

9<sup>TH</sup> FILM PRESERVATION & RESTORATION WORKSHOP INDIA  
SAVING INDIA'S CINEMATIC HERITAGE









# fisch

FRANCE  
INDIA  
SRI LANKA  
CINE  
HERITAGE

Saving Film Across Borders

France – India – Sri Lanka Cine Heritage (FISCH)  
– Saving Film Across Borders is an international collaboration between France, India, and Sri Lanka, dedicated to safeguarding the legacy of cinema. Led by Film Heritage Foundation, supported by the French Embassy and the French Institute in India, alongside the French Embassy in Sri Lanka and the Maldives, the project spans over two years with a focus on training, film restoration, preservation and outreach. France's involvement highlights its unwavering commitment to preserving cultural heritage and ensuring that the stories captured on film endure for future generations.

# Saving Film Across Borders





The project has three primary goals: to train Indian and Sri Lankan professionals and students in film restoration techniques, to engage the public through screenings of restored films, and to restore a significant Sri Lankan film.

The project emphasises the vital role of preserving cinema's cultural and historical significance across borders. Through hands-on workshops, participants gain expertise in safeguarding cinematic works, while public outreach initiatives highlight the importance of these efforts to wider audiences. By ensuring that films of the past remain accessible and appreciated, the project aims to inspire future generations and foster a deeper appreciation for the rich legacy of global cinema.

The project's first initiative is the 9th edition of the Film Preservation & Restoration Workshop India (FPRWI 2024) taking place from 7th to 14th November, 2024, in Trivandrum, Kerala. As part of the FISCH goals, the workshop will welcome 11 Sri Lankan participants and initiate the restoration of the classic Sinhala film *Gehenu Lamai* (1978) by Sumitra Peries in association with the Lester James Peries and Sumitra Peries Foundation.

Looking ahead, the project will also support the creation of a permanent training center in Mumbai, designed to cultivate future generations of film preservationists. This center will offer an annual program to train young professionals. As a key hub for film preservation and public access, the center will play a crucial role in advancing the mission of FISCH to safeguard cinematic heritage across borders.

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**9th Film Preservation &  
Restoration Workshop India 2024**

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

**NOVEMBER 7 - 14, 2024**

**Venue**

Vyloppilly Samskrithi Bhavan  
Multi-Purpose Cultural Complex,  
Department of Culture,  
Government of Kerala,  
Nalanda, Nanthancode, Kaudiar,  
Thiruvananthapuram 695 003.

**Screenings**

Sree Cinema  
Kairali Sree Theatre Complex,  
Thampanoor,  
Thiruvananthapuram 695 014.



# CONTENTS

10	ABOUT FPRWI 2024
14	STATEMENT P. K. NAIR
16	INTRODUCTION SHIVENDRA SINGH DUNGARPUR
30	FIAF PRESIDENT STATEMENT PETER BAGROV
34	STATEMENT MARTIN SCORSESE
38	STATEMENT AMITABH BACHCHAN
42	STATEMENT KAMAL HAASAN
46	ESSAY: MALAYALAM CINEMA THE COSMOPOLITAN LOCAL BY C. S. VENKITESWARAN
66	STATEMENT ADOOR GOPALAKRISHNAN
70	STATEMENT SHAJI KARUN
74	STATEMENT MOHANLAL
78	10 YEARS OF FILM HERITAGE FOUNDATION
82	RESTORING ARAVINDAN - THE POET OF INDIAN CINEMA SHIVENDRA SINGH DUNGARPUR
90	INTRODUCTION DAVID WALSH
94	COURSE STRUCTURE
102	COURSE SCHEDULE
122	COURSE CONTENT
136	FACULTY
162	SCREENINGS
188	PARTNERS
204	ACKNOWLEDGEMENTS
208	IMAGE CREDITS



# FPRWI

# 2024





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# Film Preservation and Restoration Workshop India 2024

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**The preservation of our audio-visual heritage has been neglected for decades resulting in a colossal loss of films and film-related ephemera.**

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The Film Preservation & Restoration Workshop India 2024 (FPRWI 2024) is an initiative of Film Heritage Foundation in partnership with the International Federation of Film Archives (FIAF) and in collaboration with The Film Foundation's World Cinema Project, British Film Institute, L'Immagine Ritrovata, Fondazione Cineteca di Bologna, La Cinémathèque de Toulouse, Institut National de l'Audiovisuel (INA), Cinemateca Portuguesa, Fondation Jérôme Seydoux – Pathé, The Metropolitan Museum of Art and The Criterion Collection / Janus Films.

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. The preservation of our audio-visual heritage has been neglected for decades resulting in a colossal loss of films and film-related ephemera. This combined with the fact that there is an acute shortage of trained archivists as well as no educational programmes dedicated to film preservation in many parts of the world, especially India and its neighbouring countries, Africa and the Middle East and in the Far East, have created a cultural emergency that must be urgently addressed.

The seven-day course put together by David Walsh, Training & Outreach Coordinator, FIAF, in consultation with Film Heritage Foundation, will cover both theory and small group practical sessions in the best practices of the preservation and restoration of celluloid and digital films and film-related material. In addition, there will be daily screenings of restored classics from around the world. The course is open to applicants all over the world.

FPRWI 2024 has a dual purpose of advocacy as well as training. The aim is to create awareness about the urgent need to preserve our moving image heritage and to skill and train a resource of archivists to take on this monumental challenge, which in turn will make film preservation a viable career alternative.

This initiative is supported by the Embassy of France and the French Institute in India and the Embassy of France in Sri Lanka and the Maldives under FISCH (France-India-Sri Lanka Cine Heritage) – Saving Film Across Borders, Adobe Inc., The Film Foundation's World Cinema Project, Prasad Corp., GAIL (India) Ltd., Kodak and Rasa Jaipur in collaboration with the Government of Kerala, Kerala State Chalachitra Academy and Kerala State Film Development Corporation.





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# P. K. Nair

## Statement

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**“ It is true that culture cannot get priority over food and shelter. But man does not live by food alone; food for the mind is equally important. Cinema and television are the most important cultural forces developed by man in the 20th century. The preservation of cinema culture is a moral responsibility, a duty we owe to our future generations. We shall be failing in our duty if we do not take care of our film and television heritage. Better late than never. . .”**

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INTRO  
DUCTION

SHIVENDRA  
SINGH  
DUNGARPUR





# Shivendra Singh Dungarpur

## Introduction

**They say a rolling stone gathers no moss.  
But we beg to differ.**

It's been nine years since we began conducting film preservation and restoration training workshops in association with the International Federation of Film Archives (FIAF) in different cities across India every year with the aim of evangelizing our cause to save our film heritage and train archivists to take on this task in every region of the country - and the impact of these travelling schools has been astounding.

In 2015 when we conducted the first-ever film preservation and restoration workshop held in India in Mumbai, film preservation was unheard of both as a cultural cause as well as a field requiring specialized training. Since then close to 400 participants have been trained at these workshops not just from India, but from across the world and film archiving is being looked upon as a career opportunity.

These workshops made the front pages of newspapers across the country that acted as a wake-up call to the film fraternity and the government about the urgent need to preserve our film heritage. As a result Film Heritage Foundation's collections of both films and film-related memorabilia have grown exponentially as more and more people come forward to donate their films and material for preservation and the

government too has initiated the National Film Heritage Mission. These workshops have been an education for us too that has helped us build our own team of conservators and the only film conservation lab in India capable of repairing and treating seriously deteriorated photochemical films.

Our Senior Cataloguer Murchana Borah is now a member of the FIAF Cataloguing and Documentation Commission and has been teaching the cataloguing stream at the workshops. Our Senior Film Conservator Pravin Singh Sisodia has been trained under the expertise of the incomparable Marianna de Sanctis, Head of Film Repair at L'Immagine Ritrovata in Bologna. Our conservators have evolved from students to teachers sharing their own knowledge and experiences based on our unique working conditions with expert faculty as well as novices in the field during our workshops.

When we established Film Heritage Foundation in 2014, film restoration was considered an automated process that was driven by technology and machines. But people learnt through our workshops and watching the best restorations of world cinema that we screened at the workshops that film restoration itself was an art.







**Kerala should have its own state film archive to preserve Malayalam film heritage and we hope that through the training and exposure to the best practices of film preservation at the workshop, we will be able to set this process in motion.**

In 2014, we aspired to restore Indian classics to international standards and we are proud to say today that Film Heritage Foundation has five world-class restorations to our credit, three of which – Aravindan Govindan’s Malayalam film “Thamp” (1978), Aribam Syam Sharma’s Manipuri film “Ishanou” (1990) and Shyam Benegal’s “Manthan” (1976) had their world premiere at the Cannes Film Festival in 2022, 2023 and 2024. Our restored films are hidden gems from different regions of the country that were in danger of being lost or forgotten, but now have a new life screening at festivals, museums and universities all over the world.

As the 9th iteration of the Film Preservation & Restoration Workshop India comes to Kerala this November and Film Heritage Foundation celebrates its 10th anniversary, I feel life has come full circle. Film Heritage Foundation was born out of my film “Celluloid Man” which in turn grew out of the discovery of the colossal loss of our film heritage and out of the need to acknowledge the incredible life’s work of my mentor P.K. Nair, India’s legendary film archivist who devoted his life to preserving India’s film heritage. Thiruvananthapuram was his home and I know he would have been so proud and delighted to see this flagship international training programme dedicated to saving films at his doorstep. He will be deeply missed. We had 152 applications from all over the world, which we have had to narrow down with great difficulty to 68 participants from India, Sri Lanka, Australia, South Korea, Indonesia, Romania and UK. This only underscores the deep interest in and a crying need for more training opportunities in film preservation, which we believe should be incorporated in the curriculums of film schools and universities.

We have always wanted to conduct our annual film preservation workshop in Kerala as it has a vibrant film culture and is the home of some of the finest cinema that has been produced in India over the years by auteurs like Adoor Gopalakrishnan, Aravindan Govindan, John Abraham,

Bharathan, K.G. George, Shaji Karun and P. Padmarajan to name just a few. Contemporary Malayalam cinema has an exciting new generation of filmmakers making waves across India and the world as they move away from clichéd narratives and conventional stories. Yet while Kerala is a state that has a deep love for cinema and two major film institutions, the Kerala State Chalachitra Academy and the Kerala State Film Development Corporation, it does not have a film archive to preserve its incredible film heritage.

We realized the situation was dire when we had so much difficulty finding surviving film elements including the original camera negatives when we restored Aravindan Govindan’s ‘Thamp’ and ‘Kummatty’ and we continue to face the same issue as we embark on the restoration of John Abraham’s ‘Amma Ariyan’. Kerala should have its own state film archive to preserve Malayalam film heritage and we hope that through the training and exposure to the best practices of film preservation at the workshop, we will be able to set this process in motion.

As has been the case since the first workshop in 2015, we have had the good fortune to have the incredible knowledge and expertise of David Walsh, Training & Outreach Coordinator, FIAF who has designed a curriculum that will give participants a thorough overview of the entire range of activities involved in film archiving. This is keeping in mind that film preservation is a nascent activity in Kerala and we have several participants from the state government bodies who are keepers of the film heritage of Kerala.

The course content would also be of interest to members of the film fraternity, film scholars, film students, and archivists of different levels of experience who should be aware of the range of activities that preserving our film heritage entails. With a good balance between theory and practical sessions, the aim of the workshop is to foster an atmosphere of curiosity and



enquiry as well as encourage the exchange of knowledge and ideas between the faculty and participants.

This year the multitude of topics covered in the curriculum has been divided into six streams: Photochemical Technology, Digitisation, Digital Management, Cataloguing and Access, Archive Management and Film-related Materials. Our international faculty flying to India from different parts of the world represent leading experts in their field many of them from premier archives and institutions of the world. We would like to thank them all for making the time in their very busy schedules to come to India and impart training to what we hope will be the film archivists of tomorrow.

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. We have been fortunate that Marianna de Sanctis of L'Immagine Ritrovata has taught film repair at every one of our workshops since 2015 and will be back this year at Kerala to be assisted by our Senior Film Conservator Pravin Singh Sisodia, while Tiago Ganhão of the Cinemateca Portuguesa will teach film identification and selection.

We are delighted to welcome Mike Kohler of the British Film Institute (BFI) as a first-time member of our faculty to teach the crucial topic of soundtrack digitisation and restoration. Manuel Gotz, formerly of ARRI, will teach small group sessions in what is the bedrock of both mass digitization and film restoration – film scanning, while Dr. Elena Nepoti of the BFI will take the participants through practical demonstrations of film restoration. We are delighted that this year Elena Tammaccaro of L'Immagine Ritrovata could join the faculty to share her

considerable knowledge in group sessions on post-scan operations and the film restoration workflow.

We are so pleased that Etienne Marchand of Institut National de l'Audiovisuel managed to fit the workshop into his schedule as participants will have the opportunity to learn about video and audiotape digitisation as well as the crucial topics of digital infrastructure and management and digital workflows at his sessions. Joanna White of the BFI, returning to the workshop for the second year in a row, will cover a spectrum of topics including an introduction to digital technology, digital preservation and born-digital and open source tools. We are so proud that Murchana Borah, the Film Heritage Foundation Senior Cataloguer has now graduated from student to faculty and will be teaching the sessions on cataloguing, while Samantha Leroy of the Fondation Jérôme Seydoux-Pathé will teach the important topic of programming and access.

We are so pleased to have Franck Loiret, Executive Director, La Cinémathèque de Toulouse to deliver a lecture on the very significant topic of advocacy and funding as well as teaching group sessions on collection policy. Participants will have the opportunity learn about photograph and paper conservation in practical sessions that will be taught by the exceptional Dr. Nora Kennedy and Marina Ruiz-Molina respectively of the Metropolitan Museum of Art, New York. Lee Kline and Fumiko Takagi of The Criterion Collection will deliver a lecture that will cover restoration case studies and dealing with copyright for restored films. Bhavesh Pratap Singh, an alumnus of our workshop and the current Deputy Manager, Film Preservation & Marketing at the NFDC-National Film Archive of India will deliver a talk on the Government of India's National Film Heritage Mission.

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**As usual this year,  
we will be screening six  
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As usual this year, we will be screening six outstanding restored films every evening post the classes. The titles include: Buster Keaton's classic comedy of the silent era "The General" (1926), Ousmane Sembène's acclaimed Senegalese film "Camp de Thiaroye" (1988), the great Ukrainian master Sergei Parajanov's film "Shadows of Forgotten Ancestors" (1965), one of the greatest films about film ever made – Federico Fellini's "8 ½" (1963), Jean-Pierre Melville's sleek and stylish French noir "Le Samourai" (1967) and Film Heritage Foundation's restoration of Shyam Benegal's landmark film "Manthan" (1976).

Thanks to our collaboration with the Government of Kerala, Kerala State Chalachitra Academy and Kerala State Film Development Corporation, the venue of the workshop is the beautiful Vythipilly Samskrithi Bhavan, Multi-Purpose Cultural Complex that comes under the purview of the Department of Culture, Govt. of Kerala, while our film screenings will be held at the Sree Cinema run by the Kerala State Film Development Corporation. We are also delighted that we will have 15 participants at the workshop from the state government bodies eager to learn and train how to preserve their film heritage.

We are honoured that the Hon'ble Chief Minister of Kerala, Shri Pinarayi Vijayan, took the time out to from his very busy schedule to grace the opening ceremony of the workshop with his presence. We would like to thank Shri Saji Cherian, Hon'ble Minister of Culture, State Govt. of Kerala, and Smt. Sarada Muraleedharan, Chief Secretary, for their encouragement and support.





A very special thank you to Dr. Rajan Khobragade, Additional Chief Secretary, Cultural Affairs, who played a vital role in enabling the partnership with the State Government and facilitating the venue and logistics for the workshop and the cultural programme for the opening to make sure that it is a memorable experience for the international faculty and the participants.

Heartfelt thanks to Shri Shaji N. Karun, Chairman, Kerala State Film Development Corporation Ltd., for his invaluable support in encouraging the participation of personnel from the state organizations to ensure that they gain the skills and knowledge to preserve Kerala’s film heritage. Thank you also to Shri Santosh R., Joint Secretary, Cultural Affairs Department and Shri P.S. Maneksh, Secretary, Vyloppilli Samskrithi Bhavan for their help and cooperation.

Every year Film Heritage Foundation has been presenting a Lifetime Achievement Award that honours the life’s work of an individual who has made a significant contribution to the history of Indian cinema. This year the Film Heritage Lifetime Achievement Award will be presented to film historian S. Theodore Baskaran whose acclaimed books on Tamil cinema and his teaching on the subject at a number of universities overseas has kept the history and culture of Tamil cinema alive.

This year in a remarkable development and an endorsement of Film Heritage Foundation’s work over the years, we have entered into a pioneering collaboration with the French Embassy in India, French Institute in India and the French Embassy in Sri Lanka and the Maldives for a project titled – “FISCH (France-India-Sri Lanka- Cine Heritage) - Saving Film Across Borders” that will cover a program of activities over two years that will promote the training of film archivists in India and Sri Lanka, the restoration of a Sri Lankan film and public screenings of restored films. In the first year, the generous grant has gone a long way in supporting the costs

of the workshop this year as well as sponsored 11 Sri Lankan participants to enable them to travel to Thiruvananthapuram and participate in the workshop completely free of cost.

The grant will also enable the restoration of “Gehenu Lamai” (1978), a film directed by Sumitra Peries - “The Poetess of Sri Lankan Cinema”, that will be taken up as a case study. Heartfelt thanks to Juliette Grandmont, formerly of French Institute of India, who was instrumental in making this unique initiative a reality. We look forward to working with Olivia Bellemere, Counsellor for Education, Science and Culture and Marion Brun, Cultural Attaché, Embassy of France for Sri Lanka and the Maldives, Gregor Trumel, Counsellor for Education, Science and Culture, Embassy of France in India, Mathieu Bejot, Attaché for Innovation and Multimedia, French Institute in India to make this first-of-its-kind partnership a great success.

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. We would like to extend our deep gratitude to our friend Shanmugh Natarajan, Vice-President, Adobe India, for appreciating the impact of our workshops and bringing Adobe on board for the fourth year as a sponsor. Heartfelt thanks to Martin Scorsese, Margaret Bodde, Jennifer Ahn and Kristen Merola of The Film Foundation’s World Cinema Project – who have stood by us year after year since 2015. Thank you also to Shri Ayush Gupta, Director (HR), Shri P.K. Gupta, Shri Jyoti Kumar, Shri Jignesh Vasavada, Shri Kapil Yadav and Shri Ravindran M., Former Director (HR) of GAIL (India) Ltd. for their continuing support. We would like to thank Antonio Rasura and Suresh Gopalkrishnan Iyer of Kodak for supplying us with material for our film repair and treatment practical sessions. As usual, for the ninth year in a row, our coveted workshop bags have been sponsored by our dear friends Manish and Madhu Tibrewal of RASA Jaipur. Setting up these workshops from scratch in a different city every year is an enormous challenge and we have to rely on

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**The Kerala workshop this year will be the last of our travelling schools. Finally, after ten years, a dream will come true as we prepare to open a first-of-its-kind Centre of the Moving Image in Mumbai early next year.**

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our friends and luminaries from the film fraternity in every city to open doors for us and advocate for our cause. In Thiruvananthapuram, we have been fortunate to have my seniors from FTII and dear friends Bina Paul and M.R. Rajan, Vice-President, Asianet Communications Ltd., whose help has been invaluable in this regard. We would like to express our deep gratitude to the auteur Adoor Gopalakrishnan and the renowned actor Mohanlal, both of whom lent their voices and the considerable weight of their reputations to endorse and speak for the importance of the work we do.

Last but not least, we must thank the eminent members of our Advisory Council - Shyam Benegal, Gulzar, Jaya Bachchan, Kamal Haasan, 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.

I must make a special mention of the Film Heritage Foundation administrative team - Megha Marthak, Dinesh Shakapuram, Jayant Patel 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 for working tirelessly behind the scenes to ensure that the workshop runs like clockwork.

Finally, a huge thank you to Christophe Dupin, Senior Administrator, FIAF who is a joy to work with and who has been a true friend to us over the years.

The Kerala workshop this year will be the last of our travelling schools. Finally, after ten years, a dream will come true as we prepare to open a first-of-its-kind Centre of the Moving Image in Mumbai early next year in a beautiful heritage building in one of the oldest parts of the city. Once complete, the Centre will have an archive, a film library and research centre, conservation labs, training centre and a screening room. Film Heritage Foundation will be able to conduct year-round training workshops in our own space.

We would like to thank all those who have contributed to make this dream a reality - Tata Trusts, the French Embassy in India and the French Embassy in Sri Lanka and the Maldives under the aegis of FISCH, Pheroza Godrej, Kamal Haasan, Vidhu Vinod Chopra, Yash Chopra Foundation, Nikkhil Advani, Rajkumar Hirani, Siddharth Roy Kapur, Hemendra Kothari Foundation, Puranjaya Singh, Madhav Kulshreshtha and Anupama Rangachar.

In 2014 we began from ground zero. In just ten years, Film Heritage Foundation has become synonymous with India's film heritage all over the world and we have laid the foundation for the Centre of the Moving Image. We have a soaring vision to build a significant cultural institution devoted to the moving image that will not only safeguard our film heritage for the future, but one that will be a living testament to India's rich film heritage and its power to reflect and influence the culture. It will inspire and educate future Indian filmmakers, encourage scholarship by students of cinema, train future film archivists and preserve, restore and showcase our precious film heritage that captures our lives and the times we live in through the moving image for posterity.



# STATEMENT

# FIAT

# PRESIDENT





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# Peter Bagrov

## Statement

FIAF is very proud to be partnering with Film Heritage Foundation for the ninth time since 2015 to offer yet another edition of the Film Preservation and Restoration Workshop India, this time in the beautiful Indian state of Kerala. For our Federation, the Film Preservation and Restoration Workshop India remains one of the most important events in FIAF's global training calendar, and one that we still regard as a great model for other training initiatives of film archive professionals and would-be archivists in other parts of the world.

I don't think it is an overstatement to say that over the last decade, this flagship training initiative has played a significant role in heralding a movement for the rescue of India's rich and diverse film heritage, has helped raise awareness of the urgency of the film preservation cause in this part of the world, and of course has awakened vocations and started training the next generation of moving image archivists not only in India but also in its neighbouring countries. Some of the participants in previous editions of the Workshop now play an active role in the film heritage sector; several are even faculty members in this year's Workshop.

This intensive week-long Workshop, which covers many key aspects of moving image archival activities, is certified by FIAF. The rich curriculum offered close to 70 lucky participants will be taught – voluntarily – by 17 of the greatest experts of our global field, and their involvement is made possible thanks to the enthusiastic and generous support of several FIAF-affiliated archives and other important film heritage institutions around the world. I would like to reiterate our gratitude to them and commend their commitment to this great initiative.

In order to offer participants the best training experience possible for an affordable fee (or no fee at all for those selected for a scholarship), this unique training event has a cost. We must therefore also thank our various funders for their unwavering financial assistance – the French Ambassador India (Ambassade de France en Inde), French Ambassador

Sri Lanka and Maldives (Ambassade de France à Sri Lanka et aux Maldives), Institut Français India under the CinéHeritage Project | France-India-Sri Lanka: Saving Film Across Borders, Adobe Inc., The Film Foundation's World Cinema Project, Prasad Corp., GAIL (India) Ltd., Rasa Jaipur and Kodak and the State Government of Kerala, Kerala State Chalachitra Academy, and Kerala State Film Development Corporation. Without them, there would simply be no Workshop in India.

I must once again express our immense gratitude to Shivendra Singh Dungarpur, Teesha Cherian, and their efficient team at Film Heritage Foundation, whose indefatigable enthusiasm and energy are the key to the success of the Workshop. Without their incredibly hard work and unparalleled dedication to the cause of film preservation in India and its neighbouring countries, this amazing project would have remained a nice but impractical idea. They have made it a reality.

My final thanks go to David Walsh, who has once again been playing a key role in putting together the multi-disciplinary curriculum of the workshop and in convincing great experts around the world to join in. As he recently informed us of his retirement from his position as FIAF's Training and Outreach Coordinator at the end of this year, I would like to take the opportunity of this opening statement to express our deepest appreciation for his years of dedicated service to FIAF and to the worthy cause of training today and tomorrow's film archivists in India and elsewhere.

I wish all the students and trainers of this 9th Film Preservation and Restoration Workshop India the most productive and enjoyable week possible in Thiruvananthapuram, Kerala, and if the feedback received from previous editions can be trusted, I have little doubt that it will indeed be the case.

**Peter Bagrov**  
**President of FIAF**

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**India remains one of the most important events in FIAF's global training calendar, and one that we still regard as a great model for other training initiatives of film archive professionals and would-be archivists in other parts of the world.**

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# STATEMENT

# MARTIN SCORSESE



# Martin Scorsese

## Statement

**The workshops play a vital role in safeguarding the cinematic legacy of the entire world. In short, they are invaluable.**

Over the years, I've come to understand just how vast the history of Indian cinema is, and how many different types of films and schools of filmmaking there are throughout the country. Some of the most remarkable pictures I've seen have come out of Kerala, whose cinematic heritage includes the work of Adoor Gopalakrishnan and Aravindan Govindan.

The World Cinema Project, an arm of The Film Foundation devoted to the restoration, preservation and dissemination of films from around the world, recently restored two of Govindan's films, KUMMATTY and THAMP, in partnership with Film Heritage Foundation. I was extremely happy to hear that Kerala will be the site of this November's Film Preservation & Restoration Workshop India 2024. The Film Foundation has been a supporter of this initiative right from the start, with the

first workshop held in Mumbai in 2015. These workshops, co-presented by Film Heritage Foundation and the International Federation of Film Archives (FIAF), offer an advanced curriculum encompassing the whole spectrum of film preservation, and over the years they have drawn participants from across India, Sri Lanka, and Nepal, as well as nations in Africa, the Middle East, and South America.

The workshops play a vital role in safeguarding the cinematic legacy of the entire world. In short, they are invaluable. I need to acknowledge the institutions—the British Film Institute, the Metropolitan Museum of Art, L'Immagine Ritrovata, the Cinemateca Portuguesa, Fondation Jérôme Seydoux-Pathé, and Institut National de l'Audiovisuel—whose ongoing support keeps this essential enterprise alive and thriving.







# STATEMENT

# AMITABH BACHCHAN



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# Amitabh Bachchan

## Statement

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**"Kerala has a rich and artistic cinematic legacy that must be preserved."**

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It's been nine years since Film Heritage Foundation in association with FIAF began a crusade using our annual flagship training programmes as a vehicle of awareness and change, travelling across the country, to train a resource of archivists to save our vanishing film heritage.

We are very proud of these workshops that since 2015, have sparked a movement for film preservation not just in India but around the world, having trained close to 400 participants and built a world-wide network of film archivists.

I am so pleased that this year we are bringing the 9th edition of the Film Preservation & Restoration Workshop India to Thiruvananthapuram. Kerala has an incredibly rich and artistic cinematic legacy with films of auteurs like Adoor Gopalakrishnan, Aravindan Govindan, Shaji Karun, Bharathan,

Ramu Kariat, Padmarajan, K.G. George and artists like Prem Nazir, Mohanlal, Mammooty, Sarada and Sheela. This is a legacy that must be preserved. Unfortunately, many of these films no longer exist or are in danger of being lost and Kerala does not have an archive to preserve its precious film heritage. We hope that this unique training initiative will sow the seeds of a film preservation movement in Kerala so that as Malayalam cinema continues to make waves around the world, the film fraternity, cinephiles and the government will realize that film preservation is about the future – saving yesterday and today's films for tomorrow - and that this workshop holds the key to that door to the future.

I would urge all those who love cinema and want to work to preserve it for future generations, to join our movement to save our cinema.





# STATEMENT KAMAL HAASAN





# Kamal Haasan

## Statement

**I would urge all those who care about the future of our precious film heritage, not to miss this incredible opportunity to learn from the best international experts in the world how to save our film heritage.**

As an advisor to Film Heritage Foundation, I have seen the tremendous impact of this flagship training programme that Film Heritage Foundation in association with the International Federation of Film Archives (FIAF) has been conducting in different cities around the country since 2015.

I am so pleased that Film Heritage Foundation and FIAF have finally brought the workshop to Kerala, that has one of the richest film legacies of our country with a constellation of master filmmakers from J.C. Daniel, Adoor Gopalakrishnan, G. Aravindan, Padmarajan, Bharathan, Sibi Malayil, Ramu Kariat to actors like Mammooty, Mohanlal, Prem Nazir, Sheela, Sarada, Shobana the list goes on. And even today Malayalam cinema is seeing a renaissance with some of the most exciting contemporary Indian films coming out of Kerala.

The world has lost a vast amount of our film heritage and we need an army of archivists to preserve our cinematic legacy and also work to save the films of today and tomorrow.

This unique and much-needed training initiative has created awareness about the urgent need to preserve our film heritage,

while training a resource of film archivists to take up this challenge not just in India, but around the world.

400 participants have been trained over the years. Alumni of the workshop have been working at the National Film Archive of India. Manipur has opened a film archive. So have Sri Lanka and Nepal. Archivists from Afghanistan came to train at the workshop in Hyderabad in 2019 and last year in Delhi there were participants from around the globe including 14 African nations for the first time.

I would urge all those who care about the future of our precious film heritage, not to miss this incredible opportunity to learn from the best international experts in the world how to save our film heritage. I have seen the curriculum of the workshop and I wish that I had the time to spend the week learning about how to save films and watching world-class restorations of classic cinema from around the world. I hope that the participants will be inspired to take up the mission to save our film heritage and become a part of a worldwide community of saviours of cinema.





# MALAYALAM

# CINEMA

THE COSMOPOLITAN  
LOCAL





# Malayalam Cinema The Cosmopolitan Local

C S Venkiteswaran



**Malayalam cinema was always known for its diversity of content, formal experimentation and thematic daring.**

Indian 'cinemas' can only be addressed and understood in the plural, considering its linguistic and cultural diversity, and each one's distinct historical trajectory, thematic choices and aesthetic preferences.

Kerala is a tiny state in the southernmost tip of India, with a population of around 35 million, whose official language is Malayalam. Malayalam film industry which will celebrate its centenary in 2028, has a vibrant and prolific film culture.

Malayalam cinema is 'small' in terms of its investment, market size and turnover when compared with film industries in other languages in India like Hindi, Tamil or Telugu. If those industries are known for their scales of production, glitz, glamour and grand spectacles, Malayalam cinema was always known for its diversity of content, formal experimentation and thematic daring. It has also been prolific among film industries in the country, producing more than 150 films every year.

## **Plural Society, Secular History**

Several historic and demographic features specific to the region have contributed to the universalist vision and thematic diversity of Malayalam cinema and its unique trajectory of evolution. This owes to its religious diversity, multicultural setting, universal literacy, long and rich cosmopolitan history of the region through maritime trade and colonial incursions, and a sizeable diaspora across the world, all of which have contributed to the evolution of the modern Malayalee mindset.

Culturally, this manifests in the long tradition of translations of literary works from all over the world, the spread of film society and library movements, consistent and significant state investments in art and cultural academies and global events like the International Film Festival of Kerala, Kochi Muziris Biennale, International Theatre and Literature festivals. All these have constantly enabled the local population to keep pace with global trends in arts and ideas. Like in its literature, arts and politics, in Malayalam cinema too, right from its early years, social and secular themes were predominant.



## Cinema in Kerala

According to sources, cinema arrived in Kerala a decade after Lumière Brothers' historic show at Grand Café, Paris. It was in 1906 (at the coastal town of Kozhikode), when the itinerant showman Paul Vincent screened some films with his Edison Bioscope. It may be a historical coincidence that four centuries ago, the Portuguese sailor Vasco da Gama too landed near Kozhikode! It took two more decades for the first film to be made: it was Vigathakumaran (Lost Boy/1928) by J C Daniel, followed by another silent movie Marthandavarma (V Rao, 1931). In another seven years the first talkie Balan (S Nottani, 1938) came out. Notably, both Vigathakumaran and Balan were 'socials' and Marthanda Varma was a historical romance.

Only a handful of films were made in Malayalam till the 1950s, and it was only in the next three decades that film production gathered momentum. From an average of 6.5 films per annum in the 1950s, and 27.2 in the 1960s, it jumped to 81.8 in the 1970s. In the 1980s it peaked with 113.7 films. By the 1990s, due to various factors including the advent of television, it went down to 78.6 films. But in the first two decades of the new millennium, with the industry completely shifting to digital, there is a huge spurt in production figures averaging at around 150 per year.

## The 1950s and 1960s – Literary Decades of Social Realism

'I went to the talkies to see cinema.' In the 1950s and '60s, one used to describe the experience or the act of going to movies in Malayalam thus. Grammatically the usage is incorrect, as one can only go to cinema to watch talkies, and not the other way round. But retrospectively, the popular usage seems to resonate with meaning, for, the Malayalee viewers were indeed going to the 'talkies' (entering the narrative) to see and be part of 'cinema' (a secular space).

The '50s and '60s were dominated by literary influences, social realist themes and theatrical acting styles. The decades witnessed the emergence of a host of talents in all fields - direction, music, acting and screenplay - who were to set the visual idiom and thematics of Malayalam cinema in the coming decades. Notable films of the '50s include Jeevitanouka (Boat of Life, K Vembu, 1951), Neelakkuyil (Blue Koel, P Bhaskaran/Ramu Kariat, 1954), Rarichan Enna Pouran (1956), and Newspaper Boy (P Ramadas/1956).

These films were animated by the nationalist and socialist projects, and centred on issues relating to caste and class exploitation, struggles against the feudal oppression and obscurantist beliefs, and the disintegration of the joint family system. Newspaper Boy by Ramdas is arguably the first neo-realist film in Malayalam, a unique attempt by a group of students that dealt with the plight of the poor in an unjust society. Most of the films of these decades were based on literary works, and their concerns were social(ist) in content and modern(ist) in approach. Some of the notable filmmakers of this period were P Subramaniam, Ramu Kariat, P N Menon, A Vincent and K S Sethumadhavan, whose films created cinematic idioms, acting styles, narrative modes and formal treatments that were to become the norm in the next decades. Major actors like Sathyan, Prem Nazir, Kumari, Sarada, Sheela, and Madhu made their entry during this period.

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**Most of the films of these decades were based on literary works, and their concerns were social(ist) in content and modern(ist) in approach.**

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This decade also saw the emergence and growth of film songs as one of the most popular element in movies. Singers and lyricists of the time created a modern and secular popular music genre that blended ragas from classical music, tunes from Hindi/Tamil cinemas and rhythms and tones from local/folk music.

Apart from developing a visual and dramatic idiom of its own, the industry also experimented with diverse genres like Northern Ballads (based on stories of local heroes and their exploits), suspense thrillers, full-length comedies, political-historical themes, musicals, ghost story and movies based on contemporary events.

### The 70s – The ‘Cinematic’ Decade

The 1970s saw a new awakening due to a combination of factors. In the preceding decade, several national institutions like the Film Finance Corporation, National Film Archive of India and Film & Television Institute of India were established to finance art films, preserve film heritage and provide professional training in filmmaking. A bunch of film school graduates, exposed to the current trends in world cinema, made a series of films that broke away from conventional narrative and visual formats. If social themes, and socially embedded characters and themes were predominant in the previous decades, uprooted and alienated individuals, their dreams and existential despairs gradually came to the fore in the 1970s.

Films like *Olavum Theeravum* (Waves & Shore/P N Menon/1970), *Swayamvaram* (One's Own Choice/Adoor Gopalakrishnan /1972), *Nirmalyam* (Yesterday's Offerings/ M T Vasudevan Nair/1973), *Athithi* (The Guest/K P Kumaran/1974), *Utharayanam* (Throne of Capricorn, G Aravindan/1974) *Kabani Nadi Chuvannappol* (When River Kabani turned Red/P A Backer/1975), *Swapnadanam* (Journey through a Dream/K G George/1975), *Aswathama* (K R Mohanan/1978, ) and *Yaro Oral* (Someone Unknown/Pavithran/1978) experimented with new forms and themes. Branded as the ‘new wave’, these films were thematically daring and stylistically distinct, and they transformed the film scene radically. Unlike the protagonists of the post-independence decades who had ideals to fight for and dreams about the future, the hero of the seventies was disillusioned with the system and of the future.



## 1980s - Rise of the 'Art' & 'Middle' Cinema

The divide between 'art' and 'commercial' films with regard to form and content was most evident in the 1980s. The 'art' film scene was dominated by filmmakers like Adoor Gopalakrishnan, Aravindan, K R Mohanan and John Abraham. Their films received recognitions at home and abroad, gradually creating a receptive audience-base, with the help of a vibrant film society movement and critical discourses around texts and auteurs.

Adoor Gopalakrishnan's films *Kodiyettam* (The Ascent/1977), *Elippathayam* (Rat Trap/1981), *Mukhamukham* (Face to Face/1984), *Mathilukal* (Walls/1990), *Vidheyan* (The Servile/1993), *Kathapurushan* (Man of the Story/1995), and *Nizhalkuthu* (Shadowkill/2002) were noted for their thematic versatility and mastery over form. The films of G Aravindan

(1935–1991) are marked by their oneiric quality. Formally innovative, they explored new realms of experience and imagination. His second film *Kanchanasita* (Golden Sita/1977) was a celluloid interpretation of episodes from the Indian epic *Ramayana*. *Thampu* (The Tent/1978) was a lyrical film about the arrival and departure of a circus troupe and the ripples it creates in a sleepy village. *Kummatty* (The Bogeyman/1979) was one of the most imaginative of children's films made in India. *Esthappaan* (Stephen/1979) is a magical search into the roots of a legendary character in a fishing village, and *Pokkuveyil* (Twilight/1981) imaginatively employs poetry, long takes and sombre landscapes to delve into the mind of a sensitive young man.

His later works (*Oridathu* / At a Place/1986, *Chidambaram*/1985 and *Vastuhara*/The Dispossessed/1991) exhibited a growing concern for the linear narrative.

## The divide between 'art' and 'commercial' films with regard to form and content was most evident in the 1980s.

One of the most enigmatic figures in Malayalam cinema of the period was John Abraham (1937-1987). Erratic and unpredictable in his life as well as films, his works are imbued with a deep sense of humanity. His significant films include *Agraharathil Kazhuthai* (Donkey in a Brahmin Village/1977, Tamil) about a donkey in a Brahmin village, which is a

black humorous look at casteist society, and *Cheriyachante Kroorakrithyangal* (The Cruel Deeds of Cheriyan/1979) about a peasant caught in the storm of social changes. His last film, before his tragic death in 1987, *Amma Ariyan* (Report to Mother/1986) was a poignant journey through the emotional and mental ruins of a radical past.





## 1980s - Sex, Violence & Political Corruption

In this decade, an osmosis was under way: the boundaries that separated the commercial mainstream from the elitist 'art' cinema dissolved. A new crop of filmmakers – the practitioners of the 'middle cinema' – burst into the scene. Among them were prolific filmmakers like Mohan, Bharathan and Padmarajan (1936-1991) who made very successful films that dwelt upon different dimensions of love ranging from its early awakenings to the lust and violence that it engenders shattering male bondings and families. I V Sasi, Bharathan, Joshy, Hariharan and Fazil were the most 'commercially successful' directors of the period. While Fazil's concerns were adolescent love and filial relationships, I V Sasi's canvas was broader. *Avalude Raavukal* (Her Nights, 1978), which was a trendsetter of sorts, that dealt with the life of a sex worker, was followed by a series of multi-starrer blockbusters.

The major themes of the period were entanglements in marital / love life and corruption in public life. Sex and violence formed an inevitable part of the narrative. The burgeoning film industry and the whopping increase in production acted as catalysts for experimenting with new technologies and techniques. The fact that India's first 3-D movie, *My Dear Kuttichathan* (Jijo/ 1984), was made in Malayalam stands testimony to its vitality and vibrancy. A fantasy film for children, it was a great commercial success and was dubbed into several Indian languages.

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**There was a brief spate of full length comedies and soft porn films that catered to the new spectators in theatres evacuated by family audiences.**

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### **The Nineties – Decade of Television & Globalization**

The nineties saw a sea change in Indian politics as well as visual media, marked by the liberal economic policies, rise of communal politics and the entry of television. The New Economic Policies opened up the economy as well as the media, allowing private television channels to enter the broadcasting sector till then owned and run by the state. The fall of the Soviet Union and the Communist Bloc, was yet another event that had tremendous impact upon the Malayalee political imagination. Kerala, being one of the states that voted a communist government to power through the ballot, has a long and complex tradition of socialist and communist political movements, triggering various attendant ideological discourses and art practices.

At the visual media front, the popularity of television transformed the audience base of cinema. With the sobs and soaps invading the drawing rooms, there was a withdrawal of the family audience from the cinemas, and of certain themes from films. There was a brief spate of full length comedies and soft porn films that catered to the new spectators in theatres evacuated by family audiences. But the shift to the digital helped the industry to reconfigure its strategies and bounce back, largely with the help of television. The 1980s and 90s were also the decades that saw actors like Mammooty and Mohanlal being branded and celebrated as 'super stars.'

Notable filmmakers of the period were Sibi Malayil, Priyadarsan, Srinivasan, Kamal, Jayaraj, Balachandra Menon, Lohitadas, Shyamaprasad, Ranjit, Siddique and Lal. Their films dealt with different themes and genres like comedies,

thrillers, historicals, family dramas and social satires, that were emotionally intense and had popular appeal. One filmmaker who found his footing in the commercial-mainstream and art cinema was Jayaraj. His acclaimed films include Desadanam (1996), Kaliyattam (1997), Karunam (1999), Ottal (2015) and Bhayanakam (2017). T V Chandran and Shaji N Karun are the two major filmmakers in the art cinema stream who made their mark in the nineties. Chandran made his debut with Krishnankutty in 1980, followed by a series of films centring upon the predicaments of men and women at the margins of society: his significant films include Alicinte Anveshanam (The Search of Alice/1989), Ponthanmada (Bumpkin Mada/1993), Ormakal Undayirikkanam (Memories and Desires/1995), Mangamma (1997), Susanna (2000), and Danny (2001).

Shaji N. Karun, cinematographer to most of Aravindan's films,

made an impressive debut with Piravi (The Birth/1988), which won several international awards. Taking off from a real life incident, it dealt with the agony of a father in search of his son who was tortured to death by the police, whose body is never found, nor the truth about his death ever revealed. His other films were Swaham (My Own/1994), Vaanaprastham (The Last Dance/1999, which won the National Award for the Best Film), Kutti Sranku (2010) and Oolu (2018).

In a film industry where female filmmakers are a rarity, Suma Josson's Janmadinam (Birthday/1997) came as a breath of fresh air, both with regard to its aesthetics and treatment. It was about a woman who is in search of her love and life who is also caught in the vortex of communal violence. It was followed by Saree (1999) that delved into the imaginary worlds of childhood fantasies and dreams.





### The New Millennium – The Digital Era

The most striking development in the first decade of the new millennium was the all-encompassing influence of digital technology and the transformations it brought about in all realms of filmmaking. The first years of the millennium saw some provocative and bold films like M P Sukumaran Nair's Sayanam/2000, Pavithran's Kuttappan Sakshi/2002, Satish Menon's Bhavum / 2002, Liji Pullappilly's Sanchaaram / 2004 and Rajiv Vijayaraghavan's Margam/2003.

The filmmakers of the post-liberalisation era came from different backgrounds: many of them like M P Sukumaran Nair, V K Prakash, R Sarat, Suma Josson and Priyanandan were products of film society activism, film institutes or makers of ad films, and were based in India. Others were from the Malayalee diaspora across the world: Murali Nair, Rajiv Vijayaraghavan, Satish Menon, Satish Nambiar and Liji Pullappilly. Murali Nair's Maranasimhasanam (Throne of Death/1999), which won the Camera d'Or at Cannes, was an acerbic satire on the degeneration of communist politics; his next films Oru Pattiyude Divasam (A Dog's Day/2001) and Arimpaara (The Wart/2002) were also black comedies set against the local socio-political backdrop.

At home, the industry saw the emergence of a crop of young filmmakers like Lal Jose (Achanurangatha Veedu/2006, Chandupottu/2005), Blessy (Kazhcha/2004, Thanmathra/2005, Bhramaram/2009) and Roshan Andrews (Udayananu Tharam/2005, Notebook/2006) who while remaining within the mainstream framework, have tried to explore fresh themes and narratives.

In the new millennium, the impact of television and digital technology deepened further. With the shift from the analog technologies to the digital, all the domains of cinema industry – production, distribution, exhibition, reception and criticism – underwent revolutionary transformation. Films began to be available in easily replicable and exchangeable digital formats creating new viewing platforms, practices and audiences for cinema. With theatre turnout and box office collections shrinking, many large cinema halls were closed down and were being replaced by small screens at shopping malls.

Despite all these limitations, Malayalam film industry, witnessed the rise of a slew of 'small' films, especially by youngsters, who were at ease with new technologies and its formats, and were making earnest attempts to create sensible and sensitive 'regional' film expressions of their own. While their formats and styles were deeply influenced by the global and national trends, their thematics were firmly rooted in Malayalee life and mindscapes. Most importantly, they brought the audience, especially family audience, back into the theatres. Some of the common features they share are: they work with moderate budgets and new faces, try out fresh narrative techniques like ensemble cast, and dealt with the social media-savvy urban youth and their dilemmas.

The new filmmakers brought the characters to the human scale, the settings to the natural landscapes and livelihoods, and located their themes within the mundane, everyday life, conflicts, dilemmas and struggles. Most importantly, these films liberated Malayalam cinema from the macho superstar-centred themes and the upper/middle class/caste social spaces.

**The new filmmakers brought the characters to the human scale, the settings to the natural landscapes and livelihoods, and located their themes within the mundane, everyday life, conflicts, dilemmas and struggles.**



## New-Gen Films and the Shift from Time to Space

Macho, superstar narratives of the earlier era function in Time: a past to return to be nostalgic about, return to or settle scores with, a present to seek revenge and win their woman, and a future to dream and 'live happily thereafter'.

In contrast, the new-gen narratives mostly dealt with unpredictable events, accidents, chance meetings and random encounters, with time shrinking to the immediate present. The past of the hero was of no consequence in this 'do or die' situation, and his future was always indeterminate. If a slew of films like Traffic (Rajesh Pillai/2011) and Chappa Kurisu (2011/Sameer Thahir) etc, inaugurated this trend, we can see this pattern being further explored and elaborated in films like Sudani from Nigeria/2018 and Halal Love Story/2020 by Zakariya Mohammed, Ishq, (Anuraj Manohar/2019) S Durga/2017, Ozhivudivasathe Kali/2015, and Chola/2019 by Sanal Kumar Sashidharan, Angamali Diaries/2017, Ee. Ma. Yau/2018, Jallikattu/2019, and Churuli/2020 by Lijo Jose Pellissery, Aabhasam / 2018 by Jubith Namradath, Randu Per / 2018 by Prem Sankar, Thondimuthalum Driksakshiyum/ 2017 and Joji / 2021 by Dileesh Pothan, Kala /2021 by Rohith V S, Arkkariyam / 2021 by Sanu John Varghese, and Nayattu / 2021 by Martin Prakkat. In all these films, the narrative time is short: the story unfolds in a short period of time – one day or a few days, or during the course of a journey, a vacation or a get-together.

A sudden or unexpected encounter, an unpredictable event, or appearance of an enemy or opponent upset the life of the protagonist or a couple, triggering a series of events; the narrative unfolds in a pressure-cooker situation where space assumes diabolic dimensions and time is running out.

Interestingly, this shrinkage in time was accompanied by an expansion of space. Many of the films are location-centric, which was also a welcome liberation from the claustrophobic, casteist and upper/middle class milieus and life-worlds of the erstwhile narratives. These new narrative spaces are not lyrical or nostalgic, but riddled with deep sexual disquiet, struggles for survival, caste divides, and also violence. Both the shrinkage in time and the evacuation of superstar roles at the narrative centre offered more space for space in these films. Freed from alpha males who controlled everything and around whom every other character revolved, these films figured ordinary men and women living in diverse terrains and milieus.

Films like Arkkariyam, Great Indian Kitchen (2021/Jeo Baby), Halal Love Story, Kala, Joji, C U Soon, Ariyippu, Ee.Ma.Yau, Jallikkettu, Churuli etc all unfold in a single space or in limited locations; the setting of Joji, Kala, and Aarkkariyam is rich Christian family houses surrounded by a sprawling compound and thick vegetation.

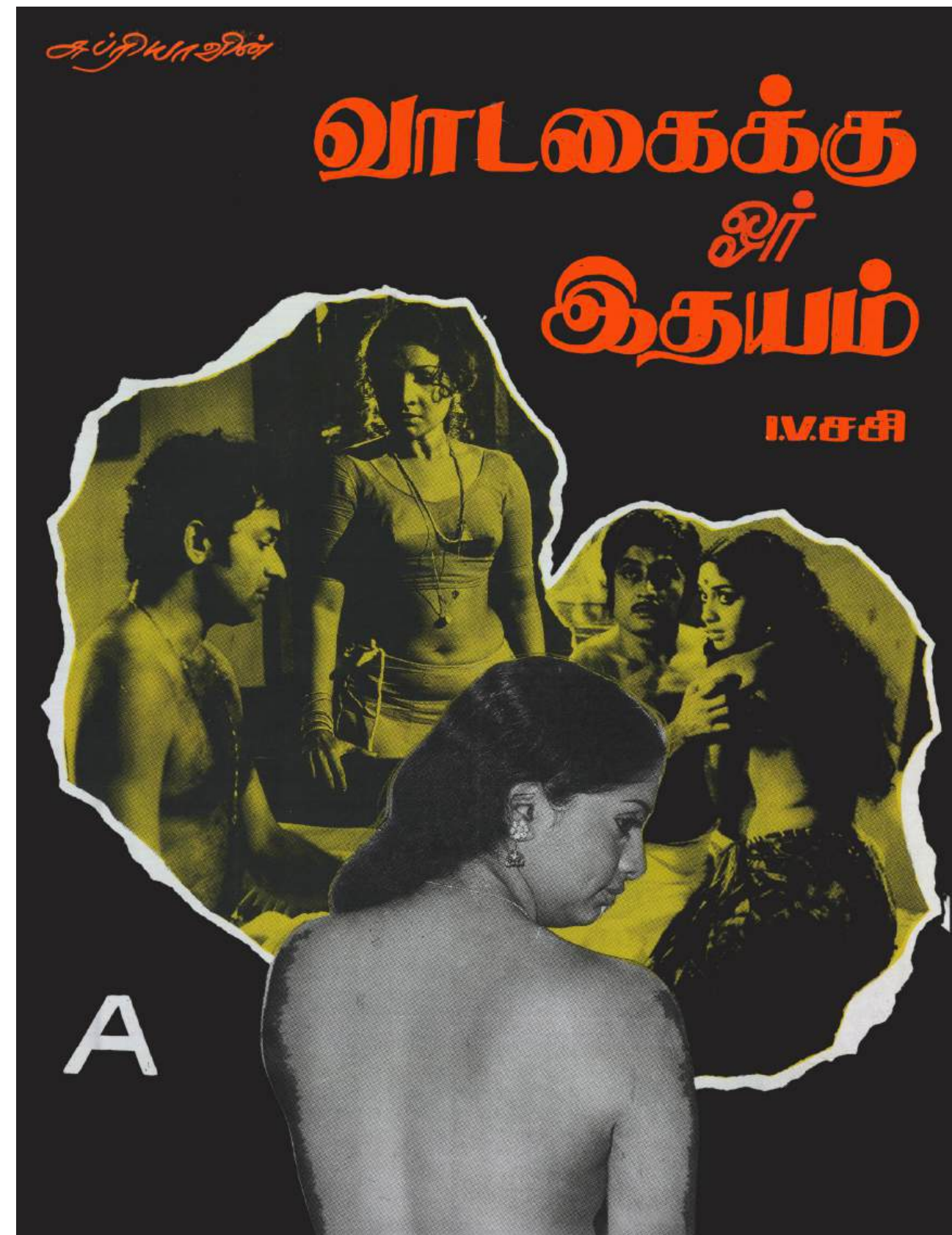
The 'new-gen' filmmakers brought in a host of new acting talents like Fahad Fazil, Joju George, Parvathy Thiruvothu, Tovino Thomas, Vinayakan, Nimisha Sajayan, Chemban Vinod and Soubin Shahir who rose to prominence through very challenging and interesting roles. Prominent actors of the earlier decades like Mammooty, Boban Kunchakko, Indrans, Suraj Venjaramoodu reinvented themselves through the films of young filmmakers in recent years.

One of the major events that happened in Malayalam film industry was the formation of Women in Cinema Collective (WCC), an organization of women in Malayalam film industry. WCC came into being in 2017 following a sexual assault on an actress.

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**The new-gen narratives mostly dealt with unpredictable events, accidents, chance meetings and random encounters, with time shrinking to the immediate present.**

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## The Parallel New Generation

Parallel to this upsurge of the 'new-gen' in the commercial-mainstream are some new and experimental works done by independent filmmakers working outside the commercial industry, its styles, genres and themes. Many of them like Dr Biju Damodaran (Akasathinte Niram/2012, Perariyathavar/2013, Painting Life/2018) , Sanal Kumar Sasidharan (S Durga which won the Hivos Tiger Award at International Film Festival of Rotterdam in 2017, Ozhivudivasathe Kali, Chola/2019 and Kayattam/2020), Vipin Vijay (Chithrasuthram/2010, Prathibhasam/2018), Don Palathara (Shavam/2015, Vith/2017, 1956, Central Travancore/2019, Everything is Cinema & Santhaoshathinte Onnam Rahasyam/2021) and Sajin Babu (Unto the Dusk/2014, Biriyan/2020) have also received global acclaim for their films in international film festivals. Likewise, promising directors like Shalini Usha Nair (Akam/2011), Sanju Surendran (Aedan/2018), Sudevan (CR No 89/2013, Akathu Purathu/2017) , Sherry (Adhimadhyantham/2011, Kakhagaghanga/2019), K R Manoj (Kanyaka Talkies/2013), Geetu Mohandas (Liar's Dice/2014, Moothon/2019), Manoj Kana (Chayilyam/2012, Kenjira/2019), Santhosh and Sateesh Babu Senan (Chayam Poosiyu Veedu/2015, Ottayal Patha/2016, Maravi/2017), K P Sreekrishnan (Heart of a Dog/2017) and Vinu Kolichal (Bilathikuzhal/2018) have been making films outside the commercial-mainstream structure and its aesthetics, exploring time, space, and gender in politically significant, aesthetically challenging and thematically vibrant ways.

In the last few years, more new talents have emerged in the scene making interesting films in diverse genres. They belong to the post-liberalisation generation of filmmakers, who are more at home with digital technology and social media environment. Free of the ideological baggages of the previous generations, and equipped with digital facilities, they grapple with the new reality of post-truth times, media-saturated, panic-prone times we live in, where all the earlier contradictions and conflicts - that of class, caste, gender etc take on new forms and dimensions. Take Off (2017/ Mahesh Narayanan), Chavittu (Stomp/2022/Sajas and Shinos Rahman), Prappeda (Hawk's Muffin/2022/Krishnendu Kalesh) that premiered at Rotterdam and won many international awards, Vrithakrithilulla Charthuram (A Minor Inconvenience/2019) Avasavyuham (The Arbit Documentation of An Amphibian Hunt/2022) and Purusha Pretham (Male Ghost/2023) by Krishand, Thadavu (The Sentence/2023) by Fazal Razak are some of the significant ones among them.

## Struck by the Beam of Darkness

What defines the contemporariness of Malayalam cinema is its intense engagement with the present, through diverse narrative styles, thematic concerns and aesthetic visions. While some of these films grapple with the visceral and the immediate, the here and now, others are contemplations upon history, nation, politics, gender, home and migration; these films explore the world from different perspectives, often interrogating desire, patriarchy, violence, media, human relationships and also the links between the worldly and otherworldly. These films come from different milieus and terrains, but they all despair about the present, and are poignantly contemporary in that sense. To paraphrase Georgio Agamben, "contemporariness is a singular relationship with one's own time, which adheres to it and, at the same time, keeps a distance from it. More precisely, it is that relationship with time that adheres to it through a disjunction and an anachronism. Those who coincide too well with the epoch, those who are perfectly tied to it in every respect, are not contemporaries, precisely because they do not manage to see it; they are not able to firmly hold their gaze on it."

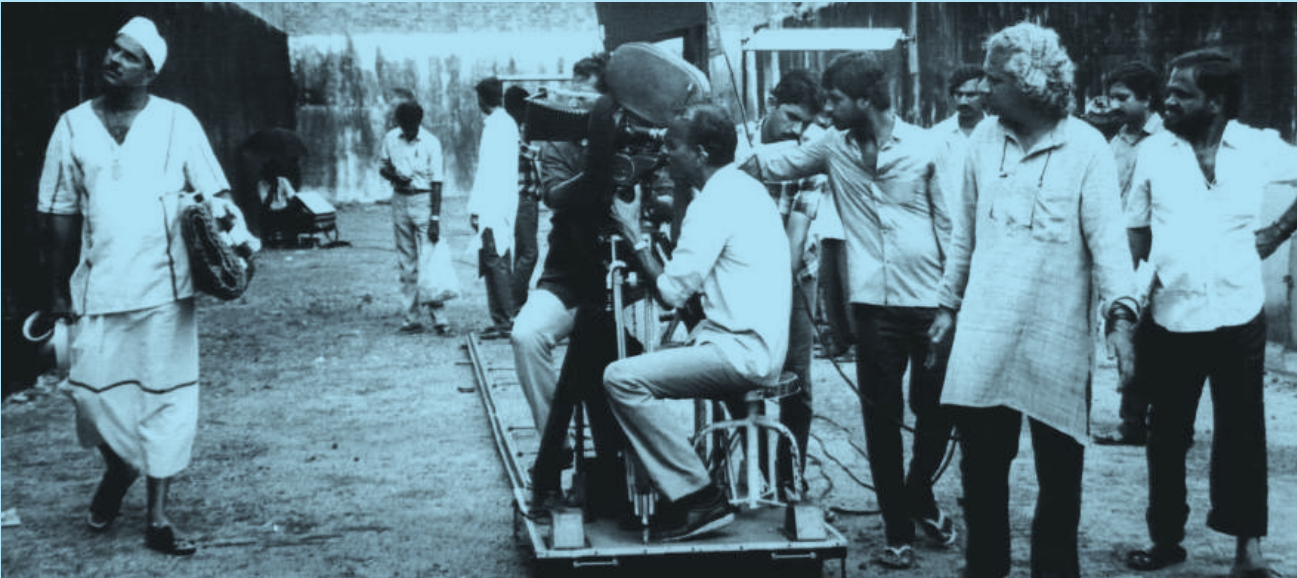
## The State of Restoration & Archiving

Despite the high level of film literacy, active film society movement and a vibrant industry, the state of film restoration and archiving in Kerala is pathetic to say the least. Ironically, the only film from the silent era from South India (out of about 200 films) to survive is a "Malayalam" film - Marthanda Varma (SS Rao/1931), and it was only due to a legal dispute. During the past decades, despite the pleas of cineastes and recommendations by committees, there has been no serious attempt to establish a film archive in Kerala. Till the late 1980s, most Malayalam films were processed at labs in Madras (now, Chennai) and the negatives were also kept there, but only a few of them were recovered or restored. Even the negatives of some of the 'classics' of the 1980's and 90's like the films of Aravindan, Piravi by Shaji N. Karun, Iniyum Marichittillatha Nammal by Raveendran and many more are lost.

It is already too late, and if we don't act now, one of the most vibrant celluloid heritages in the world, and more importantly, the richest visual archive of our life, land and culture, will disappear forever.



# STATEMENT ADDOOR GOPALAKRISHNAN





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# Adoor Gopalakrishnan

## Statement

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**It is proven that the optical film has survived for more than a century and beyond under controlled humidity and heat. The digital film's longevity is a matter of faith and belief yet to be verified by real experience over a length of time. Those who wish a longer life for their films should have them transferred to celluloid scientifically, using modern methods of preservation. The workshop planned will equip and empower the motivated.**

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# STATEMENT SHAJI N. KARUN





# Shaji N. Karun

## Statement

**Cinemas of celluloid are always confined to the gold mines of enlightenments and experiences redefined by its culture.**

Past is a memory. . . Art is the sharp discipline and ideas of human memories. Cinema art is the intricacies of humanism, focussed in motion and also identified with that time and emotions. It is conceived as an 'intelligent' artform of truths, zoomed as human "mind", referred to further as culture. It identifies and integrates reasons for the sanctity of awareness.

Since filmmaking or motion picture making is the skill of art, it reveals primitive and new images and sound that directly indicate things to which it refers. It is a philosophy on time. This has shaped life by pasts through artistic intelligence.

Therefore, we are committed to address the significance of today and tomorrow where yesterday is the identity of knowledge on memories.

Cinemas of celluloid are always confined to the gold mines of enlightenments and experiences redefined by its culture. Celluloid therefore turns a heritage of the wise mind of humanism and nationality. It gives us different shades of life in diverse spaces. Hence, we are committed to preserve its diversity and its distinct culture at any cost. . . Let us do it. Congratulations to Film Heritage Foundation.



**YEARS OF  
SAVING CINEMATIC  
HERITAGE  
2014-2024**



**JAN 6  
2014**

Film Heritage  
Foundation  
established on  
January 6, 2014

**FEB 1  
2015**

Archive opens  
with a collection  
of films and  
film-related  
memorabilia

**FEB 22  
2015**

First-ever film  
preservation  
workshop in  
India.

**APR  
2015**

FHF accepted as  
an Associate  
Member of FIAF  
at the FIAF  
Congress in  
Sydney



**FEB 22  
2015**

Amitabh  
Bachchan  
becomes the  
ambassador of  
Film Heritage  
Foundation

**FEB 22  
2015**

Launch of FHF's  
first publication –  
"From Darkness  
Into Light:  
Perspectives on  
Film Preservation  
and Restoration"

**MAY  
2016**

Archive opens  
with a collection  
of films and  
film-related  
memorabilia

**MAY 2  
2017**

FHF Director  
Shivendra Singh  
Dungarpur  
elected to the  
FIAF Executive  
Committee

**APR 6  
2017**

FHF's second  
publication –  
"Yesterday's  
Films for  
Tomorrow" –  
by P.K. Nair  
launched

**JAN 19  
2019**

Oral History  
Programme  
Agreement  
between FHF and  
The Academy of  
Motion Picture  
Arts & Sciences  
(AMPAS)

**FEB 26  
2016**

10-day Film Preservation &  
Restoration Workshop India 2016 at  
the National Film Archive of India

**MAR 11-15  
2018**

Rescue Mission in Sri  
Lanka by FHF and FIAF  
working with 45  
volunteers in Sri Lanka  
to assess and segregate  
about 30,000 film reels  
of the National Film  
Corporation.

**MAY 21  
2021**

World premiere at the  
Cannes Film Festival  
of FHF's first film  
restoration –  
Aravindan Govindan's  
"Thamp" (1978) in  
association with The  
Film Foundation's  
World Cinema Project

**MAR 30  
2018**

FHF hosts  
Reframing the  
Future of Film  
with renowned  
filmmaker  
Christopher  
Nolan and  
celebrated visual  
artist Tacita Dean  
in Mumbai

**MAR 6  
2021**

MOU between FHF  
and Manipur State  
Film Development  
Society (MSDFS)  
to set up a film  
archive in Manipur

**APR 10  
2021**

Film preservation  
training workshop  
conducted by the FHF  
team in Manipur

**JUL 20  
2021**

Co-curated a  
package of films  
titled "Rebellious  
Poets and Radical  
Spirits: Indian  
Parallel Cinema"  
for the Il Cinema  
Ritrovato Festival  
in Bologna

**OCT 8  
2022**

"Bachchan Back to  
the Beginning" –  
India's first-ever  
country-wide  
retrospective - a  
festival of 11  
Amitabh Bachchan  
blockbusters from  
October 8 - 11,  
2022 across 17  
cities and 22  
cinemas in India.

**JUL 24  
2023**

India's first Film  
Projection in  
Practice Workshop –  
Teaching the Art of  
Projecting Celluloid  
and Digital Film

**OCT 1  
2023**

"Olympics in Reel Life  
– A Festival of Films  
and Photographs" –  
The Largest Festival of  
Olympic Films for the  
First Time in the World

**JUN 14  
2024**

Release of a Postal  
Special Cover and  
cancellation stamp  
by the Chief  
Postmaster General,  
Maharashtra Circle,  
and the Postmaster  
General of Mumbai,  
India Post in  
recognition of FHF's  
efforts to save  
India's film heritage.

**OCT 10  
2023**

First Worldwide  
Film Preservation  
Training Workshop  
– FHF hosted  
FIAF's 3rd Biennial  
Audio-Visual  
Archival Summer  
School (BAVASS)  
in New Delhi

**SEP 27  
2024**

Cinema Italian  
Style – Celebrating  
Tornatore and the  
Masters of Italian  
Cinema – A festival  
of restored Italian  
classics presented  
by Oscar-winning  
director Giuseppe  
Tornatore on his  
first trip to India

**AUG 30  
2024**

Breaking ground on  
FHF's Centre of the  
Moving Image –  
first-of-its-kind centre  
in India with an archive,  
conservation lab, film  
library and research  
centre, training and  
screening facilities.

**SEP 20  
2024**

Launch of ANR 100  
– King of the Silver  
Screen – first  
retrospective of  
Telugu classics in  
31 cities across  
India to celebrate  
the 100th birth  
anniversary of  
legendary actor  
Akkineni  
Nageswara Rao

**NOV 7  
2024**

9th Film  
Preservation &  
Restoration  
Workshop India  
2024 in Kerala.

This is just the beginning.  
Film Heritage Foundation  
has a grand vision to  
grow the Centre of the  
Moving Image as a  
bastion of India's film  
heritage that will put the  
city of Mumbai on the  
cultural map of the world.



Film Heritage Foundation began ten years ago in an empty room with a few reels of celluloid, posters and lobby cards. Since then, we have grown our collection of films and memorabilia exponentially; trained over 400 film archivists through annual workshops; restored gems of Indian cinema that have premiered at Cannes; created a movement to bring classic cinema back to the big screen; published books on film preservation; started a pioneering oral history project; made national headlines, been honoured with a special postal cover and laid the foundation for an institution dedicated to saving India's film heritage.

# RESTORING



# ARAWINDAN



# Restoring Aravindan

## The Poet Of Indian Cinema

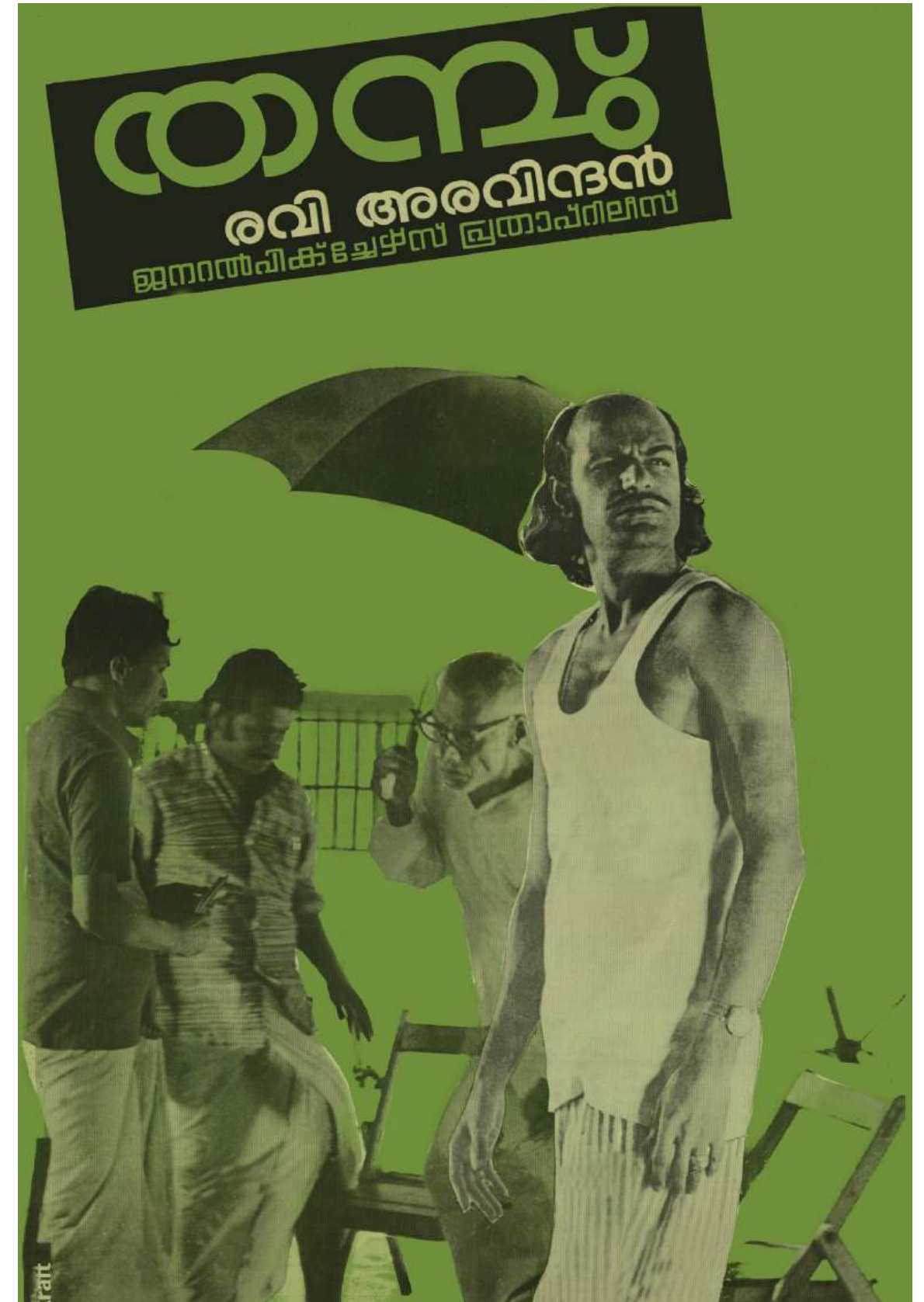
**His uniqueness lay in creating poetry on celluloid through his tranquillity and silence, almost a language of its own, so deeply influenced by the landscape, folk art and culture around him.**

I watched the films of Aravindan Govindan for the first time when I was a student at the Film & Television Institute of India (FTII) in 1992. Over three decades later, I still have a distinct memory of coming out of the FTII auditorium after watching my first Aravindan film "Kummatty" (1979) . . . poetic, gentle, visually so powerful, meditative, with silences that spoke . . . I was captivated.

I watched every one of his films. "Kanchana Sita" (1977), "Thamp" (1978), "Pokkuvayil" (1981), "Chidambaram" (1985) . . . and the wonder of it all was that each film was different, each a unique exploration of the cinematic form, impossible to pigeonhole in conventional genres and narrative styles, free from the dictates of film theory and canon as he was an autodidact. His uniqueness lay in creating poetry on celluloid through his tranquillity and silence, almost a language of its own, so deeply influenced by the landscape, folk art and culture around him. His cinema is like a mirror reflecting reality as well as its magic.

While Aravindan is undoubtedly considered a doyen of the alternative cinema movement in India, the circulation of his films had been diminishing with the passage of time. The National Film Archive of India (NFAI) in Pune had digitized some of his films a few years ago, but the opinion of those who knew his work was that these versions did not do justice to the original vision of an artist like Aravindan. I knew then that if his films were not restored soon, what would be left would be poor replicas which would reflect a mere shadow of the artistry of the great filmmaker. I soon realized that the situation was urgent as the original camera negatives seemed to be lost and prints that were available were deteriorating rapidly.

When Martin Scorsese's The Film Foundation's World Cinema Project asked me for my recommendation for Indian films to be restored under the aegis of their foundation, Aravindan's films were an obvious choice. Given the urgency and having worked with them in the past on the restoration of Uday Shankar's "Kalpana" (1948) and the Lester James Peries' Sri Lankan







**The colour of the positive was decayed and the film's natural environment, an essential character of the film, had lost its rich palette of skies, grasslands, foliage and become all magenta.**

film "Nidhanaya"(1972), I requested them if we could partner to restore two Aravindan titles. Martin Scorsese was keen to restore "Thamp" which was his preference, but we finally came to an agreement that The Film Foundation would take the lead on the restoration of "Kummatty", while we would helm the restoration of "Thamp".

I travelled to Kollam in Kerala on February 1, 2020 to meet the producer, K. Ravindranathan Nair and tell him about Film Heritage Foundation's plan to restore "Kummatty" and "Thamp" in collaboration with The Film Foundation's World Cinema Project. A man of few words, he readily gave his permission and promptly issued all the formal letters so that we could begin work. Once we had the official go ahead, we put out a call through the International Federation of Film Archives (FIAF) to member archives and institutions all around the world searching for best available source elements that we could use for the restoration of the films. But sadly, as I had feared, none of the original camera negatives of Aravindan's films survived. We took up the restoration of "Kummatty" first to be followed by "Thamp".



### Restoring Kummatty

I remembered that in a conversation with P.K. Nair, the former Director of the National Film Archive of India (NFAI), he had mentioned that their collection included prints of "Kummatty". On inspection, we found that the prints were not in great condition. However, the prints were shipped to the L'Imagine Ritrovata lab in Bologna as they were the best elements we could find.

The restoration of "Kummatty" was very challenging. The lab inspection report was daunting. Both the prints had a lot of wear and tear and were very dirty and deeply scratched. One of the prints presented a consistent vertical green line on the right-hand side of the image, which required painstaking frame-by-frame manual work to be removed.

The colour of the positive was decayed and the film's natural environment, an essential character of the film, had completely lost its rich palette of skies, grasslands and foliage and become all magenta presenting a real challenge that required days of

work on the colour grading to get it right. Even with the best efforts, the lab said that there were still sections of the film where details of the film could not be recovered and were lost due to the poor condition of the print and consequently the scanned image.

Being a musician himself, Aravindan was very particular about the seamless blending of the music and sound design of his films. Unfortunately, in the case of "Kummatty" we were hampered once again by the fact that we did not have the original sound negative and were working with the sound from the print, which was far from ideal. As a result, the sound engineers at the lab had to spend many hours cleaning up and remastering the sound.

But the result more than made up for all the struggles and pitfalls we had faced. The restored film was screened at the Il Cinema Ritrovato festival in Bologna on July 25, 2021. The audience in Italy was blown away by the imagery, colour and sheer poetry of the film, which shone like a jewel on the big screen.



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**The ultimate aim of preserving and restoring a film is to give it a new life and bring it to new audiences as well as remind those who saw and loved the film decades ago, just why they fell in love with it the first time.**

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### Restoring Thamp

The restoration of Thamp presented its own challenges. Once again the only surviving elements that could be used for the restoration were at the NFAI - a dupe negative struck from a 35mm print and a second 35 mm print that could be used for comparison. As per the condition assessment report prepared by our conservator, there were tears and broken sprockets in the films which were repaired in-house. The other major drawback was that as the dupe negative was struck from a print, it did not have as much latitude as an original camera negative would have had. We first did a test scan of both the print and the dupe negative at Prasad Corporation Pvt. Ltd. in Chennai under the supervision of Davide Pozzi, Director of L'Immagine Ritrovata, Bologna who set the parameters of the scan and agreed to oversee the process. The scanning of the picture and sound and the digital clean-up of the scratches and tears and the image stabilization were done at Prasad Studios in Chennai.

"Thamp" had been shot in black and white by Shaji N. Karun on Indu Stock, an Indian brand of film stock that was manufactured in Ooty. The source material was in poor condition so the scanned film had thick black lines, very grainy images and required image stabilization. In the print we worked on, the outdoor scenes were full of high contrast images - the blacks were very black and the whites were very white, with no mid-tones and no details of shadows. We didn't want the film to look absolutely clean like digital high-definition films do. We wanted to match the beauty of the original imagery and to retain some of the grain so the film still had the feel of celluloid.

As in the case of Kummatty, the sound of Thamp that we had to work with was of very poor quality as it was taken from the print. Months of work had to be done at the lab in Bologna on the sound restoration to match it to the original as sound design is so integral to the texture of the film.

We were fortunate that the cinematographer Shaji N. Karun, who had shot so many of Aravindan's films and worked so closely with him, made himself available along with myself and Ramu Aravindan so that we were able to share our inputs with the colourist at the lab in Bologna to ensure that Aravindan's original vision was honoured to the best possible standard in both the films.

When we took up the restoration of "Thamp", I knew it was a master work and if we could restore it to world-class standards, it would get us to Cannes. And I was proved right when our restoration was selected for a red-carpet world premiere at the Cannes Film Festival 2022. It was an incredibly proud moment for us and I wish that Aravindan could have been there to see his films come back to life again.

The ultimate aim of preserving and restoring a film is to give it a new life and bring it to new audiences as well as remind those who saw and loved the film decades ago, just why they fell in love with it the first time. Since they were restored, "Kummatty" and "Thamp" have been screened at festivals, museums and universities around the world and Second Run DVD has brought out a beautiful special edition of Blu-Ray of "Thamp" that won the Best Single Release award at the II Cinema Ritrovato Blu-Ray and DVD Award 2024.







STATEMENT

MOHANLAL



# Mohanlal

## Statement

**Today's films will be tomorrow's heritage so let's start saving our films now before it is too late.**

I was very happy when I heard that Film Heritage Foundation is conducting the next Film Preservation & Restoration Workshop India 2024 in Thiruvananthapuram. Due to our obliviousness, we have neglected our film heritage in Kerala as a result of which we have lost so many of our fabulous films. I know that if I begin to search for negatives and even prints of my films in which I have acted, they would be difficult to find. A workshop of this kind is truly welcome and much needed in our state to preserve our films and make people aware of its significance to our Kerala.

I have been an actor for close to 50 years and have acted in nearly 370 films most of which were shot on celluloid till just about 20 years ago. Preserving the original camera negatives of the film is very important as they deteriorate over time. I told Shivendra Singh Dungarpur that there are three of my

films that I would really like to restore – “Vanaprastham”, “Vastuhara” and “Kaalapani”. Recently, three films that I acted in - Manichitrathazhu (1993), Spadikam (1995) and Devadoothan (2000) - were restored and re-released in the cinemas and the response was amazing. This shows how important it is to preserve and restore our films as films are looked upon differently at different times. For instance, Devadoothan did not fare well at the box office when it was first released, but 24 years later, it is the opposite response.

I sincerely hope that people from all over the country and especially from our state will participate in the workshop to learn how to save our film heritage. I wish I had the time to attend the sessions myself. Films are a reflection of our social setting and time. Today's films will be tomorrow's heritage so let's start saving our films now before it is too late.

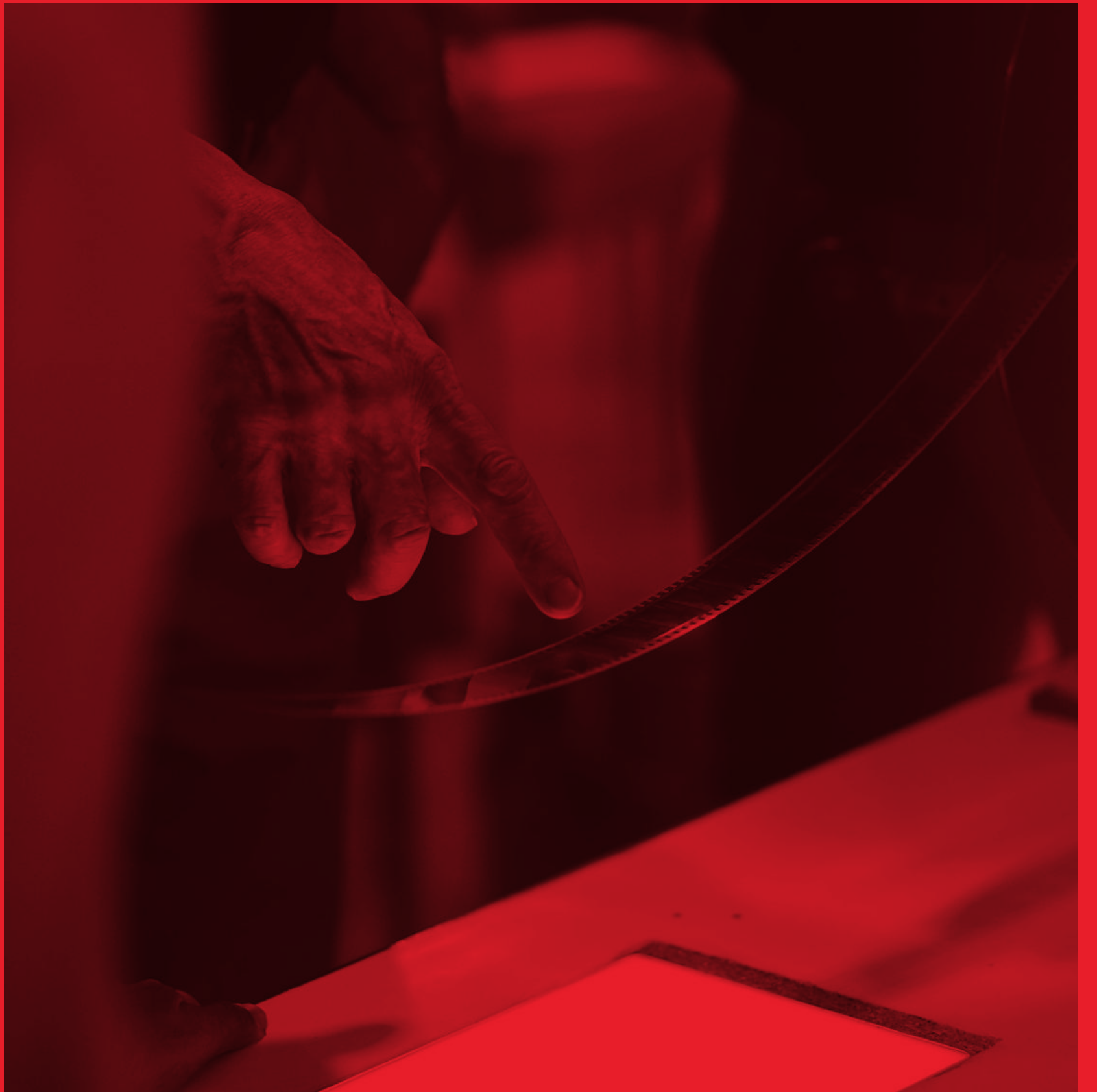




# INTRO

# DAVID

# WALSH





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# David Walsh

## Introduction

Today it seems as though everything is digitised and easily available, securely stored on servers run by global mega-corporations just for our benefit. Look more closely at this picture, and you will see how this perspective gives a distorted view of the reality. The foreground, brimming with celebrities and cat videos may trick us into thinking that anything and everything can instantly be pulled from a vast and limitless cloud of data, but delve a little deeper and increasingly you will find that gaps start to appear.

Can I track down that radio programme from a number of years ago? Well maybe, but more likely not. How about a TV news item I remember as a child? Probably not. OK, then what about that film that the whole family loved some twenty or so years ago? This is where the gaps in the cultural memory really start to show. Ask any film archivist, and they will tell you that your fondly-remembered film has quite possibly never been digitised and made available; worse, the whereabouts of copies of this film might be completely unknown, and – horror! – the film simply may no longer exist in any form.

How can this be? Someone, somewhere must be taking care of our shared audiovisual heritage, surely? Aren't there institutions dedicated to doing this? Don't the filmmakers tenderly lay down their creations in secure, controlled vaults, to be forever preserved for future generations?

The very fact that the Workshop exists tells us the answer: no, filmmakers, with a few exceptions, are, and have always been, poor at caring for their works once the initial buzz has passed. The big Hollywood studios finally woke up to this comparatively recently in their lives, having realised that there is money to be made from recycling old hits, but elsewhere – independent filmmakers, struggling TV channels, and film studios in other parts of the world – the survival of yesterday's films is largely a matter of luck. Did someone in the

organisation make the necessary effort to care for the original film elements? Is the climate in the country where they are stored (or more likely, left forgotten) temperate or tropical? Is there a functioning and well-funded film archive operating in the region? Is there legal deposit legislation which obliges the creators to lodge their film with a heritage institution?

Only in a handful of places do all the pieces come together so that a country's film heritage is secure for the future. Elsewhere, it's too often a story of archivists grappling against the odds to save what they can, lacking money, equipment, storage, and support. In many ways, this is hardly surprising: beyond the fact that hardly anybody realises that there is a problem, looking after old film is costly. Better to look the other way than end up with a massive financial obligation. This precarious state of affairs is made worse by the fact that so few people in the world have the expertise needed to cover the many aspects of managing film in an archive. Archivists have to be experts in long-expired technologies as well as fully-competent in the latest digital developments. They need to understand how to document and catalogue film, how to prolong its life, and how to make it accessible to new audiences. At the same time they have to be adept at promoting their archive and gaining support for its aims.

There are very few schools of film archiving in the world, and conventional conservation courses generally steer clear of this complex and difficult area. This is why workshops such as this one are so important in laying down the foundations of a complete understanding of film archiving. A one-week course cannot impart everything an archivist needs to know – a lifetime of working in an archive is needed for that – but we hope that you, the participants in this intensive and information-packed workshop, will come out of it with a solid understanding of all the issues and, we hope, with a burning desire to do your part to help save your audiovisual heritage.

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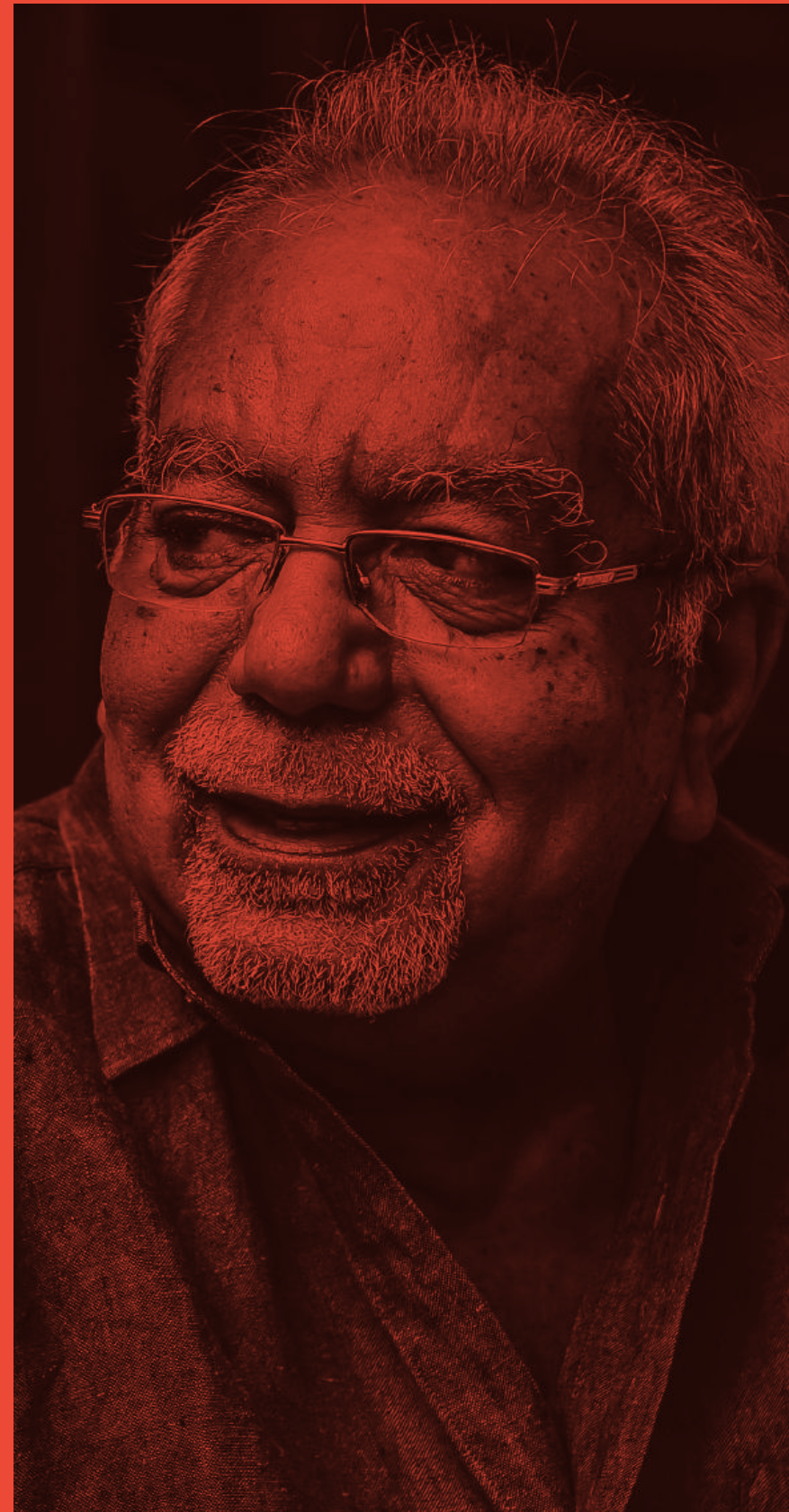
**Archivists have to be experts in long-expired technologies as well as fully-competent in the latest digital developments.**

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# COURSE STRUCTURE DAVID WALSH





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# Course Structure

We have designed the Workshop 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 seven intensive days of activities, there will be a series of one-hour lectures presented to all participants, along with two-hour workshops for groups of eight or so people in a rolling schedule so that all participants will 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.

This training event will be a non-stop and very concentrated learning experience in which the participants will be presented with a cascade of information by a teaching faculty comprising some of the top experts in their fields from around the world. But there is no need to be daunted: there will be ample opportunity for discussion, networking, and enjoying the screening programme of restored archival gems in the evening. We sincerely hope that you will find the Workshop an enlightening, stimulating, and rewarding experience.

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# Lectures

Introduction to  
Film Technology

Digital Technology



Digitisation, Preserving and  
Remastering Film Soundtracks



Film and Audio-Visual  
Preservation Strategies



Criterion turns 40:  
A Look Behind  
the Scenes of the  
Legendary Brand

Digital  
Infrastructure  
& Management

Disaster  
Preparedness

Advocacy  
& Funding



Film  
Scanners  
& Scanning



Film Ethics applied to  
Film Restoration

Digital  
Workflows

Digital Preservation

Implementing Archival Practices  
in Government Institutions





# Practical Sessions

## Photochemical Technology

Film Repair  
Film Identification and Selection



## Cataloguing and Access

Unlocking the Misunderstood Giant in Archives: Everyday Cataloguing  
Film Heritage Programming



## Digitisation

Digitisation, Preserving and Remastering Film Soundtracks  
Scanning Archival Film  
Post-scan Operations and Film Restoration Workflow  
Digital Film Restoration - Tools, Ethics and Workflows  
Video and Audiotape Digitisation



## Archive Management

Collections Development



## Film-Related Materials

Preventive Conservation for Photographs  
Introduction to Basic Paper Conservation



## Digital Management

Open Source Software  
for Audiovisual Professions





# COURSE



# SCHEDULE



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# Course Schedule

All classes will be held at Vyloppilly Samskrithi Nalanda, Nanthancode, Kaudiar, Thiruvananthapuram 695 003 unless stated otherwise.

All workshop sessions are scheduled to take place simultaneously at Koothambalam and Conference Hall in the Vyloppilly Samskrithi Bhavan.

The daily film screenings will be held at Sree Cinema, Kairali Sree Nila, Manorama Rd, Aristo Junction, Thampanoor, Thiruvananthapuram, Kerala 695014.

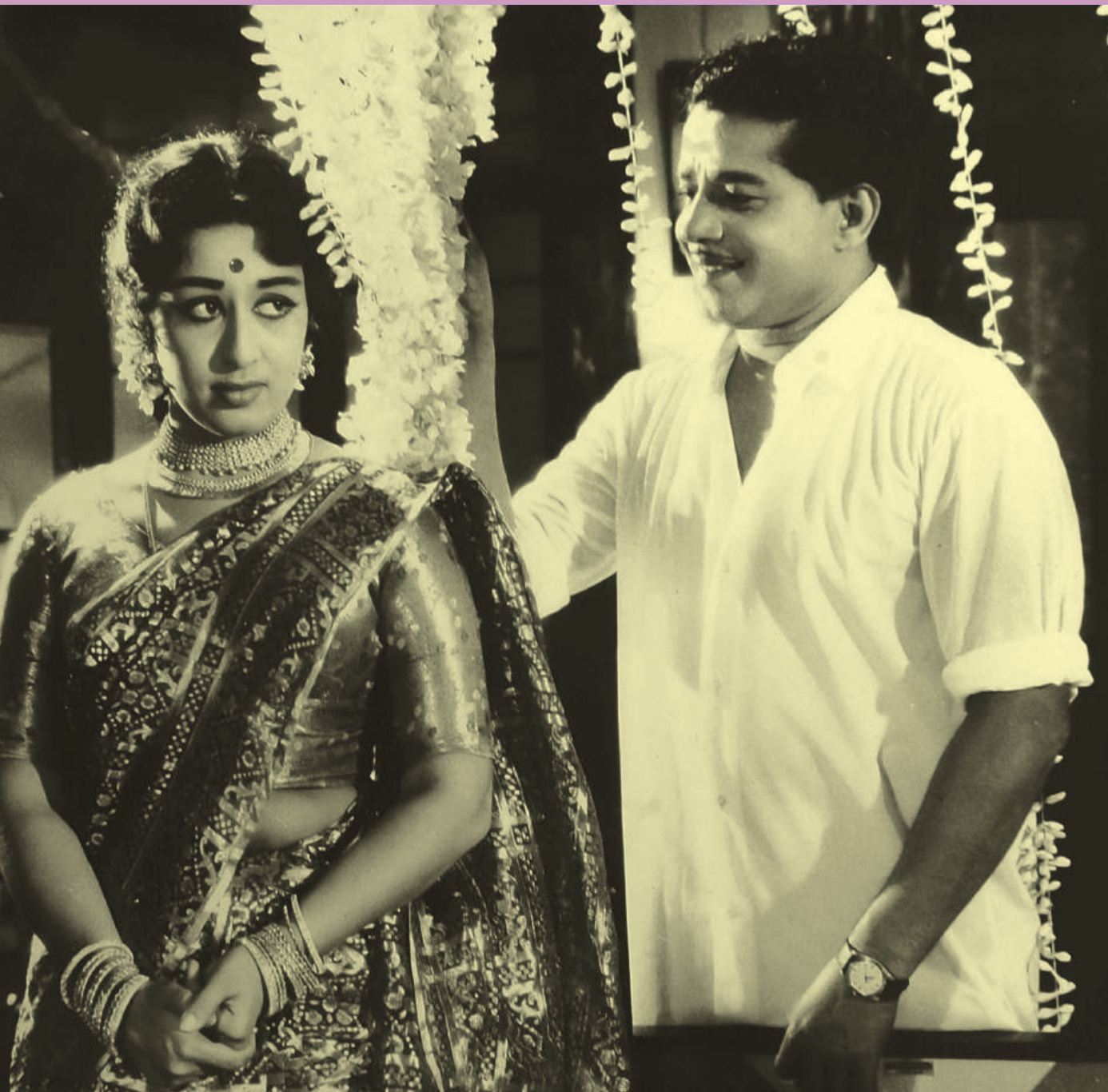
**Please read the timetable carefully.**

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# 07/11/24 THU



13:30 - 14:30	Kalmandapam	REGISTRATION
14:30 - 15:00	Koothambalam	ORIENTATION
17:00	Sai Trivandrum Golf Club Golf Links Rd, Kowdiar Gardens, Kowdiar, Thiruvananthapuram, Kerala 695003	OPENING CEREMONY



08/11/24 FRI

09:00 - 11:00	Classroom 1	Practical 1   Group 1	Introduction to Basic Paper Conservation	Marina Ruiz-Molina
09:00 - 11:00	Classroom 2	Practical 1   Group 2	Film Repair	Marianna de Sanctis
09:00 - 11:00	Classroom 3	Practical 1   Group 3	Unlocking the Misunderstood Giant in Archives: Everyday Cataloguing	Murchana Borah
09:00 - 11:00	Classroom 4	Practical 1   Group 4	Film Heritage Programming	Samantha Leroy
09:00 - 11:00	Lecture Area	Practical 1   Group 5	Collections Development	Franck Loiret
09:00 - 11:00	Classroom 5	Practical 1   Group 6	Video and Audiotape Digitisation	Etienne Marchand
11:00 - 11:30	BREAK			
11:30 - 12:30	Lecture Area	Lecture	Introduction to Film Technology	David Walsh
12:30 - 13:30	LUNCH			
13:30 - 14:30	Classroom 1	Lecture	Digital Technology	Joanna White
14:30 - 15:00	BREAK			
15:00 - 17:00	Classroom 1	Practical 2   Group 2	Introduction to Basic Paper Conservation	Marina Ruiz-Molina
15:00 - 17:00	Classroom 3	Practical 2   Group 4	Unlocking the Misunderstood Giant in Archives: Everyday Cataloguing	Murchana Borah
15:00 - 17:00	Classroom 4	Practical 2   Group 5	Film Heritage Programming	Samantha Leroy
15:00 - 17:00	Lecture Area	Practical 2   Group 6	Collections Development	Franck Loiret
15:00 - 17:00	Classroom 5	Practical 2   Group 1	Video and Audiotape Digitisation	Etienne Marchand
15:00 - 17:00	Classroom 2	Practical 2   Group 3	Film Identification and Selection	Tiago Ganhão
18:30	Sree Cinema	Screening: The General	USA   1926   Silent with English intertitles   4K DCP   Black and White   79 minutes   1.66:1	Buster Keaton







09/11/24 SAT

09:00 - 11:00	Classroom 1	Practical 3   Group 3	Introduction to Basic Paper Conservation	Marina Ruiz-Molina
09:00 - 11:00	Classroom 2	Practical 3   Group 4	Film Repair	Marianna de Sanctis
09:00 - 11:00	Lecture Area	Practical 3   Group 1	Collections Development	Franck Loiret
09:00 - 11:00	Classroom 5	Practical 3   Group 2	Video and Audiotape Digitisation	Etienne Marchand
09:00 - 11:00	Classroom 4	Practical 3   Group 5	Film Identification and Selection	Tiago Ganhão
09:00 - 11:00	Classroom 3	Practical 3   Group 6	Open Source Software for Audiovisual Professions	Joanna White
11:00 - 11:30	BREAK			
11:30 - 12:30	Lecture Area	Lecture	Film Scanners and Scanning	David Walsh
12:30 - 13:30	LUNCH			
13:30 - 14:30	Lecture Area	Lecture	Digitisation, Preserving and Remastering Film Soundtracks	Mike Kohler
14:30 - 15:00	BREAK			
15:00 - 17:00	Classroom 1	Practical 4   Group 4	Introduction to Basic Paper Conservation	Marina Ruiz-Molina
15:00 - 17:00	Classroom 2	Practical 4   Group 5	Film Repair	Marianna de Sanctis
15:00 - 17:00	Classroom 3	Practical 4   Group 6	Unlocking the Misunderstood Giant in Archives: Everyday Cataloguing	Murchana Borah
15:00 - 17:00	Classroom 4	Practical 4   Group 1	Film Heritage Programming	Samantha Leroy
15:00 - 17:00	Classroom 5	Practical 4   Group 2	Digitisation, Preserving and Remastering Film Soundtracks	Mike Kohler
15:00 - 17:00	Lecture Area	Practical 4   Group 3	Scanning Archival Film	Manuel Goetz
18:30	Sree Cinema	Screening Camp De Thiaroye	Senegal/Algeria/Tunisia   1988   German, French, Wolof, English with English Subtitles  4K DCP   Colour   153 minutes   1.66:1	Ousmane Sembène



10/11/24 SUN

09:00 - 11:00	Classroom 1	Practical 5   Group 5	Introduction to Basic Paper Conservation	Marina Ruiz-Molina
09:00 - 11:00	Classroom 4	Practical 5   Group 2	Film Heritage Programming	Samantha Leroy
09:00 - 11:00	Classroom 2	Practical 5   Group 6	Film Identification and Selection	Tiago Ganhão
09:00 - 11:00	Classroom 3	Practical 5   Group 1	Open Source Software for Audiovisual Professions	Joanna White
09:00 - 11:00	Lecture Area	Practical 5   Group 4	Scanning Archival Film	Manuel Goetz
09:00 - 11:00	Classroom 5	Practical 5   Group 3	Post-scan Operations and Film Restoration Workflow	Elena Tammaccaro
11:00 - 11:30	BREAK			
11:30 - 12:30	Lecture Area	Lecture	Film Ethics applied to Film Restoration	Elena Tammaccaro
12:30 - 13:30	LUNCH			
13:30 - 14:30	Lecture Area	Lecture	Digital Preservation	Joanna White
14:30 - 15:00	BREAK			
15:00 - 17:00	Classroom 1	Practical 6   Group 6	Introduction to Basic Paper Conservation	Marina Ruiz-Molina
15:00 - 17:00	Classroom 2	Practical 6   Group 1	Film Repair	Marianna de Sanctis
15:00 - 17:00	Lecture Area	Practical 6   Group 2	Collections Development	Franck Loiret
15:00 - 17:00	Classroom 5	Practical 6   Group 3	Digitisation, Preserving and Remastering Film Soundtracks	Mike Kohler
15:00 - 17:00	Classroom 3	Practical 6   Group 4	Post-scan Operations and Film Restoration Workflow	Elena Tammaccaro
15:00 - 17:00	Classroom 4	Practical 6   Group 5	Digital Film Restoration - Tools, Ethics and Workflows	Elena Nepoti
18:30	Sree Cinema	Screening Shadows of Forgotten Ancestors	Ukraine   1965   Ukrainian with English Subtitles  4K DCP   Colour   96 minutes   1.37:1	Sergei Parajanov





11/11/24 MON



09:00 - 11:00	Classroom 1	Practical 7   Group 1	Preventive Conservation for Photographs	Dr Nora Kennedy
09:00 - 11:00	Lecture Area	Practical 7   Group 2	Unlocking the Misunderstood Giant in Archives: Everyday Cataloguing	Murchana Borah
09:00 - 11:00	Classroom 5	Practical 7   Group 3	Video and Audiotape Digitisation	Etienne Marchand
09:00 - 11:00	Classroom 2	Practical 7   Group 4	Film Identification and Selection	Tiago Ganhão
09:00 - 11:00	Classroom 3	Practical 7   Group 5	Open Source Software for Audiovisual Professions	Joanna White
09:00 - 11:00	Classroom 4	Practical 7   Group 6	Digital Film Restoration - Tools, Ethics and Workflows	Elena Nepoti
11:00 - 11:30	BREAK			
11:30 - 12:30	Lecture Area	Lecture	Disaster Preparedness	David Walsh
12:30 - 13:30	LUNCH			
13:30 - 14:30	Lecture Area	Lecture	Digital Infrastructure and Management	Etienne Marchand
14:30 - 15:00	BREAK			
15:00 - 17:00	Classroom 1	Practical 8   Group 2	Preventive Conservation for Photographs	Dr Nora Kennedy
15:00 - 17:00	Classroom 4	Practical 8   Group 3	Film Heritage Programming	Samantha Leroy
15:00 - 17:00	Lecture Area	Practical 8   Group 4	Collections Development	Franck Loiret
15:00 - 17:00	Classroom 3	Practical 8   Group 5	Video and Audiotape Digitisation	Etienne Marchand
15:00 - 17:00	Classroom 5	Practical 8   Group 6	Digitisation, Preserving and Remastering Film Soundtracks	Mike Kohler
15:00 - 17:00	Classroom 2	Practical 8   Group 1	Scanning Archival Film	Manuel Goetz
18:30	Sree Cinema	Screening Manthan	India   1976   Hindi with English Subtitles   4K DCP   Colour   134 minutes   1.37:1	Shyam Benegal



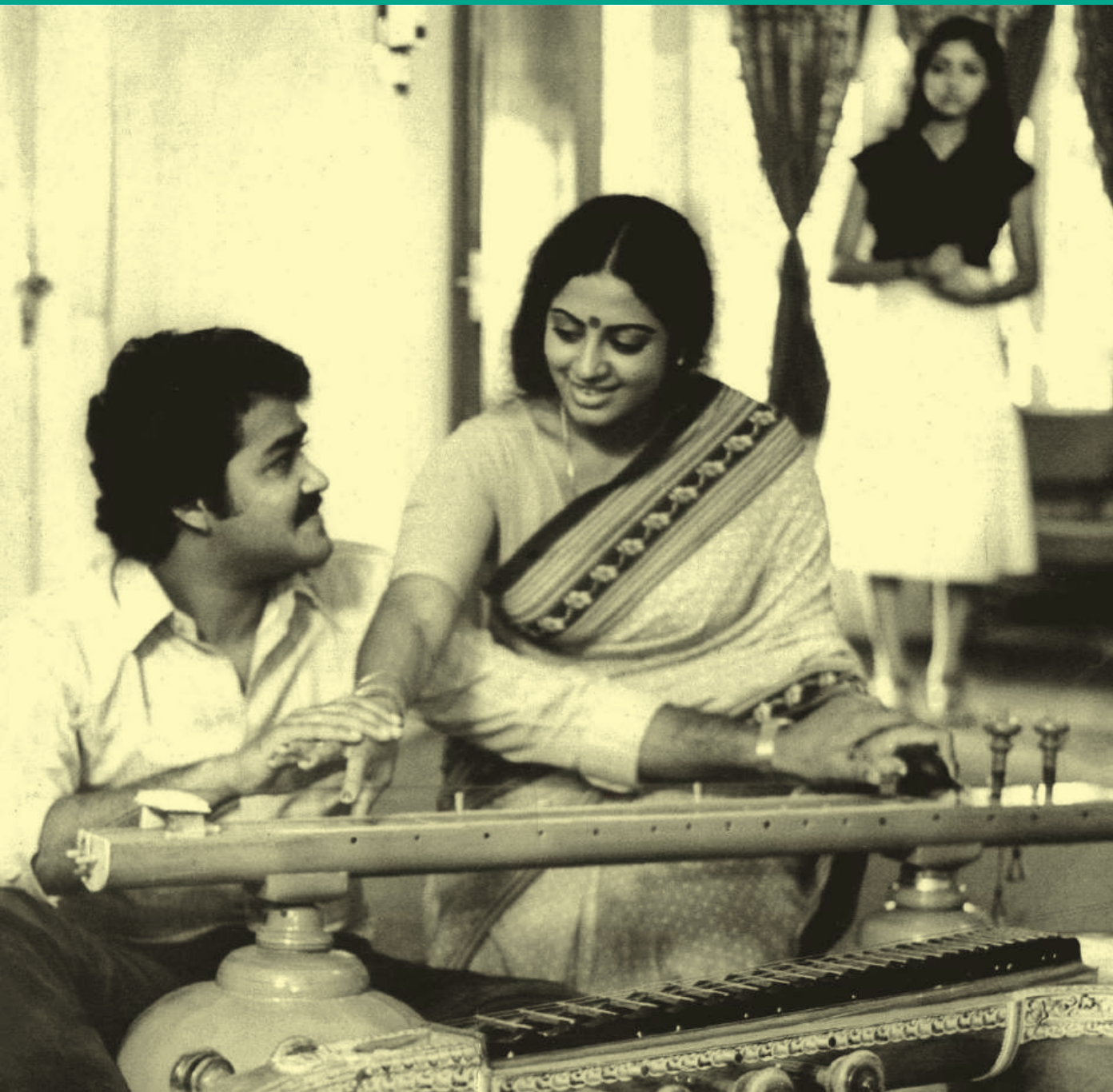
# 12/11/24 TUE

09:00 - 11:00	Classroom 1	Practical 9   Group 3	Preventive Conservation for Photographs	Dr Nora Kennedy
09:00 - 11:00	Classroom 2	Practical 9   Group 6	Film Repair	Marianna de Sanctis
09:00 - 11:00	Classroom 3	Practical 9   Group 2	Film Identification and Selection	Tiago Ganhão
09:00 - 11:00	Classroom 5	Practical 9   Group 5	Scanning Archival Film	Manuel Goetz
09:00 - 11:00	Lecture Area	Practical 9   Group 1	Post-scan Operations and Film Restoration Workflow	Elena Tammaccaro
09:00 - 11:00	Classroom 4	Practical 9   Group 4	Digital Film Restoration - Tools, Ethics and Workflows	Elena Nepoti
11:00 - 11:30	BREAK			
11:30 - 12:30	Lecture Area	Lecture	Advocacy and Funding	Franck Loiret
12:30 - 13:30	LUNCH			
13:30 - 14:30	Lecture Area	Lecture	Implementing Archival Practices in Government Institutions	Bhavesh Pratap Singh
14:30 - 15:00	BREAK			
15:00 - 17:00	Classroom 4	Practical 10   Group 6	Film Heritage Programming	Samantha Leroy
15:00 - 17:00	Lecture Area	Practical 10   Group 3	Collections Development	Franck Loiret
15:00 - 17:00	Classroom 5	Practical 10   Group 4	Video and Audiotape Digitisation	Etienne Marchand
15:00 - 17:00	Classroom 2	Practical 10   Group 1	Film Identification and Selection	Tiago Ganhão
15:00 - 17:00	Classroom 3	Practical 10   Group 2	Open Source Software for Audiovisual Professions	Joanna White
15:00 - 17:00	Classroom 1	Practical 10   Group 5	Post-scan Operations and Film Restoration Workflow	Elena Tammaccaro
18:30	Sree Cinema	Screening 8 ½	Italy, France   1963   Italian with English Subtitles  4K DCP   Black & White   138 minutes   1.85:1	Federico Fellini





13/11/24 WED



9:00 - 11:00	Classroom 1	Practical 11   Group 4	Preventive Conservation for Photographs	Dr Nora Kennedy
09:00 - 11:00	Classroom 2	Practical 11   Group 5	Unlocking the Misunderstood Giant in Archives: Everyday Cataloguing	Murchana Borah
09:00 - 11:00	Classroom 3	Practical 11   Group 3	Open Source Software for Audiovisual Professions	Joanna White
09:00 - 11:00	Classroom 5	Practical 11   Group 1	Digitisation, Preserving and Remastering Film Soundtracks	Mike Kohler
09:00 - 11:00	Lecture Area	Practical 11   Group 6	Scanning Archival Film	Manuel Goetz
09:00 - 11:00	Classroom 4	Practical 11   Group 2	Digital Film Restoration - Tools, Ethics and Workflows	Elena Nepoti
11:00 - 11:30	BREAK			
11:30 - 12:30	Lecture Area	Lecture	Digital Workflows	Etienne Marchand
12:30 - 13:30	LUNCH			
13:30 - 14:30	Lecture Area	Lecture	Criterion turns 40	Fumiko Takagi/ Lee Kline
14:30 - 15:00	BREAK			
15:00 - 17:00	Classroom 1	Practical 12   Group 5	Preventive Conservation for Photographs	Dr Nora Kennedy
15:00 - 17:00	Classroom 2	Practical 12   Group 3	Film Repair	Marianna de Sanctis
15:00 - 17:00	Classroom 5	Practical 12   Group 4	Digitisation, Preserving and Remastering Film Soundtracks	Mike Kohler
15:00 - 17:00	Lecture Area	Practical 12   Group 2	Scanning Archival Film	Manuel Goetz
15:00 - 17:00	Classroom 3	Practical 12   Group 6	Post-scan Operations and Film Restoration Workflow	Elena Tammaccaro
15:00 - 17:00	Classroom 4	Practical 12   Group 1	Digital Film Restoration - Tools, Ethics and Workflows	Elena Nepoti
18:30	Sree Cinema	Screening Le Samourai	France   1967   French with English subtitles   4K DCP   Colour   105 minutes   1.85:1	Jean-Pierre Melville



# 14/11/24 THU

9:00 - 11:00	Classroom 1	Practical 13   Group 6	Preventive Conservation for Photographs	Dr Nora Kennedy
9:00 - 11:00	Lecture Area	Practical 13   Group 1	Unlocking the Misunderstood Giant in Archives: Everyday Cataloguing	Murchana Borah
9:00 - 11:00	Classroom 3	Practical 13   Group 4	Open Source Software for Audiovisual Professions	Joanna White
9:00 - 11:00	Classroom 5	Practical 13   Group 5	Digitisation, Preserving and Remastering Film Soundtracks	Mike Kohler
9:00 - 11:00	Classroom 2	Practical 13   Group 2	Post-scan Operations and Film Restoration Workflow	Elena Tammaccaro
9:00 - 11:00	Classroom 4	Practical 13   Group 3	Digital Film Restoration - Tools, Ethics and Workflows	Elena Nepoti
11:00 - 11:30	BREAK			
11:30 - 12:30	Lecture Area	Lecture	Film and Audio-visual Preservation Strategies	David Walsh
12:30 - 13:30	LUNCH			
13:30 - 14:30	Lecture Area	Lecture	Film and Audio-visual Preservation Strategies exercise	David Walsh
14:30 - 15:00	BREAK			
15:00 - 16:00	Lecture Area	CLOSING CEREMONY & CERTIFICATION		





# COURSE



# CONTENT



# Lectures

## Photochemical Technology

### 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.

### Digitisation, Preserving and Remastering Film Soundtracks

Mike Kohler

This session will provide an understanding of the evolution of film soundtracks from their beginning 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.

## 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 system 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 Ethics Applied to Film Restoration

Elena Tammaccaro

Students will explore the practical application of ethical principles within the workflow of a film restoration laboratory. The lecture will focus on how these ethical considerations are incorporated into each step of the restoration process, guiding students through decision-making in tasks such as performing physical repair or deciding how to work the digital restoration and the colour grading.Participants will examine a range of restoration approaches with the aim of meeting varying needs and budgets. The session will emphasize not only what actions to take but also what to avoid in the restoration process. By analyzing the restoration workflow from a hands-on perspective, students will understand how ethical principles influence each phase of a project. Real examples, including film elements lists or before-and-after comparisons, will provide insight into the complexities of restoration. The session aims to prepare students to navigate the ethical dilemmas that may arise in their own restoration work.

## Digital Management

### 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 also outline how these 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 born digital and digitised 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 and Management

Etienne Marchand

Digital film restoration is one of the most demanding tasks for a technical infrastructure, requiring so much capacity and speed that choosing the right equipment and the appropriate media management method is crucial.

After assessing the technical needs of several typical projects (from a basic scan to a full-blown restoration job), we'll explore the different technologies and systems available to sustain such extreme workloads.

### Digital Workflows

Etienne Marchand

Let's explore all the steps that constitute a thorough film digitisation workflow, from scanning a film to generating copies suited for a wide array of different applications such as restricted preview, public internet access and theatre projection.



# Archive Management

## 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.

## Advocacy and Funding

Franck Loiret

The challenge faced by most moving image archives is how to secure the strategic and financial support necessary to operate effectively.

Raising awareness of the importance of film preservation, securing funding, developing relationships, and promoting the work of the archive is key to securing support. In practical exercises we will explore how to promote awareness, develop policy and planning, raise funding, convince decision makers, and grow an archive, with an emphasis on strategies that recognise the unique nature of each archive and its staff.

## Disaster Preparedness

David Walsh

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.

## Implementing Archival Practices in Government Institutions

Bhavesh Pratap Singh

This talk explores the challenges and strategies in implementing archival standards within government institutions, with a focus on the NFDC-National Film Archive of India (NFAI).

Drawing from the experiences of a film archivist over four years, it examines the unique characteristics of the archive, the current obstacles faced, the recent improvements made, and the future goals that seek to improve archival practices.

## Criterion turns 40: A Look Behind the Scenes of the Legendary Disc Brand

Fumiko Takagi and Lee Kline

Moderated by Shivendra Singh Dungarpur

In a session moderated by Film Heritage Foundation Director, Shivendra Singh Dungarpur, Lee Kline, Technical Director, and Fumiko Takagi, Executive Producer, will speak about the Criterion Collection, the fabled disc brand celebrating its 40th anniversary this year. Topics covered will include how Criterion has navigated an ever-changing Home Video market over the decades from a technical and licensing perspective, as well as an anecdotal history of the company shared from Lee and Fumiko's 25+ year careers accompanied by clips and images.







# Practical Sessions

## Photochemical Technology

### Film Repair

Marianna de Sanctis

The starting point of every film restoration project are the film elements that have to be used in the restoration. But like museum objects, they are precious and maybe fragile and must be respected and preserved at the same time.

Film repair means reconstructing the mechanical functionality of the film as well as respecting the aesthetic of the image and protecting the original film materials for long-term preservation. During the class, in a practical demonstration, participants will learn how to perform manual repairs for different kinds of physical damages, from the simple perforation ripped to the more complicated tears or film loss, choosing tape, tools and strategies to obtain the best result.

### Film Identification and Selection: Importance of co-existence of photochemical and digital ecosystems

Tiago Ganhão

Film identification is a mandatory skill to every film archivist. Knowing the film material that you have in front of you is the first step to better preserve it. The film stock as well as the nature of the photographic image is important for choosing the right storage conditions and the film elements that you must consider when you start a restoration/preservation project, either using a digital or photochemical workflow.

We will discuss film technology from image capture to final laboratory work. We'll explore the relationship between the film materials that we will have the opportunity to identify and the workflows and equipment that produced them.

We'll dive deeper into the reality of a photochemical lab, focusing on different characteristics of film equipment, discussing case studies and addressing the similarities between photochemical and digital workflows.



# Digitisation

## Digitisation, Preserving and Remastering Film Soundtracks

Mike Kohler

This session will provide an understanding of the evolution of film soundtracks from their beginning 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 small group sessions 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 analogue 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 the Film Preservation & Restoration Workshop India 2024.

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 wet gate 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 aims to 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.

## Post-Scan Operations and Film Restoration Workflow

Elena Tammaccaro

The workshop will explore the main processes that follow the scanning phase of film digitisation, focusing on how post-scan workflows can be adapted for different purposes: preservation, restoration, access, or release.

Participants will learn how technical issues can influence the pre, post and during scan decision-making process and how to address these matters. Moreover participants will gain understanding to make informed decisions about the expected final results based on factors such as budget, material conditions and industry standards.

The workshop will cover the selection of scanners, handling output formats, and the post-scan processes needed for various project goals.

By the end, participants will have the necessary knowledge to understand the variety of post-scanning workflows effectively and achieve optimal results for their digitisation projects.

# Digital Management

## Open Source Software for Audiovisual Professions

Joanna White

This workshop will help participants to assess open source software available for digital preservation, with a focus on digitised film, video tape and disc media. 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.

## Digital Film Restoration - Tools, Ethics and Workflows

Dr Elena Nepoti

What exactly is digital film restoration, and how can it be utilized? What ethical guidelines should be followed in this process? How can you integrate digital restoration into your existing preservation workflows, and what strategic role can it play in film preservation? Moreover, what does the future hold for digital film restoration?

This course will explore the tools currently available on the market and their capabilities, using practical before-and-after examples of picture and sound restoration. We will discuss the FIAF Digital Statement Part III: Image Restoration, Manipulation, Treatment, and Ethics, and examine how it is applied in FIAF institutions through real examples.

Additionally, we'll consider documentation standards for digital restoration practices and review how FIAF institutions strategically incorporate digital restoration into their preservation workflows, both analogue and digital.

## Video and Audiotape Digitisation

Etienne Marchand

Technically, magnetic recording has little to do with film. That's why it has to be handled in a very different way.

After a brief history of the various video and audio magnetic formats, we'll go through the intricacies of the most popular ones: tape degradations, specific equipment, playback issues, audio/video defects, quality control, adequate output formats, useful software. In the end, we'll try to build up the ideal digitisation workflow for magnetic recordings.



# Cataloguing & Access

## Unlocking the Misunderstood Giant in Archives: Everyday Cataloguing

Murchana Borah

Unlocking the Misunderstood Giant in Archives: Everyday Cataloguing" aims to provide insight into the crucial undertaking of cataloguing, which is frequently seen as behind-the-scenes work but is essential to the success of archives.

This course will explore how cataloguing helps understand collections, ensuring that items are not only preserved but also recorded and thus making accessibility possible. The class intent is to explore cataloguing not just as a technical process but as a gateway to unlocking the value of archives. The class will explore professional challenges in the context of India and similar regions, adopting a problem-solution approach through in-depth discussions and practical insights.

By examining real-world issues specific to cataloguing in resource-constrained environments, the course intends to guide participants in identifying challenges and proposing viable solutions. 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 study of Film Heritage Foundation.

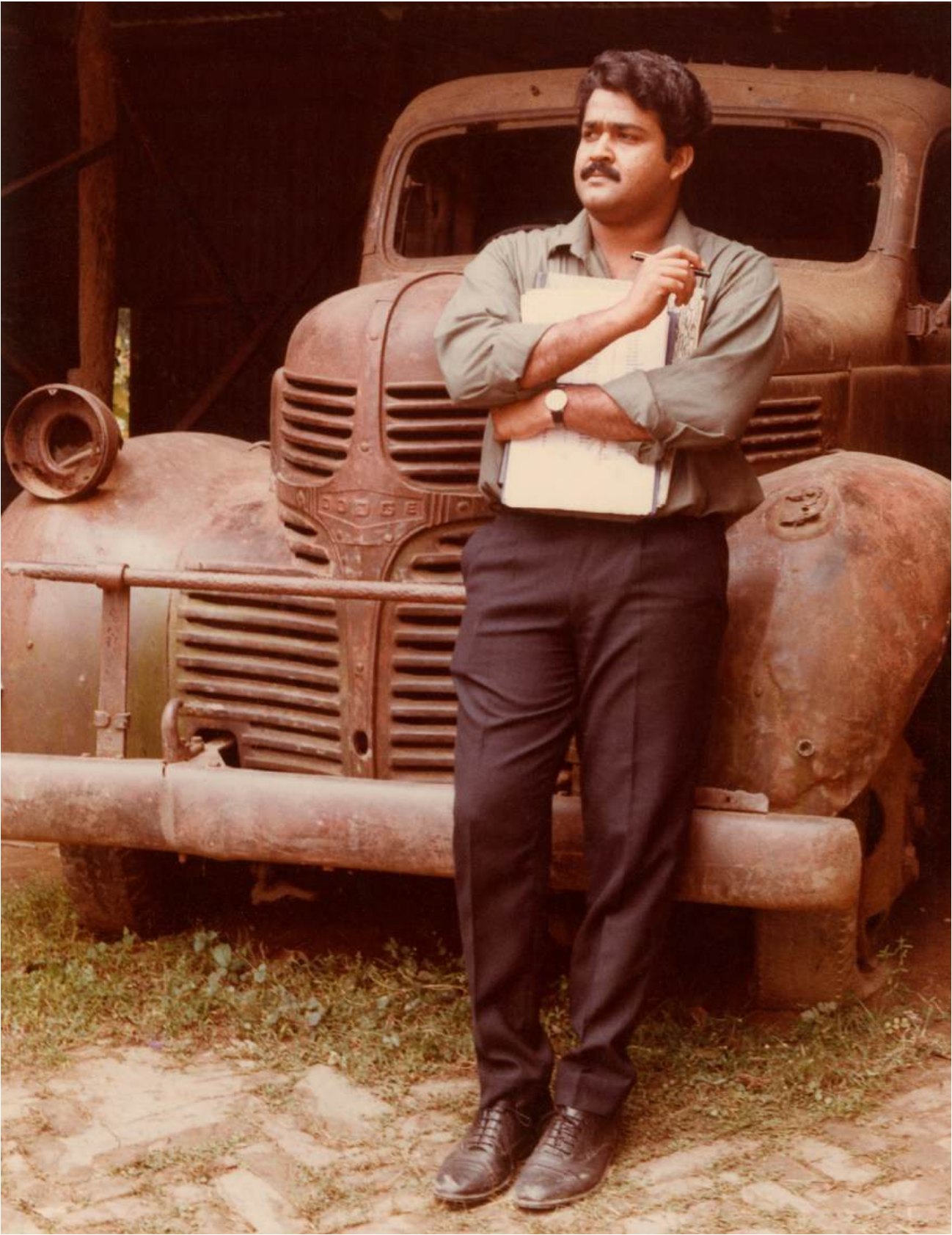
## Film Heritage Programming

Samantha Leroy

Film heritage programming is a key activity that allows audiences around the world to access and enjoy the films painstakingly preserved and restored by film archives, just like inaccessible rarities.

The practice of programming is an amazing way of questioning cinema and the world, its history and its present, as well as questioning our gaze as spectators. Whether it is as part of the regular programming of a cinemathèque, for a one-off event such as a festival or a special screening, or for a curated streaming platform, the programmer plays a central role in linking the archive - the custodian of the world's moving heritage - and the public.

Through concrete examples, the course will cover the various aspects and stages of the implementation of a programming idea: access to archival collections via databases, online viewing or festivals, methods for accessing material within the FIAF network and clearing rights, selection and arrangement of the films in a program, organization of a schedule that takes into account the technical context (screening material, subtitling, etc.) and the expectations and habits of the audience, and finally communication and promotion of the program, and organization of special events such as cine-concerts or screening introduction by specialists.







## Film Related Materials

### Preventive Conservation for Photographs Dr Nora Kennedy

The 2-hour introductory session on preventive conservation for photographs is designed to provide very basic knowledge about the components that make up the primary photographic materials, the vulnerabilities of these materials to both environmental and human interactions, and some guidelines on mitigating these factors to prolong the lives of photographs.

### Introduction to Paper Conservation Marina Ruiz-Molina

Film archives may contain objects on paper such as posters, scripts, lobby cards, song booklets, music scores, and documents pertaining to film personalities, which often are key elements in the process of restoring a film. This session will offer a general overview of the principles that govern assessment and best practices for the care of paper materials.

Participants will have the opportunity to learn about the types of paper and printing methods that are often found among these memorabilia, with an emphasis on photomechanical techniques such as those employed to produce posters and lobby cards in the 20th century. Among the topics covered in this two-hour session, there will be descriptions of the main causes of degradation of paper, recommendations for housing materials, as well as a review of relevant preventive practices for archive collections.

Ideas around realistic and sustainable approaches to preservation will be part of the discussion. Participants will bring home a selective bibliography and handouts for further reflection and study.

## Archive Management

### Collections Development Franck Loiret

By choosing to collect, preserve, and present a film, an archive is promoting its cultural significance, a type of advocacy. To do this effectively, archives need a clear collections development policy and framework.

The session will explore how collections strategies and acquisition policies allow archives to define their purpose. On a practical level, the means of acquiring new items, and then incorporating them into the collection so that they can be effectively preserved, documented, and presented to new audiences will be discussed.

Specific topics will include collections policy, acquisition agreements and procedures, intellectual property rights, access permissions and non-film elements.





# FACULTY





# DAVID WALSH

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Training and Outreach Coordinator, FIAF

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 (FIAF) in 2006 and served as its head from 2011 to 2016. Since 2016 he has been the Training and Outreach Coordinator for FIAF, taking a lead role in defining and implementing FIAF'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.





# MARIANNA DE SANCTIS

Head of Film Repair, L'Immagine Ritrovata

Marianna De Sanctis has been working in Film Restoration for twenty years. She coordinates the Film Repair department at L'Immagine Ritrovata laboratory in Bologna, Italy, since 2007. Her department manages film identification, repair of physical damages, chemical treatments for decayed reels, mechanical and manual film cleaning, 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 her laboratory, in specific projects in different cities and countries and 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, Mumbai 2022 and BAVASS edition in Delhi in 2023.



# DR. NORA KENNEDY

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Sherman Fairchild Conservator in Charge of the Department of Photograph Conservation, The Metropolitan Museum of Art



Dr. Nora Kennedy is the Sherman Fairchild Conservator in Charge of the Department of Photograph Conservation at The Metropolitan Museum of Art, New York City, USA, where she has been on staff since 1990.

Established in 2015, her department conserves The Met's photographs and has also taken on oversight of time-based media (TBM) conservation for the Museum. In addition to working on acquisitions, exhibitions and loans, Met conservators and scientists continue to expand the Museum's initiatives in scholarship, education, publication, and advocacy. Kennedy is an adjunct faculty member of New York University's Institute of Fine Arts Conservation Center. Some of the most rewarding experiences of her career to date include her international involvements to provide preventive conservation information for collection keepers and conservators in different parts of the globe, always a rich exchange of knowledge, experience and culture.



Elena Tammaccaro (Italy, 1978) has been working at Cineteca di Bologna since 2001. In 2006 she started working at L'Immagine Ritrovata - Film Restoration & Conservation laboratory as a Fiaf Summer School coordinator and then became a project manager.

Over the last 17 years the laboratory has increased its workflow and widened its scope opening facilities in Hong Kong (2015), Paris (2016) and The Netherlands (2022), restoring an average of 200 films each year, for national and international clients, undertaking restoration projects with the most eminent film archives, institutions and film libraries around the world.

In 2017 Elena Tammaccaro became L'Immagine Ritrovata Deputy Director and starting from the beginning of 2023 she became Executive Director. Besides overseeing restoration projects first-hand, she regularly represents the laboratory at film festivals, workshops and congresses.

# ELENA TAMMACCARO

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Executive Director,  
L'Immagine Ritrovata





# MARINA RUIZ-MOLINA

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Conservator, The Metropolitan Museum of Art

Marina Ruiz-Molina works in the Department of Paper Conservation of The Metropolitan Museum of Art, New York, since 2010.

She serves as a Paper Conservation liaison with the Department of Asian Art, studying and caring for the Museum's collections of miniature paintings and prints produced in the Indian subcontinent.

Marina specializes in the preservation and treatment of collections affected by microbiological damage and complex, multi-layered cellulosic substrates. She completed her graduate studies at the School for Conservation of Cultural Heritage in Madrid, Spain, and holds a Graduate Degree in Translation and Interpretation from the University of Málaga, Spain. A member of The American Institute for Conservation since 2008, Marina lectures and teaches internationally, and is a recognized instructor, mentor, and author.



# FRANCK LOIRET

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Executive Director,  
La Cinémathèque de Toulouse

After drama studies and an acting career, first in France and then in England, Franck Loiret worked for several years in administration and production in important West End theatres such as the Wyndham's Theatre. On returning to France, he pursued his career in Paris then in Toulouse for the Théâtre National de Toulouse alongside Jacques Nichet, and for the Centre chorégraphique James Carlès. In 2007, he was appointed financial director of La Cinémathèque de Toulouse. He became executive director in 2015.



Etienne Marchand graduated from EICAR (The International Film & Television School, Paris) in 2008 after training as a sound engineer. He has since been working on a great variety of archive documents - audio, video and film - and on every aspect of the technical workflows: assessment, cleaning, repairs of the carriers; digitizing using manual and automatic processes; restoration and colour grading; quality control; conversions and transcoding; media delivery; and digital archiving.

Etienne joined the INA (Institut National de l'Audiovisuel, curator of French public TV and radio archive) in 2015 as operations executive within the Preservation, Delivery and Digital Archiving service. His duties include setting up and monitoring media file workflows and making sure INA's intake of hundreds of media files per day is managed smoothly and securely.



# ETIENNE MARCHAND

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Multimedia Engineer, INA



# JOANNA WHITE

Knowledge & Collections Developer,  
British Film Institute



Joanna White is Knowledge, Learning 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. Joanna is keen to work 'in the open' wherever possible by blogging and sharing scripts in open source GitHub repositories.

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.



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.

# MANUEL GÖTZ

Film Restorer,  
Tinted Memories Collective,  
Munich





# DR. ELENA NEPOTI

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Film Conservation Manager, BFI

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 restorations 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.



# TIAGO GANHAO

Film Restoration Specialist,  
Cinemateca Portuguesa

Tiago Ganhão graduated in Applied Chemistry in 2003 and later specialized in photography. He began his career in 2004 at the film laboratory of ANIM, a department of Cinemateca Portuguesa, focusing on film processing and restoration.

Over ten years, he advanced to senior film restoration technician and, in 2014, became the laboratory coordinator, overseeing a team and strategic planning. Passionate about cinema and photography, he has gathered extensive experience in preserving and restoring world film history. Since 2016, he has been a full member of the FIAF Technical Commission, consulting for major archives and speaking at conferences worldwide. In 2024, he began co-teaching "Analog Restoration Practices" in the Master's program "Cinematic and Audiovisual Heritage" at Lusófona University.



After graduating from the School of Audio Engineering in London in 1985, Mike joined the videotape department in BBC Television in London, developing his professional audio, video, and film skills. Mike then went on to work in the independent post-production community in London expanding these skills and acquiring others including editing, digital image restoration, remastering, and team leadership. He joined the National Television Archive at the BFI in 2012 preserving off-air television programmes, and in 2013 moved into the BFI's sound digitisation, preservation and remastering team, which he now leads.

Alongside many colleagues, Mike has now contributed to the remastering and restoration of the sound tracks of around 100 films for the BFI for theatrical and home video release, including the FOCAL award-winning 4k restoration of Peter Greenaway's 'The Draughtsman's Contract', Ken Russell's 'Women in Love', and sixteen films for the BFI's 2023 Powell and Pressburger festival.

Many hundreds more are also digitised and preserved. Mike recalls, "I have loved working in video, film, television, sound, and heritage preservation. I have worked with many people, seen many changes, and learned much. I love remastering sound at the BFI and keen to show others how we do it. I am very excited to be a part of the 2024 FPRWI and share my knowledge and passion for sound." In his personal time Mike writes music and enjoys studying a variety of arts, sciences, and humanities.



# MIKE KOHLER

Audio Conservation  
Specialist, BFI



# SAMANTHA LEROY

Head of Programming,  
Fondation Jérôme Seydoux – Pathé



Samantha Leroy has been working at the Fondation Jérôme Seydoux – Pathé in Paris since 2020. She is Head of Programming of the Foundation's cinema, which is dedicated to the programming of international silent films with live accompaniment all year round. After studying cinema and the promotion of film heritage at university (while working as a projectionist), she was put in charge of film research and access at the Centre national du cinéma et de l'image animée (CNC).

She then worked at the Cinémathèque française from 2005 to 2019, where she provided access to the film collections and conceived programs for festivals and cinémathèques in France and abroad. She was also the coordinator of the international festival of restored films "Toute la mémoire du monde".

Since 2016, she has co-organized the FIAF Winter School on "Programming Film Heritage", an annual two-day training event taught by programming experts from the global network of FIAF archives, and other distinguished professionals in the field.

Since 2023, she is member of the FIAF Programming and Access to Collections Commission (PACC). She is also a graduate in film exhibition management at the Fémis film school and co-founder and president of the association L'Inversible, which organizes Home Movie Day in Paris.



Fumiko Takagi is an Executive Producer and Head of Acquisition at Janus Films and the Criterion Collection, a distribution company founded in 1956 and based in New York.

For over 25 years, Fumiko has been maintaining and growing a library of 1500+ hand-selected classic and contemporary films from around the world, working closely with licensors, studios, sales agents, producers and filmmakers to secure rights, as well as collaborating with labs, archives and film foundations to access or create the best materials, to serve and preserve a continuing library that started with Ingmar Bergman's THE SEVENTH SEAL, and includes the films of Akira Kurosawa, Federico Fellini, François Truffaut, Martin Scorsese, Wong Kar Wai, amongst others, and most recently, the 2022 Academy Award winning Ryusuke Hamaguchi's DRIVE MY CAR.

# FUMIKO TAKAGI

Executive Producer and  
Head of Acquisition,  
Janus Films and the  
Criterion Collection





# LEE KLINE

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Restoration Supervisor & Consultant

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.



# MURCHANA BORAH

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Senior Cataloguer,  
Film Heritage Foundation



Murchana Borah is the Senior Cataloguer and Archivist at Film Heritage Foundation based in Mumbai. She received her Master's degree in Library and Information Science (MLISc) from Tata Institute of Social Sciences (TISS), Mumbai.

Since 2019, she has been an active 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.



# BHAVESH PRATAP SINGH

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Deputy Manager, Preservation,  
National Film Archive of India

Bhavesh works in the Film Preservation Section at National Film Archive of India (NFDC-NFAI). Prior to working at the film archive, he completed a certificate course in film preservation from L. Jeffrey Selznick School of Film Preservation, Rochester NY.

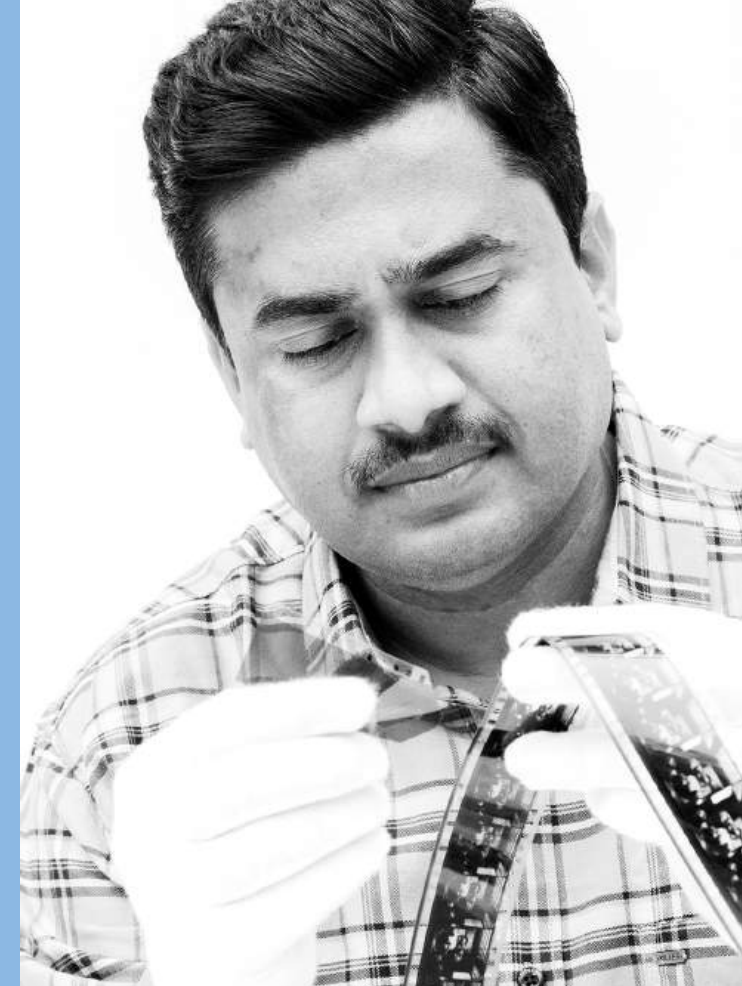


# PRIYANKA SHETYE

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Acquisition In-charge,  
Film Heritage Foundation

Priyanka Sunil Shetye has been an acquisition-in-charge and archivist at the Film Heritage Foundation since December 2017. She completed her Masters in Ancient Indian History and Archaeology from Deccan College Post Graduate and Research Center, Pune in 2015. In the archive, she is responsible for the acquisition, accessioning and documentation of film-related collections.



# PRAVIN SINGH SISODIA

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Film Conservator,  
Film Heritage Foundation

Pravin is a film conservator who has worked at Film Heritage Foundation since its inception.

He has been trained by Marianna de Sanctis, Head of Film Repair at L'Immagine Ritrovata, Bologna. He has been a participant at Film Heritage Foundation's annual Film Preservation & Restoration Workshops over the years where he has also had the benefit of learning from FIAF-affiliated conservators from around the world.

Pravin works on film inspection, condition reports, film repair and chemical treatment of damaged films.



# SCREENINGS







# THE GENERAL (1926)

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Director - Buster Keaton

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USA

---

Silent with English intertitles

---

4K DCP

---

Black and White

---

79 minutes

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1.66:1





**Directed by**  
Buster Keaton, Clyde Bruckman

**Screenplay by**  
Al Boasberg, Clyde Bruckman, Buster Keaton, Charles Smith

**Based on**  
The Great Locomotive Chase  
by William Pittenger

**Produced by**  
Joseph Schneck, Buster Keaton

**Cinematography**  
Devereaux Jennings, Bert Haines

**Editing**  
Buster Keaton, Sherman Kell

**Music**  
William P Perry

**Cast**  
Buster Keaton, Marion Mack, Charles Smith, Frank Barnes, Glen Cavender, Jim Farley, Frederick Vroom, Joe Keaton, Mike Donlin, Tim Nawn

**Synopsis**  
Many critics consider The General to be the last great comedy of the silent era, and it consistently ranks as one of the greatest comedies of all time on international critics' polls.

Set during the Civil War and based on a true incident, the film is also an authentic looking period piece. The title refers not to Keaton's character, but to his engine, 'The General' which figures prominently in one of the most harrowing and hilarious chase scenes ever filmed.

Keaton portrays the engineer Johnnie Gray, who is rejected by the Confederate Army and then suffers the further humiliation of his girlfriend thinking him a coward. When a small band of Union soldiers penetrate far beyond Confederate lines to steal his locomotive. Johnnie Gray sets off in hot pursuit; seven of the film's eight reels are devoted to the chase, with its orchestration of thrills and comedy. Keaton shot the film on the narrow railways of Oregon and used less than 50 titles to explain the whole story.

**Notes on restoration**  
Digital restoration in 4K made by la Modern Videofilm under the supervision of Cohen Film Collection. The film features a Carl Davis score.







# LE SAMOURAÏ (1967)

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Director - Jean-Pierre Melville

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France

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French with English subtitles

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4K DCP

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Colour

---

105 minutes

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1.85:1





**Written and Directed by**

Jean-Pierre Melville

**Screenplay by**

Jean-Pierre Melville and  
Georges Pellegrin

**Produced by**

Raymond Borderie and  
Eugène Lépiciér

**Cinematography**

Henri Decaë

**Editing**

Monique Bonnot and  
Yolande Maurette

**Music**

François de Roubaix

**Cast**

Alain Delon, François Périer, Nathalie  
Delon, Cathy Rosier, Jacques Leroy

**Synopsis**

In a career-defining performance, Alain Delon plays Jef Costello, a contract killer with samurai instincts. After carrying out a flawlessly planned hit, Jef finds himself caught between a persistent police investigator and a ruthless employer, and not even his armor of fedora and trench coat can protect him. An elegantly stylized masterpiece of cool by maverick director, *Le samourai* is a razor-sharp cocktail of 1940s American gangster cinema and 1960s French pop culture—with a liberal dose of Japanese lone-warrior mythology.

**Notes on restoration**

This new 4K restoration, undertaken by The Criterion Collection and Pathe, was created from the 35 mm original camera negative, in addition to a 35 mm internegative and 35 mm interpositive for some sections. The original monaural soundtrack was remastered from the 35 mm magnetic track.







# 8<sup>1</sup>/<sub>2</sub> (1963)

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Director - Federico Fellini

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Italy, France

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Italian with English Subtitles

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4K DCP

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Black & White

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138 minutes

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1.85:1





**Directed by**  
Federico Fellini

**Screenplay by**  
Ennio Flaiano, Federico Fellini, Tullio Pinelli, Brunello Rondi

**Story by**  
Federico Fellini, Ennio Flaiano

**Cinematography**  
Gianni Di Venanzo

**Produced by**  
Angelo Rizzoli Jr.

**Editing**  
Leo Catozzo

**Music**  
Nino Rota

**Cast**  
Marcello Mastroianni, Claudia Cardinale, Bruno Agostini, Sandra Milo, Anouk Aimée, Barbara Steele, Caterina Boratto

#### Synopsis

One of the greatest films about film ever made, Federico Fellini's *8½* marks the moment when the director's always-personal approach to filmmaking fully embraced self-reflexivity, pioneering a stream-of-consciousness style that darts exuberantly among flashbacks, dream sequences, and carnivalesque reality, and turning one man's artistic crisis into a grand epic of the cinema. Marcello Mastroianni plays Guido Anselmi, a director whose new project is collapsing around him, along with his life, as he struggles against creative block and helplessly juggles the women in his life—including Anouk Aimée, Sandra Milo, and Claudia Cardinale. An early working title for *8½* was *The Beautiful Confusion*, and Fellini's masterpiece is exactly that: a shimmering dream, a circus, and a magic act.

#### Notes on restoration

The restoration of *8½* was completed in 2019 by Istituto Luce – Cinecittà and Centro Sperimentale di Cinematografia – Cinoteca Nazionale at the Istituto Luce – Cinecittà laboratories from the 35 mm original camera negative, which was made available by RTI-Mediaset and Infinity. The original monoaural soundtrack was restored and remastered in 2020 from various 35 mm optical positive and negative elements by the Criterion Collection. Soundtrack restoration by Michael W. Wiese.







# CAMP DE THIAROYE (1988)

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Director - Ousmane Sembène

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Senegal, Algeria, Tunisia

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German, French, Wolof, English  
with English Subtitles

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4K DCP

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Colour

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153 minutes

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1.66:1





#### Written and Directed by

Ousmane Sembène and  
Thierno Faty Sow

#### Cinematography

Smaïl Lakhdar-Hamin

#### Produced by

Mustafa Ben Jemja, Ouzid Dahmane,  
Mamadou Mbengu

#### Editing

Kahéna Attia

#### Music

Ismaël Lô

#### Cast

Sidiki Bakaba, Hamed Camara,  
Ismaila Cissé, Ababacar Sy Cissé,  
Moussa Cissoko, Eloi Coly, Ismaël Lô,  
Pierre Londiche

#### Synopsis

CAMP DE THIAROYE is a forceful epic political drama based on real events and on writer/directors Ousmane Sembène and Thierno Faty Sow's own experiences. The story deals with injustice, hypocrisy, colonialism, and racism, culminating in a massacre. CAMP DE THIAROYE shows white oppression resuming as a regiment of West African Armed Forces soldiers return to an army post in Senegal from the European warfront where they faced death every day, only to now face indignities and racism from the French they helped liberate from fascism.

#### Notes on restoration


CAMP DE THIAROYE was restored in 4K at L'Immagine Ritrovata using a second-generation dupe negative and original sound negative, preserved at the Tunisian Ministry of Cultural Affairs.

#### Restoration credit

Restored by The Film Foundation's World Cinema Project and Cineteca di Bologna at L'Immagine Ritrovata laboratory in association with the Tunisian Ministry of Cultural Affairs and the Senegalese Ministry of Culture and Historical Heritage. With special thanks to Mohamed Challouf and Association Cine-Sud Patrimoine. Restoration funded by the Hobson/Lucas Family Foundation. This restoration is part of the African Film Heritage Project, an initiative created by The Film Foundation's World Cinema Project, the Pan African Federation of Filmmakers and UNESCO – in collaboration with Cineteca di Bologna – to help locate, restore, and disseminate African cinema.







# SHADOWS OF FORGOTTEN ANCESTORS (1965)

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Director - Sergei Parajanov

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Ukraine

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Ukrainian with English Subtitles

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4K DCP

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Colour

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96 minutes

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1.37:1





**Directed by**  
Sergei Parajanov

**Written by**  
Sergei Parajanov and Ivan Chendej

**Cinematography**  
Yuri Ilyenko

**Editing**  
Marfa Ponomarenko

**Music**  
Miroslav Skorik

**Cast**  
Ivan Mikolaychuk, Larisa Kadochnikova, Tatyana Bestayeva, Spartak Bagashvili, Nikolay Grinko, Leonid Yengibarov

**Synopsis**  
In the Carpathian Mountains of 19th-century Ukraine, love, hate, life and death among the Hutsul people are as they've been since time began. Ivan is drawn to Marichka, the beautiful young daughter of the man who killed his father. But fate tragically decrees that the two lovers will remain apart.

A classic of Ukrainian magical realist cinema, SHADOWS OF FORGOTTEN ANCESTORS is Parajanov's first major work and is also considered the most internationally heralded Ukrainian film.

**Notes on restoration**  
Scanned in 4K by Fixafilm laboratory in Warsaw using a low contrast 35mm print donated by Eric Liknaitzky to Daniel Bird and now deposited at the Austrian Film Museum. A vintage print from the Harvard Film Archive was used as a reference for the grading.

**Restoration credit**  
Restored by The Film Foundation's World Cinema Project and Cineteca di Bologna at L'Immagine Ritrovata laboratory, in association with the Dovzhenko Film Studio and in collaboration with the Oleksandr Dovzhenko National Centre.

Special thanks to Olena Honcharuk and Daniel Bird. Funding provided by the Hobson/Lucas Family Foundation







# MANTHAN

# THE CHURNING

## (1976)

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Director - Shyam Benegal

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India

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Hindi with English Subtitles

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4K DCP

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Colour

---

134 minutes

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1.37:1





**Directed by**  
Shyam Benegal

**Story idea by**  
V. Kurien and Shyam Benegal

**Cinematography**  
Govind Nihalani

**Produced by**  
Shyam Benegal / Sahyadri Films for  
Gujarat Co-operative Milk Marketing  
Federation Ltd.

**Editing**  
Bhanudas Diwkar

**Music**  
Vanraj Bhatia

**Cast**  
Girish Karnad, Smita Patil,  
Naseeruddin Shah, Anant Nag, Amrish  
Puri, Mohan Agashe, Kulbushan  
Kharbanda, Sadhu Meher, Rajendra  
Jaspal, Abha Dhulia, Anjali Paigankar  
and the people of Sanganva

#### Synopsis

Produced by 500,000 farmers who contributed Rs. 2/- each towards the making of the film, "Manthan" is a powerful film about the tempestuous winds of change that blow through a village when Dr. Rao, an idealistic veterinary surgeon from the city arrives in the village to start a milk cooperative movement. His notions of equitable distribution of profits irrespective of class and caste and freedom from exploitative middlemen, churn up a maelstrom of mistrust, anger and resistance among the feudal landlords and the peasants, threatening the deep-rooted social hierarchy based on generations of discrimination. The story plumbs the depths of despair as Dr. Rao faces false accusations and village politics, but ends on a high with a glimmering of change as the idea of the cooperative slowly takes root.

#### Notes on restoration

Manthan was restored using the best surviving elements: the 35 mm original camera negative preserved at the NFDC-National Film Archive of India and the 35 mm release print preserved at Film Heritage Foundation. Portions of the original camera negative had colour fading and variations, green mould and flicker, while many parts of the 35 mm print had scratches and vertical green lines. The sound negative had completely deteriorated and could not be used. The sound was digitised from the 35 mm release print.

#### Restoration Credit

Restored by Film Heritage Foundation at Prasad Corporation Pvt. Ltd.'s Post – Studios, Chennai and L'Imagine Ritrovata Laboratory, in association with Gujarat Co-operative Milk Marketing Federation Ltd.(Amul), the cinematographer Govind Nihalani and the director Shyam Benegal. Funding supported by Gujarat Co-operative Milk Marketing Federation Ltd.(Amul)







# PARTNERS



# Organisers

## 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.

## 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.





# Supporters

## **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.

## **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. [www.film-foundation.org](http://www.film-foundation.org)







**Kerala State Chalachitra Academy**

In a pioneering initiative, the Government of Kerala set up Kerala State Chalachitra Academy (Motion Picture Academy of the Kerala State) in August 1998. The first of its kind in the country, the Academy is an effort to counter the gross commoditization of the film medium and a rightful recognition of the contribution of cinema to the cultural enlightenment of the society. It is guided by the motto that Cinema should contribute to the complete development of human being, both as an individual and as a social being. The Academy today has become a major player in the cultural landscape of Kerala reaching students, teachers, and ordinary people through various initiatives designed to carry the message of cinema as not only a means of entertainment but of serious academic reflection and a tool to preserve and document the history of society. Core objectives of the Academy include being a link between the Government and the film industry, the conducting of Film Festivals all over the State, the preservation and propagation of Malayalam Cinema, to intervene in film education, to document the History of Malayalam Cinema, and the honouring of persons and films that contribute to the aesthetics of Malayalam cinema.

**Kerala State Film Development Corporation Ltd.**

Kerala State Film Development Corporation Ltd (KSFDC), was established in the year 1975 with the prime objective of facilitating the production and promotion of Malayalam Cinema. KSFDC was formed with a purpose of moving the Malayalam film industry to Kerala. KSFDC was the organizer of the International Film

Festival of Kerala (IFFK) until the management of IFFK was handed over to the Kerala State Chalachitra Academy in 1998.

**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. Delve into our meaningful mission and learn how we can contribute to your preservation initiatives by visiting our website at [www.prasadcorp.com](http://www.prasadcorp.com) #preserve4posterity

**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.

**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.

## 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.





# 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'Imagine Ritrovata a leading laboratory in the field. Today the group includes four branches: L'Imagine Ritrovata's headquarters in Bologna, L'Image Retrouvée and Éclair Classics in Paris, Haghefilm in the Netherlands, and L'Imagine Ritrovata Asia in Hong Kong. L'Imagine 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).

**Fondazione Cineteca Di Bologna**

Fondazione Cineteca di Bologna is an internationally recognized FIAF film archive with a multi-faceted mission ranging from film preservation and dissemination, training, research and publishing. In 2007 Cineteca organised the first FIAF Restoration School in Bologna, where it has regularly taken place every other year since then with participants from over 70 countries. Its annual festival Il Cinema Ritrovato is one of the most awaited venues for film historians, scholars and cinephiles all over the world. Cineteca di Bologna and L'Imagine Ritrovata have worked in partnership with entities and organizations world-wide, and completed over 800 restorations.

**La Cinematheque 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 (FIAF) 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 cinematheque: 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.

**Cinemateca Portuguesa – Museu Do Cinema, I.P.**

The Cinemateca Portuguesa-Museu do Cinema is the national film museum of Portugal, a state institution devoted to the preservation and screening of the Portuguese and the world's moving images heritage. It was founded in the early 1950s by cinémathèque pioneer Manuel Félix Ribeiro, and became an autonomous institution in 1980. In 1996, the Cinemateca opened a modern conservation centre in the outskirts of Lisbon, which is now the base to all preservation, technical research and access activities, including the use of new technologies.

**Institut National De L'audiovisuel (INA)**

As a cultural audiovisual enterprise, INA has been responsible since 1974 for the preservation, enhancement and



transmission of the French audiovisual heritage. INA is also an international training and research center on media and digital content.

**Fondation Jérôme Seydoux – Pathé**

The Fondation Jérôme Seydoux-Pathé, which was recognized as a non-profit organization in 2006, works to preserve, restore and promote Pathé’s historical heritage, which includes more than 10,000 films. The archives, which are regularly expanded, include several collections: iconography, advertising material, printed documents, cameras, a library of books and periodicals, the administrative and legal archives of Pathé since its creation in 1896, and a silent film collection of approximately 4,000 titles. The building of the Fondation, designed by Renzo Piano, houses a research center, a collection storage facility, a screening room dedicated to international silent film programming with live accompaniment, and exhibition spaces. The Fondation Jérôme Seydoux-Pathé also organizes multiple educational activities, visits, conferences and symposia.

**The Metropolitan Museum Of Art**

The Metropolitan Museum of Art presents over 5,000 years of art from around the world for everyone to experience and enjoy. The Museum lives in two iconic sites in New York City—The Met Fifth Avenue and The Met Cloisters. Millions of people also take part in The Met experience online. Since

its founding in 1870, The Met has always aspired to be more than a treasury of rare and beautiful objects. Every day, art comes alive in the Museum’s galleries and through its exhibitions and events, revealing new ideas and unexpected connections across time and across cultures. The Metropolitan Museum of Art collects, studies, conserves, and presents significant works of art across time and cultures in order to connect all people to creativity, knowledge, ideas, and one another.

**Janus Films**

Founded in 1956, Janus Films was the first theatrical distribution company dedicated to bringing international art-house films to U.S. audiences. Janus handles rights in all media to an extensive library that includes the work of Michelangelo Antonioni, Vra Chytilová, Sergei Eisenstein, Ingmar Bergman, Federico Fellini, Abbas Kiarostami, Akira Kurosawa, Ousmane Sembène, Andrei Tarkovsky, François Truffaut, Agnès Varda, and Yasujiro Ozu. Janus handles rights in all media, and its library has grown to more than 1200 films.

**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 coworkers 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.

**National Film Archive Of India**

The NFDC-National Film Archive of India (NFDC-NFAI) aims to trace, acquire and preserve for posterity the heritage of national cinema and a representative collection of world cinema, to classify and document data related to film and undertake and encourage research on cinema and to act as a center for the dissemination of film culture in the country, and to promote Indian cinema abroad. It has been a member of the International Federation of Film Archives (FIAF) since 1969. The NFDC-NFAI provides various services to facilitate historic and scholarly research and appreciation of films. The Research and Documentation Section of NFDC-NFAI houses a collection of material relating to every period of Indian cinema. The section has 2,03,287 still photographs, prints of all unique photographs, 40,919 film posters of various sizes, 24,797 song booklets, lobby cards, about 2,28,025 press clippings. NFDC-NFAI has digitized its photo and paper collection to avoid handling of the original material.





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Page 1

Sheila and Sarada  
Malayalam, Unidentified Film  
Credit: Kerala State  
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Page 6 & 7

Kummatty, 1979  
Malayalam (dir. Govindan  
Aravindan)  
Credit: Film Heritage  
Foundation

Page 8 & 9

Poster of Chemmeen, 1965  
Malayalam (dir. Ramu Kariat)  
Credit: NFDC- National Film  
Archive of India

Page 10 &11

Photographs of P.K. Nair  
from Celluloid Man  
Documentary (dir. Shivendra  
Singh Dungarpur)  
Credit: Film Heritage  
Foundation

Page 13

Vigathakumaran, 1928  
Malayalam, silent film (dir. J.  
C. Daniels)  
Credit: Kerala State  
Chalachitra Academy

Page 15

Photograph of P. K. Nair  
Credit: Bina Nair, P. K. Nair  
Family

Page 16 & 17

Portraits of filmmaker John

Abraham  
Credit: Venugopal

Page 20

Poster of Mannu, 1978  
Malayalam (dir. K. G. George)  
Credit: NFDC- National Film  
Archive of India

Page 23

Poster of Thamp, 1978.  
Malayalam (dir. Govindan  
Aravindan)  
Credit: National Museum of  
Ethnology, Japan

Page 24 & 25

Ormakkayi, 1982  
Malayalam (dir. B.G.  
Bharathan)  
Credit: NFDC- National Film  
Archive of India

Page 27

Poster of Manasa Vacha  
Karmana, 1979  
Malayalam (dir. I. V. Sasi)  
Credit: NFDC- National Film  
Archive of India

Page 28

Sarada in Irrutinte Athmavu,  
1966, Malayalam (dir. P.  
Bhaskaran)  
Credit: Kerala State  
Chalachitra Academy

Page 31 (top left)

Chuvanna Vithukal, 1977  
Malayalam (dir. P. A. Backer)  
Credit: Film Heritage

Foundation

Page 31 (top right)

Sheela  
Unidentified film  
Credit: Kerala State  
Chalachitra Academy

Page 31 (bottom left)

Sheela and Sathyan in  
Thokkukal Kadha Parayunnu,  
1968, Malayalam (dir. K. S.  
Sethumadhavan)  
Credit: Kerala State  
Chalachitra Academy

Page 31 (bottom right)

Sheela, Unidentified film  
Credit: Kerala State  
Chalachitra Academy

Page 33

Unidentified Film  
Credit: Film Heritage  
Foundation

Page 34

Govindan Aravindan  
shooting Thamp, 1978.  
Malayalam (dir. Govindan  
Aravindan)  
Credit: Film Heritage  
Foundation

Page 35

Govindan Aravindan  
shooting Pokkuveyil, 1982  
Malayalam (dir. Govindan  
Aravindan)  
Credit: Film Heritage  
Foundation

Page 38, 39, 41

Photographs of Amitabh  
Bachchan  
Credit: Film Heritage  
Foundation

Page 43 (top)

Radha and Kamal Haasan  
in Thoongatheey Thambi  
Thoongatheey, 1983  
Tamil (dir. S. P. Muthuraman)  
Credit: Film Heritage  
Foundation

Page 43 (bottom left)

Kamal Haasan as a child  
actor in Kalathur Kannama,  
1960  
Tamil (dir. A. Bhimsingh)  
Credit: Kerala State  
Chalachitra Academy

Page 43 (bottom right)

Satyam, 1976  
Tamil (dir. S. A. Kannan)  
Credit: Film Heritage  
Foundation

Page 45

Kamal Haasan in  
Kanyakumari, 1974  
Malayalam (dir. K. S.  
Sethumadhavan)  
Credit: Kerala State  
Chalachitra Academy

Page 46 & 47

Marathanda Varma, 1933  
Malayalam, silent (dir. P. V.  
rao, V. V. Rao)  
Credit: Celluloid Man (2012),

Dungarpur Films

Page 48

Agraharathil Kazhuthai, 1977  
Tamil (dir. John Abraham)  
Credit: NFDC- National Film  
Archive of India

Page 51

Nayaru Pidicha Pulival. 1958  
Malayalam (dir. P. Bhaskaran)  
Credit: Kerala State  
Chalachitra Academy

Page 52 & 53

Chemmeen, 1965  
Malayalam (dir. Ramu Kariat)  
Credit: Kerala State  
Chalachitra Academy

Page 54 (left)

Lorry, 1980. Malayalam  
(dir. B.G. Bharathan)  
Credit: NFDC- National Film  
Archive of India

Page 54 & 55

Elippathayam, 1982  
Malayalam (dir. Adoor  
Gopalakrishnan)  
Credit: NFDC- National Film  
Archive of India

Page 55 (right)

Chidambaram, 1985  
Malayalam (dir. Govindan  
Aravindan)  
Credit: NFDC- National Film  
Archive of India

Page 57

Karimbana, 1980  
Malayalam (dir. I. V. Sasi)  
Credit: NFDC- National Film  
Archive of India

Page 58 & 59

K.G. George shooting  
Panchavadi Palam, 1984  
Malayalam (dir. K.G.George)  
Credit: Film Heritage  
Foundation

Page 60

C.I.D, 1955  
Malayalam (dir. M. Krishnan  
nair)  
Credit: Babu Thaliath, Family  
of Miss Kumari

Page 63

Poster of Vadagaikku Oru  
Hridayam, 1978  
Tamil (dir. I. V. Sasi)  
Credit: NFDC- National Film  
Archive of India

Page 64

Shobana in Vastuhara, 1991  
Malayalam (dir. Govindan  
Aravindan)  
Credit: Film Heritage  
Foundation

Page 67 (top)

Adoor Gopalakrishnan  
during the making of the film  
Mathilukal, 1989  
Malayalam (dir. Adoor  
Gopalakrishnan)  
Credit: NFDC- National Film

Archive of India

Page 67 (middle left)

Adoor Gopalakrishnan  
during the making of the film  
Anataram, 1987  
Malayalam (dir. Adoor  
Gopalakrishnan)  
Credit: NFDC- National Film  
Archive of India

Page 67 (middle right)

Mathilukal, 1989  
Malayalam (dir. Adoor  
Gopalakrishnan)  
Credit: NFDC- National Film  
Archive of India

Page 67 (bottom)

Anataram, 1987  
Malayalam (dir. Adoor  
Gopalakrishnan)  
Credit: NFDC- National Film  
Archive of India

Page 69

Adoor Gopalakrishnan with  
Mankada Ravi Varma making  
Mathilukal, 1989  
Malayalam (dir. Adoor  
Gopalakrishnan)  
Credit: NFDC- National Film  
Archive of India

Page 71

Film stills from Piravi, 1989  
Malayalam (dir. Shaji N.  
Karun)  
Credit: NFDC- National Film  
Archive of India

Page 73

Shaji N. Karun with  
Aravindan Govindan for  
Thamp, 1978, Malayalam  
(dir. Govindan Aravindan)  
Credit: Ramu Arvindan,  
Family of Govindan  
Aravindan

Page 76 & 77

Stills from Kummatty (1979)  
and Thamp (1978)  
Malayalam (dir. Govindan  
Aravindan)  
Credit: Film Heritage  
Foundation

Page 79

Poster of Thamp, 1978  
Malayalam (dir. Govindan  
Aravindan)  
Credit: NFDC- National Film  
Archive of India

Page 80 & 81

Kummatty, 1979  
Malayalam (dir. Govindan  
Aravindan)  
Credit: Film Heritage  
Foundation

Page 83

Film Stills from Thamp, 1978  
Malayalam (dir. Govindan  
Aravindan)  
Credit: Film Heritage  
Foundation

Page 84 & 85

Mohanlal in Vastuhara, 1991  
Malayalam (dir. Govindan



Aravindan)  
Credit: Film Heritage Foundation

**Page 87**  
Kattathe Kilikkoodu, 1983  
Malayalam (dir. B.G. Bharathan)  
Credit: NFDC- National Film Archive of India

**Page 93**  
Portraits K. G. George  
Credit: Kerala State Chalachitra Academy

**Page 95**  
Chemmeen, 1965  
Malayalam (dir. Ramu Kariat)  
Credit: NFDC- National Film Archive of India

**Page 96 (Left)**  
Sheela in Sphodanam, 1981, Malayalam  
(dir. P. G. Viswambharan)  
Credit: Kerala State Chalachitra Academy

**Page 96 (top right)**  
Pazhassi Raja, 1964  
Malayalam  
(dir. M Kunchacko)  
Credit: Kerala State Chalachitra Academy

**Page 96 (bottom right)**  
Thamp, 1978, Malayalam  
(dir. Govindan Aravindan)  
Credit: Film Heritage Foundation

**Page 96 & 97**  
Elippathayam, 1982  
Malayalam  
(dir. Adoor Gopalakrishnan)  
Credit: NFDC- National Film Archive of India

**Page 97 (top)**  
Namukku Parkkan Munthiri Thoppukal, 1986  
Malayalam (dir. Padmarajan)  
Credit: NFDC- National Film Archive of India

**Page 97 (bottom)**  
Nirmala, 1948  
Malayalam (dir. P.V. Krishna Iyer)  
Credit: Kerala State Chalachitra Academy

**Page 98 (left)**  
Mammootty in Oru Vadakkan Veeragadha, 1989  
Malayalam (dir. Hariharan)  
Credit: Kerala State Chalachitra Academy

**Page 98 (top right)**  
Murappenu, 1965  
Malayalam (dir. A. Vincent)  
Credit: Kerala State Chalachitra Academy

**Page 98 (middle right)**  
Kattathe Kilikkoodu, 1983  
Malayalam (dir. B.G. Bharathan)  
Credit: NFDC- National Film Archive of India

**Page 98 (bottom right)**  
Mohanlala in Abhayam Thedi, 1986  
Malayalam (dir. I. V. Sasi)  
Credit: Kerala State Chalachitra Academy

**Page 99 (left)**  
Ormakkayi, 1982  
Malayalam (dir. B.G. Bharathan)  
Credit: NFDC- National Film Archive of India

**Page 99 (top right)**  
Sannarbham, 1984  
Malayalam (dir. Joshiy)  
Credit: NFDC- National Film Archive of India

**Page 99 (bottom right)**  
Kattathe Kilikkoodu, 1983  
Malayalam (dir. B.G. Bharathan)  
Credit: NFDC- National Film Archive of India

**Page 100 (left)**  
Smita Patil in Chidambaram, 1985. Malayalam (dir. Govindan Aravindan)  
Credit: NFDC- National Film Archive of India

**Page 100 (right)**  
Ormakkayi, 1982  
Malayalam (dir. B.G. Bharathan)  
Credit: NFDC- National Film Archive of India

**Page 101 (left)**  
Elippathayam, 1982  
Malayalam (dir. Adoor Gopalakrishnan)  
Credit: NFDC- National Film Archive of India

**Page 101 (right)**  
Amma Ariyan, 1986  
Tamil (dir. John Abraham)  
Credit: NFDC- National Film Archive of India

**Page 103**  
Portrait of Sarada  
Malayalam, Unidentified Film  
Credit: Film Heritage Foundation

**Page 104**  
Sheela and Sathyan in Bhagya Jathakam, 1962

Malayalam (dir. P. Bhaskaran)  
Credit: Kerala State Chalachitra Academy

**Page 107**  
Sathyan in Rebecca, 1964  
Malayalam  
(dir. M Kunchacko)  
Credit: Kerala State Chalachitra Academy

**Page 108**  
Balyakalasaki, 1954  
Malayalam (dir. Anthony Mithradas)  
Credit: Babu Thaliath, Family of Miss Kumari

**Page 111**  
Swayamvaram, 1972  
Malayalam (dir. Adoor Gopalakrishnan)  
Credit: Film Heritage Foundation

**Page 112**  
Vachanam, 1989  
Malayalam (dir. Lenin Rajendran)  
Credit: NFDC- National Film Archive of India

**Page 115**  
Chemmeen, 1965  
Malayalam (dir. Ramu Kariat)  
Credit: NFDC- National Film Archive of India

**Page 116**  
Kattathe Kilikkoodu, 1983  
Malayalam (dir. B.G. Bharathan)  
Credit: NFDC- National Film Archive of India

**Page 119**  
Sannarbham, 1984  
Malayalam (dir. Joshiy)  
Credit: NFDC- National Film

Archive of India

**Page 120 (left)**  
Pokkuveyil, 1981  
Malayalam (dir. Govindan Aravindan)  
Credit: NFDC- National Film Archive of India

**Page 120 (right)**  
Mohanlal and Geetha Panchagni, 1986  
Malayalam (dir. Hariharan)  
Credit: Kerala State Chalachitra Academy

**Page 121**  
Elippathayam, 1982  
Malayalam (dir. Adoor Gopalakrishnan)  
Credit: NFDC- National Film Archive of India

**Page 125**  
Mannu, 1978  
Malayalam (dir. Joshiy)  
Credit: Film Heritage Foundation

**Page 126**  
Silk Smita, Spakidum, 1995  
Malayalam (dir. Bhadran)  
Credit: Film Heritage Foundation

**Page 131**  
Mohanlal in Vastuhara, 1991  
Malayalam (dir. Govindan Aravindan)  
Credit: Film Heritage Foundation

**Page 132**  
Oridathu, 1986, Malayalam  
(dir. Govindan Aravindan)  
Credit: Film Heritage Foundation

**Page 186 (left)**  
Adaminte Variyellu, 1983  
Malayalam (K.G. George)  
Credit: NFDC- National Film Archive of India

**Page 186 & 187 (middle)**  
Mukhamukham, 1984  
Malayalam (dir. Adoor Gopalakrishnan)  
Credit: NFDC- National Film Archive of India

**Page 187 (right)**  
Amma Ariyan, 1986  
Tamil (dir. John Abraham)  
Credit: NFDC- National Film Archive of India

**Page 188 & 189**  
Poster of Swayamvaram, 1972, Malayalam (dir. Adoor Gopalakrishnan)  
Credit: NFDC- National Film Archive of India

**Page 190 & 191**  
Elippathayam, 1982  
Malayalam (dir. Adoor Gopalakrishnan)  
Credit: NFDC- National Film Archive of India

**Page 192**  
Agraharathil Kazhuthai, 1977  
Tamil (dir. John Abraham)  
Credit: NFDC- National Film Archive of India

**Page 194 & 195**  
Moonnam Pookam, 1988  
Malayalam (dir. Padmarajan)  
Credit: NFDC- National Film Archive of India

**Page 196 & 197**  
Chidambaram, 1985  
Malayalam (dir. Govindan Aravindan)

Credit: NFDC- National Film Archive of India

**Page 198**  
Portrait of Sathyam Unidentified Film  
Credit: Kerala State Chalachitra Academy

**Page 201**  
Poster of Manasa Vacha Karmana, 1979  
Malayalam (dir. I. V. Sasi)  
Credit: NFDC- National Film Archive of India

**Page 202 (left)**  
Thacholi Ambu, 1978  
Malayalam (dir. Navodaya Appachan)  
Credit: Kerala State Chalachitra Academy

**Page 202 & 203 (middle)**  
Vaishali, 1988  
Malayalam (dir. B.G. Bharathan)  
Credit: NFDC- National Film Archive of India

**Page 203 (right)**  
Kanchan Seeta, 1977  
Malayalam (dir. Govindan Aravindan)  
Credit: Film Heritage Foundation

**Page 205**  
Poster of Mudhiyanaya Puthran, 1961  
Malayalam (dir. Ramu Kariat)  
Credit: NFDC- National Film Archive of India

**Page 206 (left)**  
Thamp, 1978, Malayalam  
(dir. Govindan Aravindan)  
Credit: Film Heritage Foundation


**Page 207 & 207 (middle)**  
Elippathayam, 1982  
Malayalam (dir. Adoor Gopalakrishnan)  
Credit: NFDC- National Film Archive of India

**Page 207 (right)**  
Kodiyettam, 1977  
Malayalam (dir. Adoor Gopalakrishnan)  
Credit: NFDC- National Film Archive of India

**Page 213**  
Pazhassi Raja, 1964  
Malayalam (dir. M Kunchacko)  
Credit: Kerala State Chalachitra Academy

**Page 214 & 215**  
Ormakkayi, 1982  
Malayalam (dir. B.G. Bharathan)  
Credit: NFDC- National Film Archive of India



A photograph of an elderly man with glasses, wearing a light-colored shirt and checkered trousers, sitting on a wooden bench in a lush garden. He is holding and reading a newspaper. The garden is filled with various trees and plants, with a large tree branch in the foreground. The scene is bathed in warm, golden light, suggesting late afternoon or early morning. The background shows a white building partially obscured by foliage.

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**“We are not the judges to decide now whether a film is worth preserving. This should be left to future generations to decide. What is insignificant or trivial today may be material for history tomorrow. Any film – good, bad, or indifferent – will have some sociological value. And so, from the archival point of view, a cheap stunt film is as significant as an international classic.”**

**- P. K. Nair**

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CINEMATECA PORTUGUESA  
MUSEU DO CINEMA, LP.









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.

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