



**Immediate Release**

## ***German Concentration Camps Factual Survey* to be screened at film festivals and museums around the world**

Following sold-out screenings during the World Premiere at the 64th Berlin Film Festival in February of this year, IWM (Imperial War Museums) will present *German Concentration Camps Factual Survey*, at film festivals across the world throughout 2014 and 2015. Confirmed screenings include the Jerusalem Film Festival on 13 July and EYE Cinema, Amsterdam on 28 September.

Described by critics as 'an impressive and important piece of filmmaking, restored with intelligence and care by the museum', *German Concentration Camps Factual Survey* includes newly restored and digitised footage, in addition to the inclusion of the missing sixth reel, assembled by IWM according to the original shot list.

### **History of the Film**

The film is an official documentary about German atrocities and the concentration camps compiled with footage shot by combat and newsreel cameramen accompanying troops as they liberated occupied Europe. It was ordered in April 1945 by SHAEF (Supreme Headquarters Allied Expeditionary Force) and was to be *the* film screened in Germany after the fall of the Third Reich - shown to German prisoners of war wherever they were held.

Sidney Bernstein was the Producer of the film at Britain's Ministry of Information. Bernstein assembled a small but distinguished and expert team in 1945 to work on the project and this included the editors Stewart McAllister and Peter Tanner and the writers Colin Wills and Richard Crossman. Bernstein sought the help of Alfred Hitchcock, who is known to have given important advice on how the film should be put together. Bernstein described Hitchcock as the film's 'Director', but given that all the footage had been shot prior to Hitchcock's month-long involvement on the project and that he was not in England to oversee the editing of the rough-cut, it is more accurate to retrospectively describe him as the treatment adviser.

The film was not completed in 1945. From the start of the project, there were a number of problems including the practical difficulties of international co-operation and the realities of post-war shortages. These issues delayed the film long enough to be overtaken by other events including the completion of two other presentations of concentration camp footage to the German people and the evolution of occupation policy, where the authorities no longer considered a one-hour compilation of atrocity material appropriate. The last official action on the film was a screening of the five reel-rough-cut on 29 September 1945, after which the film was shelved, unfinished.

In 1952, IWM inherited the mute rough-cut of five reels of the planned six-reel film, along with 100 compilation reels of unedited footage of atrocities and scenes in the camps after they were liberated, shot by Allied cameramen. IWM also acquired a script for the voice-over commentary and a shot list for the complete film.

A version of this film, known as *Memory of the Camps*, was first shown at the Berlin Film Festival thirty years ago in 1984 (pre-digitisation and without the sixth reel). This version was also screened in 1985; the five reels were broadcast on Frontline, part of the WGBH Boston PBS network. The commentary was read by Trevor Howard and in place of the missing sixth reel, Howard read the last 14 lines of the commentary accompanied by some scenes shot after the liberation of the Bergen-Belsen concentration camp.

#### **2014 - The Missing Sixth Reel**

A need for restoration of the copies of *Memory of the Camps* had become apparent, after the film had been shown widely as a popular loan item. IWM believed that the project to restore the film could also encompass work to complete it, using the filmmakers' original directions (the rough-cut, shot list and script for the commentary) and all reels of source material that had been assembled back in 1945 to make the film

The work to restore and complete the film began for IWM in December 2008, when the IWM team - including Dr Toby Haggith, George Smith, Andrew Bullas and David Walsh- investigated whether the sequences for reel six, as described in the original shot list, could be found among the 100 component reels of unedited footage, deposited with the rough-cut in 1952.

IWM discovered all the scenes listed for the sixth reel, except for two maps, one of which has now been especially created. As well as completing the film, IWM revisited the original masters and component reels, digitally scanning these and assembling the whole film from scratch. The work was carried out in collaboration with Dragon DI – a digital post production company in Wales, UK.

The film now has the title *German Concentration Camps Factual Survey* – as originally listed in the Ministry of Information Catalogue of Films for Liberated Territories, published in September 1945. The original commentary has been re-recorded with the voice of actor Jasper Britton and an effects track created, blending the existing synch sound recordings made at Belsen with authentic Army Film and Photographic Unit recordings made on the battlefields of NW Europe (1944-45), which are held in IWM's collection.

**Diane Lees, IWM's Director-General said:** '*German Concentration Camps Factual Survey* is of great historical importance –as a record of the atrocities, the concentration camps and of Allied policy on how this subject might be used as a powerful weapon of propaganda in Germany after the fall of the Third Reich.'

**Jane Wells (the daughter of Sidney Bernstein):** 'I am full of awe for the level of integrity, accuracy, authenticity and respect with which IWM restored and completed *German Concentration Camps Factual Survey*....I am thrilled that the exceptional work of the soldier-filmmakers is finally being recognised and really proud and moved that my father's vision is finally complete.'

**Dr Toby Haggith, IWM's Senior Curator said:** 'We were immensely gratified by the response of the Berlinale audiences to *German Concentration Camps Factual Survey*. It was an important vindication of this project. But most of all, the success of the Berlinale screenings has been an acknowledgement of the brilliant work undertaken by the cameramen who documented the atrocities discovered in 1944 and '45, and of the sincerity and intelligence of Sidney Bernstein's original production team at the Ministry of Information, who crafted this powerful footage into such a devastating condemnation of the tyranny of Hitler's Germany.'

– Ends –

**For more information, images and to schedule interviews:**

Lucy Donoghue, Head of Communications, at [ldonoughue@iwm.org.uk](mailto:ldonoughue@iwm.org.uk) / 0044 (0) 20 7416 5311

**Notes to Editors**

**'Work in progress' version to be shown around the world**

The version shown this year will be the 'work in progress' version that was premiered at the Berlinale. Substantive work on the film itself is finished, all that remains is the addition of elements to make it suitable for general release in the spring of 2015, notably the creation of a short-contextual film, to explain its significance, the difficulties with the presentation for contemporary audiences and the question of the relevance of the film for today's society.

**David Walsh Restoration Producer**

David Walsh has worked at IWM since 1975, having studied Chemistry at Oxford University. From an initial project to study the decomposition of cellulose nitrate film, he has established himself as an expert in the preservation and digitisation of film and video, and is currently Head of the Technical Commission of the International Federation of Film Archives (FIAF). His work includes teaching film archivists from around the world through the annual FOCAL International Footage Training Week and at the FIAF Summer School. At present he is responsible for IWM's strategy for digitisation and for long-term preservation of digital media.

**Dr Toby Haggith Restoration Director**

Dr Toby Haggith is a historian who joined IWM's Film Department in 1988. In 2000 he became Head of non-commercial access to the film and video collection and responsible for devising the daily Public Film Show programme. He is now a Senior Curator in the Department of Research and is an adviser and champion for IWM's Short Film Festival, which has been running since he set it up in November 2001. He has a PhD in Social History from the University of Warwick and has published various essays on film and history. He is the co-editor, with Joanna Newman, of *Holocaust and the Moving Image: Representations in Film and Television Since 1933* (Wallflower Press, 2005), which is based on a conference held at the Museum in April 2001. In 2007 he was a visiting Research Fellow at the Humanities Research Centre, College of Arts and Social Sciences, Australian National University, Canberra. His research topic had the title, 'The Heirs of Uncle Toby Shandy: Military Re-enactment in British Society and Culture.' Between 2010 and 2012, with David Walsh he led the project to restore the film *The Battle of the Ancre and Advance of the Tanks* (1917).

**George Smith Restoration Editor**

George Smith is a film editor who joined the Film and Video Archive at IWM in 1999. He has over 40 Years of experience in the film and TV industry. He was an editor on the award winning series *Crime Inc* for Thames Television and also edited *To Us a Child*, a film marking 50 Years of UNICEF. George has worked with Director Lindsay Anderson and edited Richard Attenborough's film in the series *British Cinema* also for Thames Television. He has been involved with *German Concentration Camps Factual Survey* since the project began in 2008.

**IWM Restoration and completion of *German Concentration Camps Factual Survey*, 2010-2014**

David Walsh	Restoration Producer
Dr Toby Haggith	Restoration Director
George Smith	Restoration Editor
Andrew Bullas	Off-line Editor
Damon Cleary	Graphics
Jane Fish	Commercial Liaison
Corinna Reicher	Translator

Suzanne Bardgett	Historical Adviser
Kay Gladstone	Historical Adviser
Roger Smither	Historical Adviser
Jasper Britton	Narrator
Enzo Cannatella	Dubbing Mixer

The picture was scanned, restored and digitally assembled at Dragon DI  
The soundtrack was mixed and recorded at Prime Focus

**Original production team for *German Concentration Camps Factual Survey, 1945*  
British Ministry of Information**

Sidney L Bernstein	Producer
Sergei Nolbandov	Production Supervisor
Stewart McAllister	Editor
Peter Tanner	Editor
Marcel Cohen	Editor
Ray Riley	Assistant Editor
Donald Bowden	Assistant Editor
Colin Wills	Treatment and Commentary
Richard Crossman	Treatment and Commentary
Alfred Hitchcock	Treatment Adviser
Gordon R R Taylor	Research
Solly Zuckerman	Scientific Adviser
WM Larkins Studio	Maps

***German Concentration Camps Factual Survey* was restored and is being completed with the support of:**

The Maurice Marks Charitable Trust  
The Eric Anker-Petersen Charity

**IWM**

IWM (Imperial War Museums) tells the story of people who have lived, fought and died in conflicts involving Britain and the Commonwealth since the First World War.

Our unique Collections, made up of the everyday and the exceptional, reveal stories of people, places, ideas and events. Using these, we tell vivid personal stories and create powerful physical experiences across our five museums that reflect the realities of war as both a destructive and creative force. We challenge people to look at conflict from different perspectives, enriching their understanding of the causes, course and consequences of war and its impact on people's lives.

IWM's five branches attract over 2 million visitors each year. [IWM London](#), our flagship branch, is transforming with new First World War Galleries and a new Atrium with large object displays which will open on 19 July 2014 to mark the Centenary of the First World War. Our other branches are [IWM North](#), housed in an iconic award-winning building designed by Daniel Libeskind; [IWM Duxford](#), a world-renowned aviation museum and Britain's best preserved wartime airfield; [Churchill War Rooms](#), housed in Churchill's secret headquarters below Whitehall; and the Second World War cruiser [HMS Belfast](#).

## **First World War Centenary**

**2014 - 2018** marks the centenary of the First World War, a landmark anniversary for Britain and the world. IWM will mark the centenary by leading a vibrant, four year programme of cultural activities across the country, including the opening of brand new First World War Galleries at IWM London in 2014. For more information visit

[www.1914.org](http://www.1914.org)

