September, to assist the hosts and ensure everything would be ready in time for the Congress.

Ferdaous Ait Laghdir, head of the Cinémathèque marocaine's film archive, and director Narjiss Nejjar in the film vaults of the Cinémathèque marocaine.

The [Call for Papers](#) of the 2026 Symposium (on 26 and 27 April 2026) on the theme “Reimagining African and Arab Film Memory: Methodologies, Collaborations, Restitutions, and Dialogues” is due to close on 19 December. The Scientific Committee will then assess the proposals. Their selection will be announced by the end of January.

The website of the 2026 FIAF Congress, with all the information you need about the Congress and your stay in Rabat, is being finalized and will be accessible shortly. Registration for the Congress will be via the FIAF website, like in recent years. Registration will open in early January.

Remember also that the Christian Dimitriu Fund can provide some funding assistance to a few delegates of FIAF affiliates. This Fund is intended to encourage a diverse range of FIAF representation at the annual Congress and to provide assistance to affiliates who may otherwise be unable to attend due to financial constraints. Applications for funding will be open in early January via the member area of the FIAF website.

### > 2027 Berlin Congress

The 2027 Congress will be hosted by the Deutsche Kinemathek and will take place in Berlin from 25 to 30 April. Preparations are going well. The Deutsche Kinemathek has been talking to our other affiliates in Berlin and its region (Bundesarchiv, Arsenal Filminstitut, and Filmmuseum Potsdam/Filmuniversität Babelsberg KONRAD WOLF) to find ways in which to involve them in the event.

You can find a teaser of the 2027 FIAF Congress, courtesy of the Deutsche Kinemathek, [on the FIAF website](#).

### > 2028 San Sebastián Congress

The 2028 Congress will be hosted by Euskadiko Filmategia – Filmoteca Vasca and will take place in San Sebastián from 30 April to 5 May (dates to be confirmed).

You can find a teaser of the 2028 FIAF Congress, courtesy of the Euskadiko Filmategia, [on the FIAF website](#).

### > 2029 Congress

The 2026 General Assembly in Rabat will have to approve the host of the 2029 FIAF Congress. Several expressions of interest have already been received from FIAF affiliates for both 2029 and 2030.

## 10 CCAA and Partner Associations



### > Co-ordinating Council of Audiovisual Archives Associations (CCAA)

#### Latest Meeting of the CCAA Board

The last meeting of the CCAA Board took place at the UNESCO headquarters in Paris and online on 24 and 25 October. The Board discussed the ongoing project of registering (or not) the CCAA as an association, as the Council, created 25 years ago as a global network of eight international nongovernmental organizations dealing with all aspects of audiovisual archiving on a professional level (FIAF, FIAT-IFTA, AMIA, SEAPAVAA, ICA, IFLA, ARC, IASA), is still an informal group with no formal statutes. Other topics of the October meeting included the CCAA's campaign to promote the [2026 World Day for Audiovisual Heritage](#), the [2026 Joint Technical Symposium \(JTS\)](#), to be hosted by the NFSA in Canberra on 3 and 4 March 2026, and future plans for the revamping of the [CCAA website](#). Finally, it was noted that Karen Chan, Chair of the CCAA for the last two years, would end her term at the end of December. AMIA is due to assume the chairmanship of the CCAA in January 2026, in accordance with the CCAA's current [terms of reference](#).



### Your Window to the World: Celebrating Audiovisual Heritage with UNESCO Archives

On 23 October, the UNESCO Archives hosted a public event in the UNESCO HQ cinema in Paris to celebrate the 20<sup>th</sup> anniversary of the World Day for Audiovisual Heritage. The CCAA's member associations were invited to contribute to audiovisual materials to the evening's screening. Those present at the CCAA Board meeting earlier in the day took an active part in the event.

### > ACE

#### European Audiovisual-Cultural Heritage

The ACE is concerned about the European Commission's policies regarding audiovisual heritage. The EC sent all ACE members a draft letter, which we can use to argue for greater support for our core activities. Michal Bregant took part in a round table dedicated to EU Policy and the [AgoraEU](#) Programme held in Lyon on 14 October. In December he participated in a debate organized by Creative Europe at CNC in Paris. Both events led to the conviction that ACE EC, and all member archives, should address their national representatives in the European Parliament and the Commission, specifically appealing for the necessary support for cooperation between archives. The ongoing discussion strengthens cooperation between archives and other

actors in the European audiovisual industry (producers, distributors, cinema owners, etc.). The AgoraEU programme has been published as a proposal meaning there is still room for negotiation and advocacy. Its proposed budget of €8.6 billion and scope will be voted on in April 2026. The Commission's representatives assured us that the absence of terms like audiovisual heritage or film heritage does not preclude support for such projects.



## A Season of Classic Films

Building on the success of previous years, A Season of Classic Films returned to cinemas for its sixth edition, continuing to raise awareness of the work of European film archives and to advocate for the importance of film preservation and cinema culture, especially among younger generations. The sixth edition kicked off at the Cannes Film Festival, where the ACE unveiled the programme running from June to December 2025 in European cinemas and online. On the same occasion, the ACE announced the 2025 Joint Restoration Grant of €70,000, awarded to *Žena s krajolikom (Woman with a Landscape, 1976, Yugoslavia)* by Ivica Matić, along with five of his experimental shorts. The 2025 programme brought together a diverse selection curated by 27 European film heritage institutions. Given the impact and visibility of this initiative, ACE aims to continue it beyond 2026 and is currently exploring the available opportunities, even within a tighter cultural funding landscape.

## > CLAIM

### Institutionalization of CLAIM

CLAIM's main challenge in 2025 has been the institutionalization of the organisation, which includes formalizing its legal structure and obtaining legal status. A special working committee has been formed for this issue, made up of colleagues from Argentina, Bolivia, Mexico, Brazil, and Colombia.

### Training Initiatives

Throughout 2025, CLAIM has continued its mission to promote knowledge sharing, collaboration and the development of joint projects between different institutions and film archives in Latin America. It has promoted various training initiatives and organized regional meetings that have facilitated dialogue between film professionals and audiovisual preservationists.

In Brazil, a series of conferences on film preservation was held, addressing both the technical and financial challenges facing film archives in the region.

One of CLAIM's most significant achievements in 2025 was the successful completion of the cataloguing workshop given by specialist Circe Sánchez González at the Cineteca Nacional in Mexico City, with the assistance of the FIAF Cataloguing and Documentation Commission. The event was very well received by the participants, who valued the opportunity to strengthen their skills and knowledge in the management of audiovisual collections.



## > FIAT-IFTA

### FIAT/IFTA World Conference 2026: Cinemateca Brasileira, São Paulo, Brazil (October 6-9, 2026)

Save the date for the [FIAT/IFTA World Conference 2026](#), taking place from 6 to 9 October in São Paulo, Brazil, and hosted by Cinemateca Brasileira. After three consecutive editions in Europe, the conference will be held in South America, underscoring FIAT/IFTA's commitment to its international mission and the diverse realities of the global archival community. Recognized as the premier annual gathering for media archive professionals, from archivists and managers to researchers and policy-makers, the conference offers an essential forum for dialogue, exchange, and collaboration. More details will be announced soon.



### FIAT/IFTA Membership Survey – From Workshop Insights to Community Action

During the pre-conference day in Rome, FIAT/IFTA hosted a membership workshop to explore how our network communicates, collaborates, and grows. Participants highlighted a desire for greater inclusion, regional diversity, language accessibility, and more dynamic knowledge sharing. These insights inform a refreshed membership strategy, and we now invite broader in-

put through the FIAT/IFTA Membership Survey. Open to members and non-members, the survey will help shape a more connected and inclusive community. Begin filling in the survey [here](#).



### “Money’s Too Tight: Commercial Value of Archives” Experts Panel Discussion – Session recording now available

Last October, the FIAT/IFTA Value, Use, and Copyright Commission brought together leading experts for a virtual roundtable on one of the most pressing topics in our field: Commercial Value of Archives. The session examined value demonstration through licensing, syndication, internal reuse, new digital platforms and the potential for AI (LLM) licensing, whilst addressing challenges like storage costs, metadata, rights management and the use of AI tools to help unlock collections. If you missed the live session or want to revisit the insightful conversation, you can now watch the full recording on our [YouTube channel](#).



Group photo of the 2025 IASA-SEAPAVAA Joint Conference.



## > IASA

### 2025 IASA-SEAPAVAA Joint Conference

In September, the University of Hawai'i at Mānoa hosted the 2025 IASA-SEAPAVAA Joint Conference.

Conference details are available [here](#).

Recordings of the conference presentations can now be viewed on the [IASA YouTube Channel](#).

### IASA Executive Board: Call for candidates

IASA is seeking dedicated members to help shape the future of the association by serving on the Executive Board, joining a committee or section, or assisting with the upcoming election.

Learn more about opportunities to get involved [via our website](#).

### IASA-BAAC Joint Conference 2026: October 19-22

The 2026 joint conference of the IASA and the Baltic Audiovisual Archival Council (BAAC), with the title "Archives in Times of War and Peace: Safeguarding Audiovisual Memory, Identity, and Authenticity", will explore how we protect people and collections before, during, and after conflict.

The conference website will be online soon – stay tuned!

## > SEAPAVAA

### 30th SEAPAVAA Conference and General Assembly 2026

SEAPAVAA's annual conference and General Assembly 2026 will be held at Ipoh, Malaysia and will be hosted by the National Archives of Malaysia from 7 to 11 June 2026. Look out for the call for papers and more details via [www.seapavaaconference.com](http://www.seapavaaconference.com) or <https://www.facebook.com/seapavaa>.

Any inquiries, please contact [secretariat@seapavaa.net](mailto:secretariat@seapavaa.net) or [secretarygeneral@seapavaa.net](mailto:secretarygeneral@seapavaa.net).

## 11 FIAF Supporters

### > NEWS FROM FIAF SUPPORTERS



#### Archivio Luce Successfully Employs DFT Polar HQ Film Scanner to Digitize Severely Damaged Film Reels

During a recent visit to Archivio Luce (Cinecittà) in Rome, Digital Film Technology (DFT) observed the successful use of the newly installed Polar HQ film scanner. Archivio Luce digitized several extensively damaged film reels including a 35mm print of an animated film released in 1938.

The Archivio Luce team expressed great admiration for the DFT Polar HQ's groundbreaking capability to continuously scan film previously considered unscannable. This milestone marked a special achievement for Archivio Luce, Italy's national film archive, which safeguards the audiovisual heritage of Italy's 20th century and is recognized as one of the world's preeminent collections, listed in UNESCO's Memory of the World Register since 2013.

The team had gathered to witness the scanning of the severely compromised film reel. This specific 1938 film had suffered extensive damage to its perforations with large sections of the perforations alongside the reel completely missing.

At Archivio Luce, this reel had long been deemed too fragile for any scanning attempt as traditional film scanners risked causing further damage.

"Seeing the Polar HQ successfully scan films once considered unscannable was both surprising and deeply impressive," said Massimiliano Forcina, Head of the Digital Film Conversion Area at Archivio Luce. "This achievement sets a new reference in film scanning technology and shows how we can now safely digitize materials once thought impossible to preserve."

The demonstration vividly showcased how cutting-edge technology can address longstanding preservation challenges. This success was enabled through a combination of advanced features designed to facilitate the scanning of fragile materials.



Per Legelius (bottom left) and Fredrik Rundqvist (upper right) of the Svenska Filminstitutet

## **Polar HQ Film Scanner Used to Recover Original Camera Negative of Ingmar Bergman's *Wild Strawberries***

DFT recently had the privilege of welcoming representatives of the Svenska Filminstitutet/Swedish Film Institute (SFI) to its headquarters in Darmstadt. The SFI brought with them a cinematic treasure: a reel of the original black-and-white camera negative of Ingmar Bergman's 1957 classic *Smultronstället* (*Wild Strawberries*). It won the Golden Bear for Best Film at the 8th Berlin International Film Festival in 1958 and is often considered to be Bergman's best film and a classic of world cinema.

The SFI had acquired the original camera negative some time ago, at which point one reel had already been severely damaged. Large portions of the left-side perforations were missing. The extensive damage to the film's perforations posed fundamental challenges for conventional scanners.

Polar HQ was employed to overcome these challenges and enabled the successful scanning of the severely damaged reel. Polar HQ's Optical Pin Registration system (OPR) detects all visible perforation holes and computes relative vectors between them.

DFT completed the scan of the damaged reel in just four hours. Without Polar HQ the restoration would have required a complex manual process that would have taken weeks or even months to complete.

"We were really hoping everything would work out on this scanner," said Per Legelius, Head of Digitization and Restoration at the SFI. "And it has worked very well on the Polar HQ – we are very happy about that. It saves us from having to do a manual restoration just to prepare it for scanning on a conventional scanner."

### **Contact:**

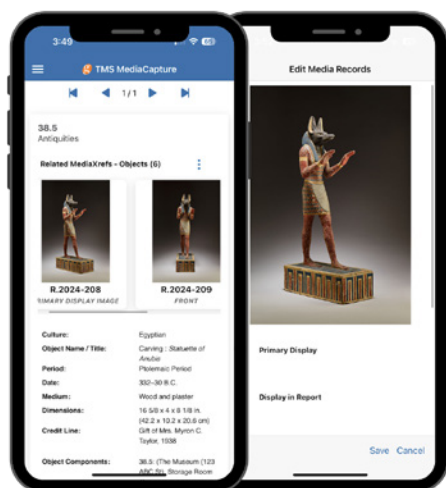
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## New Mobile App Aims to Simplify Museum Object Imaging

[en]

Gallery Systems has launched TMS MediaCapture, a mobile app that enables staff to photograph objects and upload images directly to their collections management software. Designed for fast, on-site documentation, from acquisitions to storage photography, the app removes manual transfer steps and supports more efficient imaging workflows. While TMS MediaCapture is available exclusively to Gallery Systems' TMS Media Studio, its launch underscores the company's commitment to enhancing museum and archives workflows through more efficient, integrated, and mobile-first collection documentation. Institutions exploring modern digital asset management practices will find this app to be a pivotal tool for streamlining capture-to-record imaging.



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## Restoration of the First Aerial Journey across Europe Shot on Film

In 2025, GP Archives restored the first aerial journey across Europe shot on film, in collaboration with the National Film Institute Hungary (NFI) and Cineteca Milano. Shot in 1922 by Charles Metzger and Robert Filippini, this Gaumont film takes us on a 90-minute aerial journey from London to Constantinople via Strasbourg, Prague, Vienna, Budapest, Belgrade and Bucharest. We travel through countries still bearing the scars of WWI. This achievement is a testament to GP Archives' work promoting its historical collections, as well as the expertise of its technical team in film preservation and restoration in collaboration with other famous institutions.



[fr]

## Restauration du premier voyage aérien à travers l'Europe enregistré au cinéma

En 2025, GP Archives a restauré, en collaboration avec l'Institut National du Film hongrois (NFI) et la Cinémathèque de Milan, le premier voyage aérien à travers l'Europe enregistré au cinéma. Tourné en 1922 par Charles Metzger et Robert Filippini, ce film Gaumont nous emmène pendant 90 minutes de Londres à

Constantinople en passant par Strasbourg, Prague, Vienne, Budapest, Belgrade et Bucarest. Nous traversons alors des pays qui portent encore les stigmates de la Première Guerre mondiale. Ce résultat témoigne de la valorisation, de la préservation et de la restauration des collections effectuées par GP Archives, en lien avec d'autres institutions.

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## IMAGICA ENTERTAINMENT > MEDIA

### New Cleaning Service for 16mm/35mm Screening Prints

Established in 1935, Imagica Entertainment Media Services provides post-production and digital restoration services. Leveraging our experience, we offer advanced colour restoration methods and archiving workshops.

We have recently launched a new cleaning service for 16mm/35mm screening prints. This archival washing process effectively removes oil and reduces scratches on base side. Sample testing is available upon request. Please contact [archiving@imagica-ems.co.jp](mailto:archiving@imagica-ems.co.jp) for details.

Company website: <https://www.imagica-ems.co.jp/>

New Restoration Approach Project: <https://www.imagica-ems.co.jp/en/projects/tokyo-drifter/>

**Contact:**

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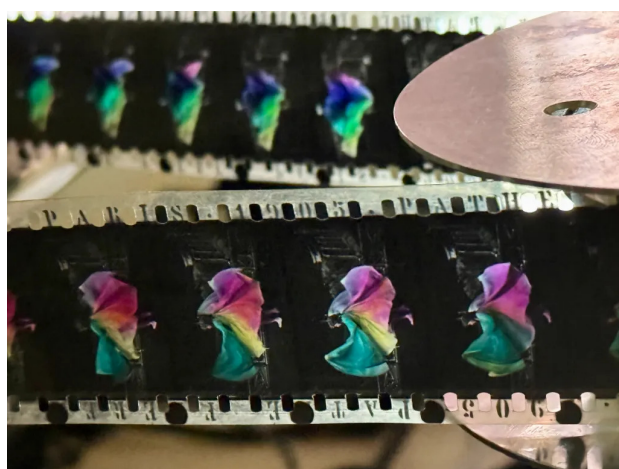


This year Scan2Screen deepened its commitment to science-driven film preservation through new partnerships and technical advances. Highlights include a May residency at the BFI National Archive, where our mobile multispectral scanner digitized rare and highly fragile hand-coloured films, including *Changing Hues* (1922) and a 1905 nitrate *Loïe Fuller*. We also presented workflow updates at the 2025 SMPTE Media Technology Summit and published new research on multispectral capture.

Our proprietary unfading tool's integration into DIAMANT film restoration software broadened access to spectral-based colour reconstruction, while our on-premises, white-glove service continued growing as archives seek safer alternatives to shipping unique materials. We also expanded our work with experimental and artist-made films.

Scan2Screen remains dedicated to advancing access, accuracy, and care in film digitization. If you have a project that needs careful digitization, [we'd love to hear from you!](#)

Detail of *Loïe Fuller* (1905) nitrate, hand-coloured print during Scan2Screen's multispectral scanning at the BFI National Archive.



Detail of *LOÏE FULLER* (1905) nitrate, hand-coloured print during Scan2Screen's multispectral scanning at the BFI National Archive.

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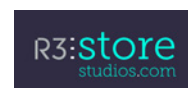
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