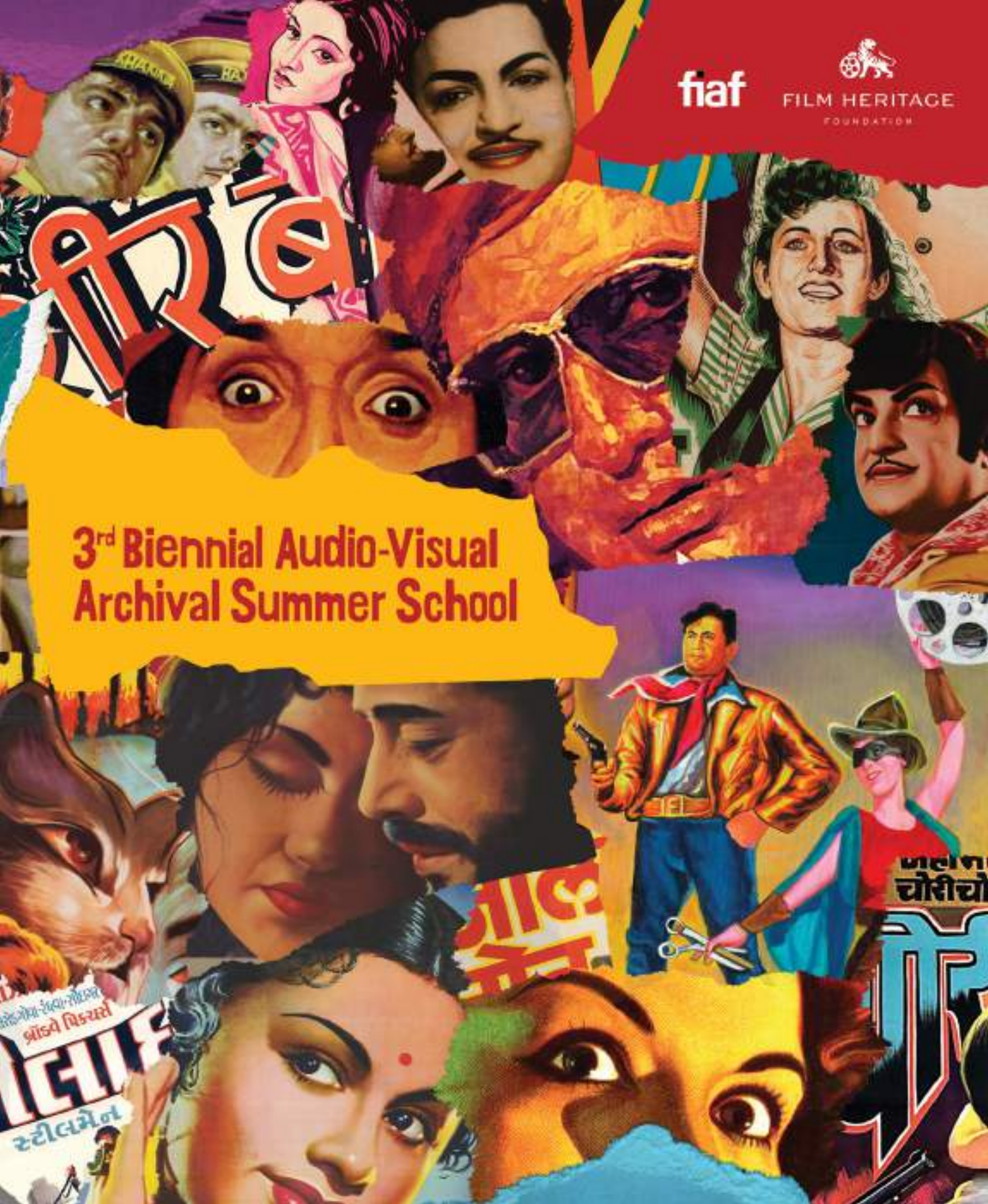


fiaf



FILM HERITAGE  
FOUNDATION

3<sup>rd</sup> Biennial Audio-Visual  
Archival Summer School











# 3<sup>rd</sup> Biennial Audio-Visual Archival Summer School

AN INITIATIVE OF THE INTERNATIONAL  
FEDERATION OF FILM ARCHIVES (FIAF) AND  
FILM HERITAGE FOUNDATION

**OCTOBER 10 - 19, 2023**

**Venue**

India International Centre  
Kamaladevi Complex,  
40, Max Mueller Marg,  
New Delhi 110 003

**Screenings**

Stein Auditorium,  
India Habitat Centre,  
Lodhi Road,  
New Delhi 110 003



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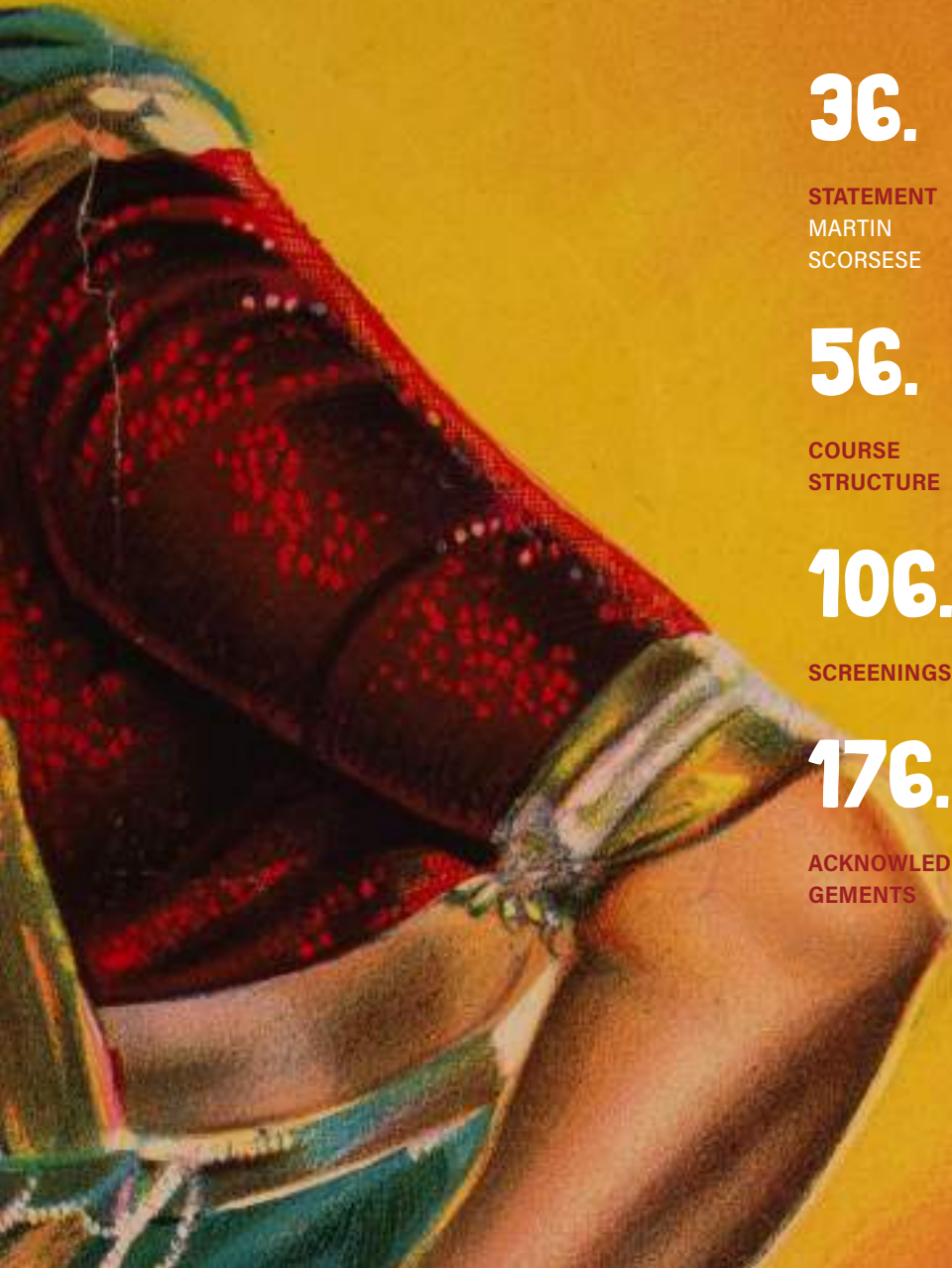
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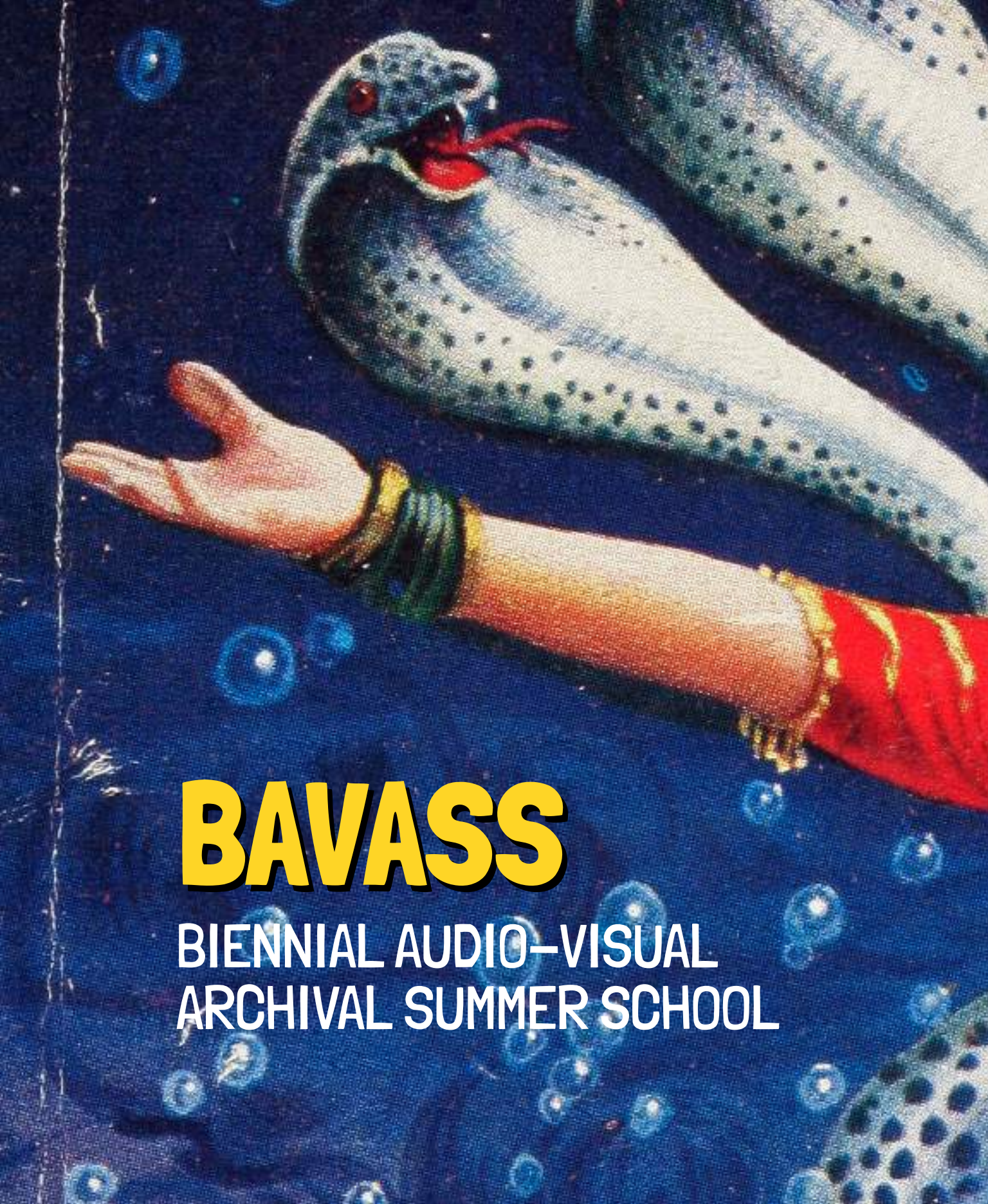
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PARTNERS

**176.**

ACKNOWLED-  
GEMENTS





# BAVASS

BIENNIAL AUDIO-VISUAL  
ARCHIVAL SUMMER SCHOOL







**The International Federation of Film Archives (FIAPF) in partnership with Film Heritage Foundation is conducting the 3rd edition of the Biennial Audio-Visual Archival Summer School (BAVASS) at the India International Centre, New Delhi from October 10 – 19, 2023.**

# **SAVING WORLD FILM HERITAGE**

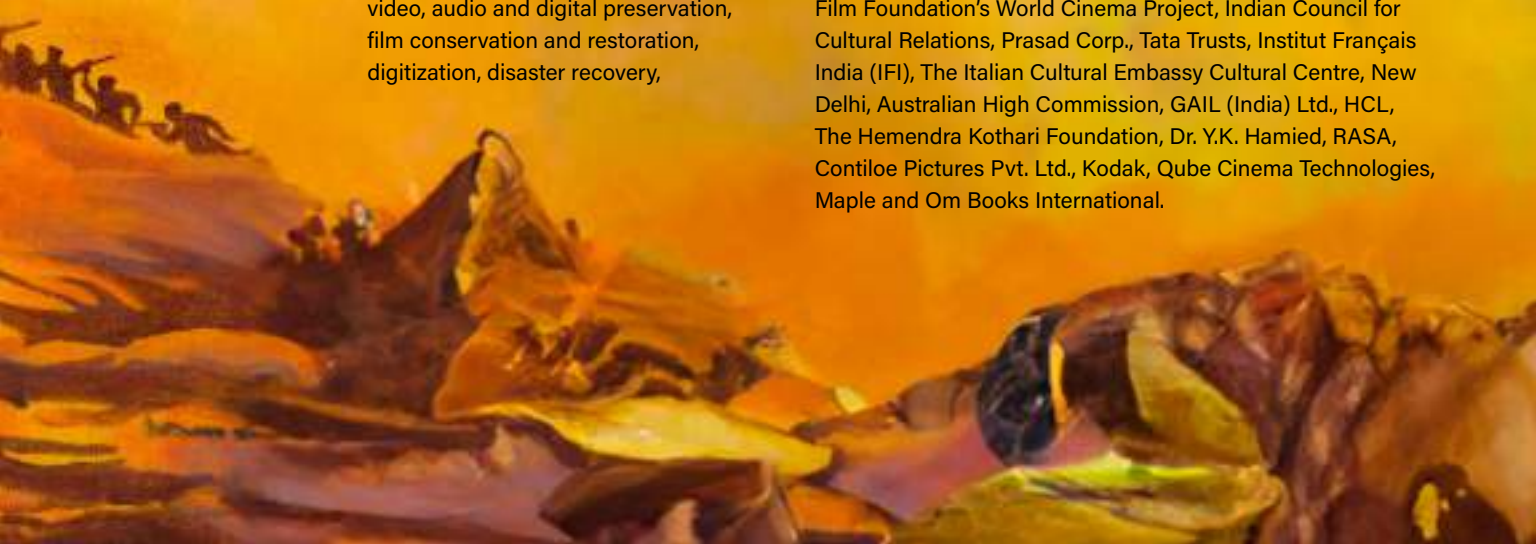
Audio-visual collections age, deteriorate, and expand exponentially in the digital age; therefore, it has become vitally important to invest in training, outreach, and assistance programs aimed at providing guidance to professionals whose responsibility is preservation and access. This 10-day comprehensive summer school, open to applicants from all over the world, will cover a range of the issues and topics required to work in the field of audio-visual preservation and will be taught by an international faculty of experts in the field.

The summer school will include both lectures and hands-on sessions on film, video, audio and digital preservation, film conservation and restoration, digitization, disaster recovery,

cataloguing, copyright, programming, and much more. Classes will be followed by daily evening screenings of restored films from around the world.

The target audience for the summer school would be junior level film archive staff, audio-visual professionals wishing to learn about archiving, students studying media and related topics and individuals with a keen interest in audio-visual archiving. Once completed, the participants will have acquired the basic tools to preserve and digitize audio-visual material and a wide understanding of issues and topics required to work in the field of audio-visual archiving and preservation. Additionally, participants will have become a part of a collaborative network of like-minded media archivists committed to the cause of preserving their cultural heritage.

The initiative is supported by British Council, Adobe Inc., The Film Foundation's World Cinema Project, Indian Council for Cultural Relations, Prasad Corp., Tata Trusts, Institut Français India (IFI), The Italian Cultural Embassy Cultural Centre, New Delhi, Australian High Commission, GAIL (India) Ltd., HCL, The Hemendra Kothari Foundation, Dr. Y.K. Hamied, RASA, Contiloe Pictures Pvt. Ltd., Kodak, Qube Cinema Technologies, Maple and Om Books International.





**FIAF  
PRESIDENT  
STATEMENT**

PETER BAGROV





FIAF, the International Federation of Film Archives, is very proud to be conducting the third Biennial Audio-Visual Archival Summer School (BAVASS) at the India International Centre, New Delhi, from 10 to 19 October 2023. It is an immense pleasure for us to be working in close collaboration with India's Film Heritage Foundation on the third edition of this important training initiative, following the first in Bloomington (Indiana, US) in 2019, and the second, online, two years later, during the COVID-19 pandemic.

Our 85-year-old global association has been actively involved in the organization of training events for moving image archivists since the early 1970s – initially via the FIAF Summer School, hosted every few years by various archives of our network, and since 2007 by the Cineteca di Bologna in Italy. But over the last decade, just as the digital revolution that swept through all sectors of the film industry has dramatically transformed the archiving field, FIAF has developed a more ambitious training and outreach programme, aimed at meeting worldwide needs for training and assistance in film and moving image archiving, management, preservation, digitization, restoration, cataloguing, documentation, access, and programming, wherever they are identified.

As part of this programme, FIAF has already partnered with Film Heritage Foundation on eight very successful workshops in India, which are now regarded as a model for other training initiatives in other parts of the world. This third Biennial Audio-Visual Archiving Summer School in New Delhi, open to professionals and students from

around the world (as the list of selected participants confirms), offers a comprehensive curriculum covering the complete range of the issues and topics required to work in the field of audio-visual preservation, and undoubtedly benefits from the experience we have gained with the eight Indian workshops. BAVASS's rich curriculum has once again been conceived by FIAF's first-class Training and Outreach Coordinator David Walsh. My first congratulations go to him.

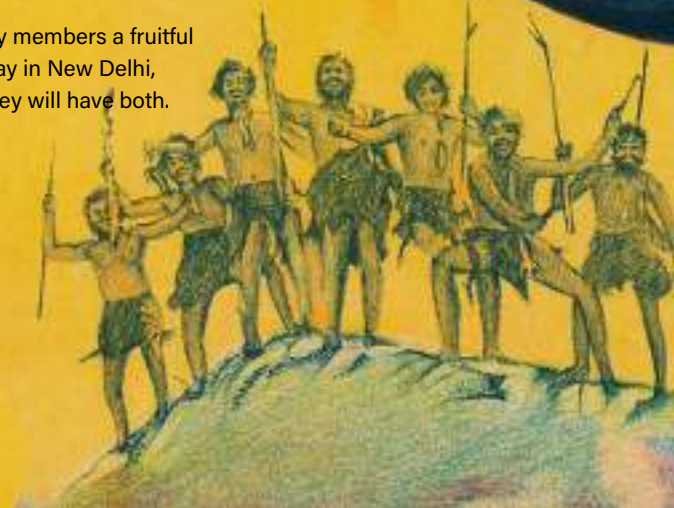
If FIAF was able to provide some financial support to this year's BAVASS, we are extremely grateful to the British Council for contributing an impressive £50,000, as well as to the to The Film Foundation's World Cinema Project, a faithful supporter of our training events in India, and local partners. Without this essential financial support there would be no BAVASS, nor could there be offered a number of scholarships to participants from less-privileged regions of the world.

I also want to register my sincere gratitude to the people who have generously accepted to teach at the School, many of whom are colleagues from FIAF-affiliated archives around the world. It is their sheer dedication and unique expertise which will make this School a success, and will help the 48 lucky participants gain the knowledge and skills that will allow them to take an active part in the rescue of their countries' audio-visual heritage, at a time when it is becoming increasingly apparent that much of the world's film and AV heritage is in an extremely precarious state and will soon be beyond rescue if nothing is done.

Finally, I would like to express my warm congratulations to Shivendra Singh Dungarpur and his team, who are hosting BAVASS 2023 in India's capital city. Their boundless dedication to the training of film archivists and incredible efforts on the ground have made this School possible.

I wish all participants and faculty members a fruitful BAVASS 2023 and a pleasant stay in New Delhi, although I have no doubt that they will have both.

**Peter Bagrov**  
President of FIAF



A vibrant, stylized painting of a green dragon with a red eye and a small human figure in the background. The dragon is the central focus, depicted with a large, open mouth showing sharp teeth and a red tongue. Its body is covered in green scales with yellow highlights. The background is a warm, yellowish-orange gradient. In the bottom left corner, a small, dark silhouette of a human figure stands on a rock, looking towards the dragon. The overall style is expressive and colorful, reminiscent of traditional Indian art.

**FIAF has already partnered with Film Heritage Foundation on eight very successful workshops in India, which are now regarded as a model for other training initiatives in other parts of the world.**

# STANDING ON THE SHOULDERS OF GIANTS

A Tribute to Pioneering Film Archivists around the World



# THE MOST IMPORTANT & ENDURINGLY INFLUENTIAL TECHNICAL FILM ARCHIVIST OF HIS ERA

## HAROLD BROWN

1919 - 2008  
UNITED KINGDOM

Harold Brown joined the British Film Institute in 1935, aged 15 as an office boy/learner typist. From then to his retirement from the BFI 49 years later, he devoted his entire career to the rescue and preservation of the world's film heritage. Largely self-taught, he was one of the very first technicians in the new field of film archiving, he was Chief Preservation Officer of the National Film Library (today BFI National Archive) under Ernest Lindgren's leadership.

"I encountered a film with a tear across two frames. The 'correct' way to deal with this was to cut out the two damaged frames and make a normal join. Instead, I tried to mend the tear. I was reprimanded by the BFI's technical supervisor, but when Lindgren saw my efforts, he said approvingly, 'You were trying to save frames, weren't you?'"

# STANDING ON THE SHOULDERS OF GIANTS

A Tribute to Pioneering Film Archivists around the World



# PAS DE

# PASSIONATE DEVOTEE OF SILENT CINEMA

## JAMES CARD

1915 - 2000  
UNITED STATES  
OF AMERICA

James Card helped to establish the George Eastman Museum as a leader in the field of film preservation. A passionate devotee of silent cinema, he was the founder and first curator of the Department of Film at the George Eastman House of Photography in Rochester. James Card's obsession with film began right from his childhood. He started collecting and showing films when his grandmother gave him his first projector at the age of 5. When he joined Eastman House in 1948, he brought with him his personal collection of 800 films, which became the foundation of the institution's film archive.

**"I cannot conceive of living without showing films. Movies have been the ambrosia of my life. To offer that gift to others, sharing in their enjoyment of the movies I love, is my greatest joy."**





# STATEMENT

SHIVENDRA SINGH DUNGARPUR

# PAAR







"Only when film archives of different countries will have established regular exchanges will one be finally able to know the true history of cinema."  
– Henri Langlois, 1936

On November 15, 2013, I wrote my first email to Christophe Dupin, Senior Administrator, International Federation of Film Archives (FIAF) with regard to grandiose plans I had (naïve in retrospect) of restoring some of the great classics of Indian cinema. I signed off with the words – "I hope with your help we can begin a journey to help India save its cinematic heritage." Who would have thought that those words would prove prophetic?

That first email was the beginning of a remarkable relationship between Film Heritage Foundation, a fledgling non-profit organization that I established in 2014 and the International Federation of Film Archives (FIAF) an umbrella organization that took birth in 1938 that includes 173 members and associates across 80 countries today. When Film Heritage Foundation came into being, I was a filmmaker venturing into the great unknown of film archiving. I was the newcomer driven by an undying passion for cinema and the zeal of a crusader determined to save India's endangered film heritage. Looking back over our journey of close to a decade, it is our colleagues at FIAF, especially Christophe Dupin, David Walsh and Gian Luca Farinelli of the Cineteca di Bologna, and Davide Pozzi of L'Immagine Ritrovata who have travelled an often bumpy road with us and been

**We really do stand on the shoulders of giants, which is why as we embark on a global training programme this year, I felt that we must remember those who came before – the pioneering archivists around the world who laid the foundations and dedicated their lives to saving the audiovisual heritage of each of their countries.**

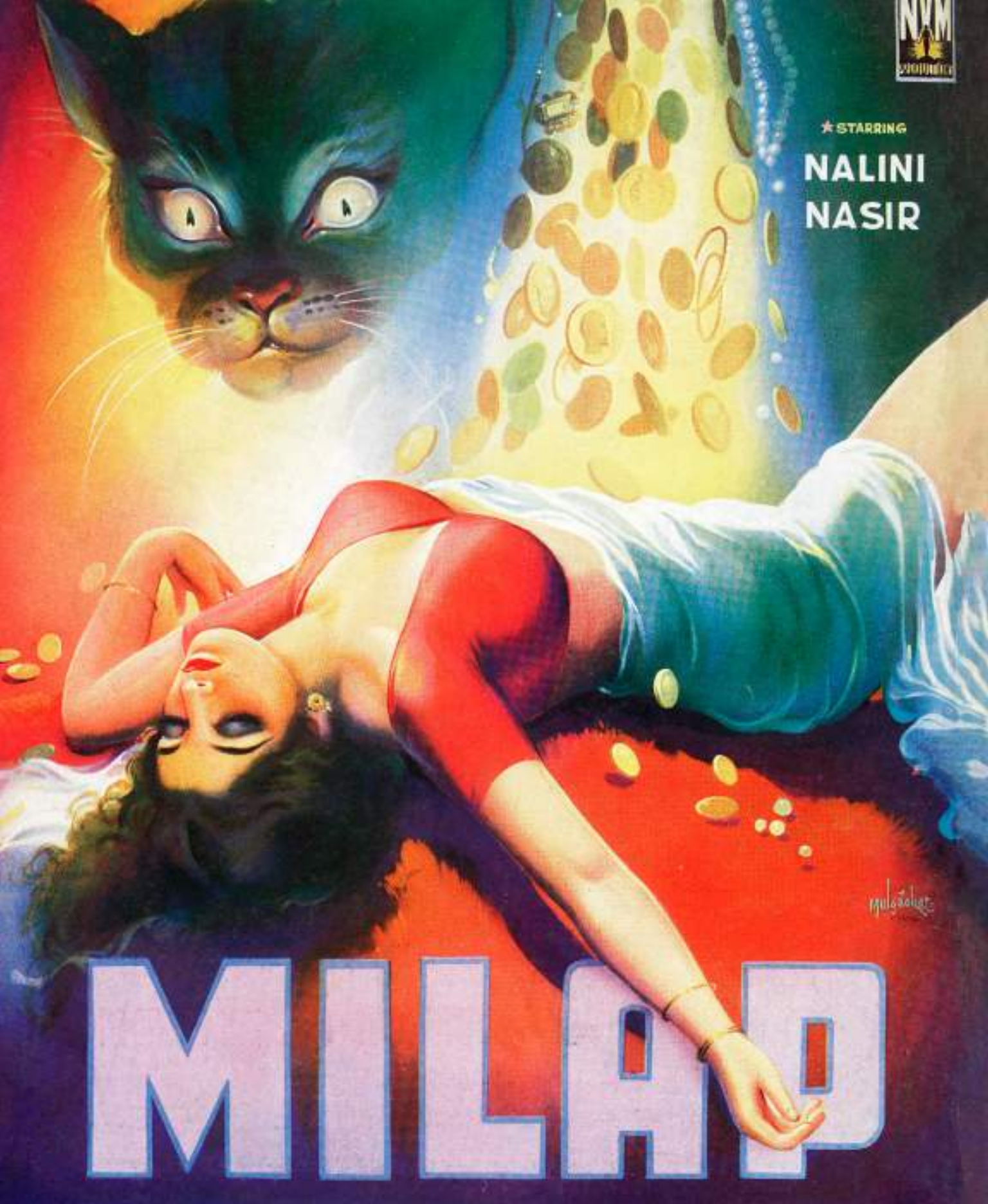
the wind beneath our wings. And of course, all the fantastic members of our faculty from FIAF archives all over the world and from L'Immagine Ritrovata in Bologna whose dedication and passion year after year have inspired a new generation of film archivists.

We really do stand on the shoulders of giants, which is why as we embark on a global training programme this year, I felt that we must remember those who came before – the pioneering archivists around the world who laid the foundations and dedicated their lives to saving the audiovisual heritage of each of their countries. The list is long and we would probably need an entire tome to do justice to them all. It was so difficult to pick just a few names and the names included are certainly not a definitive list. But we felt we must make a start within the slim pages of this catalogue, and acknowledge in some small measure the incredible life's work of some of the archivists, most of whom began with nothing and went on to build significant film archives and world-renowned institutions in



★ STARRING

**NALINI  
NASIR**



*gulshah*

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their countries. I am very grateful to my fellow film archivists around the world who helped us put together this tribute: Christophe Dupin, Peter Bagrov, Nancy Kauffman, Drika de Oliveira, Chalida Uabumrungjit, Sanchai Chotirosseranee, Jon Wengström, Luciano Castillo, Russo Meir, Einat Snapiri, Anne Gant, André Stufkens, Marcel Jean, Nicolas Dulac and David Fortin.

It's been close to a decade since we established Film Heritage Foundation and on days when the struggle to find films, space, funding, resources and people seems overwhelming, I think about Henri Langlois, Ernest Lindgren, Harold Brown, Freddy Buache, Dome Sukhvong, Einar Lauritzen, Misbach Yasir Buran, Iris Barry, Maria Adriana Prolo, Hector Garcia Mesa, P.K. Nair, Jan de Vaal, Jacques Ledoux, Cosme Alves Netto, Lia van Leer, Robert Daudelin,

Michelle Aubert, James Card, John Kuiper and Enno Patalas. They began as cinephiles with nothing – no space, no money, no collections. But what they had was a love for film as art and a dream and an obsession and fierce determination to leave a legacy that would safeguard our audiovisual heritage for generations to come. They give us hope that our dream of building India's first Centre of the Moving Image is not unattainable. It just needs passion, patience, unswerving belief, hard work and to paraphrase The Beatles – "with a little help from our friends."

Today we are proud to say that our relationship with FIAF has evolved year after year into a symbiotic partnership, the impact of which has created a seismic shift in the attitude and approach to film preservation in less than a decade in our part of the world and also presented our expert faculty with a different view of the challenges of film archiving that they may not have encountered in their practice thus far.

Our journey with FIAF began with a bang with the first-ever week-long Film Preservation & Restoration School India 2015 in Mumbai in February that year when India and our neighbouring countries were introduced to the idea that



films needed saving and that film preservation and restoration was a highly specialized field that required training and could even be a career prospect. That first year saw many trainers from FIAF archives around the world and FIAF agreed to certify the course. The workshop was a huge success. The film industry, the government and the public had taken notice that our film heritage was vanishing and that we could preserve it if we just taught people how.

But an important learning that we took away from that experience was just how much we lagged in the field of film preservation, and also how different the working realities of major film archives, institutions and museums, especially in the West, were to what we were confronted with India and our neighbouring countries. In the words of David Walsh, "For FIAF, the Film Heritage Foundation workshops presented a wonderful opportunity to take training out to the real world, beyond the often comfortable and comparatively well-funded environment of European and North American film archives. Here there is a very real and raw concern over the very survival of a film heritage in a situation where hot and humid rooms full of rotting acetate might be the brutal norm."

While institutions like the Imperial War Museums and the British Film Institute had pristine world-class temperature and humidity-controlled film vaults, had catalogued and digitized most of their film and film-related collections, we were still trying to locate most of our film heritage. When we found films, they were usually in abysmal condition, reeking of vinegar, warped, brittle or just liquefied in our hot and humid climate, while our film memorabilia from posters

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to magazines to cameras and projectors were scattered all over the country dying a slow death. We realized that as we were starting with a blank slate, we would need all the help and expertise we could get if we were to build a local resource of film archivists, an army if you will, for that was what was required. Through an association with FIAF we knew we could tap into the knowledge and expertise of a network of like-minded people around the world as after all one of the stated missions of FIAF was "to promote the creation of moving image archives in countries which lack them."

Film Heritage Foundation applied and was accepted as an Associate Member of FIAF in April 2015 and I was elected to the Executive Committee of FIAF for the first time in 2017. One of the reasons I threw my hat into the ring for the EC elections was because I felt that it was important there be a voice at the table to speak for the unique struggles of countries in our part of the world. At our first workshop in 2015, we had participants from Sri Lanka and Nepal, both countries that had no idea of film preservation and no film archives, but were eager to learn. While the course of our first workshop had given participants a taste of what film preservation and



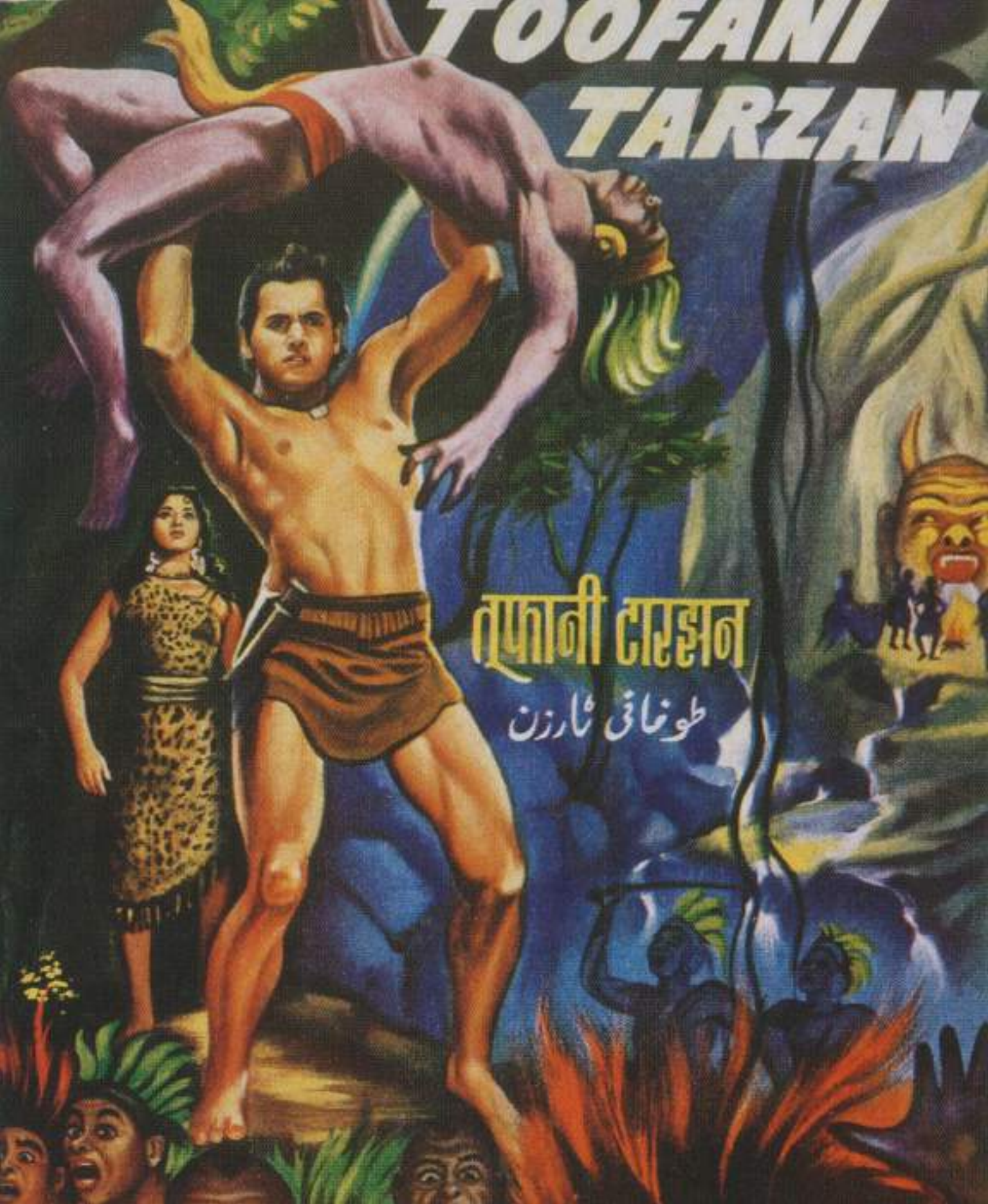
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restoration involved, we realized that we couldn't stop at just one workshop in Mumbai, but would have to take the workshop to film centres around the country and also tailor the curriculum to make it more relevant for the scenario in India and the subcontinent. In 2016, David Walsh became the Training & Outreach Coordinator of FIAF and since then he has worked with us to tweak and adapt the curriculum of our annual workshops over seven years to widen the topics covered as well as to include streams of specialization at both basic and advanced levels, culminating in the 7th edition of the Film Preservation & Restoration Workshop India that took place in Mumbai in December 2022, which was a purely advanced course.

The trajectory and impact of our workshops conducted in association with FIAF has been incredible. Over 300 participants have been introduced to the fundamentals and mechanics of film archiving covering the entire spectrum including preservation, conservation, digitization, restoration, access and archive management for both analogue and digital film collections. The Indian government actioned the National Film Heritage Mission – a multimillion-dollar digitization and restoration initiative under the aegis of the National Film Archive of India. The National Film Corporation of Sri Lanka became an

associate member of FIAF with plans in place to build film vaults and other infrastructure for film preservation. Nepal is working on a mass digitization plan. At the 2019 workshop in Hyderabad, we welcomed ten archivists from the Afghan Film Institute and the Presidential Palace Film Archive at the request of Mariam Ghani, daughter of Ashraf Ghani, the President of Afghanistan at the time, as training programmes were not possible in Afghanistan at the time due to security concerns. At the 2022 workshop, we expanded the reach of the workshops to include participants from Saudi Arabia and Turkey. Every year we received applications from Africa, Latin America and countries that were in the same boat as us with no degrees or diploma course in film preservation and a thirst for knowledge on how to save their films, but we had to turn them down. So when FIAF approached us to host the 3rd edition of the Biennial Audio-Visual Archival Summer School in Delhi, we were more than ready to join them in opening it up to the world and especially to applicants from Africa and Latin America that we know will benefit the most.

Over seven editions of the Film Preservation & Restoration Workshop India we have travelled to the west, south, east and centre of India – Mumbai, Pune, Chennai, Kolkata and Hyderabad – but we had never been north. We felt Delhi, the capital of India and the seat of the Indian government, would be the ideal location for BAVASS. The choice was not because of Delhi's link to cinema, but in fact, quite the opposite. Film in India has always been historically linked to Mumbai, Kolkata, Chennai, Hyderabad and other centres of film production. But Delhi did not feature on this list and importantly would be virgin territory as far as film preservation is concerned. This works very well with the approach of the BAVASS curriculum that David Walsh has designed to be held over ten days, which is aimed at giving a thorough overview of the entire range of activities involved in film archiving that would be of interest both to novices as well as archivists of different levels

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of experience who work in silos of specialization. The course would give a more holistic view and encourage an exchange of ideas and perspectives which is essential in the constantly evolving world of film preservation.

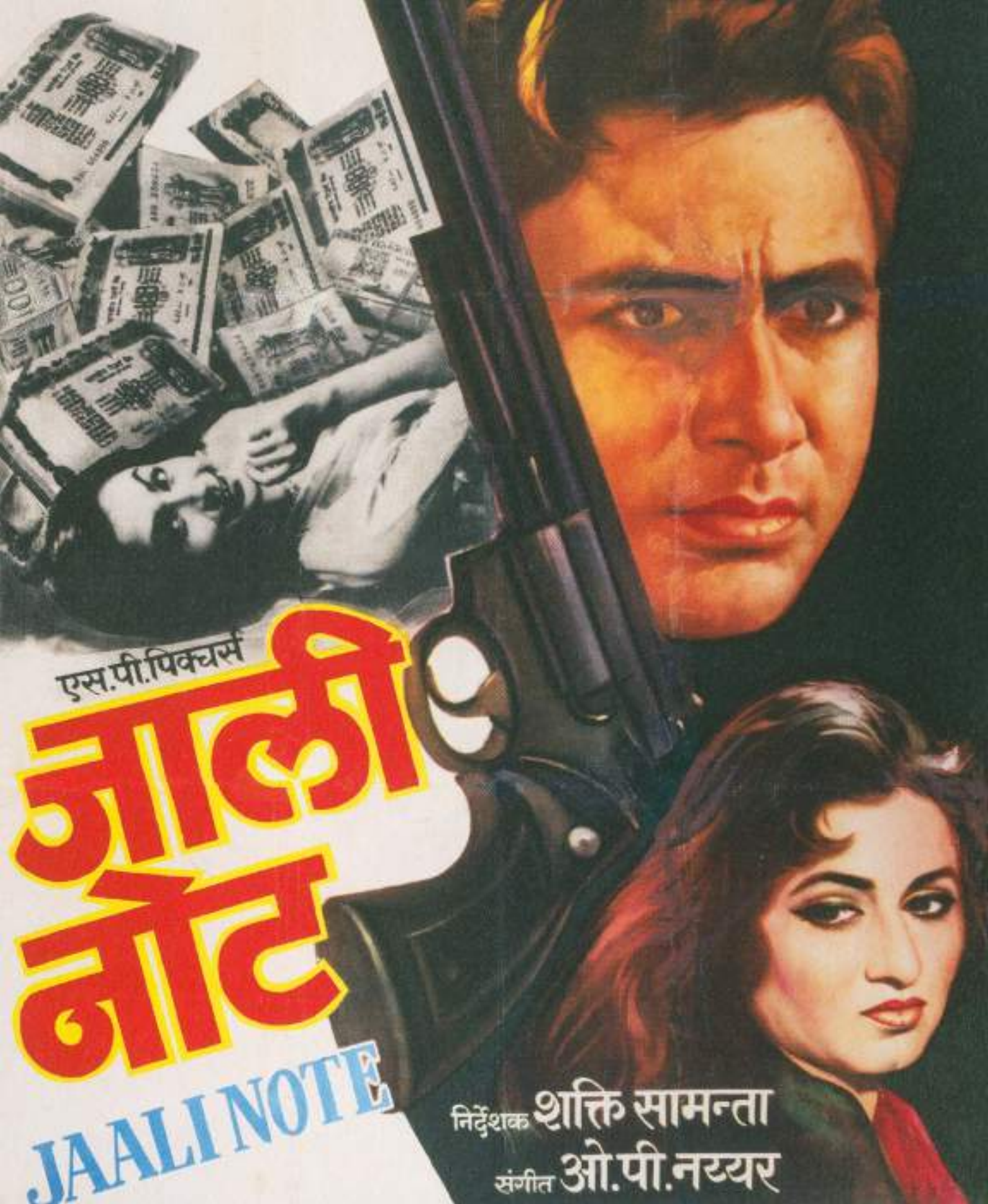
This year the multitude of topics covered in the curriculum has been divided into eight streams: Digital Management, Digitisation, Film, Collection Policies and Acquisition, Access, Documentation, Archive Management and Conservation of Film-Related Material.

As always, we have been very fortunate that with David Walsh we have put together a fantastic faculty and we would like to thank them for taking time out from their very busy schedules to teach at BAVASS, with many of them travelling to India for the first time. Participants will have the opportunity to learn about open source digital preservation software from Joanna White of the British Film Institute (BFI) who will be teaching the module on Digital Technology and Digital Tools. We have the incomparable Marianna de Sanctis of L'Immagine Ritrovata, who has taught at every single one of the India workshops from 2015 who will teach hands-on sessions in film handling and repair. This year for the first time the curriculum will include sessions on Small Gauge Film being taught by Paolo Simoni of the Archivio Nazionale del Film di Famiglia while Dr. Elena Nepoti of the BFI will teach Film Identification and Selection. Antonio Rasura of Kodak will cover the important topic of celluloid as a long-term preservation medium. In the Digitisation stream, Manuel Götz and Lee Kline, expert restoration consultant will take sessions on scanning archival film and the post-scanning requirements needed to create final deliverables for theatre, streaming and

**We felt Delhi, the capital of India and the seat of the Indian government, would be the ideal location for BAVASS. The choice was not because of Delhi's link to cinema, but in fact, quite the opposite.**

home video respectively. Stephanie Perrin of the BFI will share her expertise on magnetic tape preservation and digitization and Vasilis Fotopoulos will take sessions on sound digitization and restoration. Robert Byrne of the San Francisco Silent Film Festival will cover the practice and ethics of digital restoration. It's a matter of great pride for Film Heritage Foundation that this year our Senior Cataloguer Murchana Borah will be teaching sessions on documentation and cataloguing along with Dr. Adelheid Heftberger of the Bundesarchiv. Kay Foubister of the National Library of Scotland will cover Acquisitions while Dylan Cave of the BFI will teach the module on Collection Development. In her practical sessions, Tabitha Austin of the BFI will give an overview of conservation methods of film-related paper, photographs and objects.

Participants will benefit from the knowledge of Ellen Harrington of the DFF - Deutsches Filminstitut & Filmmuseum on the essential topic of archive management and advocacy. In her small group sessions, Karen Stetler of the Criterion Collection will explore ways to find, use and preserve archival materials (photographs, footage and documents) to produce and present documentary productions for the release of classic films including conducting interviews, research and rights clearance. Franck Lubet of La Cinémathèque de Toulouse will cover the topic of film programming. Lydia Pappas from the University of South Carolina will teach the important topic of access and the different ways in which to make archival film accessible to individuals, communities and the general public. Mick Newnham will share his considerable experience on how to handle disaster recovery scenarios in film archives.



एस.पी.पिक्चर्स

# जाली नोट

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Given his decades of experience in film preservation from analogue to digital, David Walsh will teach a range of topics including film technology, film digitisation, disaster preparedness and group exercises in preservation strategies. This year participants and faculty will have the opportunity to feast their senses on a week-long banquet of restored films from around the world that will be screened daily post the sessions. The titles include: Francis Ford Coppola's "Apocalypse Now - Final Cut" (1979), "Beau Travail" (1999) by Claire Denis, Douglas Sirk's 1959 classic "Written on the Wind", "Days of Heaven" - Terrence Malick's 1978 film, Spike Lee's "Malcolm X" (1992), Ridley Scott's 1992 film "Thelma & Louise",

"Ceddo" (1977) directed by Ousmane Sembène and Aravindan Govindan's "Kummatty" (1979). We have our dear friend Lee Kline to thank for working his magic and enabling us to screen most of these films.

We selected India International Centre as the venue as it is a premier cultural institution that is a hub for artists, writers, filmmakers, intellectuals, politicians and diplomats that encourages the exchange of knowledge and ideas that has a rich year-round cultural programme that includes a robust film culture. We would like to thank the Director K.N. Shrivastava and Ms. Lalsawmiliani Tochwawng, Chief, Programme Division and Secretary, IIC Film Club for welcoming us and offering all assistance to ensure that BAVASS is a success. Thank you also to Sunit Tandon, Director, Vidyun Singh, Creative Head, Programmes and Shadab Hussain for coming on board and offering the Stein Auditorium of India Habitat Centre as a venue for our daily screenings. Continuing the tradition of recognizing people whose life's work has been integral to the



# **BAVASS is aimed at giving a thorough overview of the entire range of activities involved in film archiving that would be of interest both to novices as well as archivists of different levels of experience who work in silos of specialization.**

history and culture of Indian cinema, Film Heritage Foundation will honour Uma Da Cunha, renowned film programmer and Aruna Vasudev, acclaimed film critic and scholar, with the Film Heritage Foundation Lifetime Achievement Award for their incredible lifelong contribution in putting Indian cinema on the world map at the opening ceremony of BAVASS.

We are so fortunate to have supporters who see the value in what we do and enable us to continue our commitment to training film archivists. The very generous support of the British Council UK went a long way in assisting with the funding for BAVASS this year. We would like to thank Margaret Bodde, Jennifer Ahn and Kristen Merola for the contribution of The Film Foundation's World Cinema Project, that has supported these training workshops every single year since 2015. We are deeply grateful to our true friend Shanmugh Natarajan, Vice-President, Adobe India for bringing Adobe on board as one of the principal sponsors of BAVASS. Thank you also to Deepika Sorabjee and Paroma Sadhana for digging deep to secure a grant from The Tata Trusts for the fifth year to support scholarships for Indian applicants to BAVASS. Special thanks to Ayush Gupta, Director (HR), P.K. Gupta, Jyoti Kumar, Jignesh Vasavada and Sukanya Kashyap of GAIL (India) Ltd. and to the Hemendra Kothari Foundation for their contribution which is much appreciated. We are deeply grateful to Francesca Amendola, Director of the Istituto Italiano di Cultura in Mumbai for introducing us to Jyoti Parashar of The Italian Cultural Embassy Cultural Centre, New Delhi, who have been magnanimous with their support. We cannot forget our friends Jean-Marc Séré-Charlet, Consul General of France, and Juliette Grandmont, the Audiovisual Attache, Embassy of France, for their help with faculty travel and costs and for their

generous hospitality in Delhi. Heartfelt thanks to Sarah Storey, Deputy High Commissioner to India, Carlo White and Aditi Manohar of the Australian High Commission in Delhi for their generous support and hospitality. We are deeply appreciative of the steadfast support of Dr. Y.K. Hamied who has been a true patron of Film Heritage Foundation right from when we began.

We would like to thank Senthil Kumar, Harsh Rohatgi, Ketan Mehta and Kunal Pandya of Qube Cinema Technologies who have been technical supporters over the years and Antonio Rasura and Suresh Gopalkrishnan Iyer of Kodak for supplying us with material for our film repair and treatment practical sessions.

Thank you also to Shantanu Ray Chaudhuri and Om Books International for the generous donation of film books for our faculty. The BAVASS catalogue includes stunning images of Indian film posters several of them which have been shared by Rajesh Devraj and S.M.M. Ausaja. Year after year our close friends Manish and Madhu Tibrewal of RASA have been responsible for our much-coveted workshop bags and they have outdone themselves this year.

Heartfelt thanks to my old friend Madhav Kulshreshtha for his generous support and for hosting an evening for the faculty and to Rukmini Chatterjee for enabling the beautiful dance performance at the opening ceremony.

Last but not least, we must thank the eminent members of our Advisory Council - Shyam Benegal, Gulzar, Jaya Bachchan, Kamal Haasan, Kumar Shahani, Girish Kasaravalli, Krzysztof Zanussi, Gian Luca Farinelli, Susan Harmon and Mark Cousins who have stood by us right from the start when we were still finding our feet. We cannot forget our ambassador, the legendary Amitabh Bachchan, who has been a pillar of strength since 2015 and a relentless advocate for the cause of film preservation and for our foundation. Film Heritage Foundation would not have reached so far without his unswerving support.

Thank you also to the Sandeep Sinha and Siddharth Sinha of the Showboat Team who are ensuring that the wheels of the BAVASS machine run smoothly for the entire 10 days and to Astha Mehrotra for her invaluable help with social media. I must make a special mention of the Film Heritage Foundation administrative team - Megha Martak, Dinesh Shakapuram, Jayant Patel and Kunal Jagad and the support staff who have been the backbone of the foundation - as well as our conservators and archivists - Pravin Singh Sisodia, Murchana Borah, Priyanka Shetye, Baliram Sonar, Jagdish Yadav and Vitthal Vanjare.

Finally, a huge thank you to Christophe Dupin and David Walsh who have been just an email or a call away over several months as we worked together to prepare to welcome twenty faculty and close to fifty participants from all over the world for a 10 -day deep dip into the world of film preservation. They are always a joy to work with and we look forward to our next adventure with them in our quest to build an army of cinema warriors fighting to save world film heritage.

**Shivendra Singh Dungarpur,  
Award-winning filmmaker, archivist  
and the Founder Director of Film  
Heritage Foundation**





WORKED TO SUPPORT THE CREATION OF  
FILM HERITAGE  
INSTITUTIONS  
IN DEVELOPING  
COUNTRIES

**MICHELLE  
AUBERT**

**1942-2016**  
**UNITED KINGDOM /**  
**FRANCE**

Michelle has to her credit a long and distinguished career supporting the conservation, restoration and promotion of films and non-film archives, having worked for two historical Members of FIAF: first, the British Film Institute, where she was an indexer in the Information Department (1969-1974), then Head of the Stills Department (1975-1985), and finally Deputy Curator at the National Film Archive (1986-1989); then, the Archives françaises du film (CNC) in Bois d'Arcy, where she worked as Curator until her retirement in 2007.

At CNC she launched a national film preservation programme to transfer historic cellulose nitrate films onto polyester film stock. One of Michelle's passions was also training and the transmission of knowledge between generations, professions and continents.

She was President of FIAF from 1995-1999 during which she actively worked to support the creation of institutions in developing countries, particularly Africa, and encouraged them to join FIAF.

## STANDING ON THE SHOULDERS OF GIANTS

A Tribute to Pioneering Film Archivists around the World

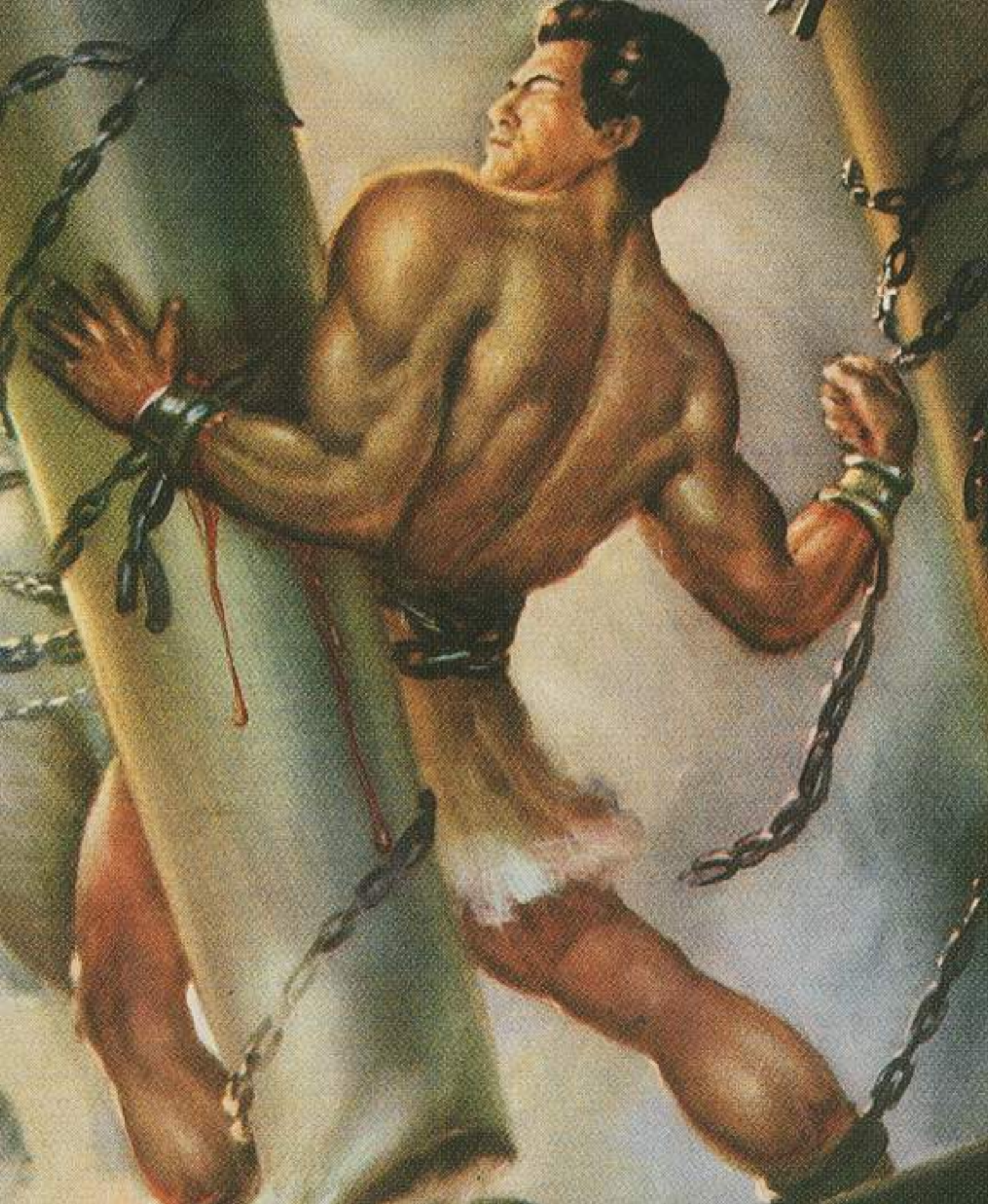
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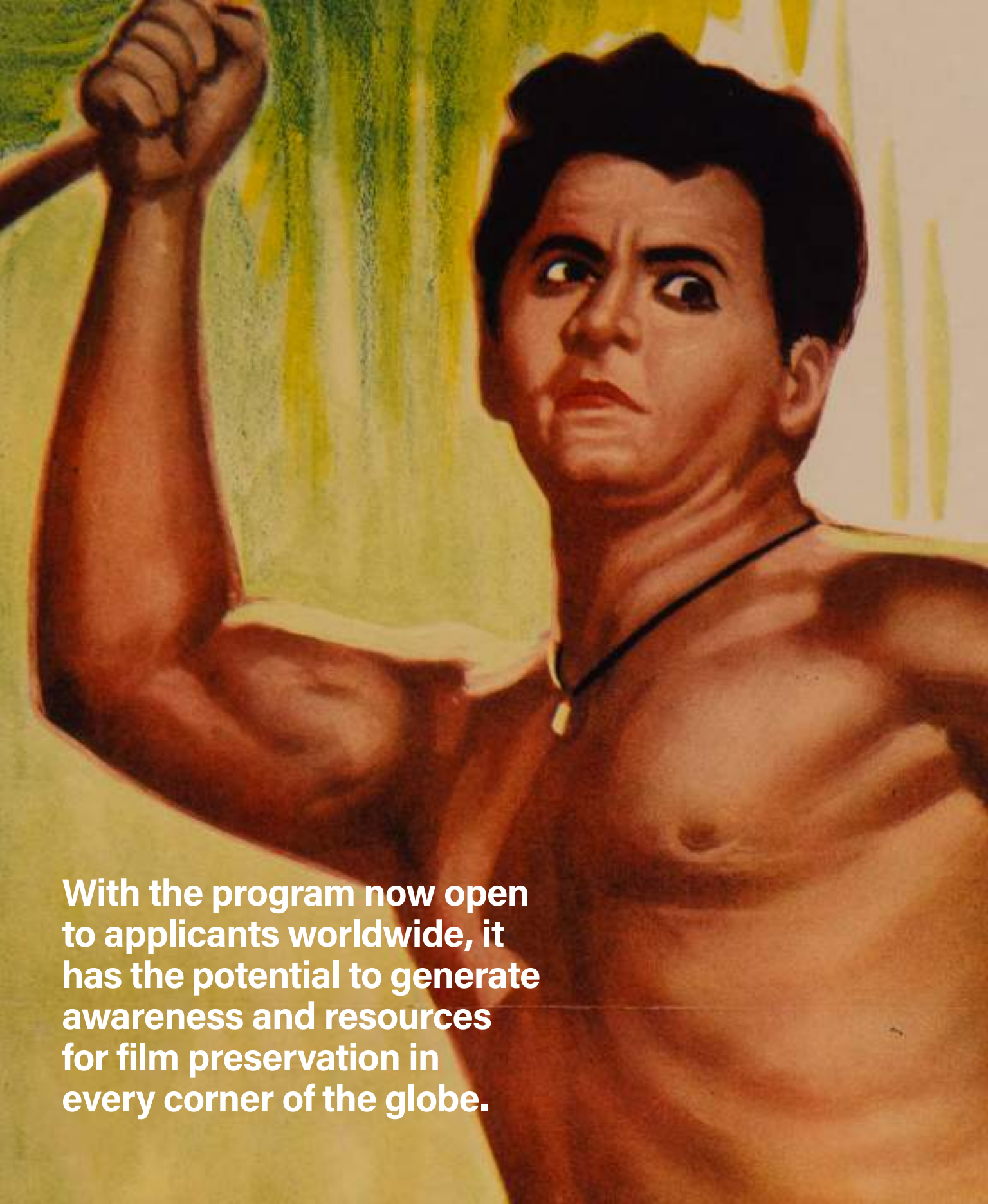




# STATEMENT

MARTIN SCORSESE





**With the program now open to applicants worldwide, it has the potential to generate awareness and resources for film preservation in every corner of the globe.**



I was pleased to learn that FIAF and Film Heritage Foundation are partnering on the 3rd edition of the Biennial Audio-Visual Archival Summer School (BAVASS) in Delhi this year. The Film Foundation's World Cinema Project has been a supporter of Film Heritage Foundation's annual Film Preservation & Restoration Workshop India since the initiative began in 2015, and we've seen the positive impact this program has had on film preservation in India as well as in Sri Lanka, Nepal, Bangladesh and Afghanistan. With the program now open to applicants worldwide, it has the potential to generate awareness and resources for film preservation in every corner of the globe.

The World Cinema Project is committed to locating, preserving, and distributing films from all over the world. A program like BAVASS benefits this mission enormously by educating future film preservationists who can share their knowledge and join an international community of people dedicated to saving the world's film heritage. I want to commend FIAF and Film Heritage Foundation for their continued dedication to expanding the global network of archivists trained to preserve and protect their cinematic patrimonies for future generations.

**Martin Scorsese**  
Filmmaker



PROTECTED VALUABLE

FILMS

FROM  
THE

GERMANS

DURING WARTIME

## IRIS BARRY

1895 - 1969  
UNITED KINGDOM /  
UNITED STATES  
OF AMERICA

England-born Iris Barry was a film critic for The Daily Mail, and one of the founders of London's Film Society in 1925, before she moved to New York in 1930. There she established, with her then husband John Abbott, the MoMA Film Library in 1935 – he became its Director, she its Curator. During a key trip around Europe in the summer of 1936, she established contacts with several of the very first European film archivists, with whom she would found FIAF in Paris two years later.

**"The cinema helps us  
to live complete lives, in  
imagination if not in fact."**

# STANDING ON THE SHOULDERS OF GIANTS

A Tribute to Pioneering Film Archivists around the World



# FOUNDER OF ONE OF THE FIRST MODERN FILM ARCHIVES

## ERNEST LINDGREN

1910 - 1973  
UNITED KINGDOM

In 1934, Ernest Lindgren, aged 24, was initially hired to start the British Film Institute's (BFI) book library. A year later he was asked to run the new National Film Library. He was the first Curator of the National Film Library (later National Film Archive, today BFI National Archive), which he helped establish in 1935 as a department of the British Film Institute. The archive that began with no money, no equipment and a staff of two went on to become one of the largest and most respected film archives in the world and this was largely due to Ernest Lindgren's dedication and vision.

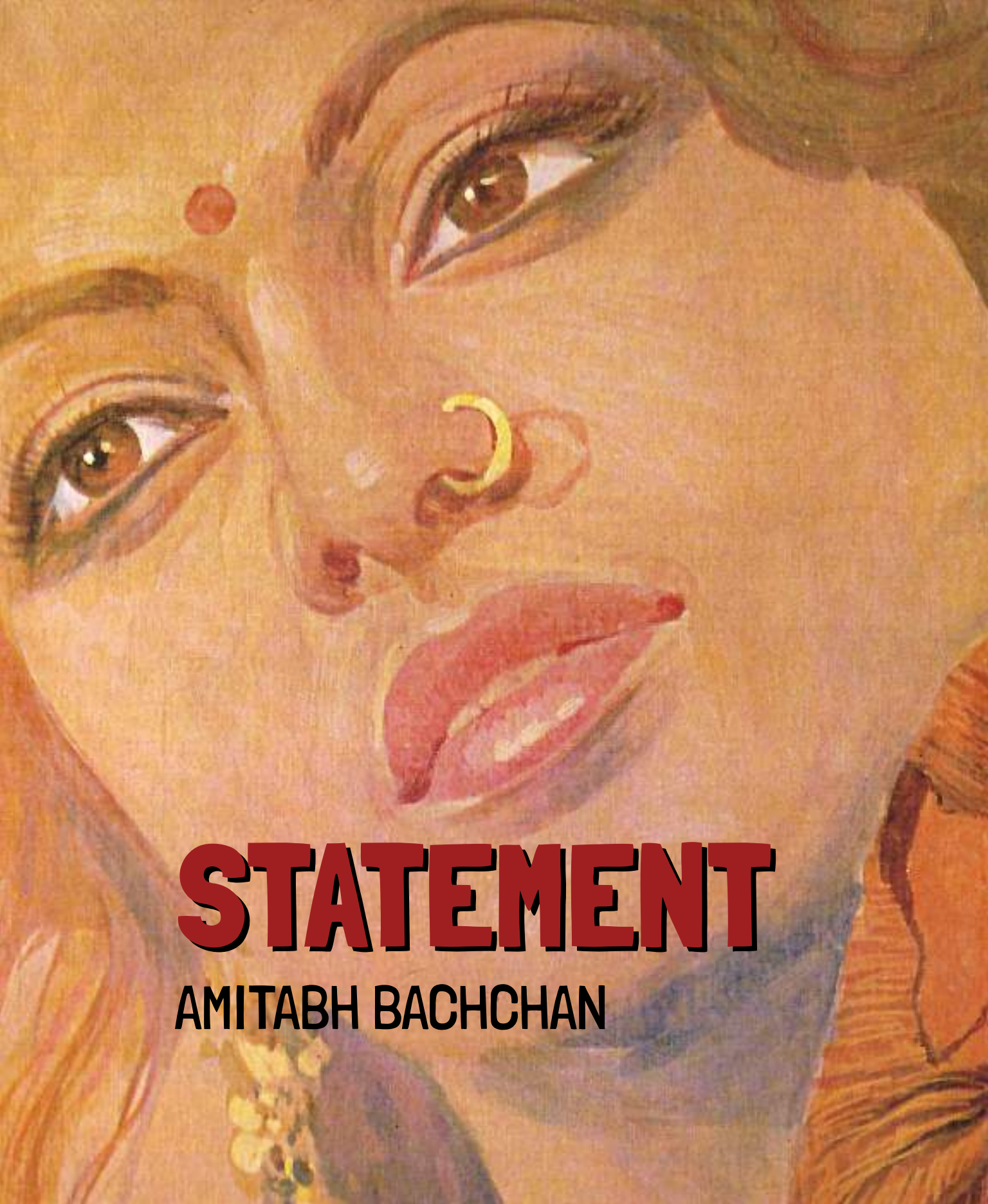
He led it from then to his death in 1973, and over the years built one of the first modern film archives.

**"The National Film Archive is more than an institution. It is the manifestation of an idea, and one of the most remarkable, and least remarked, cultural developments of the last 40 years has been the fertilisation of this idea, spontaneously and simultaneously, throughout the world."**

# STANDING ON THE SHOULDERS OF GIANTS

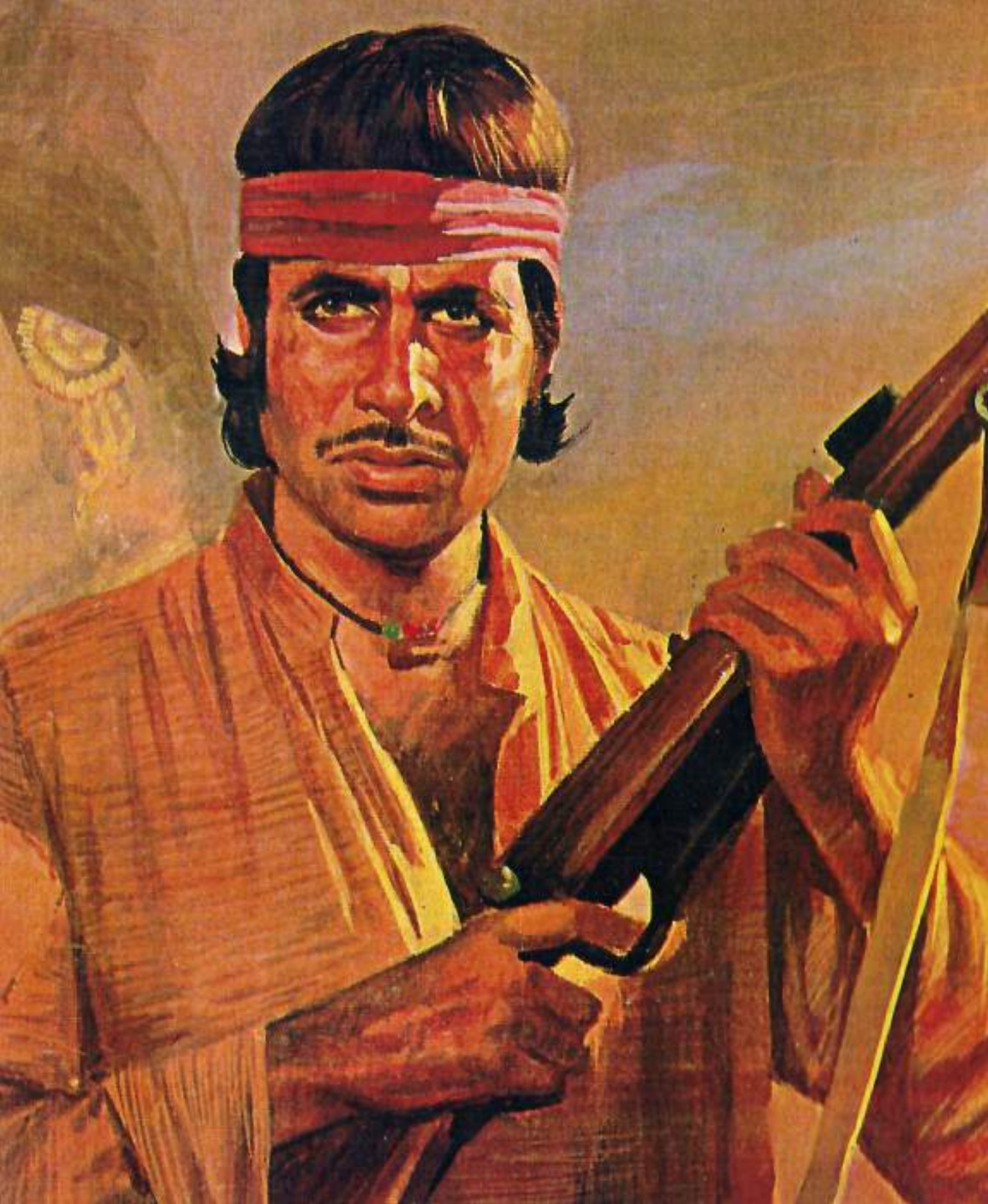
A Tribute to Pioneering Film Archivists around the World





# **STATEMENT**

**AMITABH BACHCHAN**





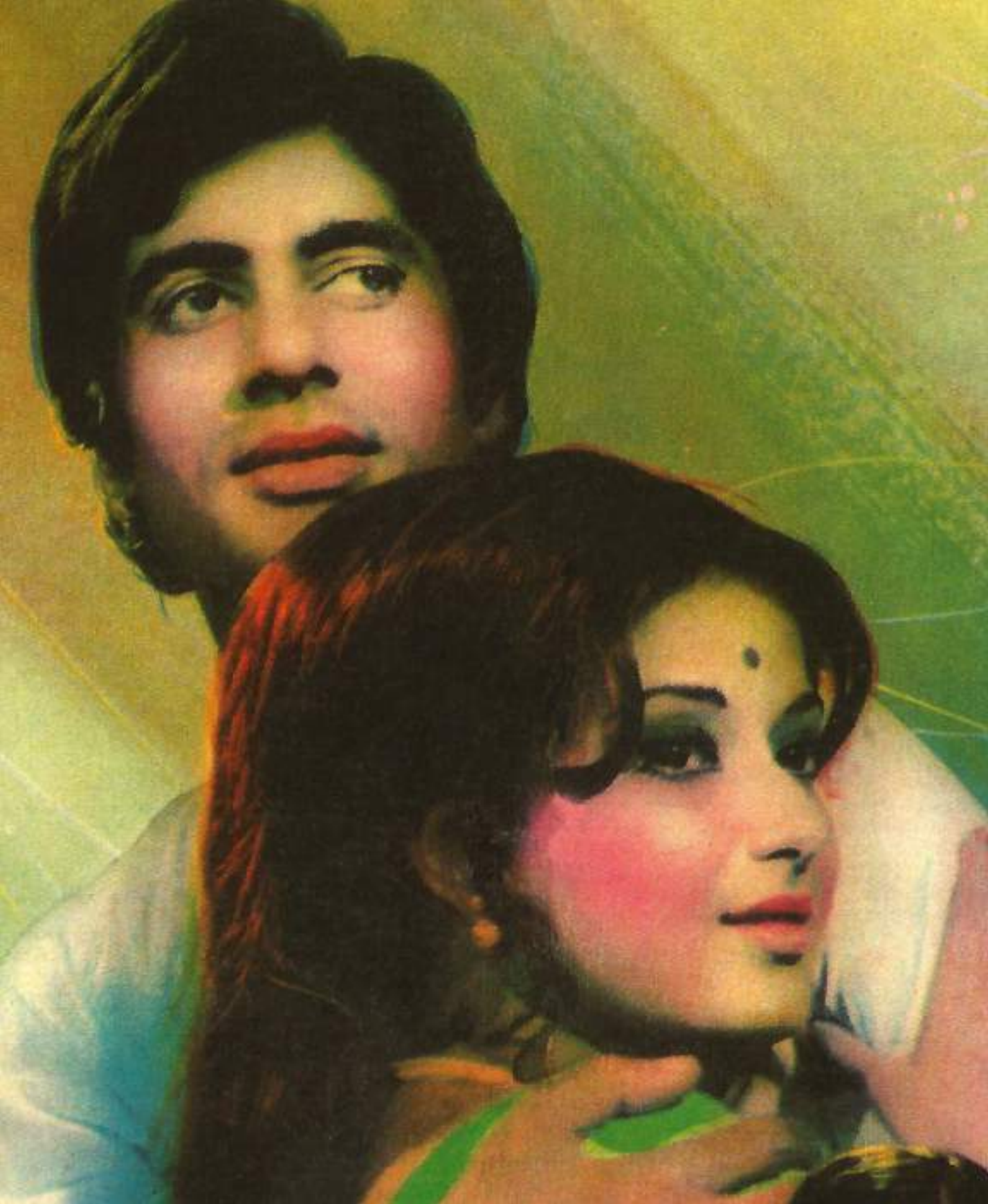
I was filled with a sense of great pride when I heard that the International Federation of Film Archives (FIAP) had approached Film Heritage Foundation to partner with them to host the 3rd edition of the Biennial Audiovisual Archival Summer School (BAVASS) in New Delhi in October this year, which will be open to applicants from all over the world. This seemed a natural progression after a very successful collaboration between Film Heritage Foundation and FIAP to conduct seven editions of the Film Preservation & Restoration Workshop India over the last eight years that has, remarkably, built a resource of over three hundred film archivists in our part of the world.

Film Heritage Foundation conducted its first training workshop in Mumbai in 2015 in association with the International Federation of Film Archives (FIAP). At the time, few had heard of film preservation, that films needed to be preserved or that archiving, restoring and saving films could be a profession, if not a vocation.

From the first year, our vision went beyond our borders to include our neighbouring countries like Sri Lanka, Nepal, Bangladesh and Afghanistan that similarly lacked training opportunities and the knowledge to preserve their film heritage. Since then, we have conducted annual workshops across the country and developed and customized the curriculum to include both basic and advanced courses. Every year we would get applications from all over the world from countries in Latin America, Africa and Central Asia, requesting that they be allowed to apply to the India workshops.

As the ambassador of Film Heritage Foundation from its inception, I have seen the organization begin from scratch and grow from strength to strength, broadening its horizons year after year. Training and education is just one aspect of our varied activities that cover the entire spectrum of film archiving from preservation to access including: archiving a constantly growing collection of films and film-related memorabilia, digitizing and restoring films, curating classic Indian cinema on platforms and festivals around the world, oral history projects and publications. Today the world is our oyster.

BAVASS coming to India is an affirmation of the quality of the curriculum that we have developed in association with FIAP and the great impact our training programmes have had over the years. Having faced innumerable challenges, beginning with the dearth of archivists, lack of training programmes, infrastructure and funding, we believe these training programmes are of great value to those undertaking the difficult task to save film patrimonies around the world as it is only through sharing knowledge, experience and resources that we will build a community of film archivists across the globe to work together to save our world film heritage.



## STANDING ON THE SHOULDERS OF GIANTS

A Tribute to Pioneering Film Archivists around the World



LAT  
O

# KEY SPOKESPERSON FOR IN AMERICAN CINEMA AND FILM ARCHIVES

## HECTOR GARCIA MESA

1931 - 1990  
CUBA

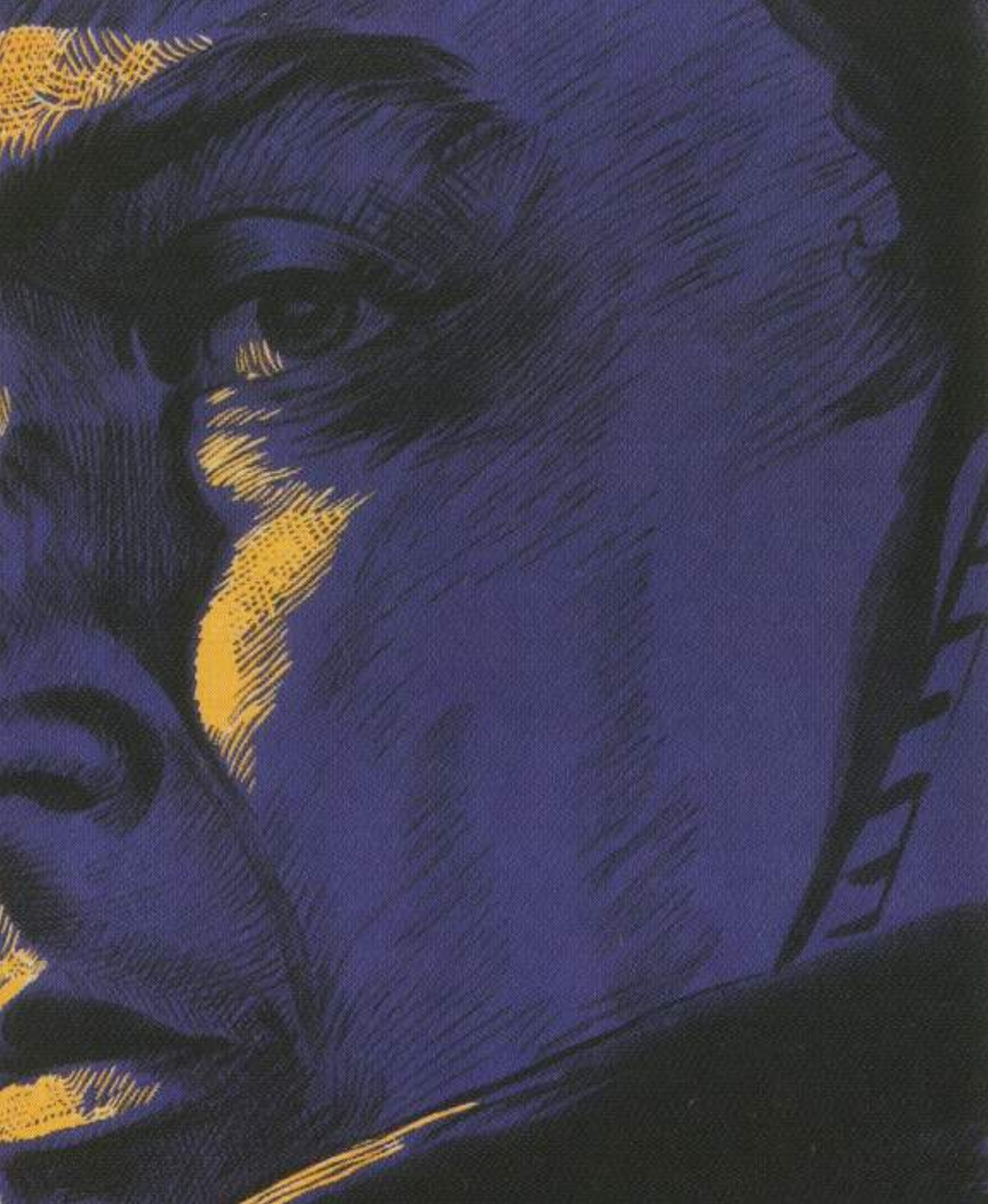
Héctor García Mesa was the founder and the director of the Cinemateca de Cuba from 1960-1990, and a key spokesperson for Latin American cinema and film archives for three decades. In March 1959 he was part of the founding group of the Cuban Institute of Cinematographic Art and Industry of Cuba, and in 1960 he was appointed as the Director of the Cinemateca de Cuba, a position he held until his death. The first unit of Mobile Cinema, a modality of cinematographic exhibition in schools, workplaces and remote places in Cuba, was his initiative.

**"Films should not be condemned to confinement in refrigerated cells: a film is made to be seen. The cinematheques must prepare special exhibitions of their films, preferably in the form of cycles, which may be dedicated to the general production of a specific country, or of a historical period, of an aesthetic current, of an outstanding director, a talented actor individuals, and thus the films can be grouped into as many series as are deemed to be of interest."**



# **OVERVIEW**

**DAVID WALSH**





So often Audio Visual archivists are unsung heroes, little recognised for what they do. Few people, when they encounter some old footage on a screen, have any concept of the amount of effort that it will have taken to get it there.

Archivists the world over have now become accustomed to the inevitable question “But isn’t everything digitised now?”. There are so many misconceptions embedded in this innocent enquiry that it is hard to know how to convey any idea of the complexities underlying the fact that, no, most things have not been digitised yet, and won’t be for some time to come.

What is it about audio visual material, and old film particularly, that means that keeping it alive is such a challenging prospect? What makes it so vulnerable to self-destruction if it’s *not* looked after properly? Firstly there is the inherent instability of the media – celluloid, colour dyes, magnetic tape – these elements so vulnerable to their surroundings and to the passage of time itself.

Then there is the anonymity of the items on the shelf: a can of film, a tape cassette – what they contain is hidden from the casual browser, the content only accessible through the use of some kind of machinery – generally vintage machinery, potentially at the end of its life. And there is the vast amount of information held within a moving image: it is said that a picture tells a thousand words, so how many words does a *moving* picture tell? How do you fully document what is in a piece of film? Show the same film clip to ten people, and you will get ten entirely different descriptions of what it shows and what it means, and all of them will be incomplete in some way.

Then there is the considerable expense of preserving the material, or at least its content. Leaving aside any debate about the importance of the item’s materiality, the common perception that digitising the content is an easy fix is wildly off the mark, and is the cause of many a failed digitisation programme around the world. But digitisation is unavoidable if you want people to be able to see your film, otherwise why

bother preserving it? Beyond the cosy environs of a few film festivals showcasing film prints, digital technology is really the only way that people will get to see AV material.

So looking after an AV collection is complex, expensive, and demanding, needing a team of people with expertise in a truly massive range of skills and knowledge: an understanding of the original technologies, an encyclopaedic knowledge of the content and its context, with the ability to encapsulate it in pithy descriptions, up-to-date expertise in modern digital technology, a showman’s understanding of how to win audiences, and the ability to puff up the egos of politicians and institutional heads in order to win favour, because the needs of an AV collection eat up the kind of money that only governments and big institutions have access to.

Major national collections have to employ a team of people covering all the manifold functions of an AV archive, but with smaller or emerging collections, the “team” may amount to just one or two hard-pressed people, struggling to cover all the pressing needs of the collection. Surely, though, it is impossible for one person to know everything about everything? Well, BAVASS will attempt the impossible, by giving everyone the opportunity to learn the basics of almost every aspect of running an AV archive. Our wide-ranging programme of classes and lectures, presented by leading experts from around the globe, will give you a thorough grounding in every facet of an archive’s functions.

If you are a specialist in a large institution, then you will gain an invaluable understanding of the wider context in which you operate; if you have found yourself alone in charge of a collection, then you will learn what essential steps you need to take to keep the collection alive; if you are just starting out in the hope of becoming an archivist of the future, this will give you the best start to your career. Unsung heroes in the outside world perhaps, but in the warm global community of AV archivists which you will be joining, we are all heroes in our own way, doing our bit to preserve the past for posterity.



# STANDING ON THE SHOULDERS OF GIANTS

A Tribute to Pioneering Film Archivists around the World



# FILM ARCHIVIST ADMINISTRATOR DIRECTOR WRITER EDITOR

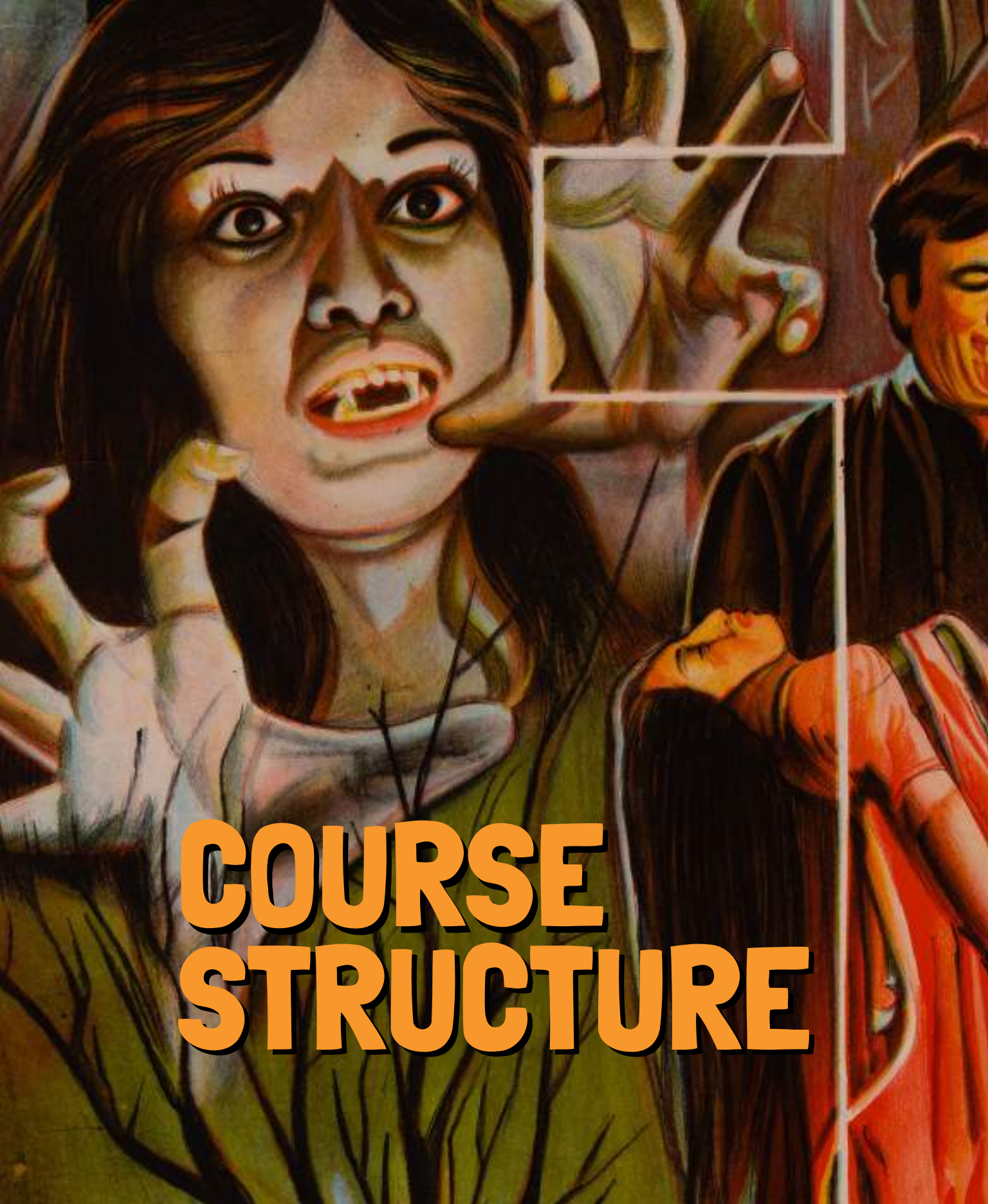
## ROBERT DAUDELIN

1939 -  
CANADA

Robert Daudelin wears many hats – film archivist, administrator, writer, editor and director. He is a member of the editorial board of the film magazine 24 images and FIAF's Journal of Film Preservation. He was co-founder and editor-in-chief of the Montreal film magazine Objectif from 1960 to 1966. He went on to become the General Director and Curator of the Cinémathèque québécoise from 1972 to 2002 and was largely responsible for the exceptional growth of the institution.

**"Cinema, for reasons analyzed many times, has always been an unloved art, to the point that it is periodically declared dead!**

**And yet, it always comes back to life, in particular through the brilliant tinkering of Alexeïeff, Brakhage or McLaren. And these do-it-yourselfers are counting on us to defend their heritage and inspire a new generation of viewers for their work. Yes, We Need Film Archivists!"**



# **COURSE STRUCTURE**





We have designed BAVASS this year to provide the essentials on a broad range of topics covering all aspects of AV archiving, and every participant will attend classes on every topic.

Throughout the 10 days of the school, there will be a series of one-hour lectures presented to all, coupled with two-hour workshops for groups of eight people in a rolling schedule so that all participants attend every workshop topic. Participants are encouraged to use these small-group workshops as a collaborative opportunity to raise their own concerns and ideas with the teacher. We sincerely hope that you will find BAVASS to be an enlightening, stimulating, and rewarding experience.

The course has been broadly divided into eight major streams which is as follows:

1. Digital Management
2. Digitisation
3. Film
4. Collection Policies & Acquisition
5. Access
6. Documentation
7. Archive Management
8. Film-Related Material

राज स्वासला की

# वो कौन थी?

मनोज कुमार  
साधना.



# Lectures

Digital Technology

Digital Preservation

Digital Infrastructure

Mass Digitisation at the BFI  
National Collection

Film Scanners and Scanning

Introduction to Film Technology

Small Gauge Film: The Archival  
Life of the Amateur Film

Tackling the A's - Approaching  
Access to Audiovisual Archives

Cataloguing and Metadata in  
Film Archives

The Role FILM plays in  
Preservation in Modern  
Workflows

Disaster Preparedness

Film and Audio-visual  
Preservation Strategies

Introduction to Preventative  
and Interventive Conservation  
of Paper-Based Materials

# Practical Sessions

## Digital Management

Open Source Software for  
Audiovisual Professionals

## Digitisation

Mass Digitisation at the  
BFI National Collection

Film Soundtracks and  
the Audio Archival and  
Restoration Process

Scanning Archival Film

Using Film-Based Scans  
for Reel Deliverables in the  
Real World

Digital Film Restoration:  
Practice and Ethics

## Film

Small Gauge Film

Film Identification & Selection

Film Handling, Care and Repair

## Collection Policies and Acquisition

The Principles of Collections  
Development

Acquisitions, Appraisal  
and Agreements

## Access

Tackling the A's - Approaching  
Access to Audiovisual Archives

Film Programming and Festivals

Uncovering Archival Treasures  
to Document the Past

## Documentation

Cataloguing Practice in  
Different Scenarios

## Archive

## Management

Archival Advocacy:  
Building Networks of  
Professional Support

Disaster Preparedness:  
Managing a Disaster Recovery

## Film Related Material

Conservation of Paper-Based  
Materials in Film Archives

# THE ORIGINAL FILM ROMANTIC AND SAVIOR OF CINEMA

## HENRI LANGLOIS

1914 - 1977  
FRANCE

When you look at the history of film preservation, all roads lead to Henri Langlois. He was the original film romantic and saviour of cinema. Even today, Henri Langlois remains one of the best-known personalities of the film archive movement.

He was one of the co-founders of the Cinémathèque française (1936), and remained its director (his official title being Secretary-General) until his death in 1977, with a short but much talked-about interlude in early 1968.

**"People, intent on triage, who think they have taste, me included, are idiots. One must save everything."**

# STANDING ON THE SHOULDERS OF GIANTS

A Tribute to Pioneering Film Archivists around the World



# CUSTODIAN OF INDIA'S FILM HERITAGE

**P.K.  
NAIR**

**1933 - 2016  
INDIA**

Paramesh Krishnan (P.K.) Nair was an Indian film archivist and film scholar who was single-handedly responsible for the preservation of India's film heritage for decades.

He joined the National Film Archive of India (NFAI) as Assistant Curator in Nov 1965, was designated as Curator in 1974 and promoted as Director in 1982. Over nearly three decades, he built up the archive from scratch to an internationally recognized institution by the time of superannuation in April 1991. Starting with a collection of 123 National Award winning films kept with the Central Board of Film Certification (CBFC) in 1964, the film collection rose to over 12000 titles by the time he retired in 1991. He initiated the membership of the NFAI in the International Federation of Film Archives (FIAP) at the Moscow Congress in 1965.

**"Being a dedicated archivist, I hold the view that every film - good, bad or indifferent - has its place in cinema history. As for value judgements, I would rather leave them to posterity."**



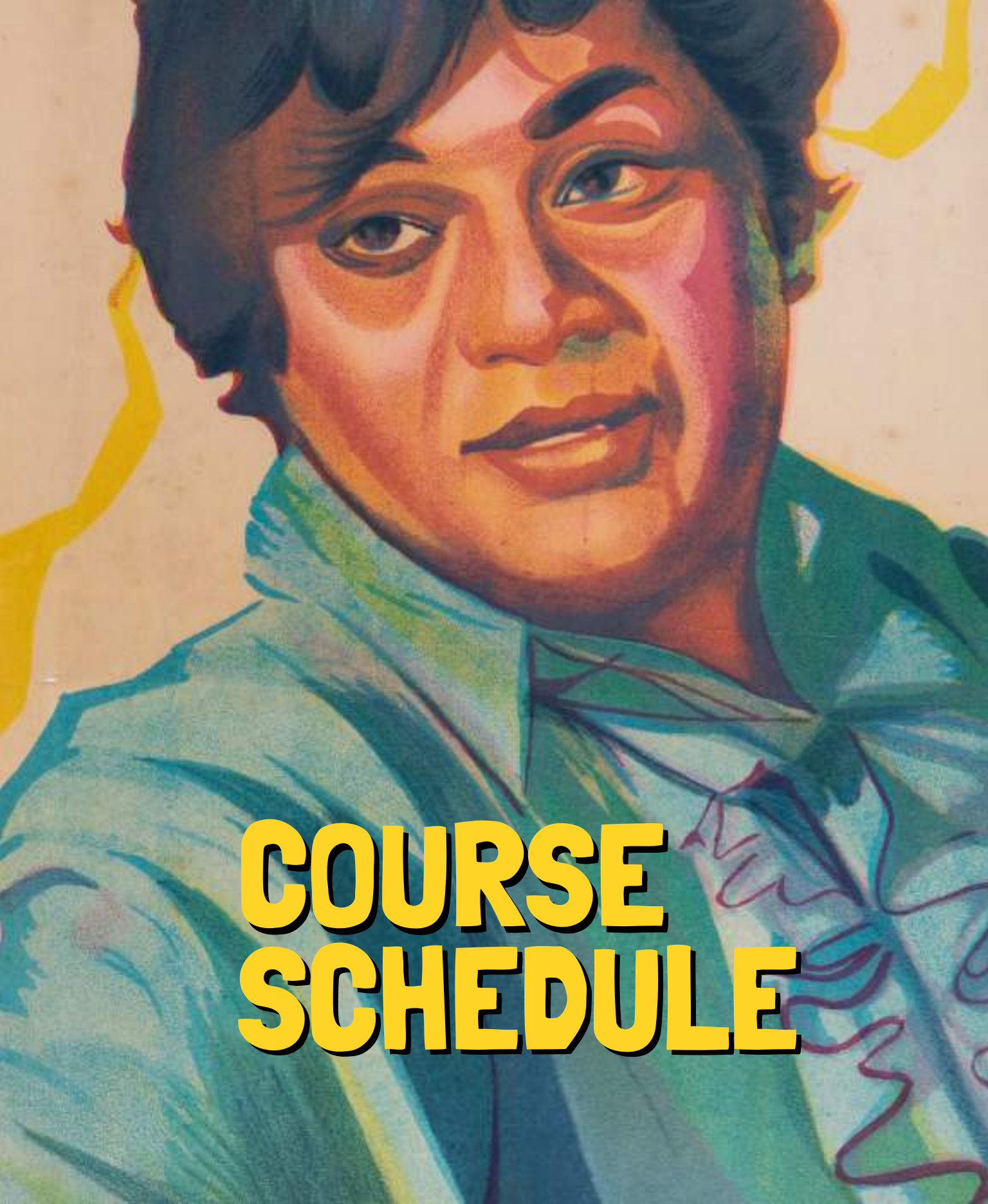


## STANDING ON THE SHOULDERS OF GIANTS

A Tribute to Pioneering Film Archivists around the World

সুখোমলিনা পাণ্ডা  
উৎসলে দত্ত  
বিষ্ণু ও  
আমজাদ খান





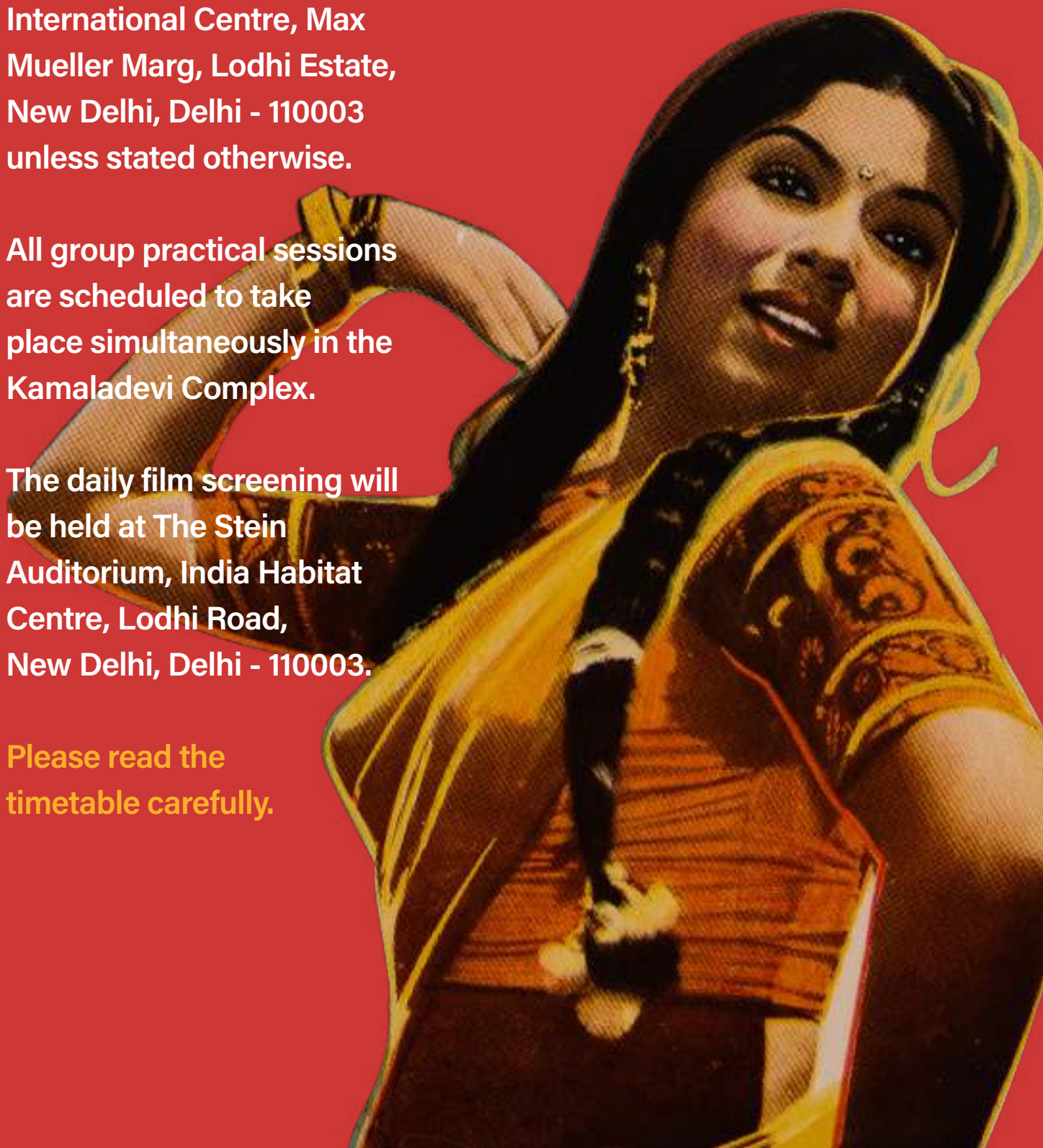
# COURSE SCHEDULE

All classes will be held at  
Kamaladevi Complex, India  
International Centre, Max  
Mueller Marg, Lodhi Estate,  
New Delhi, Delhi - 110003  
unless stated otherwise.

All group practical sessions  
are scheduled to take  
place simultaneously in the  
Kamaladevi Complex.

The daily film screening will  
be held at The Stein  
Auditorium, India Habitat  
Centre, Lodhi Road,  
New Delhi, Delhi - 110003.

Please read the  
timetable carefully.



# Tuesday | 10 October 2023

**9:00 - 10:00 am**      **Registration**  
Kamaladevi Complex

**10:00 - 11:00 am**      **Orientation**  
Multipurpose Hall,  
Kamaladevi Complex

**11:00 - 11:30 am**      **Break**

**11:30 - 12:30 pm**      **Lecture**  
Multipurpose Hall,  
Kamaladevi Complex      **Introduction to Film Technology**  
David Walsh

**12:30 - 1:30 pm**      **Lunch**

**1:30 - 2:30 pm**      **Lecture**  
Multipurpose Hall,  
Kamaladevi Complex      **Digital Technology**  
Joanna White

**2:30 - 3:00 pm**      **Break**

**3:00 - 5:00 pm**      **Session A | Pratical**  
Classroom 1      **Open Source Software for Audiovisual**  
Kamaladevi Complex      **Professionals**  
**Group 1**  
Joanna White

**3:00 - 5:00 pm**      **Session A | Pratical**  
Classroom 2      **Film Identification and Selection**  
Kamaladevi Complex      **Group 2**  
Elena Nepoti

**3:00 - 5:00 pm**      **Session A | Pratical**  
Classroom 4      **Film Handling, Care and Repair**  
Kamaladevi Complex      **Group 3**  
Marianna de Sanctis

**3:00 - 5:00 pm**      **Session A | Pratical**  
Classroom 3      **The Principles of Collections**  
Kamaladevi Complex      **Development**  
**Group 4**  
Dylan Cave

**3:00 - 5:00 pm**      **Session A | Pratical**  
Classroom 5      **Film Programming and Festivals**  
Kamaladevi Complex      **Group 5**  
Franck Lubet

**3:00 - 5:00 pm**      **Session A | Pratical**  
Classroom 6      **Archival Advocacy: Building Networks**  
Kamaladevi Complex      **of Professional Support**  
**Group 6**  
Ellen Harrington

**6:00 pm Onwards**      **Opening Ceremony**  
Fountain Lawn

# Wednesday | 11 October 2023

**9:00 - 11:00 am**  
Classroom 1  
Kamaladevi Complex

**Session B | Practical**  
**Open Source Software for Audiovisual Professionals**  
**Group 6**  
Joanna White

**1:30 - 2:30 pm**  
Multipurpose Hall,  
Kamaladevi Complex

**Lecture**  
**Mass Digitisation at the BFI National Collection**  
Stephanie Perrin

**9:00 - 11:00 am**  
Classroom 2  
Kamaladevi Complex

**Session B | Practical**  
**Film Identification and Selection**  
**Group 1**  
Elena Nepoti

**2:30 - 3:00 pm**      **Break**

**9:00 - 11:00 am**  
Classroom 4  
Kamaladevi Complex

**Session B | Practical**  
**Film Handling, Care and Repair**  
**Group 2**  
Marianna de Sanctis

**3:00 - 5:00 pm**  
Classroom 1  
Kamaladevi Complex

**Session C | Practical**  
**Open Source Software for Audiovisual Professionals**  
**Group 5**  
Joanna White

**9:00 - 11:00 am**  
Classroom 3  
Kamaladevi Complex

**Session B | Practical**  
**The Principles of Collections Development**  
**Group 3**  
Dylan Cave

**3:00 - 5:00 pm**  
Classroom 4  
Kamaladevi Complex

**Session C | Practical**  
**Film Handling, Care and Repair**  
**Group 1**  
Marianna de Sanctis

**9:00 - 11:00 am**  
Classroom 5  
Kamaladevi Complex

**Session B | Practical**  
**Film Programming and Festivals**  
**Group 4**  
Franck Lubet

**3:00 - 5:00 pm**  
Classroom 3  
Kamaladevi Complex

**Session C | Practical**  
**The Principles of Collections Development**  
**Group 2**  
Dylan Cave

**9:00 - 11:00 am**  
Classroom 6  
Kamaladevi Complex

**Session B | Practical**  
**Archival Advocacy: Building Networks of Professional Support**  
**Group 5**  
Ellen Harrington

**3:00 - 5:00 pm**  
Classroom 5  
Kamaladevi Complex

**Session C | Practical**  
**Film Programming and Festivals**  
**Group 3**  
Franck Lubet

**11:00 - 11:30 am**      **Break**

**3:00 - 5:00 pm**  
Classroom 6  
Kamaladevi Complex

**Session C | Practical**  
**Archival Advocacy: Building Networks of Professional Support**  
**Group 4**  
Ellen Harrington

**11:30 - 12:30 pm**  
Multipurpose Hall,  
Kamaladevi Complex

**Lecture**  
**Digital Preservation**  
Joanna White

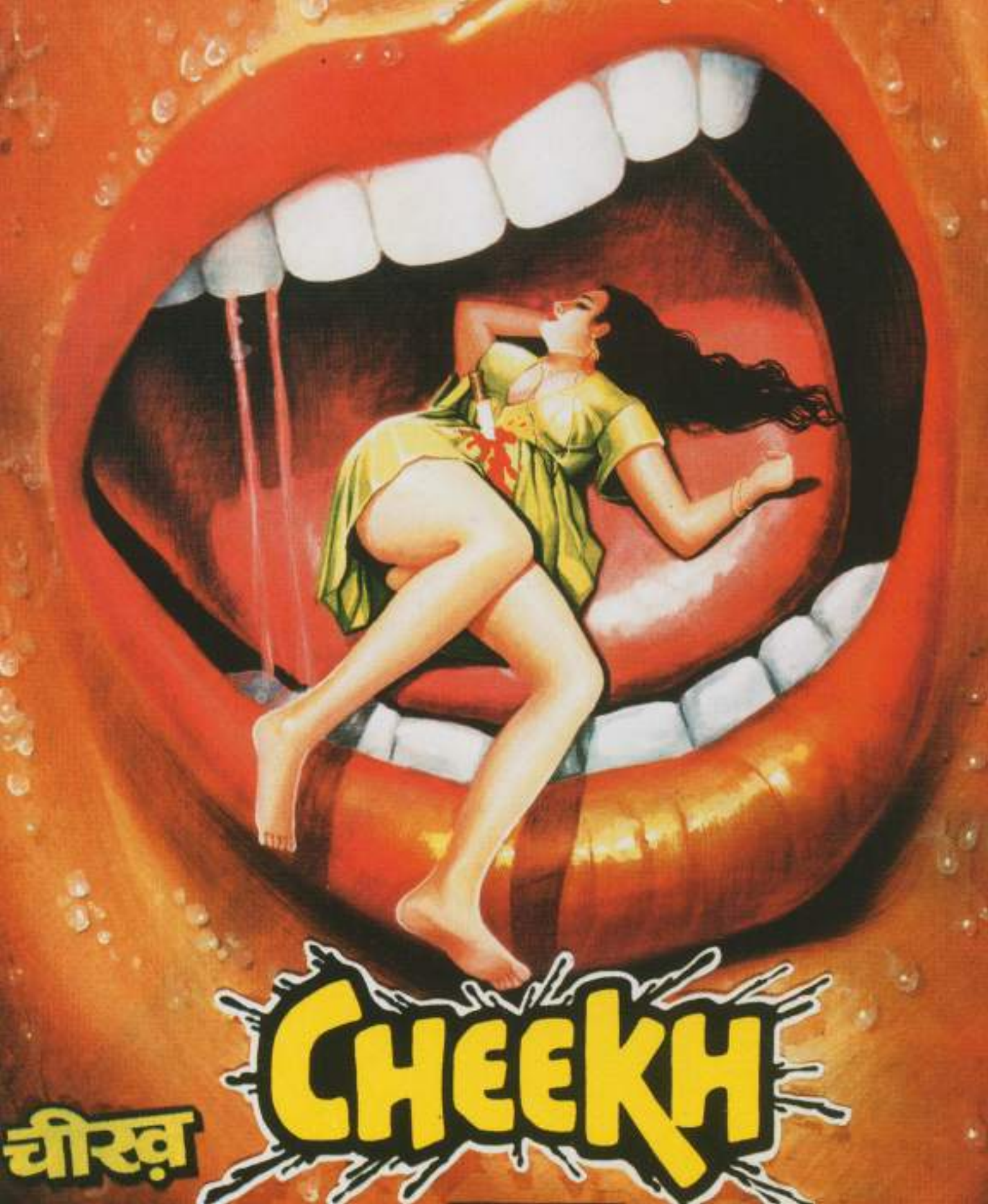
**3:00 - 5:00 pm**  
Classroom 2  
Kamaladevi Complex

**Session C | Practical**  
**Mass Digitisation at the BFI National Collection**  
**Group 6**  
Stephanie Perrin

**12:30 - 1:30 pm**      **Lunch Break**

**6:30 pm**  
Stein Auditorium  
India Habitat Centre

**Film Screening**  
Apocalypse Now – Final Cut  
Director: Francis Ford Coppola, USA, USA, 1979 | English, 4K DCP, Colour, 183 Minutes, 2.39:1



**CHEEKH**

**चीख**

दादा कोंडके  
उषा चव्हाण

# आला अंगावर

रंगीत



निर्माता-दिग्दर्शक  
दादा कोंडके  
लेखक

राजेश मूजमदार

# Thursday | 12 October 2023

**9:00 - 11:00 am**  
Classroom 1  
Kamaladevi Complex

**Session D | Practical**  
**Open Source Software for Audiovisual Professionals**  
**Group 4**  
Joanna White

**9:00 - 11:00 am**  
Multipurpose Hall  
Kamaladevi Complex

**Session D | Practical**  
**Film Identification and Selection**  
**Group 6**  
Elena Nepoti

**9:00 - 11:00 am**  
Classroom 3  
Kamaladevi Complex

**Session D | Practical**  
**The Principles of Collections Development**  
**Group 1**  
Dylan Cave

**9:00 - 11:00 am**  
Classroom 2  
Kamaladevi Complex

**Session D | Practical**  
**Film Programming and Festivals**  
**Group 2**  
Franck Lubet

**9:00 - 11:00 am**  
Classroom 6  
Kamaladevi Complex

**Session D | Practical**  
**Archival Advocacy: Building Networks of Professional Support**  
**Group 3**  
Ellen Harrington

**9:00 - 11:00 am**  
Classroom 5  
Kamaladevi Complex

**Session D | Practical**  
**Mass Digitisation at the BFI National Collection**  
**Group 5**  
Stephanie Perrin

**11:00 - 11:30 am**      **Break**

**11:30 - 12:30 pm**  
Multipurpose Hall  
Kamaladevi Complex

**Lecture**  
**Disaster Preparedness**  
David Walsh

**12:30 - 1:30 pm**      **Lunch Break**

**1:30 - 2:30 pm**  
Multipurpose Hall  
Kamaladevi Complex

**Lecture**  
**Digital Infrastructure**  
Joanna White

**2:30 - 3:00 pm**      **Break**

**3:00 - 5:00 pm**  
Classroom 1  
Kamaladevi Complex

**Session E | Practical**  
**Open Source Software for Audiovisual Professionals**  
**Group 3**  
Joanna White

**3:00 - 5:00 pm**  
Classroom 3  
Kamaladevi Complex

**Session E | Practical**  
**Film Identification and Selection**  
**Group 5**  
Elena Nepoti

**3:00 - 5:00 pm**  
Classroom 4  
Kamaladevi Complex

**Session E | Practical**  
**Film Handling, Care and Repair**  
**Group 6**  
Marianna de Sanctis

**3:00 - 5:00 pm**  
Classroom 2  
Kamaladevi Complex

**Session E | Practical**  
**Film Programming and Festivals**  
**Group 1**  
Franck Lubet

**3:00 - 5:00 pm**  
Classroom 6  
Kamaladevi Complex

**Session E | Practical**  
**Archival Advocacy: Building Networks of Professional Support**  
**Group 2**  
Ellen Harrington

**3:00 - 5:00 pm**  
Classroom 5  
Kamaladevi Complex

**Session E | Practical**  
**Mass Digitisation at the BFI National Collection**  
**Group 4**  
Stephanie Perrin

**6:30 pm**  
Stein Auditorium  
India Habitat Centre

**Film Screening**  
Beau Travail  
Director: Claire Denis  
France, 1999 | French (English subtitles),  
4K DCP, Colour, 94 Minutes, 1.66:1

# Friday | 13 October 2023

**9:00 - 11:00 am**  
Classroom 2  
Kamaladevi Complex

**Session F | Pratical**  
**Film Identification and Selection**  
**Group 4**  
Elena Nepoti

**9:00 - 11:00 am**  
Classroom 4  
Kamaladevi Complex

**Session F | Pratical**  
**Film Handling, Care and Repair**  
**Group 5**  
Marianna de Sanctis

**9:00 - 11:00 am**  
Classroom 3  
Kamaladevi Complex

**Session F | Pratical**  
**The Principles of Collections**  
**Development**  
**Group 6**  
Dylan Cave

**9:00 - 11:00 am**  
Multipurpose Hall  
Kamaladevi Complex

**Session F | Pratical**  
**Disaster Preparedness:**  
**Managing a Disaster Recovery**  
**Group 1 & 2**  
Mick Newnham

**9:00 - 11:00 am**  
Classroom 1  
Kamaladevi Complex

**Session F | Pratical**  
**Mass Digitisation at the**  
**BFI National Collection**  
**Group 3**  
Stephanie Perrin

**11:30 - 12:30 pm**  
Classroom 3  
Kamaladevi Complex

**Session G | Pratical 1**  
**The Principles of Collections**  
**Development**  
**Group 5**  
Dylan Cave

**11:30 - 12:30 pm**  
Classroom 5  
Kamaladevi Complex

**Session G | Pratical 1**  
**Film Programming and Festivals**  
**Group 6**  
Franck Lubet

**11:30 - 12:30 pm**  
Classroom 6  
Kamaladevi Complex

**Session G | Pratical 1**  
**Archival Advocacy: Building Networks**  
**of Professional Support**  
**Group 1**  
Ellen Harrington

**11:30 - 12:30 pm**  
Multipurpose Hall  
Kamaladevi Complex

**Session G | Pratical 1**  
**Disaster Preparedness:**  
**Managing a Disaster Recovery**  
**Group 3 & 4**  
Mick Newnham

**11:30 - 12:30 pm**  
Classroom 1  
Kamaladevi Complex

**Session G | Pratical 1**  
**Mass Digitisation at the**  
**BFI National Collection**  
**Group 2**  
Stephanie Perrin

**11:00 - 11:30 am**      **Break**

**12:30 - 1:30 pm**      **Lunch Break**

**1:30 - 2:30 pm**  
Classroom 3  
Kamaladevi Complex

**Session G | Pratical 2**  
**The Principles of Collections Development**  
**Group 5**  
Dylan Cave

**1:30 - 2:30 pm**  
Classroom 5  
Kamaladevi Complex

**Session G | Pratical 2**  
**Film Programming and Festivals**  
**Group 6**  
Franck Lubet

**1:30 - 2:30 pm**  
Classroom 6  
Kamaladevi Complex

**Session G | Pratical 2**  
**Archival Advocacy: Building Networks of Professional Support**  
**Group 1**  
Ellen Harrington

**1:30 - 2:30 pm**  
Multipurpose Hall  
Kamaladevi Complex

**Session G | Pratical 2**  
**Disaster Preparedness: Managing a Disaster Recovery**  
**Group 3 & 4**  
Mick Newnham

**1:30 - 2:30 pm**  
Classroom 1  
Kamaladevi Complex

**Session G | Pratical 2**  
**Mass Digitisation at the BFI National Collection**  
**Group 2**  
Stephanie Perrin

**2:30 - 3:00 pm**

**Break**

**3:00 - 5:00 pm**  
Classroom 3  
Kamaladevi Complex

**Session H | Pratical**  
**Open Source Software for Audiovisual Professionals**  
**Group 2**  
Joanna White

**3:00 - 5:00 pm**  
Classroom 2  
Kamaladevi Complex

**Session H | Pratical**  
**Film Identification and Selection**  
**Group 3**  
Elena Nepoti

**3:00 - 5:00 pm**  
Classroom 4  
Kamaladevi Complex

**Session H | Pratical**  
**Film Handling, Care and Repair**  
**Group 4**  
Marianna de Sanctis

**3:00 - 5:00 pm**  
Multipurpose Hall  
Kamaladevi Complex

**Session H | Pratical**  
**Disaster Preparedness: Managing a Disaster Recovery**  
**Group 5 & 6**  
Mick Newnham

**3:00 - 5:00 pm**  
Classroom 1  
Kamaladevi Complex

**Session H | Pratical**  
**Mass Digitisation at the BFI National Collection**  
**Group 1**  
Stephanie Perrin

**6:30 pm**  
Stein Auditorium  
India Habitat Centre

**Film Screening**  
Kummatty  
Director: Aravindan Govindan,  
India, 1979 | Malayalam (English Subtitles),  
4K. DCP, Colour, 90 Minutes, 1.37:1



R. V. Film's

# KAUN? KAISEY??

WRITTEN & DIRECTED BY  
ANIL GANGULY

# Saturday | 14 October 2023

Taj Mahal

Group Photograph

6:30 pm  
Stein Auditorium  
India Habitat Centre

**Film Screening**  
Written on the Wind  
Director: Douglas Sirk | USA, 1956  
|English, 2K DCP, Colour, 99 Minutes,  
1.85:1

# Sunday | 15 October 2023

9:00 - 10:00 am  
Multipurpose Hall  
Kamaladevi Complex

**Lecture**  
**Film Scanners and Scanning**  
David Walsh

3:00 - 5:00 pm  
Classroom 1  
Kamaladevi Complex

**Session I | Practical**  
**Acquisitions, Appraisal and Agreements**  
**Group 1**  
Kay Foubister

10:00 - 11:00 am  
Multipurpose Hall  
Kamaladevi Complex

**Lecture**  
**Tackling the A's - Approaching Access to**  
**Audiovisual Archives**  
Lydia Pappas

3:00 - 5:00 pm  
Classroom 2  
Kamaladevi Complex

**Session I | Practical**  
**Uncovering Archival Treasures to**  
**Document the Past**  
**Group 2**  
Karen Stetler

11:00 - 11:30 am  
**Break**

3:00 - 5:00 pm  
Classroom 3  
Kamaladevi Complex

**Session I | Practical**  
**Digital Film Restoration: Practice &**  
**Ethics**  
**Group 3**  
Robert Byrne

11:30 - 12:30 pm  
Multipurpose Hall  
Kamaladevi Complex

**Lecture**  
**Cataloguing and Metadata in Film**  
**Archives**  
Adelheid Heftberger & Murchana Borah

3:00 - 5:00 pm  
Classroom 5  
Kamaladevi Complex

**Session I | Practical**  
**Film Soundtracks and the Audio Archival**  
**and Restoration Process**  
**Group 4**  
Vasilis Fotopoulos

12:30 - 1:30 pm  
**Lunch**

3:00 - 5:00 pm  
Classroom 6  
Kamaladevi Complex

**Session I | Practical**  
**Scanning Archival Film**  
**Group 5**  
Manuel Götz

1:30 - 2:30 pm  
Multipurpose Hall  
Kamaladevi Complex

**Lecture**  
**Introduction to Preventative and**  
**Interventive Conservation of Paper-**  
**Based Materials**  
Tabitha Austin

3:00 - 5:00 pm  
Classroom 4  
Kamaladevi Complex

**Session I | Practical**  
**Conservation of Paper-Based Materials**  
**in Film Archives**  
**Group 6**  
Tabitha Austin

2:30 - 3:00 pm  
**Break**

6:30 pm  
Stein Auditorium  
India Habitat Centre

**Film Screening**  
Days of Heaven  
Director: Terrence Malick  
USA, 1978 | English, 4K DCP, Colour,  
94 Minutes, 1.85:1

# Monday | 16 October 2023

**9:00 - 11:00 am**  
Classroom 2  
Kamaladevi Complex

**Session J | Pratical**  
**Uncovering Archival Treasures to Document the Past**  
**Group 1**  
Karen Stetler

**9:00 - 11:00 am**  
Classroom 3  
Kamaladevi Complex

**Session J | Pratical**  
**Digital Film Restoration: Practice & Ethics**  
**Group 2**  
Robert Byrne

**9:00 - 11:00 am**  
Classroom 5  
Kamaladevi Complex

**Session J | Pratical**  
**Film Soundtracks and the Audio Archival and Restoration Process**  
**Group 3**  
Vasilis Fotopoulos

**9:00 - 11:00 am**  
Classroom 6  
Kamaladevi Complex

**Session J | Pratical**  
**Scanning Archival Film**  
**Group 4**  
Manuel Götz

**9:00 - 11:00 am**  
Classroom 4  
Kamaladevi Complex

**Session J | Pratical**  
**Conservation of Paper-Based Materials in Film Archives**  
**Group 5**  
Tabitha Austin

**9:00 - 11:00 am**  
Classroom 1  
Kamaladevi Complex

**Session J | Pratical**  
**Cataloguing Practice in Different Scenarios**  
**Group 6**  
Adelheid Heftberger & Murchana Borah

**11:00 - 11:30 am**

**Break**

**11:30 - 12:30 pm**  
Multipurpose Hall  
Kamaladevi Complex

**Lecture**  
**Small Gauge Film :**  
**The Archival Life of the Amateur Film**  
Paolo Simoni

**12:30 - 1:30 pm**

**Lunch Break**

**1:30 - 2:30 pm**  
Multipurpose Hall  
Kamaladevi Complex

**Lecture**  
**The Role FILM plays in Preservation in Modern Workflows**  
Antonio Rasura

**2:30 - 3:00 pm**

**Break**

**3:00 - 5:00 pm**  
Classroom 3  
Kamaladevi Complex

**Session K | Pratical**  
**Digital Film Restoration: Practice & Ethics**  
**Group 1**  
Robert Byrne

**3:00 - 5:00 pm**  
Classroom 5  
Kamaladevi Complex

**Session K | Pratical**  
**Film Soundtracks and the Audio Archival and Restoration Process**  
**Group 2**  
Vasilis Fotopoulos

**3:00 - 5:00 pm**  
Classroom 6  
Kamaladevi Complex

**Session K | Pratical**  
**Scanning Archival Film**  
**Group 3**  
Manuel Götz

**3:00 - 5:00 pm**  
Classroom 4  
Kamaladevi Complex

**Session K | Pratical**  
**Conservation of Paper-Based Materials in Film Archives**  
**Group 4**  
Tabitha Austin

**3:00 - 5:00 pm**  
Classroom 1  
Kamaladevi Complex

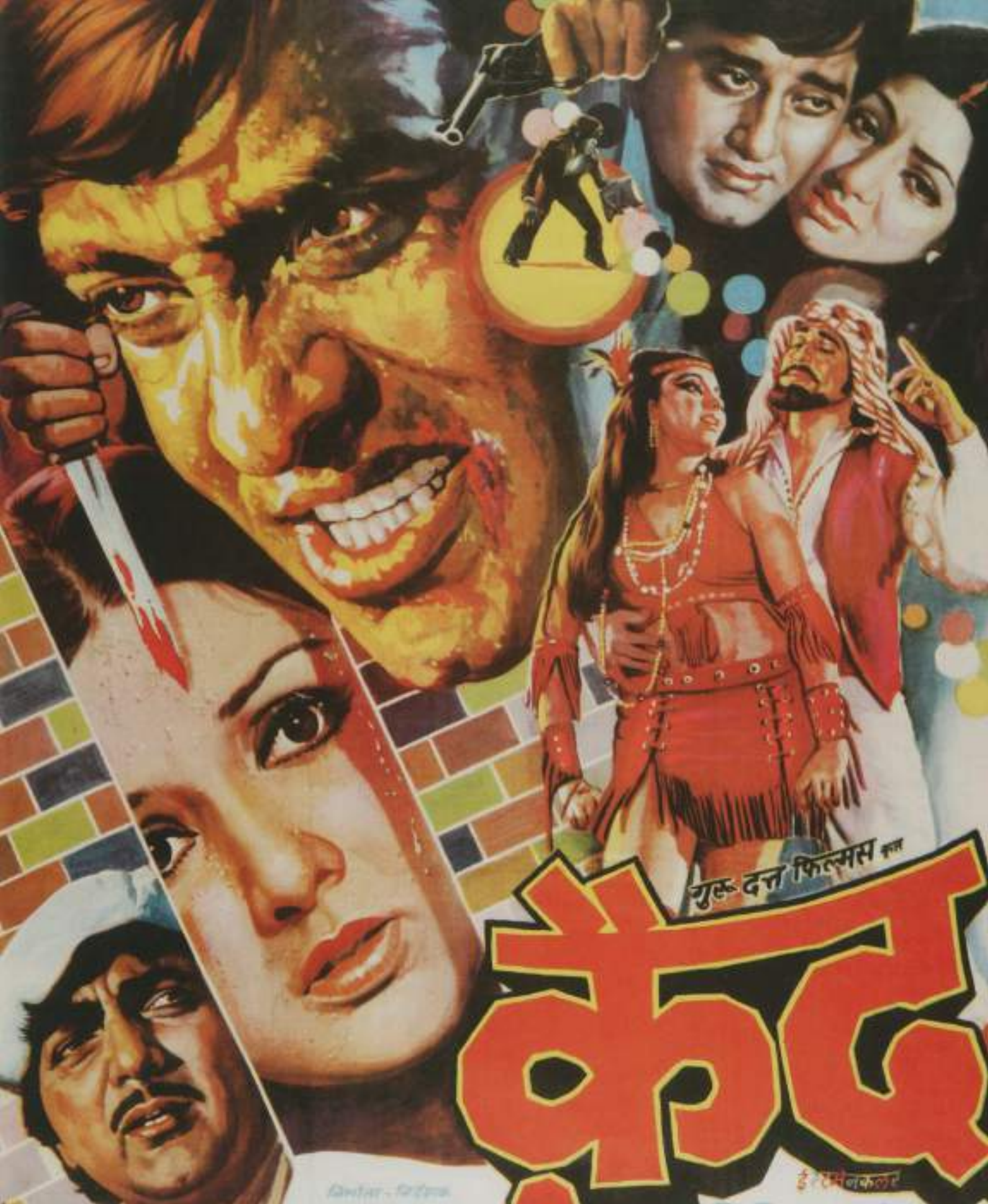
**Session K | Pratical**  
**Cataloguing Practice in Different Scenarios**  
**Group 5**  
Adelheid Heftberger & Murchana Borah

**3:00 - 5:00 pm**  
Classroom 2  
Kamaladevi Complex

**Session K | Pratical**  
**Using Film-Based Scans for Reel Deliverables in the Real World**  
**Group 6**  
Lee Kline

**6:30 pm**  
Stein Auditorium  
India Habitat Centre

**Film Screening**  
Malcom X  
Director: Spike Lee  
USA, 1992 | English, 4K DCP, Colour,  
201 Minutes, 1.85:1



# काद

गुरु दत्त फिल्मस प्रा.

काद - काद

ई.एस.नकल

# Tuesday | 17 October 2023

9:00 - 11:00 am  
Classroom 5  
Kamaladevi Complex

**Session L | Pratical**  
**Film Soundtracks and the Audio Archival and Restoration Process**  
**Group 1**  
Vasilis Fotopoulos

9:00 - 11:00 am  
Classroom 6  
Kamaladevi Complex

**Session L | Pratical**  
**Scanning Archival Film**  
**Group 2**  
Manuel Götz

9:00 - 11:00 am  
Classroom 4  
Kamaladevi Complex

**Session L | Pratical**  
**Conservation of Paper-Based Materials in Film Archives**  
**Group 3**  
Tabitha Austin

9:00 - 11:00 am  
Classroom 1  
Kamaladevi Complex

**Session L | Pratical**  
**Cataloguing Practice in Different Scenarios**  
**Group 4**  
Adelheid Heftberger & Murchana Borah

9:00 - 11:00 am  
Classroom 2  
Kamaladevi Complex

**Session L | Pratical**  
**Using Film-Based Scans for Reel Deliverables in the Real World**  
**Group 5**  
Lee Kline

9:00 - 11:00 am  
Classroom 3  
Kamaladevi Complex

**Session L | Pratical**  
**Small Gauge Film**  
**Group 6**  
Paolo Simoni

11:30 - 12:30 pm  
Classroom 6  
Kamaladevi Complex

**Session M | Pratical 1**  
**Scanning Archival Film**  
**Group 1**  
Manuel Götz

11:30 - 12:30 pm  
Classroom 4  
Kamaladevi Complex

**Session M | Pratical 1**  
**Conservation of Paper-Based Materials in Film Archives**  
**Group 2**  
Tabitha Austin

11:30 - 12:30 pm  
Classroom 1  
Kamaladevi Complex

**Session M | Pratical 1**  
**Cataloguing Practice in Different Scenarios**  
**Group 3**  
Adelheid Heftberger & Murchana Borah

11:30 - 12:30 pm  
Classroom 2  
Kamaladevi Complex

**Session M | Pratical 1**  
**Using Film-Based Scans for Reel Deliverables in the Real World**  
**Group 4**  
Lee Kline

11:30 - 12:30 pm  
Classroom 3  
Kamaladevi Complex

**Session M | Pratical 1**  
**Small Gauge Film**  
**Group 5**  
Paolo Simoni

11:30 - 12:30 pm  
Classroom 5  
Kamaladevi Complex

**Session M | Pratical 1**  
**Tackling the A's: Approaching Access to Audiovisual Archives**  
**Group 6**  
Lydia Pappas

11:00 - 11:30 am **Break**

12:30 - 1:30 pm **Lunch Break**

**1:30 - 2:30 pm**  
Classroom 6  
Kamaladevi Complex

**Session M | Pratical 2**  
**Scanning Archival Film**  
**Group 1**  
Manuel Götz

**1:30 - 2:30 pm**  
Classroom 4  
Kamaladevi Complex

**Session M | Pratical 2**  
**Conservation of Paper-Based Materials**  
**in Film Archives**  
**Group 2**  
Tabitha Austin

**1:30 - 2:30 pm**  
Classroom 1  
Kamaladevi Complex

**Session M | Pratical 2**  
**Cataloguing Practice in Different**  
**Scenarios**  
**Group 3**  
Adelheid Heftberger & Murchana Borah

**1:30 - 2:30 pm**  
Classroom 2  
Kamaladevi Complex

**Session M | Pratical 2**  
**Using Film-Based Scans for Reel**  
**Deliverables in the Real World**  
**Group 4**  
Lee Kline

**1:30 - 2:30 pm**  
Classroom 3  
Kamaladevi Complex

**Session M | Pratical 2**  
**Small Gauge Film**  
**Group 5**  
Paolo Simoni

**1:30 - 2:30 pm**  
Classroom 5  
Kamaladevi Complex

**Session M | Pratical 2**  
**Tackling the A's: Approaching Access to**  
**Audiovisual Archives**  
**Group 6**  
Lydia Pappas

**2:30 - 3:00 pm**

**Break**

**3:00 - 5:00 pm**  
Classroom 6  
Kamaladevi Complex

**Session N | Pratical**  
**Acquisitions, Appraisal and Agreements**  
**Group 6**  
Kay Foubister

**3:00 - 5:00 pm**  
Classroom 4  
Kamaladevi Complex

**Session N | Pratical**  
**Conservation of Paper-Based Materials**  
**in Film Archives**  
**Group 1**  
Tabitha Austin

**3:00 - 5:00 pm**  
Classroom 1  
Kamaladevi Complex

**Session N | Pratical**  
**Cataloguing Practice in Different**  
**Scenarios**  
**Group 2**  
Adelheid Heftberger & Murchana Borah

**3:00 - 5:00 pm**  
Classroom 2  
Kamaladevi Complex

**Session N | Pratical**  
**Using Film-Based Scans for Reel**  
**Deliverables in the Real World**  
**Group 3**  
Lee Kline

**3:00 - 5:00 pm**  
Classroom 3  
Kamaladevi Complex

**Session N | Pratical**  
**Small Gauge Film**  
**Group 4**  
Paolo Simoni

**3:00 - 5:00 pm**  
Classroom 5  
Kamaladevi Complex

**Session N | Pratical**  
**Tackling the A's: Approaching Access to**  
**Audiovisual Archives**  
**Group 5**  
Lydia Pappas

**6:30 pm**  
Stein Auditorium  
India Habitat Centre

**Film Screening**  
Thelma & Louise  
Director: Ridley Scott  
USA, 1992 | English, 4K DCP, Colour,  
129 Minutes, 2.39:1

# Wednesday | 18 October 2023

9:00 - 11:00 am  
Classroom 6  
Kamaladevi Complex

**Session O | Practical**  
**Acquisitions, Appraisal and Agreements**  
**Group 5**  
Kay Foubister

11:30 - 12:30 pm  
Classroom 6  
Kamaladevi Complex

**Session P | Practical 1**  
**Acquisitions, Appraisal and Agreements**  
**Group 4**  
Kay Foubister

9:00 - 11:00 am  
Classroom 2  
Kamaladevi Complex

**Session O | Practical**  
**Uncovering Archival Treasures to**  
**Document the Past**  
**Group 6**  
Karen Stetler

11:30 - 12:30 pm  
Classroom 2  
Kamaladevi Complex

**Session P | Practical 1**  
**Uncovering Archival Treasures to**  
**Document the Past**  
**Group 5**  
Karen Stetler

9:00 - 11:00 am  
Classroom 1  
Kamaladevi Complex

**Session O | Practical**  
**Cataloguing Practice in Different**  
**Scenarios**  
**Group 1**  
Adelheid Heftberger & Murchana Borah

11:30 - 12:30 pm  
Classroom 1  
Kamaladevi Complex

**Session P | Practical 1**  
**Digital Film Restoration: Practice and**  
**Ethics**  
**Group 6**  
Robert Byrne

9:00 - 11:00 am  
Classroom 4  
Kamaladevi Complex

**Session O | Practical**  
**Using Film-Based Scans for Reel**  
**Deliverables in the Real World**  
**Group 2**  
Lee Kline

11:30 - 12:30 pm  
Classroom 4  
Kamaladevi Complex

**Session P | Practical 1**  
**Using Film-Based Scans for Reel**  
**Deliverables in the Real World**  
**Group 1**  
Lee Kline

9:00 - 11:00 am  
Classroom 3  
Kamaladevi Complex

**Session O | Practical**  
**Small Gauge Film**  
**Group 3**  
Paolo Simoni

11:30 - 12:30 pm  
Classroom 3  
Kamaladevi Complex

**Session P | Practical 1**  
**Small Gauge Film**  
**Group 2**  
Paolo Simoni

9:00 - 11:00 am  
Classroom 5  
Kamaladevi Complex

**Session O | Practical**  
**Tackling the A's: Approaching Access to**  
**Audiovisual Archives**  
**Group 4**  
Lydia Pappas

11:30 - 12:30 pm  
Classroom 5  
Kamaladevi Complex

**Session P | Practical 1**  
**Tackling the A's: Approaching Access to**  
**Audiovisual Archives**  
**Group 3**  
Lydia Pappas

11:00 - 11:30 am  
**Break**

12:30 - 1:30 pm  
**Lunch Break**

**1:30 - 2:30 pm**  
Classroom 6  
Kamaladevi Complex

**Session P | Pratical 2**  
**Acquisitions, Appraisal and Agreements**  
**Group 4**  
Kay Foubister

**1:30 - 2:30 pm**  
Classroom 2  
Kamaladevi Complex

**Session P | Pratical 2**  
**Uncovering Archival Treasures to**  
**Document the Past**  
**Group 5**  
Karen Stetler

**1:30 - 2:30 pm**  
Classroom 1  
Kamaladevi Complex

**Session P | Pratical 2**  
**Digital Film Restoration: Practice and**  
**Ethics**  
**Group 6**  
Robert Byrne

**1:30 - 2:30 pm**  
Classroom 4  
Kamaladevi Complex

**Session P | Pratical 2**  
**Using Film-Based Scans for Reel**  
**Deliverables in the Real World**  
**Group 1**  
Lee Kline

**1:30 - 2:30 pm**  
Classroom 3  
Kamaladevi Complex

**Session P | Pratical 2**  
**Small Gauge Film**  
**Group 2**  
Paolo Simoni

**1:30 - 2:30 pm**  
Classroom 5  
Kamaladevi Complex

**Session P | Pratical 2**  
**Tackling the A's: Approaching Access to**  
**Audiovisual Archives**  
**Group 3**  
Lydia Pappas

**2:30 - 3:00 pm**      **Break**

**3:00 - 5:00 pm**  
Classroom 6  
Kamaladevi Complex

**Session Q | Pratical**  
**Acquisitions, Appraisal and Agreements**  
**Group 3**  
Kay Foubister

**3:00 - 5:00 pm**  
Classroom 2  
Kamaladevi Complex

**Session Q | Pratical**  
**Uncovering Archival Treasures to**  
**Document the Past**  
**Group 4**  
Karen Stetler

**3:00 - 5:00 pm**  
Classroom 1  
Kamaladevi Complex

**Session Q | Pratical**  
**Digital Film Restoration: Practice and**  
**Ethics**  
**Group 5**  
Robert Byrne

**3:00 - 5:00 pm**  
Classroom 4  
Kamaladevi Complex

**Session Q | Pratical**  
**Film Soundtracks and the Audio Archival**  
**and Restoration Process**  
**Group 6**  
Vasilis Fotopoulos

**3:00 - 5:00 pm**  
Classroom 3  
Kamaladevi Complex

**Session Q | Pratical**  
**Small Gauge Film**  
**Group 1**  
Paolo Simoni

**3:00 - 5:00 pm**  
Classroom 5  
Kamaladevi Complex

**Session Q | Pratical**  
**Tackling the A's: Approaching Access to**  
**Audiovisual Archives**  
**Group 2**  
Lydia Pappas

**6:30 pm**  
Stein Auditorium  
India Habitat Centre

**Film Screening**  
Ceddo  
Director: Ousmane Sembène | Senegal,  
1977 | Senegalese (English Subtitles),  
4K DCP, Colour, 120 Minutes, 1.85:1



# WANTED

DEAD OR  ALIVE



गान्धेय

DIRECTED BY

# Thursday | 19 October 2023

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**9:00 - 11:00 am**  
Classroom 6  
Kamaladevi Complex

**Session R | Pratical**  
**Acquisitions, Appraisal and Agreements**  
**Group 2**  
Kay Foubister

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**9:00 - 11:00 am**  
Classroom 2  
Kamaladevi Complex

**Session R | Pratical**  
**Uncovering Archival Treasures to**  
**Document the Past**  
**Group 3**  
Karen Stetler

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**9:00 - 11:00 am**  
Classroom 1  
Kamaladevi Complex

**Session R | Pratical**  
**Digital Film Restoration: Practice and**  
**Ethics**  
**Group 4**  
Robert Byrne

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**9:00 - 11:00 am**  
Classroom 4  
Kamaladevi Complex

**Session R | Pratical**  
**Film Soundtracks and the Audio Archival**  
**and Restoration Process**  
**Group 5**  
Vasilis Fotopoulos

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**9:00 - 11:00 am**  
Classroom 3  
Kamaladevi Complex

**Session R | Pratical**  
**Small Gauge Film**  
**Group 6**  
Paolo Simoni

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**9:00 - 11:00 am**  
Classroom 5  
Kamaladevi Complex

**Session R | Pratical**  
**Tackling the A's: Approaching Access to**  
**Audiovisual Archives**  
**Group 1**  
Lydia Pappas

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**11:00 - 11:30 am**      **Break**

**11:30 - 12:30 pm**  
Multipurpose Hall  
Kamaladevi Complex

**Lecture**  
**Film and Audiovisual Preservation**  
**Strategies**  
David Walsh

**12:30 - 1:30 pm**      **Lunch Break**

**1:30 - 2:30 pm**  
Multipurpose Hall  
Kamaladevi Complex

**Lecture**  
**Film and Audio-visual Preservation**  
**Strategies - Group Exercise**  
David Walsh

**2:30 - 3:00 pm**      **Break & Closing Ceremony**

| <b>TIME TABLE</b>                               | <b>Tuesday</b>  | <b>Wednesday</b>  | <b>Thursday</b>                               | <b>Friday</b>                  |
|---|---|---|---|--------------------------------|
|   | <b>October 10</b>                                     | <b>October 11</b>   | <b>October 12</b>                             | <b>October 13</b>              |
| <b>SESSION 1</b><br>9:00 - 11:00 am<br>120 mins | <b>OPENING</b>  | <b>GROUP SESSION B</b>  | <b>GROUP SESSION D</b>                        | <b>GROUP SESSION F</b>         |
| <b>11:00 - 11:30 AM</b>                         | <b>BREAK</b>  |   |   |                                |
| <b>SESSION 2</b><br>11:30 - 12:30 pm<br>60 mins | <b>Introduction to Film Technology</b><br>David Walsh | <b>Digital Preservation</b><br>Joanna White                                 | <b>Disaster Preparedness</b><br>David Walsh   | <b>GROUP SESSION G PART I</b>  |
| <b>12:30 - 1:30 PM</b>                          | <b>LUNCH BREAK</b>                                    |   |   |                                |
| <b>SESSION 3</b><br>1:30 - 2:30 pm<br>60 mins   | <b>Digital Technology</b><br>Joanna White             | <b>Mass Digitisation at the BFI National Collection</b><br>Stephanie Perrin | <b>Digital Infrastructure</b><br>Joanna White | <b>GROUP SESSION G PART II</b> |
| <b>3:00 - 5:00 PM</b>                           | <b>BREAK</b>  |   |   |                                |
| <b>SESSION 4</b><br>3:00 - 5:00 pm<br>120 mins  | <b>GROUP SESSION A</b>                                | <b>GROUP SESSION C</b>  | <b>GROUP SESSION E</b>                        | <b>GROUP SESSION H</b>         |

| Saturday                                | Sunday  | Monday  | Tuesday                                | Wednesday                              | Thursday  |  |
|---|---|---|--|--|---|--|
| October 14                              | October 15  | October 16  | October 17                             | October 18                             | October 19  |  |
|   |   |   |  |  |   |  |
| <b>GROUP<br/>PHOTO AT<br/>TAJ MAHAL</b> | <p>Film Scanners and Scanning<br/>David Walsh</p>   | <p>GROUP<br/>SESSION J</p>  | <p>GROUP<br/>SESSION L</p>             | <p>GROUP<br/>SESSION O</p>             | <p>GROUP<br/>SESSION R</p>  |  |
|   | <p>Tackling the A's -<br/>Approaching Access to<br/>Audiovisual Archives<br/>Lydia Pappas</p>                         |   |  |  |   |  |
|   | <b>BREAK</b>  |   |  |  |   |  |
|   | <p>Cataloguing and Metadata<br/>in Film Archives<br/>Adelheid Heftberger/<br/>Murchana Borah</p>                      | <p>Small Gauge Film:<br/>The Archival Life of the Amateur Film<br/>Paolo Simoni</p>   | <p>GROUP<br/>SESSION M<br/>PART I</p>  | <p>GROUP<br/>SESSION P<br/>PART I</p>  | <p>Film and Audio-visual<br/>Preservation Strategies<br/>David Walsh</p>                      |  |
|   | <b>LUNCH BREAK</b>  |   |  |  |   |  |
|   | <p>Introduction to Preventative<br/>and Interventive Conservation of<br/>Paper-based Materials<br/>Tabitha Austin</p> | <p>The Role FILM Plays in Preservation in<br/>Modern Workflows<br/>Antonio Rasura</p> | <p>GROUP<br/>SESSION M<br/>PART II</p> | <p>GROUP<br/>SESSION P<br/>PART II</p> | <p>Film and Audio-visual<br/>Preservation Strategies -<br/>Group Exercise<br/>David Walsh</p> |  |
|   | <b>BREAK</b>  |   |  |  |   |  |
|   | <p>GROUP<br/>SESSION I</p>  | <p>GROUP<br/>SESSION K</p>  | <p>GROUP<br/>SESSION N</p>             | <p>GROUP<br/>SESSION Q</p>             | <p>CLOSING</p>  |  |

# STANDING ON THE SHOULDERS OF GIANTS

A Tribute to Pioneering Film Archivists around the World



# ARDENT CINEPHILE PASSIONATE COLLECTOR

## JACQUES LEDOUX

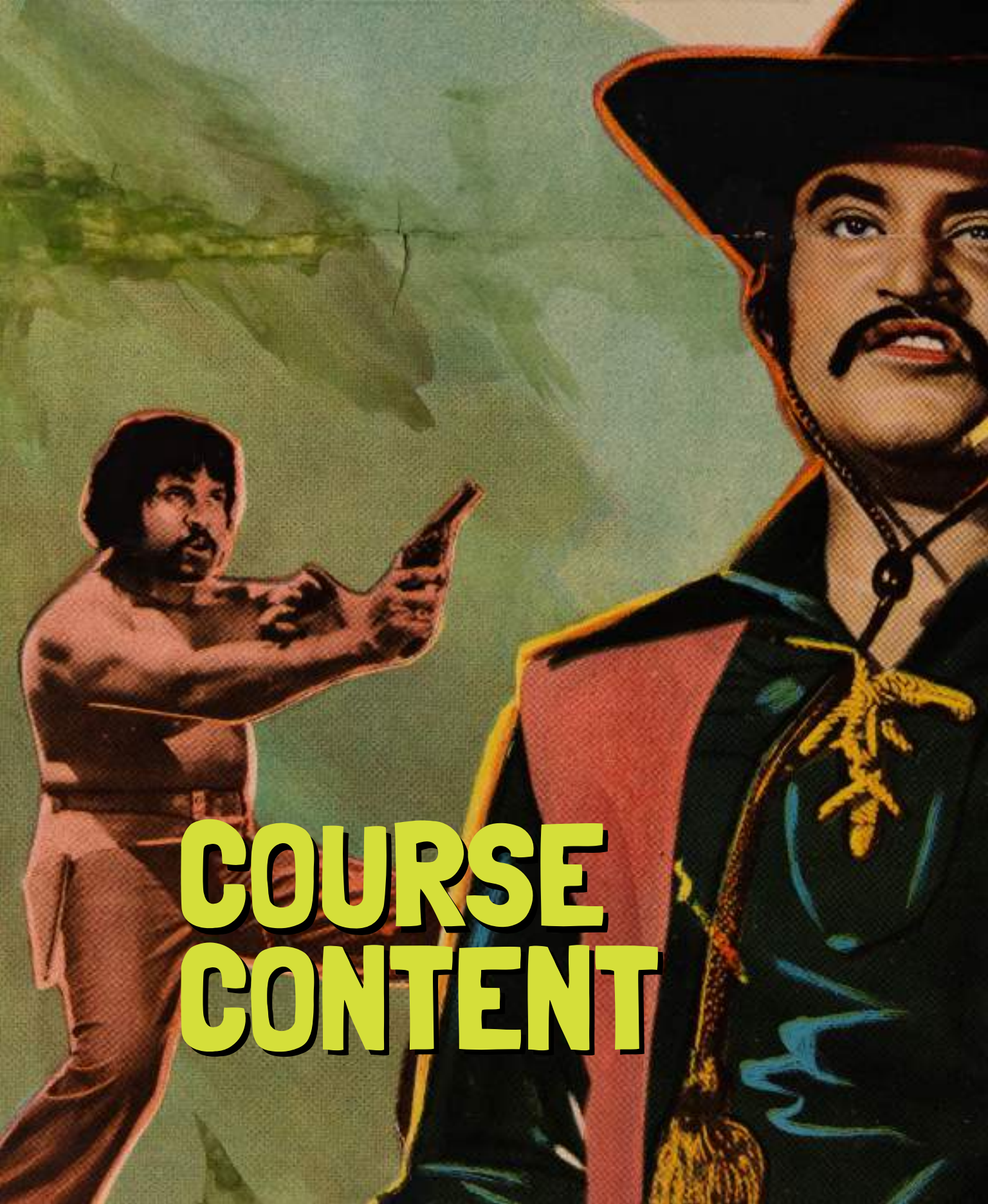
1921 - 1988  
BELGIUM

Jacques Ledoux, the formidable curator of the Cinémathèque royale de Belgique for four full decades (1948-1988), is one of the key figures in the history of the film archive movement.

In addition to his role as Secretary-General of FIAF for 17 years from 1961 to 1978, his tireless work as curator of the archives for 40 years, and as a passionate collector of films that grew the collections of the archive exponentially, Jacques Ledoux created EXPRMNTL, the experimental film festival in Knokke-le-Zoute, the annual Cinédécouvertes festival to showcase exceptional films that had not yet found a distributor and instituted the L'Age d'Or prize for films that were courageous and non-conformist. He opened up the archive collection to filmmakers for the purposes of study and when Godard wanted to watch a film that was banned in France, he would take the train to Brussels.

**"For this ardent cinephile," says the filmmaker Jean-Marie Buchet, "the cinema to come was almost more interesting to him than the one that had already been produced.**

**Ledoux's careful attention to the achievements of the past was coupled with a rare insatiable curiosity for the present and future of cinema, and in particular for its most original forms."**



# **COURSE CONTENT**





# 11 بج 10 O'CLOCK

11 بج

میریکا  
پرفارمنس

## نادییا

### جان کاوس



# Lectures

## Digital Mangement

### Digital Technology

**Joanna White**

Bits are the building blocks of information stored digitally on computers. They consist of just '0' or '1', yet they can represent complex patterns, alphabets, sounds, images and much more. This module focuses on audiovisual assets giving a basic introduction to digital sampling, quantisation of analogue files, and some of the colourspace common to audiovisual archiving. It will examine the difference between compressed and 'lossless' files and summarise some of the implications for storage. The module will outline how compression algorithms - called codecs - are paired with wrappers that contain essential metadata about particular audiovisual file standards.

### Digital Preservation

**Joanna White**

This module will provide an introduction to digital preservation practice drawing on examples from existing systems and standards. It starts with submission, the selection of files types for preservation, and the policies that might be used to define these processes, before going on to address the receipt of files and validation of file characteristics using technical metadata and fixity checks. Participants will learn that the data about a file is just as valuable to a collection as the file itself, and they will develop an understanding of various tools used for capturing data as documentation. The module will also address the issues of long-term storage and the importance of creating access copies prior to ingest. Finally it will highlight areas of forward planning, such as technical obsolescence, storage migrations, and how best to reliably assess and audit digital preservation systems.

### Digital Infrastructure

**Joanna White**

Now you have your new film scanner or video tape capture workflow, what might the rest of your technical infrastructure look like? What kinds of problems might arise and what kinds of troubleshooting might be necessary? Drawing on examples, this module will provide guidance on essential hardware needed to manage audiovisual preservation workflows of different scales - from digitising a few small assets a month, to workflows with the capacity to ingest terabytes of data. Automation, be it a simple line of code or more complex scripting, can free up archivists' valuable time for cataloguing and documentation. In this module we will explore how to optimise server encoding and decoding to exploit the efficiencies of parallel computing.

## Digitisation

### Mass Digitisation at the BFI National Collection

**Stephanie Perrin**

This lecture will describe videotape technology, digitisation and common videotape problems and quality control at the BFI, how the BFI transitioned between generations of off-air recording and how we care for the collection of obsolete video formats to enable access to the collection. The session will also cover mass digitisation of ¼ inch audiotape and a piece on optical and magnetic film sound track digitisation.

### Film Scanners and Scanning

**David Walsh**

This lecture will give an overview of the central part of a film digitisation project, namely the film scanner. We will look at the various types of film scanner available and how they work, including the types of optical systems and sensors used, in order to examine how good a film scan is likely to be and how the final result is influenced by the type of scanner and condition of the film.

## Film

### Introduction to Film Technology

**David Walsh**

In this presentation the origins of film will be examined, from the earliest experimentation onwards. We will look at the development of colour and sound cinematography, and at the different film formats that have existed. Some of the idiosyncrasies of film technology will be mentioned, and film production routes will be described, leading to an understanding of how the materials found in a film archive are related to each other and to the finished work.

### Small Gauge Film: The Archival Life of the Amateur Film

**Paolo Simoni**

With this presentation I will briefly introduce the elements that characterize the archival life of the amateur film, i.e. the processes and steps that the small gauge film (8mm, Super8, 9.5mm and 16mm) undergoes as it "enters" the archive: from the physical processing to the digital re-mediation; from the cataloguing of the single reel to the historical contextualisation of an entire film collection, up to its valorisation, both through digital access or contemporary re-enactment of analog film projection using the original technological apparatus. Ultimately, this lecture will present the home movie as well as the amateur and experimental film in a broader sense, as a media-object which constantly lives its nature in archival transition, between analogue and digital and between the private and public spheres.

## Access

### Tackling the A's - Approaching Access to Audiovisual Archives

**Lydia Pappas**

In these sessions we shall look at aspects of providing access to the content of a film archive, identifying the principal users, defining the information that should be made accessible to them, and looking at the practicalities of providing access through various means.

## Archive Management

### The Role FILM plays in Preservation in Modern Workflows

**Antonio Rasura**

The lecture will cover what strategies are employed when preserving and ensuring future access to modern, mostly born-digital content and will highlight the importance of outputting and migrating onto long term film media for preservation purposes.

### Disaster Preparedness

**David Walsh**

As an introduction to the disaster workshop, in this lecture we will consider what makes a disaster, how best to prepare for the possibility of a disaster, and how to act should a disaster occur. We will be emphasising the importance of good disaster preparedness, and considering ways to combat institutional and individual apathy towards this subject.

### Film and Audio-visual Preservation Strategies

**David Walsh**

In this section we will take a hard look at the realities of preserving film and audio-visual materials, and consider what strategies an archive can adopt in the real world in order to preserve a collection for the long-term. We will cover the way that film materials degrade and what influences this degradation, and consider the options for slowing degradation by controlling the environment; we will also look at the effectiveness of saving the content of films by making duplicates. Finally we will look at how these two approaches can be fitted into a practical strategy to fit an archive's circumstances.

## Film-Related Material

### Introduction to Preventative and Interventive Conservation of Paper-based Materials

**Tabitha Austin**

This lecture will focus on preservation theory and introductory conservation methodologies for film heritage paper-based materials. We will cover topics from principles of preventative conservation, particularly in regard to safe handling, collections environments and storage. In preparation for the practical session we will discuss object handling, examination, surface cleaning and agents of deterioration in paper-based materials.

## Documentation

### Cataloguing and Metadata in Film Archives

**Adelheid Heftberger and Murchana Borah**

The lecture will give an overview of concepts of film cataloguing and the metadata creation/sharing of filmographic and technical information.



# Practical Sessions

## Digital Management

### Open Source Software for Audiovisual Professionals

**Joanna White**

This workshop will help participants to assess open source software available for digital preservation, with a focus on digitised film and video tape. It will introduce several software projects increasingly used by archiving institutions around the world, including: FFmpeg, used for encoding and decoding virtually every audiovisual file format; RAWcooked, used for converting image sequences into highly compressed lossless video files; MediaInfo and MediaConch used to view and validate technical metadata. The module will also briefly survey other tools for image capture, quality control, monitoring, and film image metadata inspection and editing.

Upon completing this workshop, participants will understand the benefits and complexities of using open source tools, and be familiar with using them, both via graphic user interface and from a computer's command line.

## Digitisation

### Mass Digitisation at the BFI National Collection

**Stephanie Perrin**

The first half of the practical session will be taught in a quiz format about obsolete video tape formats and the second part is a practical demonstration of cleaning the internal guides on a fully rewind U-matic and Digital Betacam to enable playback of tapes suffering from stiction.

### Film Soundtracks and the Audio Archival and Restoration Process

**Vasilis Fotopoulos**

This session will provide a holistic understanding of the

evolution of film soundtracks from their nascent stages towards early industry standardization and beyond to the modern era. The lecture will cover the mediums and technologies with which film audio was captured and subsequently presented to audiences, and how this reflects on current restoration ethics and procedures. Examples will be given on how and why film sources should be selected, as well as what issues may arise during the process that may impede restoration - as well as how they have been historically overcome. The workshop will cover the current methodologies for film audio restoration and how they are applied case by case, including best practices in archiving soundtracks.

### Scanning Archival Film

**Manuel Götz**

This workshop discusses film scanning at the convergence of analog and digital film. It will frame film as both image content and sculptural material. We will look at scanning within the broader discourses of film and classical arts restoration and strive to enable correlation to other sessions taught at BAVASS. We will discuss the material characteristics of archival film and its specific needs in the digitization process, in particular damage, deformation, chemical decomposition and biological conditions. Further, we will talk about implications that arise from the history of the artwork, its curatorial framing, its origins and provenance. I want to demonstrate how cultural agency, collection management and the various forms of film access influence the daily routines of a scanning operator.

In practical terms, we will be looking at scanning technology and its usage, we will learn about (introductory) photographic science, sensor design, scanning mechanics and wetgate-scanning. The participants will have a chance to simulate scanner lights, density curves, retouching parameters and experience the results. We will further "quality control" examples of digitized archive film and discuss the decisions taken during the digitization, thus creating a link to the theory presented prior. The format of the workshop should be a seminar discussion rather than a frontal lecture. The participants are invited to contribute to the sessions with their institution's specific backgrounds in order to diversify the discussion.

PRESENTS



**CHITRA  
AZAD**  
SHERI  
JEEVANKALA  
LOU ANDEREGG  
CHRISTIN (KELLER)

टारज़न और सर्कस

# TARZAN & CIRCUS

भापी सोनी प्रॉडक्शन्स  
प्रस्तुत करते हैं



शमी कपूर  
सीता चन्दावरकर

प्रीतम

## Using Film-Based Scans for Reel Deliverables in the Real World

Lee Kline

In this workshop, students will learn the basics of the film scanning requirements needed to create final deliverables for digital theater presentations, streaming, and all home video needs. You'll be taught how to choose the best film element for a scan, how to make the right decision about resolution and scanner, and the different formats for recording and archiving data. We'll go over the different restoration approaches based on need and/or budget, from quick to intensive. You'll learn what to do; more importantly, you'll learn what not to do, because a light touch is often better than an aggressive one.

Once you have created your cleaned film scans, we'll dive into the process of colour grading for both black-and-white and colour films, as well as learn how to work with filmmakers to allow them to supervise their art in a digital format. Finally, we'll discuss the different export choices for files that can be used for digital cinema, streaming, and home video. Using real-life examples, we'll show you how something might look correct at first glance but in reality have issues down the line. We'll show you many before-and-after examples, in both 16mm and 35mm. You'll learn about grain reduction, over-processing, aspect ratios, and much more.

## Digital Film Restoration: Practice and Ethics

Robert Byrne

Digital film restoration tools provide archivists and film restorers with powerful facilities that enable them to identify and thoughtfully remediate damage and deterioration suffered by original film materials. Unfortunately, these same powerful tools also provide the ability to obliterate the character and integrity of the original film and to distort the aesthetics and content of the cultural and historical materials they are duty-bound to preserve.

This course introduces the principles and technologies of digital film restoration, and presents a generalized overview of a typical digital film restoration workflow. Topics covered include: understanding the archaeology of original elements, research and identification of source materials, colour systems, reconstruction, restoration, frame rates, rendering options, and post-project archiving. The lecture also considers the

principles, guidelines, and considerations that guide curatorial decisions throughout the restoration process. Attendees will learn that while the skills to operate film restoration software and systems may be relatively easy to acquire, it is the professional expertise, historical understanding, and curatorial experience that determines the success or failure of a restoration project.

## Film

### Small Gauge Film

Paolo Simoni

This session will present and discuss strategies and techniques for archiving and valorising the small gauge film heritage by presenting a group of case studies. How to identify, collect and archive amateur films? How to reconstruct the micro-historical context, also by the collection of oral sources, to convey the historical and social relevance of amateur films for the collective memory? How to rethink the methodologies adopted in amateur film archiving to different geographical areas? This module will present best practices on archiving and curating amateur film heritage through examples resulting from twenty years of experience in the field.

### Film Identification and Selection

Dr. Elena Nepoti (ACR)

Working at a film archive exposes you to variety of film elements. The Film Identification and Selection course aims to concentrate on identifying various film elements based on their physical characteristics. Participants will gain insight into the historical context behind their creation and their relevance in modern film archive practices. Practical examples, utilizing FIAF resources, will be explored to facilitate film identification. Moreover, the course will determine the most suitable elements for various activities, such as long-term preservation, photochemical duplication, digitization for access, and film restoration.

### Film Handling, Care and Repair

Marianna de Sanctis

Open the film can and discover the treasure inside! Before becoming light on the screen, film is an object and nowadays is more and more precious, old and maybe fragile. How to handle it? How to take care of it? From basics on film handling to techniques of film repair passing through film cleaning and chemical treatments, a two-hour tour into film care.

## Collection Policies & Acquisition

### The Principles of Collections Development

**Dylan Cave**

Collecting is ultimately an act of advocacy. When a moving image archive collects an item from screen history (whether contemporary or from long ago; on film, video, digital or through posters and publicity materials) and then works to preserve and present it to audiences, the archive is actively championing the item's cultural significance. A clear and robust collections development policy and framework can help archives to better clarify this advocacy role, extracting deeper knowledge about the materials they hold and help form strategies to identify and acquire those they would like to collect and preserve.

This session will explore some fundamental aspects of collections development work, considering the documentation, standards and procedures to establish across new acquisitions and materials already held. We will look at how collections development strategy and acquisition policies can help archives define and articulate their purpose and mission. We will also look at ways to secure new acquisitions into archive collections so that the material's long-term collections care needs are best met, and we will explore ideas of how archive collections can reach existing, new and future audiences. Topics will include collecting policy, acquisition agreements, partnership relationships, archive advocacy and outreach.

### Acquisitions, Appraisal and Agreements

**Kay Foubister**

This session will look at the practical aspects of acquiring collections on all formats, film, video and born digital. We will discuss different types of collection owners and issues that may appear in negotiations for a collection. How to document collections on arrival and through processing. What do to do

with collection items that are not selected for preservation. How to handle non-film elements that are offered as part of the collection. We will also discuss practical implementation of a Collecting Policy for appraisal decisions. Finally we will discuss legal agreements, donation versus deposit, including Intellectual Property Rights and Data Protection and basic access permissions.

## Access

### Tackling the A's: Approaching Access to Audiovisual Archives

**Lydia Pappas**

These sessions will look at the many methods in which we make archival film accessible to individuals, communities and the general public. We will discuss different techniques for making audiovisual elements available, with reference to online systems, curated screenings, community events and educational programs. Starting with who, what, how and where, we will consider ways to make our materials accessible. In small group workshops we will explore various aspects of these issues and work through scenarios using case studies that will explain the concepts that surround accessibility when dealing with archival film, video and digital assets.

### Film Programming and Festivals

**Franck Lubet**

Restored films, retrospectives, tributes... Film festivals devoted to cinematographic heritage have multiplied over the past ten years. Their aim is to rediscover the classics of cinema, or important unknown films, in the best current conditions. And that's fine. It is important. But in doing so, we also run the risk of reducing cinematheques to a showcase for approved cinematographic treasures, excluding cinematographic objects considered less important, which might never be digitized much less restored.

However, all archives have films that at first sight, seem uninteresting today, and are consigned to oblivion in the official histories of cinema. And yet they may be the wealth of tomorrow. You can look at cinematheques like museums where you go to watch and review masterpieces of the history of cinema; but they can also be art galleries that can experiment

and showcase cinema of the past as the avant-garde of today. Programming is also a way of questioning cinema, its history and its present, but also questioning our gaze as spectators, and, even playing with this. And festivals could be the right place for that. Are there other forms of film heritage festivals possible without going through the latest restorations? Why do a festival? With what structure? For whom? An audience of specialists from all over the world or the amateur from around the corner? With what types of films? Making events, seeking prestige, or producing in-depth work... So many questions that we will ask ourselves to imagine other forms of festivals and, who knows, perhaps invent the festival of tomorrow.

## Uncovering Archival Treasures to Document the Past

**Karen Stetler**

The sessions will explore ways to find, use and preserve archival materials (photographs, footage and documents) to produce and present documentary productions, specifically as acquired for Criterion Collection releases of classic films. Topics will include interviewing, research and rights clearance with examples from materials used on titles that will include Jean Renoir's *The River*, Ousmane Sembène's *Mandabi*, Marcel Carné's *Children of Paradise* and Nicolas Roeg's *Walkabout* among others.

## Documentation

### Cataloguing Practice in Different Scenarios

**Adelheid Heftberger & Murchana Borah**

In our workshop we will cover cataloguing concepts like CEN 15907, identifiers, and sources for filmographic metadata. We will also cover film-related materials with a focus on the different approaches to the practice and application of cataloguing that are necessary at the initial stage through case studies. In both parts the participants will be given the opportunity to practise cataloguing both film and film-related material.

## Archive Management

## Archival Advocacy: Building Networks of Professional Support

**Ellen Harrington**

Emerging archivists, whether working independently, or within a young or established organization, face more challenges than simply the technical mastery of archiving, preservation and presentation. This work requires ongoing networking, training, advocacy and support, from colleagues, filmmakers, service providers, private and institutional funders, and government entities when appropriate. Each team member in an archive should be empowered with the tools to advocate for our field with stakeholders inside and outside of their own organization. This workshop will provide resources for archivists at all levels of their professional development, so they can feel confident in telling the story of why their work matters and why it should be supported – practically, conceptually, legislatively, and financially.

## Disaster Preparedness: Managing a Disaster Recovery

**Mick Newnham**

In this session we will be looking at the structures needed to manage a disaster recovery project. Students will be introduced to the practical side of managing a disaster recovery project in terms of managing organisational impact, resource planning and contingencies. During this session students will be asked to manage a hypothetical disaster and in groups to prepare a draft project plan for discussion.

## Film-Related Material

### Conservation of Paper-based Materials in Film Archives

**Tabitha Austin**

This hybrid lecture-workshop will focus on preservation and introductory conservation methodologies for film heritage paper-based materials. Participants will get hands-on experience practicing safe handling, object examination and surface cleaning of paper and photographic works. The session will also cover understanding and identifying agents of deterioration in paper-based collections.

# STANDING ON THE SHOULDERS OF GIANTS

A Tribute to Pioneering Film Archivists around the World

# G



# GRANDE DAME OF ISRAELI CINEMA

**LIA VAN  
LEER**

**1924 - 2015  
ISRAEL**

She was the Grande Dame of Israeli cinema. Lia van Leer dedicated her life to the art of cinema in Israel. She was a pioneer in the fields of repertory film programming and film archiving in Israel, and an important figure of the international film archive movement. Lia van Leer and her husband started Israel's first film club out of their home in Haifa in 1955. In 1973, Lia van Leer was able to fulfill her dream of establishing the Jerusalem Cinematheque.

**"I don't even want to think of the end because I know it will come," said Van Leer in "Lia", a film made by Taly Goldenberg about her life. "I want to be onstage at the Cinematheque, speaking about something, and then bang!"**

# STANDING ON THE SHOULDERS OF GIANTS

A Tribute to Pioneering Film Archivists around the World



# CURATED CYCLES OF SWEDISH CINEMA ABROAD

## EINAR LAURITZEN

**1912 - 2005**  
**SWEDEN**

Einar Lauritzen became active in the academic ciné-club movement during his studies at the university in Stockholm in the 1930s.

Being a frequent visitor at Svenska Filmsamfundet [The Swedish Film Society] founded in 1933, and thus one of the oldest still existing film archives- Lauritzen was hired as an archivist in 1937. When the collections of Svenska Filmsamfundet got an independent stature in 1940 under the name Filmhistoriska samlingarna [The Filmhistoric Collections], he became its curator, he held until the collections were donated to the newly established Swedish Film Institute in 1964.

**"The motion picture is much more than mere entertainment, more than a new technique for communication, more even than a new art form. It is a new power for good or evil in the world. Its birth and its years of pioneering, which are still not ended, must be recorded and saved. The film is the first opportunity ever offered mankind to attain almost substantial immortality".**



# SCREENINGS







**APOCALYPSE NOW  
- FINAL CUT**





**USA, 1979 | English, 4K DCP, Colour, 183 Minutes, 2.39:1**

**Director:** Francis Ford Coppola

**Producer:** Francis Ford Coppola

**Screenwriter:** John Milius,  
Francis Ford Coppola

**Cinematographer:** Vittorio Storaro

**Editor:** Richard Marks

**Co-Producer:** Fred Roos, Gray  
Frederickson, Tom Sternberg

**Sound designer:** Walter Murch

#### **Cast:**

Marlon Brando, Robert Duvall, Martin Sheen, Frederic Forrest, Albert Hall, Sam Bottoms, Laurence Fishburne, Dennis Hopper, Harrison Ford

#### **Notes on Restoration:**

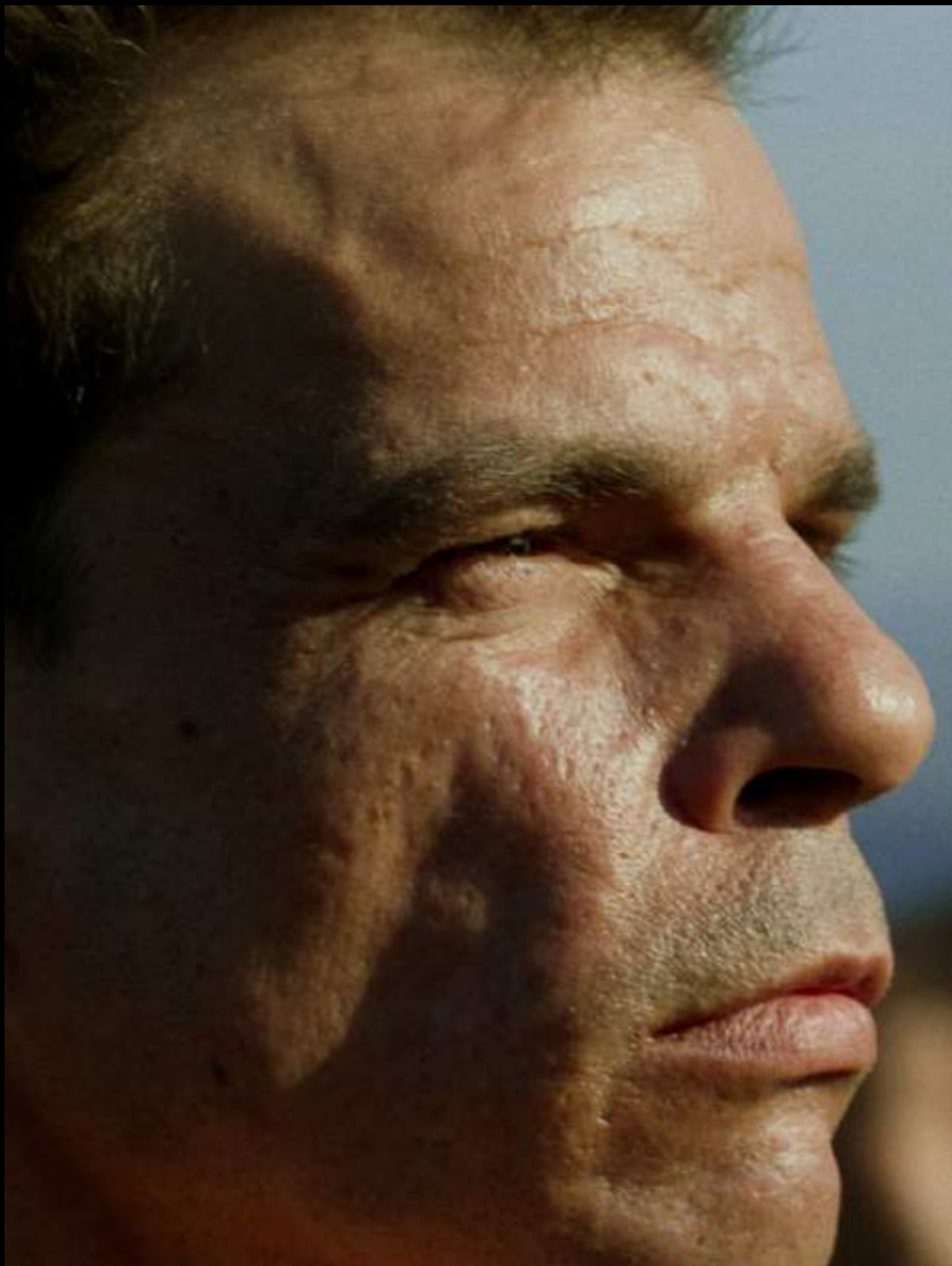
Restored in 4K in 2019 by American Zoetrope in collaboration with L'Immagine Ritrovata at Roundabout laboratory from the original camera negative. This is the first time the original negative has been scanned, since all previous transfers have been made from an IP. Over 11 months, over 2,700 hours was spent cleaning and restoring the film's 300,173 frames. The 4K scan, combined with Dolby's HDR processing (Dolby Vision), has led to a level of depth and detail in Vittorio Storaro's cinematography that audiences couldn't see before.

For "Final Cut," American Zoetrope archivist James Mockoski and the film's original sound designer Walter Murch were able to locate (it had been tossed in a dumpster) one of the 1979 film's original six track print masters. This gave the "Final Cut" team the ability to create significantly clearer sound, but it also meant being able to go inside sound designer Murch's revolutionary work and adapt it to the modern tools of post-production and in theaters.

#### **Synopsis:**

At the height of the Vietnam war, American Captain Benjamin Willard (Martin Sheen) is sent on a dangerous mission that, officially, "does not exist, nor will it ever exist." His goal is to locate – and eliminate – a mysterious Green Beret Colonel named Colonel Kurtz (Marlon Brando), who has reportedly massacred hundreds of innocent people and set up his own fiefdom in the jungle. Willard and his crew encounter strange sights and people on their surreal journey into the heart of darkness. After a notoriously difficult production,

Apocalypse Now was honoured with the Palme d'Or at the Cannes Film Festival, where it premiered unfinished. The film was nominated for eight Academy Awards – including Best Picture, Best Director, and Best Supporting Actor for Robert Duvall – and won Best Cinematography and Best Sound. Considered one of the greatest films ever made, it was selected for preservation in the National Film Registry in 2000. In April 2019, Coppola premiered the definitive version of his film, Apocalypse Now Final Cut – restored from the original camera negative at 4K – for the 40th anniversary screening at the Tribeca Film Festival.



A close-up, profile view of a person's face, looking down. The background is blurred, showing other people in a social setting. The text "BEAU TRAVAIL" is overlaid in white, bold, sans-serif font.

**BEAU  
TRAVAIL**





**France, 1999 | French (English Subtitles) 4K DCP, Colour, 94 Minutes, 1.66:1**

**Director:** Claire Denis

**Producer:** Jérôme Minet, Patrick Grandperret

**Screenplay:** Jean-Pol Fargeau

**Screenplay:** Claire Denis

**Adapted from:** "Billy Budd, Sailor," by Herman Melville

**Cinematography:** Agnès Godard

**Film Editing:** Nelly Quettier

**Choreography:** Bernardo Montet

**Sound Recording:** Jean-Paul Mugel, Dominique Gaborieau

**Sound Editing:** Christophe Winding

**Original Music:** Eran Tzur

**Set Design:** Arnaud de Moleron

**Costumes:** Judy Shrewsbury

**Cast:**

Denis Lavant, Michel Subor, Grégoire Colin, Richard Courcet, Nicolas Duvauchelle, Marta Tafesse Kassa

**Notes on Restoration:**


New 4K digital restoration, supervised by director of photography Agnès Godard and approved by director Claire Denis, with uncompressed stereo soundtrack.

**Synopsis:**

With her ravishingly sensual take on Herman Melville's Billy Budd, Sailor, Claire Denis firmly established herself as one of the great visual tone poets of our time. Amid the azure waters and sun-baked desert landscapes of Djibouti, a French Foreign Legion sergeant (Denis Lavant) sows the seeds of his own ruin as his obsession with a striking young recruit (Grégoire Colin) plays out to the thunderous, operatic strains of Benjamin Britten.

Denis and cinematographer Agnès Godard fold military and masculine codes of honour, colonialism's legacy, destructive jealousy, and repressed desire into shimmering, hypnotic images that ultimately explode in one of the most startling and unforgettable endings in all of modern cinema.



A close-up, dimly lit photograph of a man in a dark suit and white shirt. He is shown in profile, looking down. A woman's hands are visible, one resting on his shoulder and another on his chest, suggesting a comforting or intimate embrace. The background is blurred, showing a golden cup and other indistinct shapes.

**WRITTEN  
ON THE WIND**





**USA, 1956 | English, 2K DCP, Colour, 99 Minutes, 1.85:1**

**Director:** Douglas Sirk

**Screenplay:** George Zuckerman

**Based on the novel by:** Robert Wilder

**Director of Photography:** Russell Metty

**Art Direction:** Alexander Golitzen, Robert Clatworthy

**Sound:** Leslie I. Carey, Robert Pritchard

**Film Editor:** Russell F. Schoengarth

**Gowns:** Bill Thomas

**Hair Stylist:** Joan St. Oegger

**Makeup:** Bud Westmore

**Music:** Frank Skinner

**Produced by:** Albert Zugsmith

#### **Cast:**

Rock Hudson, Lauren Bacall, Robert Stack, Dorothy Malone, Robert Keith, Grant Williams, Robert J. Wilke, Edward C. Platt, Harry Shannon, John Larch, Joseph Granby, Roy Glenn, Maidie Norman, William Schallert, Joanne Jordan, Dani Crayne, Dorothy Porter

#### **Restoration Credits:**

Restored in 2022 by The Criterion Collection at NBC Universal StudioPost laboratory, from the 35mm original camera negative and a vintage 35mm print provided by Academy Film Archive for colour reference. The original monaural soundtrack was remastered from the 35mm magnetic master.

#### **Image Credits:**

Image courtesy of Universal Pictures

#### **Synopsis:**

The Technicolor expressionism of Douglas Sirk reached a fever pitch with this operatic tragedy, which finds the director pushing his florid visuals and his critiques of American culture to their subversive extremes. Alcoholism, nymphomania, impotence, and deadly jealousy—these are just some of the toxins coursing through a massively wealthy, degenerate Texan oil family. When a sensible secretary (Lauren Bacall) has the misfortune of marrying the clan's neurotic scion (Robert Stack), it drives a wedge between him and his lifelong best friend (Rock Hudson) that unleashes a maelstrom of psychosexual angst and fury.

Featuring an unforgettably debauched, Oscar-winning supporting performance by Dorothy Malone and some of Sirk's most eye-popping mise-en-scène, *Written on the Wind* is as perverse a family portrait as has ever been splashed across the screen.





**DAYS OF  
HEAVEN**





**USA, 1978 | English, 4K DCP, Colour,  
94 Minutes, 1.85:1**

**Director:** Terrence Malick

**Cinematography:** Nestor Almendros

**Additional Photography:** Haskell  
Wexler

**Producer:** Bert Schneider

**Producer:** Harold Schneider

**Executive Producer:** Jacob Brackman

**Editing:** Bill Weber

**Music:** Ennio Morricone

**Non-Original Music:** Camille  
Saint-Saens

**Casting:** Dianne Crittenden

**Art Director:** Jack Fisk

**Set Decorator:** Robert Gould

**Costume Designer:** Patricia Norris

**Camera Operator:** John Bailey

**Cast:**

Richard Gere, Brooke Adams, Sam  
Shepard, Linda Manz, Robert J. Wilke,  
Jackie Shultis, Stuart Margolin,  
Timothy Scott

**Notes on Restoration:**

New and restored high-definition  
digital transfer, supervised and  
approved by director Terrence Malick,  
editor Billy Weber, and camera operator  
John Bailey.

**Synopsis:**

One-of-a-kind filmmaker-philosopher  
Terrence Malick has created some  
of the most visually arresting films  
of the twentieth century, and his  
glorious period tragedy *Days of  
Heaven*, featuring Oscar-winning  
cinematography by Nestor Almendros,  
stands out among them. In 1910, a  
Chicago steelworker (Richard Gere)  
accidentally kills his supervisor, and  
he, his girlfriend (Brooke Adams), and  
his little sister (Linda Manz) flee to the  
Texas panhandle, where they find work  
harvesting wheat in the fields of a stoic  
farmer (Sam Shepard). A love triangle,  
a swarm of locusts, a hellish fire—  
Malick captures it all with dreamlike  
authenticity, creating a timeless  
American idyll that is also a gritty  
evocation of turn-of-the-century labour.





**MALCOLM X**





**USA, 1992 | English, 4K DCP, Colour, 201 Minutes, 1.85:1**

**Director:** Spike Lee

**Producer:** Marvin Worth

**Producer:** Spike Lee

**Screenplay:** Arnold Perl, Spike Lee

**Co-producer:** Monty Ross, Jon Kilik, Preston Holmes

**Based on the book:** "The Autobiography of Malcolm X" as told to Alex Haley **Cinematographer:** Ernest Dickerson **Production Design:** Wynn Thomas **Editor:** Barry Alexander Brown

**Original Score:** Terence Blanchard

**Costume Design:** Ruth E. Carter

**Casting:** Robi Reed

**Sound Recordist:** Rolf Pardula

**Art Director:** Tom Warren

**Project Consultant:** Dr. Betty Shabazz

**Historical Consultant:** Paul Lee

**Islamic Technical Consultant:** Jefri Aalmuhammed

**Key Hairstylist:** John James

**Key Makeup:** Marietta A. Carter

**Supervising Sound Editor:** Skip Lievsay

**Music Supervisor:** Alex Steyermark

**Script Continuity:** Shari Carpenter

**Stills Photography:** David Lee

#### **Cast:**

Denzel Washington, Angela Bassett, Albert Hall, Al Freeman Jr., Delroy Lindo, Spike Lee, Theresa Randle, Kate Vernon, Lonette McKee, Louise Little, Tommy Hollis, James McDaniel, Ernest Thomas, Jean-Claude la Marre, O. L. Duke, Larry McCoy, Maurice Sneed, Debi Mazar, Phyllis Yvonne Stickney, Miki Howard, Ricky Gordon, Shirley Stoler, Bobby Seale, Al Sharpton, Christopher Plummer, Karen Allen, Peter Boyle, William Kunstler, Nelson Mandela, Ossie Davis.

#### **Restoration Credits:**

New 4K digital restoration, supervised by cinematographer Ernest Dickerson, with 5.1 surround DTS-HD Master Audio soundtrack.

#### **Synopsis:**

One of the most electrifying heroes of the twentieth century receives an appropriately sweeping screen biopic, rich in both historical insight and propulsive cinematic style, courtesy of visionary director Spike Lee.

Built around an extraordinary performance from Denzel Washington, Malcolm X draws on the iconic civil rights leader's autobiography to trace his journey of empowerment, from a childhood riven by white-supremacist violence to a life of petty crime to his conversion to Islam and rebirth as a fearless fighter for Black liberation, whose courage and eloquence inspired oppressed communities the world over.

Impeccably crafted by Lee and his closest creative collaborators, and buoyed by commanding performances from Angela Bassett, Delroy Lindo, Al Freeman Jr., and others, this is a passionate monument to a man whose life continues to serve as a model of principled resistance.





**THELMA  
& LOUISE**





**USA, 1992 | English, 4K DCP, Colour,  
129 Minutes, 2.39:1**

**Director:** Ridley Scott

**Producer:** Ridley Scott

**Producer:** Mimi Polk

**Writer:** Callie Khouri

**Director of Photography:** Adrian Biddle

**Production Designer:** Norris Spencer

**Editor:** Thom Noble

**Co-Producer:** Dean O'Brien

**Co-Producer:** Callie Khouri

**Music:** Hans Zimmer

**Costume Designer:** Elizabeth McBride

**Cast:**

Susan Sarandon, Geena Davis, Harvey Keitel, Michael Madsen, Christopher McDonald, Stephen Tobolowsky, Brad Pitt, Timothy Carhart, Lucinda Jenney, Jason Beghe, Marco St. John

**Notes on Restoration:**

Thelma & Louise has been digitally restored from a 4K 16 bit scan, supervised by director Ridley Scott using the original negative. The film has been restored by The Criterion Collection with participation from MGM Studios and Park Circus.

**Synopsis:**

Two women, a turquoise Thunderbird, the ride of a lifetime. With this pop-culture landmark, screenwriter Callie Khouri and action auteur Ridley Scott rewrote the rules of the road movie, telling the story of two best friends who find themselves transformed into accidental fugitives during a weekend getaway gone wrong—leading them on a high-speed southwestern odyssey as they elude police and discover freedom on their own terms.

Propelled by irresistible performances from Susan Sarandon and Geena Davis (plus Brad Pitt in a sexy, star-making turn)—and nominated for six Academy Awards, winning one for Khouri—the exhilaratingly cathartic *Thelma & Louise* stands as cinema's ultimate ode to ride-or-die female friendship.





**CEDDO  
(THE OUTSIDERS)**





**Senegal, 1977 | Senegalese  
(English Subtitles), 4K DCP, Colour,  
120 Minutes, 1.85:1**

**Director:** Ousmane Sembène

**Screenplay:** Ousmane Sembène

**Cinematography:** Georges Caristan,  
Orlando Lopez, Bara Diokhane,  
Seydina O. Gay.

**Editing:** Florence Eymon,  
Dominique Blain

**Set Design:** Alpha W. Diallo

**Music:** Manu Dibango

**Production:** Filmi Doomi Reew

**Cast:**

Tabara Ndiaye, Alioune Fall, Moustapha  
Yade, Matura Dia, Mamadou Ndiaye  
Diagne, Ousmane Camara, Nar Modou,  
Mamadou Dioum, Oumar Gueye,  
Ousmane Sembène

**Restoration Credits:**

Restored in 4K in 2023 by Janus Films/  
The Criterion Collection, from the  
original 35mm camera negative

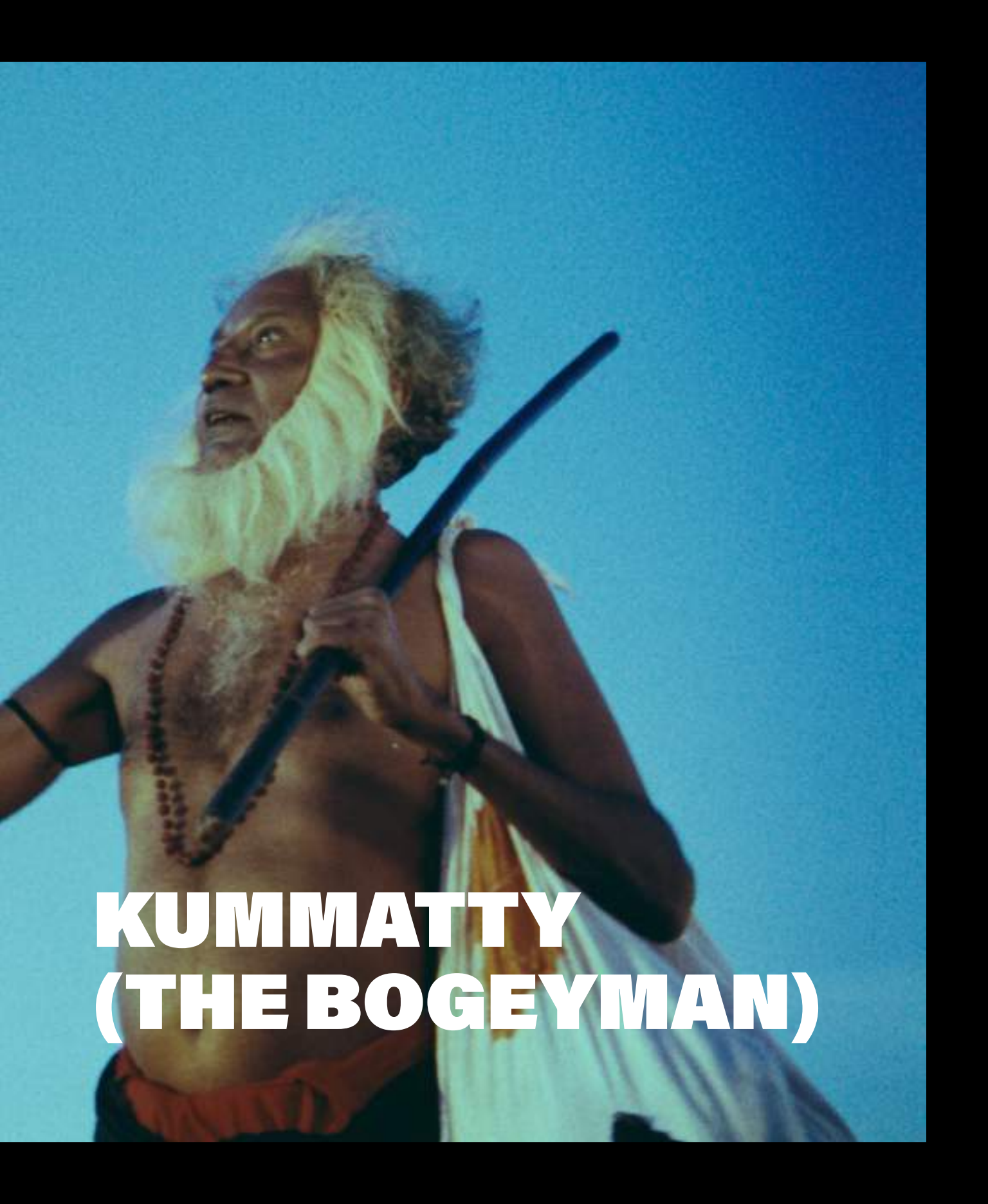
**Synopsis:**

In Senegal, sometime after the establishment of a European presence in the area, but before the imposition of direct French colonial administration, the Ceddo (the outsiders, or non-Muslims) try to preserve their traditional culture against the onslaught of Islam, Christianity, and the slave trade.

When local king Demba War sides with the Muslims, the Ceddo abduct his daughter, Dior Yacine, to protest their forced conversion to Islam. Two members of the tribe try and fail to recapture the princess. Fearing their position is under threat, the local Imam inspires the Muslims to kill the king and the white Christian slave-traders. They convert the entire village to Islam by force, and manage to recapture the princess. When returning to the village, Dior Yacine rallies the Ceddo against the Muslims, and kills the Imam who has taken her father's throne.







**KUMMATTY  
(THE BOGEYMAN)**





**India, 1979 | Malayalam  
(English Subtitles), 4K DCP, Colour,  
90 Minutes, 1.37:1**

**Director:** Aravindan Govindan

**Script:** Aravindan Govindan,  
Kavalam Narayana

**Cinematographer:** Shaji N. Karun

**Sound:** Devadas

**Editor:** A. Rameshan

**Music:** Kavalam Narayana Panicker  
M.G. Radhakrishnan and Aravindan  
Govindan,

**Production House:** General Pictures

**Producer:** K. Ravindranathan Nair

#### **Cast:**

Ramunni, Master Ashokan, Vilasini  
Reema, Kothara Gopalakrishnan,  
Sivasankaran Divakaran, Vakkil,  
Mothassi, Shankar, teachers and  
students of the Cheemeni L.P. School

#### **Restoration Credits:**

Restored by The Film Foundation's  
World Cinema Project, Film Heritage  
Foundation, Mumbai and Cineteca  
di Bologna at L'Immagine Ritrovata  
laboratory, in association with General  
Pictures, National Film Archive of India  
and the family of Aravindan Govindan.

#### **Image Credits:**

Film Heritage Foundation

#### **Synopsis:**

Kummatty is a mysterious figure of the folklore of a remote village tucked away in the windswept plains of Malabar where the grass grows tall and the migratory birds fill the sky. For the children of the village, Kummatty is a bogeyman and a magician rolled into one. Generations of children have been told that one day Kummatty will descend on the village to nab mischief-makers.

One day the lonely path that winds through the grassy plains stirs with a strange song and the jingle of bells as Kummatty materializes with a wizard's rod of bells, a pole across his shoulders hung with the masks of bird and beast heads, a song on his lips and eyes that seem to look into another world.

The children are fascinated by Kummatty and they follow this Pied Piper-like figure as he entertains them with song and dance. The seasons change and soon it is time for Kummatty to leave. The children join him in an abandoned farewell dance and he transforms them into birds and beasts for a while including a boy called Chindan who is turned into a dog. Unfortunately, he is chased away as a stray dog and misses the moment when Kummatty changes the other children back into their human forms. Chindan has to live the life of a stray dog for a year till Kummatty returns and changes him back to a boy again.

Chindan, having learned the value of freedom, hurries home to release his caged parrot and watches it wing its way to freedom in the open skies.

# COLLECTOR HISTORIAN ARCHIVIST

## MARIA ADRIANA PROLO

1908 - 1991  
ITALY

Maria Adriana Prolo was a film collector and historian, and the founder of the Museo Nazionale del Cinema in Turin, which she led as Director until 1985 (and served as its Honorary Director thereafter). She started collecting documents, film stills and posters and film equipment of early cinema in 1940.

In 1953, the Associazione Museo del Cinema was formally created and the museum was admitted as a provisional member of FIAF (it would be confirmed as a full Member the following year). The Museum, housed in the Palazzo Chiabrese, finally opened to the public in 1958. Maria Adriana Prolo was a highly-respected and discreetly influential figure of the FIAF community. She hosted the 1975 FIAF Congress in Turin.

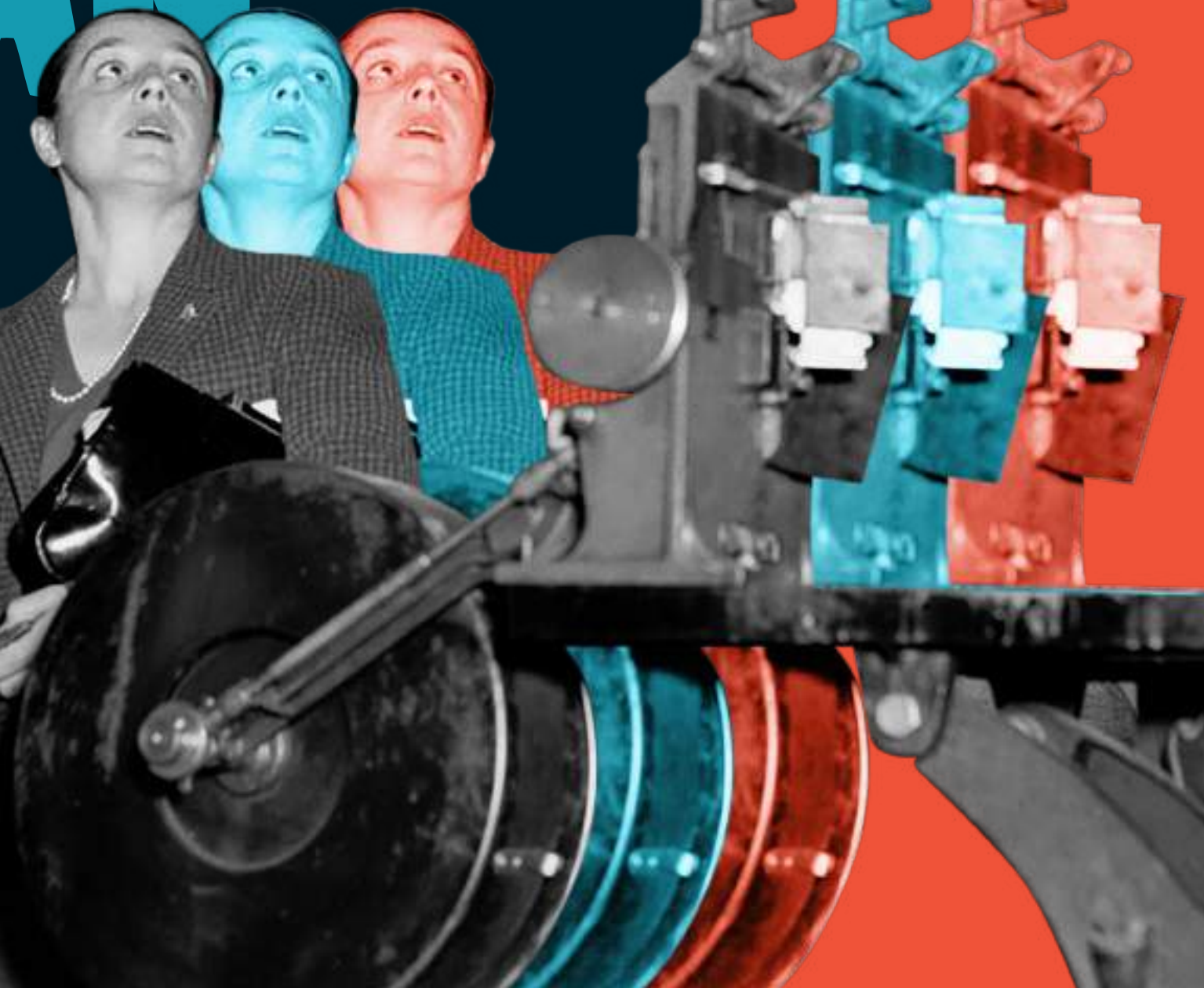
“... Next to this large hall is a narrow cell, suspended between the sky and the earth. It is the domain of Signorina Prolo, who for fifteen years, and with the patience of an intelligent ant, has been gathering everything she can salvage of old Italian cinema. A thousand treasures, in closets or on shelves, are warmed by a cast iron stove located in the narrow, shabby room.”



# STANDING ON THE SHOULDERS OF GIANTS

A Tribute to Pioneering Film Archivists around the World

# MAN AND



# FACULTY





David Walsh received an MA in Chemistry at Oxford University in 1974. His fascination with film led him to joining the Imperial War Museum (IWM) in 1975, where he undertook a project to study the decomposition of cellulose nitrate film.

From this starting point he became heavily involved in all aspects of the work of the IWM Film and Video Archive, becoming Head of Preservation in the 1990s. With IWM's growing reliance on digital technology, he found himself increasingly acting as the bridge between the technical and the curatorial, and was appointed Head of Digital Collections in 2012, working particularly on IWM's strategy for digitisation and digital preservation, but still acting as the main repository of film preservation knowledge.

Internationally he is known for his writings and presentations on many film archive matters, frequently examining the hard facts underpinning many common assumptions about film and digitisation. He joined the Technical Commission of the International Federation of Film Archives (FIAP) in 2006 and served as its head from 2011 to 2016. Since 2016 he has been the Training and Outreach Coordinator for FIAP, taking a lead role in defining and implementing FIAP's training initiatives around the world, and offering assistance and advice to those seeking to preserve their film collections, large and small.

With the increasingly perilous state of audiovisual materials in all parts of the globe, the need to save what remains of the audiovisual heritage of many countries has become a matter of urgency, and this has become one of his main concerns.



**DAVID WALSH**

Training and Outreach Coordinator, FIAP

Marianna de Sanctis has been working in Film Restoration at L'Immagine Ritrovata laboratory in Bologna, Italy, since 2004 and she is the head of Film Repair department since 2007. Her department manages film identification, repair of physical damages, chemical treatments for decayed reels, mechanical and manual film cleaning, detailed documentation of preliminary study on film materials as well as final restoration reports. She works with film materials coming from very different ages and countries and she is able to address different problems of physical and chemical decay of the film.

She has a long experience in teaching Film Repair in specialized workshops all around the world: she has been part of the faculty at the FIAF Film Restoration School since 2007 including all editions of the Film Preservation and Restoration Workshop India beginning from Mumbai in 2015, Pune 2016, Chennai 2017, Kolkata 2018, Hyderabad 2019, the online edition 2020 and Mumbai 2022.

For over three decades Mick Newnham has been working with the preservation of audiovisual collections. From 1988 Mick worked at the National Film and Sound Archive of Australia (NFSA) in a number of positions finally retiring in 2017 as the Manager of Conservation & Research.

Since 1995 Mick has been providing consultancies and training in audiovisual collection management and preservation on behalf of NFSA, SEAPAVAA, FIAF, UNESCO and ASEAN, throughout Australia, South East Asia, the Pacific, USA, Europe, the Caribbean, Mexico, Africa and South Asia. Mick has wide experience, and a special understanding, of the problems that beset audiovisual archives in harsh climates. From 2014 to 2017 Mick was President of the South East Asia Pacific AudioVisual Archive Association (SEAPAVAA).

## MARIANNA DE SANCTIS

Head of Film Repair, L'Immagine Ritrovata

## MICK NEWNHAM

Part Time Lecturer at The University of Melbourne, Grimwade Centre for Cultural Materials Conservation and Guest Lecturer at Charles Sturt University



Dr. Adelheid Heftberger is deputy head of the film department of the German Federal Archive (Berlin). Previously she has held positions at the Brandenburg Center for Media Studies (Potsdam) and the Austrian Film Museum (Vienna) as researcher, curator and archivist. Her main tasks included supervising the re-development of the Film Museum's collections database and the online publication of the Film Museum's archival holdings. She obtained her PhD in Russian studies and a Masters in Comparative Literature from the University of Innsbruck and Vienna.

In 2016 she has also completed Library- and Information Sciences at the Humboldt-University in Berlin. Her research interests include: Russian/Soviet cinema, film history, film historiography, visualisation of filmic structures, metadata standardization and the publication/presentation of film heritage online. She is also a full member of the Cataloguing and Documentation Commission of FIAF and active in the Open Science movement.

Robert Byrne is a film restorer specializing in early cinema and films of the silent era. He holds a MA in Preservation and Presentation of the Moving Image from the University of Amsterdam, is a graduate of the FIAF Film Restoration Summer School, and was the 2011 recipient of the Haghefilm Foundation Fellowship.

To date, Robert has led restorations of more than thirty-five silent era feature films as well as numerous short subjects.



**ROBERT BYRNE**

President, San Francisco  
Silent Film Festival

**DR. ADELHEID  
HEFTBERGER**

Deputy Head of Film Department, Bundesarchiv

Dylan Cave is Collections Development Manager at the BFI National Archive, where he leads in delivering procedures and workflows for acquiring and appraising moving image in the collection. He led the BFI team responsible for curatorial selection of over 50,000 BFI videotapes for digital preservation through a mass digitisation project. He has been part of the BFI's curatorial team since its inception and was formerly a fiction curator, responsible for the acquisition of features, shorts, film trailers, music video and contemporary work. Most recently he has been part of the team securing acquisition of work into the BFI National Archive from major international steaming companies.

He has curated film programmes at the BFI Southbank, is a former programmer of the 'Projecting the Archive' strand and devised a number of collections exploring cultural diversity in the UK for the online BFI Player platform. He has written for Sight & Sound, the British Council and preservation journals The Moving Image and Journal of Film Preservation.

Karen Stetler is a senior producer at The Criterion Collection currently working from Los Angeles, CA. She has worked in some capacity for The Criterion Collection since 1986 when she joined the staff of its sister company Janus Films, the New York based classic film distribution company. At Janus Films she served for several years as the director of film master materials in addition to working on early home video releases from the library. She began producing disc releases for The Criterion Collection in 1987 with the original "Director Approved" laserdisc release of Martin Scorsese's Raging Bull. She has since produced dozens of special edition Criterion disc releases and content for the Criterion streaming channel.

She works closely with filmmakers, film scholars and archivists to create and license documentary material on the making of feature films in the Criterion Collection. Her producing role includes archival research, rights clearances, audio and video interviews and editorial work.



**DYLAN CAVE**

Collections Development Manager,  
BFI National Archive

**KAREN STETLER**

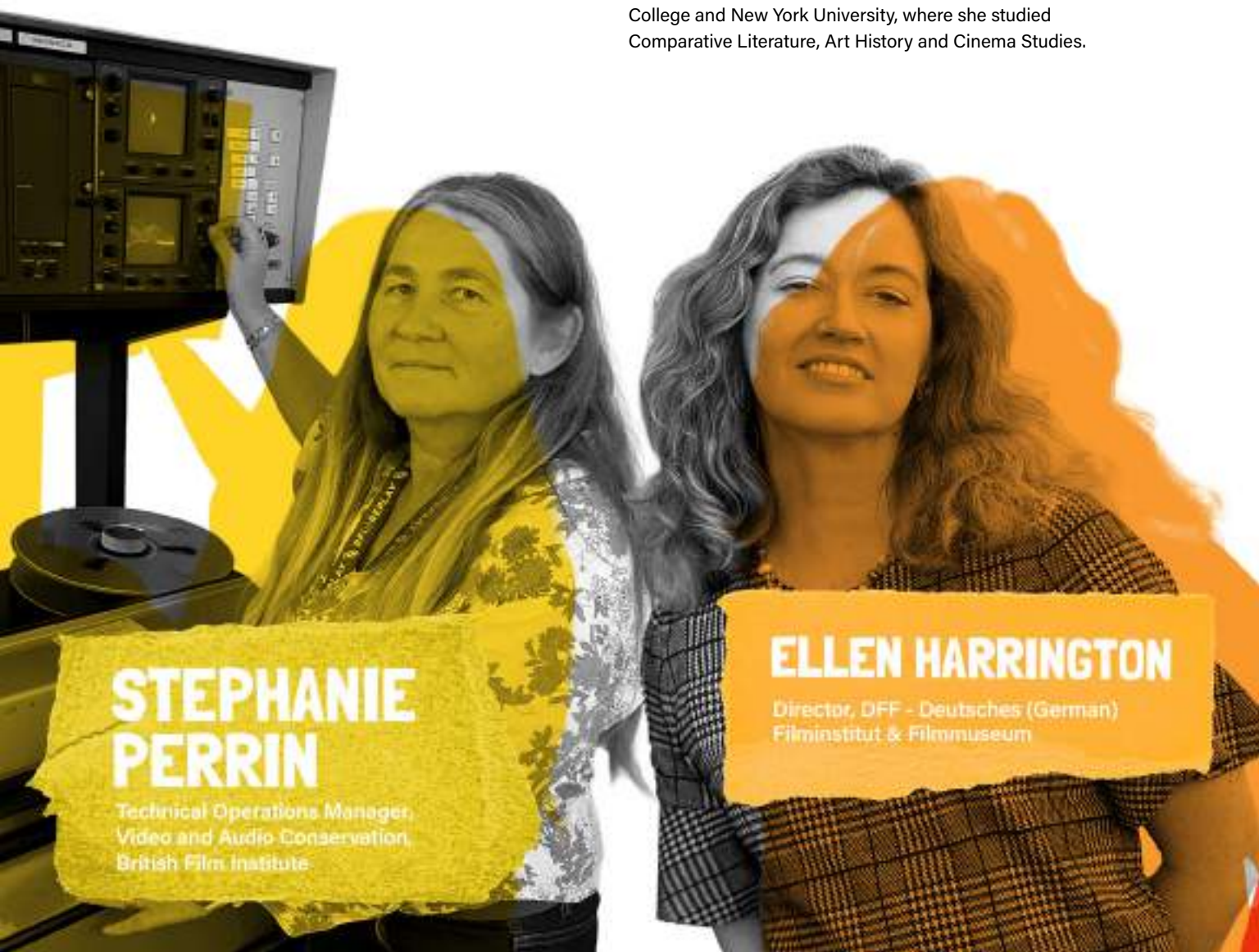
Senior Producer, The Criterion Collection

Stephanie Perrin has been working at the British Film Institute Conservation Centre since it opened in 1987. She was initially involved with film conservation, identifying and documenting archive film footage. She loved film but she also loved TV and after gaining a qualification in electronic engineering, she joined the "Off-Air" Recording Unit in 1990 just as it became the National Television Archive. Here she was responsible for recording to Broadcast Standards a curated selection of programming representing the regional and cultural diversity of the nation as a whole.

Over the years she has worked with many legacy video formats from 2" Quadruplex and 1" C format to more recent D3, Digital Betacam and LTO data tapes. Her role now focuses on managing the large scale mass digitisation of the BFI Television collection

Ellen M. Harrington is a museum director, film institution leader, exhibitions curator, film programmer and producer. She has been director of the DFF - Deutsches (German) Filminstitut & Filmmuseum in Frankfurt, Germany since 2018. Prior to that she was the Director of Exhibitions and Collections, and Museum Collections Curator, for the Academy Museum of Motion Pictures in Los Angeles.

Previously, as the curator and programmer for the Academy of Motion Picture Arts and Sciences, she produced more than 500 public film events and educational programs and 80 exhibitions globally, was the founding director of the Academy's International Outreach program, and co-founded the Academy's Media Literacy program. Harrington previously worked for Warner Bros./Dustin Hoffman's Punch Productions, Creative Artists Agency (CAA) and the New York Shakespeare Festival's Public Theater. She is a graduate of Dartmouth College and New York University, where she studied Comparative Literature, Art History and Cinema Studies.



**STEPHANIE  
PERRIN**

Technical Operations Manager,  
Video and Audio Conservation,  
British Film Institute

**ELLEN HARRINGTON**

Director, DFF - Deutsches (German)  
Filminstitut & Filmmuseum

Kay Foubister is the Acquisition Curator at the National Library of Scotland's Moving Image Archive. A history graduate with a Diploma in Archives and Records Management, Kay began her professional career as a student working at the Orkney Archives before moving to Glasgow to specialise as a film archivist. In 2004 she established the Glasgow Area Disaster Plan Network. Kay is a co-supervisor with Edinburgh Napier the University of Edinburgh for PhD research concerning film communities and networks within the Scottish film industry. She is also currently working with the International Federation of Film Archives (FIAF) to compile a handbook on amateur film and is a member of the Board of Trustees for the Scottish Council on Archives.

Joanna White is Knowledge and Collections Developer for the British Film Institute (BFI) and an advocate for open source digital preservation software. She is primarily responsible for writing and managing code that automates workflows across the BFI National Archive, a role that involves both utilising open source tools and contributing to the open source community.

Her recent development projects have included researching and building an automated off-air television recording solution for the BFI National Television Archive, creating digitised film and video tape preservation workflows, and writing code to automate the validation, ingest to data tape and deletion of BFI National Archive digital media files.

Prior to joining the BFI, Joanna received a MA in Digital Media from the University of Lincoln and worked at the Media Archive for Central England as a Developer Archivist and Colourist. She has twenty-five years of experience as an independent video documentary maker, editor, and camera operator for UK national and regional television.

A black and white portrait of Kay Foubister, a woman with long, light-colored hair, smiling. She is wearing a dark, patterned top. The background is white with a large, stylized red silhouette of a person's head and shoulders behind her.

**KAY FOUBISTER**

Acquisition Curator, National Library of Scotland's Moving Image Archive

A black and white portrait of Joanna White, a woman with long dark hair and glasses, smiling. She is wearing a dark top with a patterned scarf. The background is white with a large, stylized red silhouette of a person's head and shoulders behind her.

**JOANNA WHITE**

Knowledge & Collections Developer,  
British Film Institute National Archive

Tabitha Austin is the BFI National Archive's first Paper Conservator caring for the vast holdings of scripts, designs, posters, press books, stills and ephemera within its Special Collections. Through this work she supports development and integration of holistic conservation policies and procedures into Special Collections workflows that enable findability, access and long term material health of the collection.

Before coming to the BFI, Tabitha worked in institutions such as the Oklahoma Contemporary Arts Center, the Wellcome Collection, and the Foto Museum and private practice. She earned an MA in Paper Conservation from the Camberwell College of Art. She is an ACR Pathway member of the Institute of Conservation and the Black Art Conservators Group.

Dr. Elena Nepoti is an accredited (ACR) film conservator from the Institute of Conservation (ICON) and she is Film Conservation Manager at the British Film Institute. She has more than fifteen years' experience in four FIAF-affiliated film archives – the Film Archive of Bologna and its restoration laboratory L'Immagine Ritrovata (Italy), the National Museum of Cinema of Turin (Italy), the Imperial War Museums (UK) and the BFI National Archive (UK). During this time she has worked on a diverse range of film restoration projects and on a variety of different media, including silent film reels, small film gauges, photographs and videotapes.

She studied silent cinema and film restoration theory at the University of Bologna (Italy) and her PhD thesis on the history of silent Italian cinema was published in two books. She is member of the editorial board of two international academic magazines for film studies and her research interests include: silent Italian cinema, film restoration theory and practice, metadata standardisation and digital preservation.



**TABITHA AUSTIN**

Paper Conservator, BFI National Archive



**DR. ELENA NEPOTI**

Film Conservation Manager, BFI

Manuel Götz works in analog restoration and film scanning. He is currently involved in the digitization of the Bavarian state TV archive. Previously he has been a scanning operator for ARRI Media and has worked with the Austrian Filmmuseum, MoMA and filmmaker Bill Brand on restorations. He has taught several workshops on film digitization. Manuel is an alumni of the Film Preservation course at the University of Amsterdam.

For nearly 30 years, Lee Kline has presided over the technical group at the Criterion Collection, based in New York City. Transitioning from analog to digital, Lee has remastered hundreds of world cinema classics and overseen a full restoration staff at Criterion's postproduction facility.

Traveling the globe to locate the best available film elements, and working in close collaboration with filmmakers, Lee ensures a smooth transition from the traditional cinema to the various home video screens and digital cinemas in existence today. Since 2022, while Lee continues to work for the Criterion Collection, overseeing the company's ongoing commitment to film restoration, he also shares his knowledge and experience by offering restoration consulting services to other companies and filmmakers worldwide



## MANUEL GÖTZ

Film Restorer, Tinted Memories  
Collective, Munich

## LEE KLINE

Restoration Supervisor & Consultant

Murchana Borah is the Senior Cataloguer and Archivist at Film Heritage Foundation based in Mumbai since 2018. Previously, she worked as a research assistant at the Centre for Library and Information Management Studies (CLIMS), Tata Institute of Social Sciences (TISS) in Mumbai. She received her Master's degree in Library and Information Science (MLISc) from Tata Institute of Social Sciences (TISS), Mumbai, where she specialized in special library collection through her internship at the library of Tata Institute of Fundamental Research (TIFR), Mumbai. Since 2019, she has been a corresponding member of the Cataloguing and Documentation Commission (CDC) under the aegis of the International Federation of Film Archives (FIAF). Her experience includes research and documentation, cataloguing of film-related and film material, and access and archive management.

Murchana advocates open source and economically sustainable cataloguing practices, placing an emphasis on a more direct and research-focused approach to the practice of cataloguing films.

Paolo Simoni is co-founder of Home Movies - Archivio Nazionale del Film di Famiglia (Italy), of which he's director since 2002 and for which he conceived, produced and realized a variety of projects, like the festival Archivio Aperto (since 2008), the film Formato Ridotto: Libere riscritture del cinema amatoriale (2012), the exhibition Cinematic Bologna (2012-13), the digital platform Memoryscapes.it (2019) and the project Home Movies 100 on the Centenary of Small Gauge Film.

He has worked as a researcher and curator with the Cineteca di Bologna and the Festival Il Cinema Ritrovato, where he curated documentary and found-footage film. His work on field meets his academic research on the same subjects. He obtained a PhD on Beni Culturali at the Politecnico University of Turin and he carried out research both at the University of Modena and Reggio Emilia and University of Padova. Among his publications are numerous papers on forms, practices and stories of amateur/experimental cinema and its contemporary reuse, and a monograph, Lost Landscapes: Il cinema amatoriale e la città (Kaplan, Torino 2018).



## PAOLO SIMONI

Co-founder and Director,  
Home Movies - Archivio Nazionale  
del Film di Famiglia (Italy)

## MURCHANA BORAH

Senior Cataloguer and Archivist  
at Film Heritage Foundation

Lydia Pappas is a film archivist with varied proficiencies in the library and archive field, gained while working in specialist libraries in the UK. Lydia is the Assistant Director and Curator of Regional Collections at the University of South Carolina, and has been working with film collections in South Carolina for over 10 years.

Lydia has a love of all films and especially has fondness for films from outside of the theatrical sphere as they are the ones that fall through the preservation cracks in archives. Before moving to the United States in 2012, Lydia spent many years working and volunteering in libraries and archives in London including as the only film archivist for the City of London, and as librarian at The Royal Society of Medicine and the Royal London Hospital. An archival film sleuth, with a BSc in Library Science from London Metropolitan University and a MA in Film Archiving from the University of East Anglia, Norwich.

Vasilis Fotopoulos is a composer and audio mixer for music, film and broadcast media. His audio career began as a student of the Digital Arts & Experimental Media program at the University of Washington, where he studied film history and post-production – alongside composing and performing live soundtracks for theater and experimental film.

After moving to New York in 2013, he earned a MM in Music Technology at NYU Steinhardt, with a focus on mixing for film and games. Upon graduation, Vasilis began work at the Criterion Collection as an audio restoration engineer, restoring classic film soundtracks and mixing feature related content. Following a six year career at Criterion, Vasilis now lives and works in Los Angeles as a composer and mixer, continuing his passion for best practices in audio soundtracks.

A portrait of Lydia Pappas, a woman with short blonde hair, wearing a patterned orange and black top. She is smiling slightly and looking towards the right. The background is white with a large orange shadow behind her.

**LYDIA PAPPAS**

Assistant Director and Curator of Regional  
Collections, University of South Carolina

A portrait of Vasilis Fotopoulos, a man with dark hair and a beard, wearing a white baseball cap and a white t-shirt. He is looking towards the right. The background is white with a large yellow shadow behind him.

**VASILIS  
FOTOPOULOS**

Composer and Audio Mixer for  
Music, Film and Broadcast Media

In addition to his programming work on the regular season of the Cinémathèque, Franck Lubet is involved in the organization of various Cinémathèque de Toulouse festivals, past and present. Zoom arrière (2005 – 2015) : a festival of restored films with themes such as the use of colour in cinema or programming censored films (showing cut prints). Histoires de cinema (2016 – 2021) : asking artists (musicians, painters, writers . . . never directors or actors), technicians and film archives to tell a story, like a surrealist “cadavre exquis”, in four feature films, no more and no less. Extrême Cinema (since 2000) : a genre film festival (horror movies, cinema Bis, underground cinema) and Synchro (since 2022) : a festival of silent films with live musical accompaniment.

A portrait of Franck Lubet, a man with a beard and a shaved head, holding a cigarette. The image is stylized with a blue and green color palette. A blue torn-paper-like graphic is overlaid on the bottom left, containing his name and title.

**FRANCK LUBET**

Head of Programming,  
Cinémathèque de Toulouse

Antonio Rasura is Technical Director for Motion Picture lab services and preservation products for Europe and Asia. He has over 30 years' experience as a film and workflow specialist – as well as the establishment and management of photochemical labs, post and archives services. He has built or operated labs in 11 countries around the world.

Christophe Dupin is the Senior Administrator of the International Federation of Film Archives (FIAP), the Executive Publisher of the Journal of Film Preservation, and a film historian. With David Walsh, he has managed FIAP's Training and Outreach Programme since its creation in 2016. Previously, he worked for the British Film Institute (1999-2004), and at Queen Mary – University of London (2004-2010) where he co-lead a research project on the BFI's history which resulted in the publication of The British Film Institute, the Government and Film Culture, 1933-2004 (Manchester University Press, 2012), co-edited with Geoffrey Nowell-Smith.

He has also researched Britain's Free Cinema movement, about which he produced a DVD box-set (BFI, 2006) and co-edited Lindsay Anderson Revisited (Palgrave Macmillan, 2016), a collection of new writings on the British filmmaker. His current research topic is the history of FIAP and the international film archive movement. He is co-editing a book on that subject, to be published by 2025.

## ANTONIO RASURA

Technical Director for Motion Picture  
Lab services, Kodak Limited



## CHRISTOPHE DUPIN

Senior Administrator of the International  
Federation of Film Archives (FIAP)





**STANDING ON THE  
SHOULDERS OF GIANTS**

A Tribute to Pioneering Film  
Archivists around the World

# PASSION FOR CINEMA AND MILITANT HUMANISM

**COSME  
ALVES  
NETTO**

**1937 - 1996  
BRAZIL**

One of the greatest personalities in the history of Brazilian cinema, Cosme Alves Netto was the Director of the Cinemateca do MAM from 1965 to his premature death in 1996. Under his management, the Cinemateca was established as the definitive entity for audiovisual preservation in the country. During the Brazilian dictatorship, the Cinemateca was both a cultural refuge and a centre of resistance.

**"The structuring of a cinematheque is not something of the moment, and we believe that the cinematheque, as it exists today, is the result of a series of contributions that have been added over time, both contributions at a theoretical level, in the beginning, and contributions on a practical level, on a structural level."**



## STANDING ON THE SHOULDERS OF GIANTS

A Tribute to Pioneering Film Archivists around the World

# THE SOUL OF THE NATIONAL FILM ARCHIVE

## FREDDY BUACHE

**1924 - 2019**  
**SWITZERLAND**

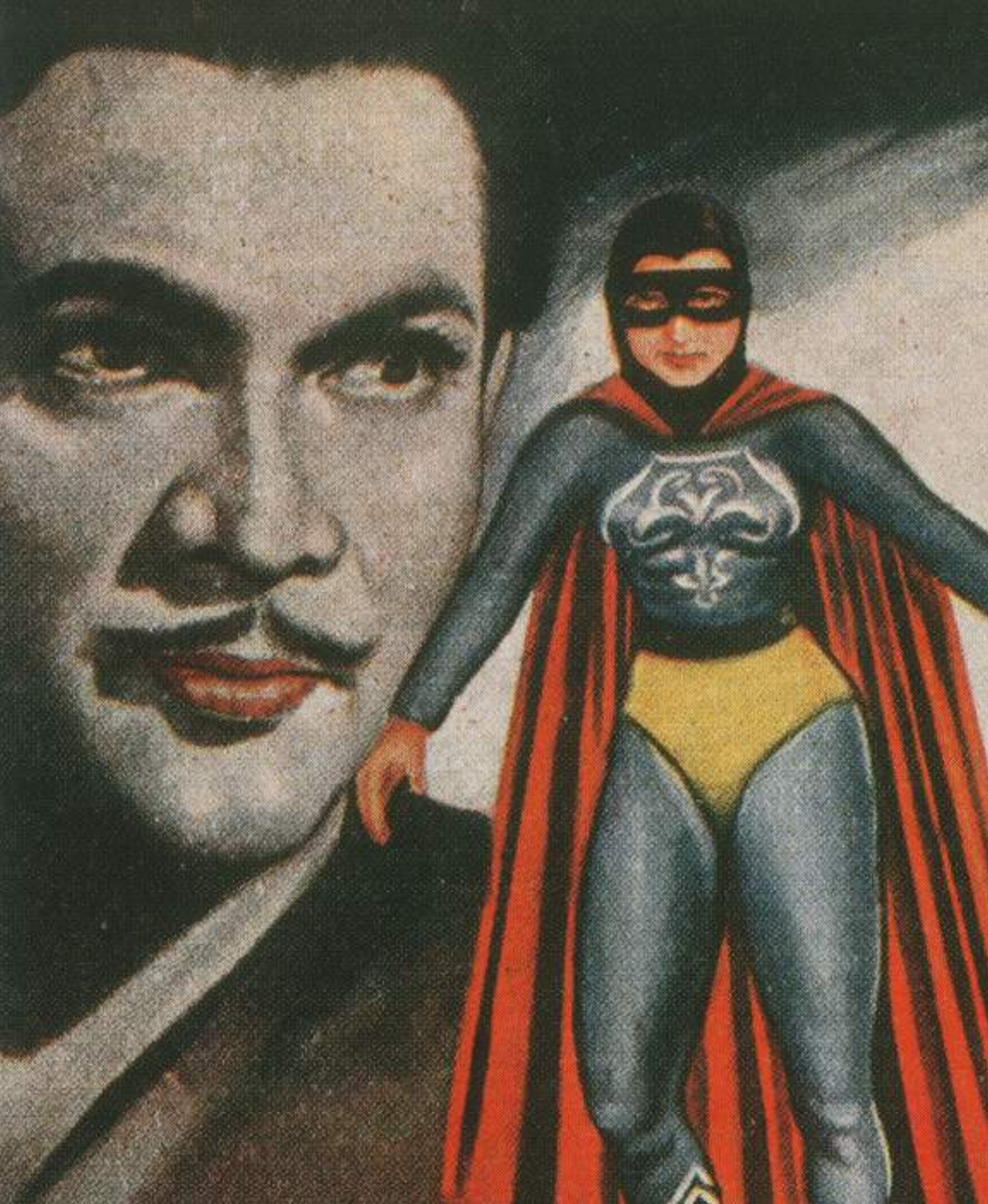
Freddy Buache's journey to becoming the Director of the Cinémathèque suisse from 1951 to 1996 and "the soul of the National Film Archive" as he has been described, began with the founding of a Cine Club in Lausanne in 1946. In 1948, a decision was taken to start the Cinematheque in Lausanne when there was no money for film at all and they operated from a small two-room apartment behind the cathedral. Freddy Buache played a pivotal role in making the Cinematheque Suisse the main national institution collecting and preserving most of the film and audiovisual production in Switzerland.

**"The conservation of film archives in total secrecy would lead to the absurd situation in which, ultimately, no one could claim to consult them for the purposes of historical research, and that archivists would be acting as guardians of cemeteries, which is not their purpose."**



# **PARTNERS**





# Organisers

## FIAF

The International Federation of Film Archives (also known as FIAF, its French acronym), has been dedicated to the preservation of, and access to, the world's film heritage since 1938. It brings together the world's leading non-profit institutions in this field. Its 173 affiliated film archives in 80 countries are committed to the rescue, collection, preservation, screening, and promotion of films, which are valued both as works of art and culture and as historical documents.

## Film Heritage Foundation

Film Heritage Foundation is a not-for-profit organization set up by Shivendra Singh Dungarpur in 2014. It is dedicated to the conservation, preservation, restoration of and public access to our audiovisual heritage and to training and educational programs in the field. A member of the International Federation of Film Archives (FIAF) since 2015, Film Heritage Foundation is the only non-governmental organization in India working in the field of film preservation. The foundation has a growing film collection and an archive of film-related memorabilia and artefacts that is representative of the diverse film heritage of India from its earliest days.

The foundation collaborates on world-class restorations of Indian classics and curates and programmes Indian films for festivals both in India and overseas. Film Heritage Foundation has also established an oral history program through which it archives in-depth interviews on camera with luminaries and technicians of Indian cinema, in addition to publishing books, conducting educational workshops for children and training workshops on film preservation and restoration.

# Collaborators

## British Film Institute (BFI)

Founded in 1933, the BFI is a registered charity governed by Royal Charter, a National Lottery distributor, and the UK's lead organisation for film and the moving image. The BFI National Archive was founded in 1935 and has grown to become the one of the largest and most important collections of film and television in the world with over 175,000 films and 800,000 television programmes.

The archive also boasts a significant collection of filmmakers' papers as well as extensive stills, posters and production and costume designs along with original scripts, press books and related ephemera. The films in our collections are a fascinating record of the history, culture and art of filmmaking and TV production, as well as a document of daily life in the UK from the late 19th century to today. Our collections are an invaluable resource for researchers, students, filmmakers and TV producers, and we share the collections publicly through screenings, releases in cinemas and on DVD and Blu-ray and online.

## L'immagine Ritrovata

L'immagine Ritrovata is a highly specialized film restoration laboratory created and developed in Bologna (Italy) thanks to Fondazione Cineteca di Bologna. A solid film knowledge, a long experience in the field – always supported by careful preliminary philological and technical research – the

most up-to-date equipment covering all workflows, from photochemical to 4K technology, as well as a vast and diverse range of projects, make L'immagine Ritrovata a leading laboratory in the field.

Today the group includes four branches: L'immagine Ritrovata's headquarters in Bologna, L'Image Retrouvée and Éclair Classics in Paris, Haghefilm in the Netherlands, and L'immagine Ritrovata Asia in Hong Kong. L'immagine Ritrovata is one of the main organizers of the FIAF Film Restoration Summer School, which has been taking place in Bologna since 2007 and will be held again in 2024. The school has been also hosted in Singapore (2013), Mumbai (2015), Buenos Aires (2017) and in Mexico City (2019).

## Bundesarchiv (German Federal Archives)

The Federal Archives have the legal mandate to secure the archives of the federal government in the long term and to make them available for use. These are documents (including files, maps, pictures, posters, films and sound recordings in analogue and digital form) that have been produced by central offices of the Holy Roman Empire (1495-1806), the German Confederation (1815-1866), of the German Reich (1867/71-1945), the Occupation Zones (1945-1949), the German Democratic Republic (1949- 1990) and the Federal Republic of Germany (since 1949). The Federal Archives decide whether these documents are worthy of archival

preservation, that is, whether they have lasting value for the research and understanding of history and the present, for the protection of legitimate interests of citizens or for legislation, administration and jurisdiction. The Federal Archives keep around 1.15 million film reels of approximately 370.000 films.

## The Dff - Deutsches Filminstitut & Filmmuseum

The DFF - Deutsches Filminstitut & Filmmuseum is one of the leading international film heritage institutions. Its mission is to preserve the film heritage, make it accessible and share film culture with a worldwide public. It uniquely combines museum, cinema, archives and collections, festivals, digital platforms, research and digitisation projects as well as numerous educational programmes.

From the culturally diverse and dynamic city of Frankfurt am Main, the DFF with its more than 200 employees maintains relationships with film and scientific institutions worldwide. It builds bridges from the analogue past to the digital present and future.

## The National Library Of Scotland

The National Library of Scotland was founded in 1925 by an Act of the UK Parliament as Scotland's legal deposit library for publications of the United Kingdom and Republic of Ireland. The Library's collecting profile also

# JATE BADAN





included selectively acquiring Scottish manuscript material and international publications. Although the collecting of Scottish materials was and still is a priority, this has never been the sole focus. The collections span the breadth of human knowledge.

The Library holds the largest collection of Scottish published material in the world, and one of the largest collections of Scottish manuscripts and archives. In 2007 the Scottish Moving Image Archive became part of the National Library, transferring collections built up since 1976 as part of the Scottish Film Council and then Scottish Screen. The National Library is now the specialist repository for the acquisition and preservation of moving image collections in Scotland. The collection contains and preserves unique moving image items reflecting Scotland and Scottish life since the mid-1890s. In 2009, the National Library was established as the leading body in a distributed national sound collection for Scotland.

### **San Francisco Silent Film Festival**

The San Francisco Silent Film Festival is a non-profit organization dedicated to educating the public about silent film as an art form and as a culturally valuable historical record. Throughout the year, SFSFF produces events that showcase important titles from the silent era, often in restored or preserved prints, with live musical accompaniment by some of the world's finest practitioners of the art of putting music to film.

### **La Cinémathèque De Toulouse**

Association law 1901, the Cinémathèque de Toulouse was founded in 1964 by passionate film lovers gathered around

Raymond Borde. It has been a member of the International Federation of Film Archives (FIAP) since 1965.

It is one of the three main French film archives and the second largest film library in France. Supported by the Ministry of Culture and Communication, the National Center for Cinema and the Moving Image (CNC), the City of Toulouse, the Departmental Council of Haute-Garonne and the Occitanie Region, the Cinémathèque de Toulouse is defined by the two fundamental missions that characterize any cinémathèque: the conservation and dissemination of cinematographic heritage. Over the past thirty years, the institution has become more professional and now has 32 employees, spread over two sites: 69 rue du Taur (screening rooms, exhibitions, library, administration) and the Center for Conservation and Research, located in Balma.

### **Home Movies - Archivio Nazionale Del Film Di Famiglia (Italy)**

Home Movies 100 is a project of the Home Movies Foundation National Family Film Archive ETS carried out in partnership with the Kiné production house and counting on numerous institutional collaborations. For over twenty years, Home Movies has been archiving and restoring the private and unpublished film memories of Italians from all over the country in Bologna.

The Foundation's mission is the cultural enhancement of this important heritage. With Home Movies 100, it celebrates the centenary of the birth of small film formats and the history of family, amateur, experimental and artists' cinema.

### **The Criterion Collection**

Since 1984, the Criterion Collection has been dedicated to publishing important classic and contemporary films from around the world in editions that offer the highest technical quality and award-winning, original supplements. No matter the medium—from laserdisc to DVD, Blu-ray, 4K Ultra HD to streaming—Criterion has maintained its pioneering commitment to presenting each film as its maker would want it seen, in state-of-the-art restorations with special features designed to encourage repeated watching and deepen the viewer's appreciation of the art of film.

### **Tinted Memories Film Restoration Collective**

Tinted Memories was founded in 2021 by film restorers Patricia Ferbeck-Reidinger, Andreas Kern and Manuel Goetz. The company is headquartered in Munich, Germany. We provide restoration services of all film and carrier formats. Our portfolio encompasses negative editing, mechanical and photochemical restoration, archival research and film digitization. We further provide workflow analysis, training and integration of the ARRISCAN film scanner.

As a collective we regard our co-workers as equal partners both within our company as well as at the institutions we work with. We hold high the dissemination of knowledge and maintain a long list of international partner institutions where we have given workshops of various natures.

# Technical Partners

## Kodak

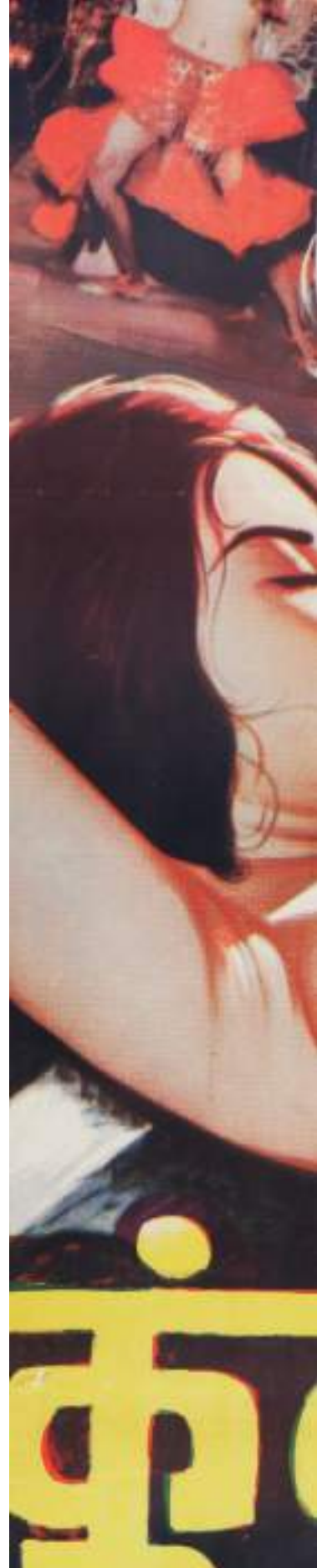
Kodak Motion Picture Film & Entertainment – The technology that sets the standard and stands the test of time in the production, postproduction, distribution, exhibition and archiving of motion pictures worldwide. Kodak offers a wide variety of products, spanning the entire motion picture value chain from image capture to post, on through distribution / exhibition and archival applications. The advanced technology of KODAK VISION3 motion picture film provides the highest degree of image quality and creative flexibility.

The Media Solutions division of Real Image was set up in 1992 and introduced in the country several revolutionary technologies that made it possible to discover a whole new range of exciting possibilities in picture and sound. The Company is the unrivalled leader in the broadcast arena and is the Indian representative of several global entertainment technology players such as Avid, Wildmoka, Ooyala, NPAW, Witbe, Telestream, MOG, Root6, Masstech, Pebble Beach, Digital Vision, Dell EMC, Neumann, Waves, DiGiGrid, Metric Halo, QSC, Focusrite, Minnetonka, Sonnox and MOTU.

## Qube Cinema Technologies

Qube Cinema Technologies (formerly Real Image Media Technologies Pvt. Ltd.) is India's leading provider of technology in the film, video and audio domains and has pioneered several technology revolutions over the last 33 years. Established in 1986, the company was instrumental in bringing computer-based digital nonlinear editing to India with Avid Technology, transforming the industry and forever changing the way Indian film and television programs were edited.

Qube Cinema subsequently brought digital cinema sound to India with, DTS and helped Indian cinema leapfrog a generation, from mono sound directly to digital. With its Qube end-to-end digital cinema product line, Real Image has made an impact worldwide. It is the only Indian company with its own DCI compliant digital cinema technology.



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# Supporters

## British Council

British Council Film supports the objectives of BAVASS and is pleased to financially support professionals from around the world to attend. It is vitally important to train the next generation of archivists to help preserve and conserve the world's audio-visual collections.

## Adobe Inc.

Adobe is leading and defining the future of digital media and digital marketing. It gives everyone, from emerging artists to global brands, everything they need to design and deliver exceptional digital experiences. Adobe is one of the world's largest software companies and ranked among the best brands with a global presence in 37 countries and 22,000 employees.

Adobe Creative Cloud: A connected creativity platform that provides everything creators need to make great work. It includes the world's best desktop apps for creativity like Photoshop, InDesign, Lightroom, Illustrator, XD, and more. It also offers an integrated marketplace for images with Adobe Stock, Adobe Fonts, 3D assets, and motion graphics templates. Behance, a 14 million-member community where users learn from others, is at the heart of the Creative Cloud.

Adobe Document Cloud: A platform for digital documents, allowing users to get everything done with PDF across

devices – from shared PDF reviews to collecting the most secure e-signatures from right inside favorite apps, including Microsoft Office. Document Cloud is powering digital transformation with Adobe Sign and enterprise services, enabling organizations to achieve end-to-end digital document processes and create a platform for Business Document Automation.

Adobe Experience Cloud: A holistic platform helping businesses by providing an end-to-end Customer Experience Management (CXM) solution for experience creation, marketing, advertising, analytics, and commerce. It helps companies deliver consistent and compelling experiences across customer touchpoints and channels – all while accelerating business growth.

## The Film Foundation's World Cinema Project

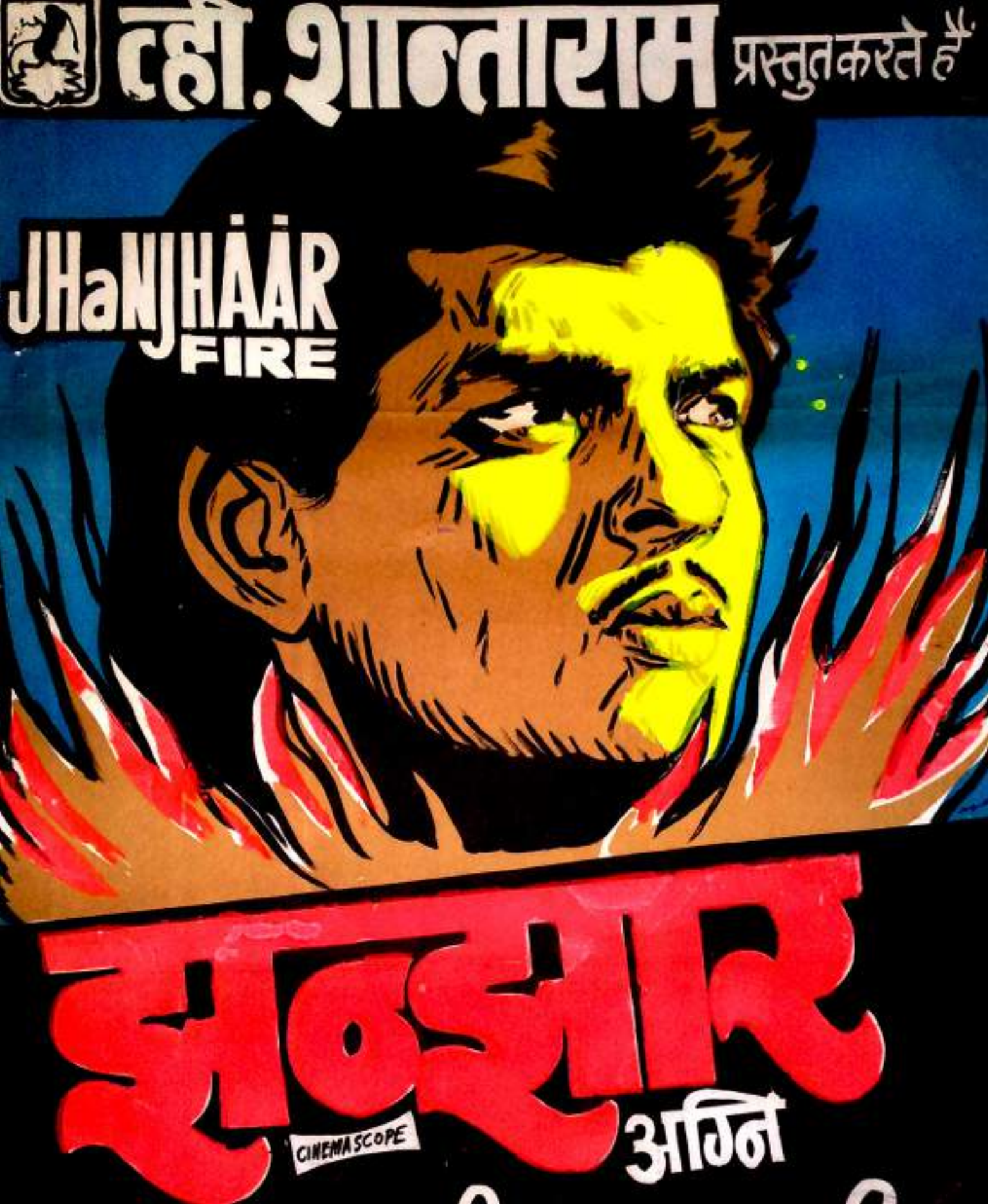
Created in 1990 by Martin Scorsese, The Film Foundation is a nonprofit organization dedicated to protecting and preserving motion picture history. By working in partnership with archives and studios, the foundation has helped to restore over 1000 films, which are shared with the public through programming at festivals, museums, and educational institutions around the world. The Film Foundation's World Cinema Project has restored 58 films from 30 different countries representing the rich diversity of world cinema. In 2017, WCP partnered with FEPACI (the Pan African Federation of Filmmakers),

UNESCO, and the Cineteca di Bologna to launch the African Film Heritage Project (AFHP), an initiative to locate, preserve, and disseminate African cinema. The foundation's free educational program, The Story of Movies, teaches young people – over 10 million to date – about film language and history. The Film Foundation Restoration Screening Room presents monthly film restorations, free and accessible through any web browser.

## Tata Trusts

One of India's leading philanthropic organizations, Tata Trusts work through the modes of grant-making, direct implementation and partnerships to address the changing needs of society and rising development challenges of the country.

The Trusts work in several areas including education; healthcare and nutrition; rural livelihoods; water, sanitation and hygiene; arts and culture; civil society and governance; skill development; sports; and more. One of the key focus areas of the Arts and Culture portfolio is working in the field of conservation – art conservation, built heritage conservation and film preservation. The practice of film preservation in India is at a nascent stage, one that the Trusts, are happy to support in offering training opportunities in a bid to not only help preserve India's vast cinematic heritage, but to also help generate employment opportunities in this field.



 **व्ही. शान्ताराम** प्रस्तुत करते हैं

**JHAnJHAAAR**  
**FIRE**

**झंझार**  
**अग्नि**

CINEMA SCOPE

INTERNATIONAL PRESENTS

# WARRANT

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## Prasad Corporation

Founded in 1956, Prasad Corporation is recognized as a global leader and innovator in the realm of Film Preservation. Our enduring legacy of excellence is marked by deep collaborations with archives worldwide. We are dedicated to ongoing investments in advanced technologies and progressive methodologies for Film Preservation.

This commitment has solidified Prasad's reputation among global archives, fostering long-term partnerships to safeguard its cultural heritage for the benefit of future generations. As sponsors of the upcoming BAVASS 2023 event in Delhi, Prasad Corporation extends a warm invitation to explore the essence of preservation.

## RASA

RASA, the brainchild of Madhulika and Manish Tibrewal was established in Jaipur in 1998. They started off in the realm of fashion with a single block printer and a single pattern master. They soon expanded their operations to designing home textiles. Today, RASA fashion and home textiles are available at select stores in the US, Canada, Europe, Australia, Japan and South East Asia. Beautiful block prints on silks, linens and specially woven fabrics are a hallmark at RASA.

## The French Institut / Institut Français India

The French Institute in India / Institut français India (IFI) is the cultural and educational service of the Embassy of France, connecting and implementing Indo-French human exchanges. IFI performs numerous functions: from

promoting academic and scientific exchanges between higher institutes of learning & research, to enabling student mobility and promoting the French language. It also fosters links between artists, scientists, professors, film professionals, publishers, amongst others. It supports partnerships in research and innovation, as well as artistic and cultural partnerships in books, film, fashion, design and more. It organises forums and debates that bring together innovators and thinkers from both countries.

## The Italian Cultural Embassy Cultural Centre, New Delhi

The Italian Cultural Embassy Cultural Centre, New Delhi, founded in 1971, is the official Italian governmental body dedicated to promoting Italian Language and Culture in India. It is part of a worldwide network of 83 Italian government offices located in all continents with the goal of promoting Italian culture and heritage. Our main mission is to make Italian culture known to the society at large in India through the organization of artistic, cultural and academic events, the provision of courses of Italian language and heritage and the dissemination of information about Italy and its society. Italian Embassy Cultural Centre facilitates interactions between Italian and local researchers, scholars and cooperate with local cultural organizations and academic institutions.

## Hemendra Kothari Foundation

The Hemendra Kothari Foundation is a charitable trust that focuses on education and healthcare.

## Gail (India) Ltd.

GAIL (India) Ltd. was incorporated in August, 1984 as a Central Public Sector Undertaking (PSU) under the Ministry of Petroleum & Natural Gas (MoP&NG). GAIL (India) Limited is India's largest Natural Gas company and ranked among the top gas utilities in Asia. Their business activities range from Gas Transmission and Marketing to Processing; transmission of Liquefied Petroleum Gas (LPG); production and marketing of Petrochemicals like HDPE and LLDPE. They have extended their presence in Liquefied Natural Gas (LNG) re-gasification, City Gas Distribution and Exploration & Production through equity and joint venture participations. Of late, they have also diversified into solar and wind power regeneration.

GAIL has installed India's second largest solar roof top connected captive solar power plant at Pata Petrochemical complex. GAIL is setting up a 10 MW green hydrogen plant which will be one of the largest green hydrogen plants in the world.

# PIONEER WHO PRESERVED THAILAND FILM HERITAGE

## DOME SUKVONG

1951 -  
THAILAND

Dome Sukvong's love for cinema and its history made him a crusader taking him on a journey from film scholar to archivist culminating in his dream of establishing the National Film Archive of Thailand and becoming its Director for over three decades.

His first introduction to the world of film archiving was in 1983, when he was invited to attend the FIAF Congress in Sweden. In 1984, thanks to his efforts, the Ministry of Education signed a paper to establish a national film archive with zero budget and four staff members including Dome Sokvong and they were given an abandoned mint factory as an office. In 1997, the film archive was moved to a remote rural area covered with weeds on the outskirts of Bangkok. Regardless, Dome Sukvong never stopped dreaming about the possibilities for having a museum and a movie theatre and in 2003 the museum building was completed.

**"Uncalled for, unpaid, unofficial and unsubsidized as we are, we are nevertheless making some progress in our work," he wrote in the 1984 International Federation of Film Archives Information Bulletin"**



## STANDING ON THE SHOULDERS OF GIANTS

A Tribute to Pioneering Film Archivists around the World

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**ACKNOWLEDGEM**



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IENTS

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Christophe Dupin  
David Walsh

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**L'immagine Ritrovata**

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Ellen M. Harrington  
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Marie-Christin

**National Library Of Scotland's  
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Kay Foubister

**La Cinémathèque De Toulouse**

Franck Lubet

**San Francisco Silent Film Festival**

Robert Byrne

**Home Movies - Archivio Nazionale  
Del Film Di Famiglia (Italy)**

Paolo Simoni

**The Criterion Collection**

Peter Becker  
Karen Stetler

**University Of South Carolina**

Lydia Pappas

**Tinted Memories Film  
Restoration Collective**

Manuel Götz

**Kodak**

Antonio Rasura  
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**Qube Cinema Technologies**

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Harsh Rohatgi  
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**Cinemateca Do Mam**

Drika de Oliveira

**Thai Film Archive**

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**Cinemateca De Cuba**

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**Jerusalem Cinematheque,  
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Siddhant Vaidya  
Monish Yengkhom

#### Videography

Rohan Kaul  
Aman Verma  
Aditya Srivastava  
Aksh Bhutani  
Tataghat Pant  
Rohit Jayal  
Deepit Badani

#### Design Stack

Anoop Patnaik  
Priyanka Bhasin  
Faraz Shaikh  
Shayom Satuluri  
Ramesh Khadka

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Shivendra Singh Dungarpur  
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Megha Marthak

Film Heritage Foundation  
Technical Coordinator  
Kunal Jagad

#### Film Heritage Foundation Administration

Dinesh Shakapuram  
Jayant Patel

#### Film Heritage Foundation Social Media Content Writer

Astha Mehrotra





## STANDING ON THE SHOULDERS OF GIANTS

A Tribute to Pioneering Film  
Archivists around the World



# INGENIOUS RAG PICKER

**JAN DE  
VAAL**

**1922 - 2001  
NETHERLANDS**

'Ingenious rag picker' became his nickname. Jan de Vaal (1922-2001) scavenged his collection at flea markets, from doormen and cinema projectionists, in dusty attics or dark cellars of private collectors, from befriended film archives and even the municipal sanitation department.

This designation says a lot about the appreciation of film at the time and the lack of understanding of what pioneers of film archiving accomplished. De Vaals' 'rags' are now worth millions and part of them, the Desmet Collection, has been placed on UNESCO's World Heritage List.

**"For the very first audience, the invention promised more than scientific use. Suddenly, cinematography was there, also for art and entertainment. And now film is unimaginable. Whatever the subject, it is something from an era. How did people react back then? What were their views? That you see that moving again, seeing it alive again! That's the enormous fascination of film.", 1977, Skoop, in an interview with S. van Beek"**

# fiaf



FILM HERITAGE  
FOUNDATION



THE CRITERION COLLECTION



JANUS FILMS





30 نمبر

جواںمرد

JAWAN MARD







## SAVING WORLD FILM HERITAGE

The International Federation of Film Archives (also known as FIAF, its French acronym), has been dedicated to the preservation of, and access to, the world's film heritage since 1938. It brings together the world's leading non-profit institutions in this field. Its 173 affiliated film archives in 80 countries are committed to the rescue, collection, preservation, screening, and promotion of films, which are valued both as works of art and culture and as historical documents.

[fiafnet.org](http://fiafnet.org)

Film Heritage Foundation is a not-for-profit organization set up by Shivendra Singh Dungarpur in 2014. It is dedicated to the conservation, preservation and restoration of and public access to our audiovisual heritage and to training and educational programs in the field.

[filmheritagefoundation.co.in](http://filmheritagefoundation.co.in)

Edited by Teesha Cherian  
Designed by Design Stack

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