



Lost masterpiece of British documentary cinema now restored and completed by IWM, will be released to coincide with the 70th anniversary of the liberation of Bergen-Belsen in April

When British troops liberated the German concentration camp of Bergen-Belsen in April 1945, their horrific discoveries were documented by army and newsreel cameramen. So powerful and damning was their footage that the British Ministry of Information quickly determined that it should be used – alongside Soviet and American footage – to create a documentary which would condemn the Nazi regime and shame the German people into acceptance of Allied occupation. The film, *German Concentration Camps Factual Survey* (cert 18 tbc), will be made available to cinemas UK-wide through BFI Distribution from 16 April 2015, coinciding with the 70th anniversary of the liberation of Bergen-Belsen (15 April) and the commencement of filming (16 April).

Described by one critic as 'an impressive and important piece of filmmaking, restored with intelligence and care by the museum', *German Concentration Camps Factual Survey* has been digitally restored and, with the assembly for the first time of the sixth and final reel, IWM has completed the film to the instructions laid down by the original production team which included producer Sidney Bernstein, editors Stewart McAllister and Peter Tanner and writers Colin Wills and Richard Crossman. In addition to this core production team, Sidney Bernstein sought the help of Alfred Hitchcock, who is known to have given important advice on how the film should be put together.

The story behind the production of *German Concentration Camps Factual Survey* was recently explored in the internationally screened documentary *Night Will Fall*, directed by André Singer for Spring Films and Angel TV.

German Concentration Camps Factual Survey will be shown in selected cinemas UK-wide from 16 April. It will be presented with two orientation films (15 mins in total) which offer an introduction to the historical material and an epilogue.

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 and 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 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 the screening of a five reel rough-cut of a planned six reel film, on 29 September 1945, after which the film was shelved, unfinished.

In 1952, IWM inherited this mute rough-cut, 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 detailed 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 actor Trevor Howard.

IWM's Restoration and Completion of *Memory of the Camps*, 2010-2014

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 used in the first five reels, digitally scanning these and assembling the whole film from scratch. This work, which IWM describes as both a restoration and a completion, 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. *German Concentration Camps Factual Survey* runs for 72 minutes.

German Concentration Camps Factual Survey received its world premiere at the 64th Berlin Film Festival in February 2014 and its UK premiere at the 58th BFI London Film Festival in October 2014. The film has also been shown at festivals in Jerusalem, Amsterdam, Melbourne, Sydney and at the Los Angeles Museum of Tolerance.

Diane Lees, IWM's Director-General : '*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.'

– Ends –

For more information, images and to schedule interviews:

Lucy Donoghue, IWM Head of Communications, at ldonoghue@iwm.org.uk / 0044 (0) 20 7416 5311

Press Screenings

Tuesday 31 March 6.30pm
Tuesday 7 April 6.30pm

Notes to Editors



German Concentration Camps Factual Survey is distributed in the UK and internationally by the BFI. More details and screening venues can be seen at www.bfi.org.uk/releases

BFI Southbank's first screening, on Thursday 16 April at 18:10 in NFT1, will be followed by a discussion with the IWM's Dr Toby Haggith, Restoration Director

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 (FIAP). 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.

Jasper Britton

Narrator

Jasper Britton is an English stage actor and experienced voice-over artist who has also worked in film and television. More recently Jasper appeared on the stage in *Henry IV Part I and II* for the RSC at Stratford and The Barbican. His many other theatre credits include *Race* (Hampstead), *The Picture of Dorian Gray* (Abbey Theatre), *Who's Afraid of Virginia Woolf* (Sheffield Crucible), *Fabrication* (The Print Room), *The Last Cigarette* (Chichester Festival Theatre/West End), *Fram* (National Theatre), *Oedipus* (National Theatre), *Rhinoceros* (Royal Court), *Private Lives* (Hampstead Theatre), *The Taming of the Shrew* (RAS, Washington D.C. and West End), *Japes* (Theatre Royal Haymarket), *The Tempest* (Globe Theatre) and *The Visit* (Theatre de Complicite). Film credits include *Blood, Anonymous, Morris: A Life With Bells On and The New World*. Jasper's voice-over and narrator work includes recordings of *Treasure Island*, the poetry of *Wordsworth*, and *Poets of the Great War* (all for Naxos), and most recently readings on the BBC R4 programme 'Machines and Us', part of the *Something Understood* series. Jasper is represented by Lesley Duff of Diamond Management. www.diamondmanagement.co.uk

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, which reopened earlier this year with new First World War Galleries and a new Atrium with large object displays. 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](#).