

DIRECTORY  
ANNUAIRE  
DIRECTORIO  
2020



**fiaf**

### Cover image:

Chantal Akerman in her Paris apartment, summer 1985, on the set of *Golden Eighties*. © Jean Ber / All rights reserved.

Press photographer Jean Ber specializes in black & white portraiture, particularly for jazz and cinema. In the 1980s he was the stills photographer for Pierre Zucca, Jean-Louis Comolli, Frank Cassenti, Miklos Jancso, and Chantal Akerman.

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### Image de couverture :

Chantal Akerman dans son appartement parisien, été 1985, en marge du tournage de *Golden Eighties*. © Jean Ber / Tous droits réservés.

Photographe de presse, Jean Ber pratique le portrait noir et blanc, notamment pour le jazz et le cinéma. Dans les années 80, il est le photographe de plateau de Pierre Zucca, Jean-Louis Comolli, Frank Cassenti, Miklos Jancso, et Chantal Akerman.

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### Imagen de la portada:

Chantal Akerman en su apartamento de París, verano de 1985, en el plató de *Golden Eighties*. © Jean Ber / Todos los derechos reservados.

Fotógrafo de prensa, Jean Ber practica el retrato en blanco y negro, especialmente para el jazz y el cine. En los años 80, fue el fotógrafo de plató de Pierre Zucca, Jean-Louis Comolli, Frank Cassenti, Miklos Jancso y Chantal Akerman.

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International Federation  
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Fédération internationale  
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Federación Internacional  
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2020

February 2020

**The FIAF Directory** is published every other year. It contains the names of FIAF-affiliated institutions – Members and Associates listed in alphabetical order of the cities in which they are located. The total number of affiliates as of January 2020 was 169 (90 Members and 79 Associates) in 78 countries.

The FIAF Directory also includes the names and addresses of the FIAF Honorary Members, the FIAF Executive Committee, the FIAF Specialized Commissions, the Editorial Board of the *Journal of Film Preservation*, the regional groups and partner organizations, and the FIAF Secretariat in Brussels. Finally, the Directory introduces each of the 54 commercial, institutional, and individual FIAF Supporters.

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**L'Annuaire de la FIAF** est publié tous les deux ans. Il comprend les noms des institutions affiliées à la FIAF – Membres et Associés par ordre alphabétique de la ville où elles sont basées. Au 1er janvier 2020, le nombre d'affiliés était de 169 (90 Membres et 79 Associés) répartis dans 78 pays.

D'autre part, l'Annuaire de la FIAF comprend les noms et adresses des Membres Honoraires de la FIAF, des membres du Comité directeur, des Commissions spécialisées, du Comité de rédaction du *Journal of Film Preservation*, des groupements régionaux et autres organisations partenaires de la FIAF, et du Secrétariat de la FIAF à Bruxelles. Enfin, l'Annuaire présente chacun des 54 « FIAF Supporters » commerciaux, institutionnels et individuels.

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**El Directorio de la FIAF** contiene los nombres de las instituciones afiliadas a la FIAF – Miembros y Asociados – por orden alfabético del nombre de las ciudades donde están domiciliadas. El 1º de enero de 2018, el número de afiliados era de 169 (90 Miembros y 79 Asociados) en 78 países.

El Directorio de la FIAF comprende asimismo los nombres y direcciones de los Miembros honorarios, de los miembros del Comité ejecutivo, de las Comisiones especializadas, del Comité de redacción del *Journal of Film Preservation*, de las agrupaciones regionales y otras organizaciones asociadas, y del Secretariado de la FIAF en Bruselas. Finalmente, el Directorio presenta cada uno de los 54 comerciales, institucionales e individuales "FIAF Supporters".

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Joined FIAF in 1993

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## FIAF SUPPORTERS

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In 2013, FIAF launched a new partnership programme which gives non-profit organizations (foundations, museums, universities) and commercial companies (laboratories, equipment suppliers, etc.) with a keen interest in film heritage issues an opportunity to develop a more formal relationship with FIAF and its affiliates, and to support FIAF's activities financially via an annual donation. This initiative, which stems from the former group of "FIAF Donors", not only clarifies but also enhances the practical benefits enjoyed by those organizations. More information on this programme and its benefits are available on the FIAF website.

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En 2013, la FIAF a initié un nouveau programme de partenariat qui permet aux organisations sans but lucratif (fondations, musées, universités) ainsi qu'aux entreprises commerciales (laboratoires, fournisseurs de matériel, etc) ayant un vif intérêt pour les questions liées au patrimoine cinématographique, de développer une relation plus formelle avec la FIAF et ses affiliés, tout en soutenant financièrement les activités de la FIAF par un don annuel. Cette catégorie, qui remplace celle des «donateurs» de la FIAF, veut clarifier et améliorer les avantages concrets dont bénéficient ces organisations. De plus amples informations sur ce programme et ses avantages sont disponibles sur le site internet de la FIAF.

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En 2013, FIAF lanzó un nuevo programa de colaboración dirigido a organizaciones sin ánimo lucrativo (fundaciones, museos, universidades) y a empresas comerciales (laboratorios, proveedores de equipamientos, etc.) para darles la oportunidad de desarrollar una relación más formal con la FIAF y sus afiliados, así como de sustentar las actividades de la FIAF por medio de una aportación anual. Esta iniciativa, que proviene del antiguo grupo de «Donantes FIAF», no sólo clarifica sino que acentúa los beneficios de los que disfrutaban estas organizaciones. En la web de la FIAF se encuentra disponible más información sobre este programa y sus beneficios.



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Arnold & Richter Cine Technik (ARRI) is a global company within

the motion picture media industry, employing around 1,400 staff worldwide. The company was founded in 1917 in Munich, Germany, where the headquarters is still located today. Other subsidiaries exist in Europe, North and South America, Asia, and Australia.

The ARRI Group consists of four business units: Camera Systems, Lighting, Media and Rental. ARRI is a leading designer and manufacturer of camera and lighting systems for the film and broadcast industry, with a worldwide distribution and service network. It is also an integrated media service provider in the fields of film post- and co-production and international sales, as well as equipment rental, supplying camera, lighting, and grip packages to professional productions.

The Academy of Motion Picture Arts and Sciences has recognized ARRI's engineers and their contributions to the industry with 19 Scientific and Technical Awards.

For locations and more information, please visit [www.arri.com](http://www.arri.com)

# AV Preservation by **reto.ch**

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We are a small, highly skilled moving image conservation and restoration facility based in Switzerland. Our team provides worldwide comprehensive services that encompass the whole range of audio-visual preservation and offer Swiss quality at a competitive price. We have a particular commitment to the dissemination of audio-visual conservation and restoration techniques, and we support open-source projects which we believe are beneficial for the archival community. We are actively engaged in a number of relevant national and international professional bodies. We also run the Swiss Film and Video Directory.



## CINEGRELL POSTPRODUCTION GmbH

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Currently employing 16 people, Cinegrell runs the only remaining film laboratory in Switzerland and offers comprehensive services of the highest quality for 16mm and 35mm film. Combined with camera rental and post-production, equipped with the current grading, compositing and restoration tools, we cover the full range of services. For every workflow we have the right solution, be it the latest digital formats or the oldest type of film stock.

An important feature of our post-production offer is the Dolby 5.1 certified cinema with a comfortably arranged grading suite, equipped with Filmlight's Baselight grading systems and a Christie DCI projector. With this we prove our visionary attitude and present our customers with a unique portfolio.

We operate with two ARRI ARRISCAN, equipped with archive options as well with the ARRI WETGATE system. We also use three ARRI ARRILASER for film-out on 35mm film stock. One ARRILASER is equipped with an 8-perf gate for VistaVision.

### RESEARCH & DEVELOPMENT IN FILM RESTORATION

In collaboration with the University of Zürich and well-known industry and research partners we took part in the DIASTOR research project, thus continually expanding our expertise in the growing domain of film restoration.

Saving, preserving, and making old film material accessible, as well as long-term storage on film stock, has become one of Cinegrell's core business activities, and is of great concern to us. The restoration team lives film to the fullest, and treats every project with the utmost care.



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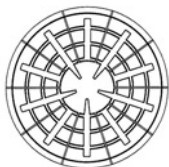
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CTM Group is a privileged partner of Film Archives all around the world. It combines 3 activities:

- DEBRIE : French film equipment manufacturer;
- CTM Solutions: integration of post-production and archiving solutions;
- NINSIGHT: the Media Asset Management and Ninsight software editor.
- DEBRIE is one of the oldest film equipment manufacturers dedicated to archives. We offer a full range of professional audiovisual solutions and film equipment: film scanners, inspection and rewinding tables, film cleaning machines.
- Since 1898, Debrie has registered more than 400 patents in France, and has been constantly innovating and designing new solutions for film preservation.
- Today we offer new and refurbished equipment with manufacturer warranty. All our equipment is available either for sale or rental.
- We worked hard in 2019 in order to present you two of our flagship products:
- Economical multi-format (8mm - 35mm) film cleaner Compact Clean, using environmentally-friendly solvent.
- Small-format (8mm - 16mm) film scanner SCANBOX, equipped with 4K camera.

Please feel free to visit our website to find out more about our products: <https://debrie.fr/> or contact us at +33 1 40 85 45 45, [info@ctmgroup.fr](mailto:info@ctmgroup.fr)



## DANCAN CINEMA SERVICES

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Dancan Cinema Services: the leading provider of materials for film handling and storage.

Dancan Film Cans: We are proud to present our program of stabilized plastic film cans. Now also in black recycled pp. This is the only truly archival film can in the world.

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Come and talk to Morten Jacobsen... He has been around for 50 years.





## DFT – DIGITAL FILM TECHNOLOGY

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Digital Film Technology GmbH (DFT), based in Darmstadt, Germany, provides high-end, cost-effective film scanning solutions and services for a variety of commercial film and content markets, including archives, film studios, post-production and broadcast operations.

DFT products include the new large-format film scanner called OXScan for scanning either 65mm/70mm film, our latest audio scanner Sondor Versa with Resonances for COM-OPT, COM-MAG and MAG audio ingest, and our flagship high-speed film scanner called Scanity 4K HDR & its associated WetGate systems for both 35mm / 16mm films. Archive film scanning solutions & services.

The entire DFT team is highly regarded within the industry, and is dedicated to uncompromising product and technology development, as well as superior sales and support services.

Film scanning is in our DNA!

DFT – Digital Film Technology is headquartered in Darmstadt, and has regional offices in London, Cambridge, and Los Angeles.

DFT is independently owned by Prasad Group, a Chennai-based organization.

For more information please visit: [www.dft-film.com](http://www.dft-film.com), or connect via Facebook, Twitter, and Instagram.



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Digital Vision World is a designer and manufacturer of hardware and software products for the Film, Television and Archive industries. Established in Sweden in 1988, the company today is based in London, England, with regional offices in Sweden and the USA.

For 30 years, Digital Vision World's focus on research into the analysis of motion images has led to pioneering developments for the archive, preservation and restoration sectors. The culmination of this research manifests itself today in the industry-leading technologies of the Golden Eye archive film scanner, Phoenix restoration, Nucoda grading and Loki workflow automation, as well as Thor, a hardware accelerator for faster than real-time removal of dust and dirt from film scans to greatly reduce restoration time and the need for tiring manual work.

While our technological focus has always been on the preservation and restoration of film archives, we take great pride in the fact that the image processing advances we have made, with feedback from our archival customers, has led to the use of Digital Vision technology in diverse applications, including Telecommunications infrastructure and CGI.

Today, we continue to push the boundaries for the archive world with a High Dynamic Range end-to-end solution, from scanning through to restored and graded digital master, to ensure that our customers get the maximum quality from their films and are able to showcase archival footage in all its glory!



## EASTMAN KODAK COMPANY

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Kodak is a technology company focused on imaging. We provide – directly and through partnerships with other innovative companies – hardware, software, consumables and services to customers in the graphic arts, commercial print, publishing, packaging, entertainment and commercial films, and consumer products markets. With our world-class R&D capabilities, innovative solutions portfolio and highly trusted brand, Kodak is helping customers around the globe to sustainably grow their own businesses and enjoy their lives.

Kodak's Entertainment Imaging business is the world leader in providing motion picture film and imaging products, services, and technology for the professional motion picture and exhibition industries.

For more information, visit [www.kodak.com/go/motion](http://www.kodak.com/go/motion).

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**Filmfabriek** is a leader in affordable archival film scanning solutions.

Our team consists of professional film enthusiasts, who introduced smart film scanning solutions like the HDS+ and the Pictor.

We are a Dutch-based company with clients all over the world. All our film scanners are designed, built and tested in The Netherlands. We focus on research & development, to offer innovative products and solutions to our clients. Our scanners are designed and manufactured in The Netherlands, to ensure the best quality and availability.

One of our company values is to preserve the large amount of amateur 8mm, 9.5mm and 16mm film. These films represent an important part of our world heritage. This heritage has to be preserved and made accessible for current and future generations to come.

If you have any questions, please contact us. We are happy to help you!



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FilmoTec GmbH produces a wide range of high-quality photographic film products at its factory in Wolfen, Germany, on a site where motion picture film manufacture has been a tradition since 1910, and where continuing innovative development in film technology has been a feature of the ORWO brand since 1964.

As leading producers of black & white motion picture film, FilmoTec markets ORWO products, renowned worldwide by their many customers for technical excellence in meeting demanding specialized needs for the expert work of Film Archives, Film Laboratories, Post-Production Houses, Film Producers, and Film Studios.

Currently, ORWO's cutting-edge range of black & white film products incorporates negative film for motion picture production, duplicating film, print film, sound-recording film and film leaders for the processing and distribution business. Further technically skilled manufacture for the Security Industry features developments in holographic film solutions for personal and product identification and film for traffic surveillance under the ORWO brand.

Our web pages contain comprehensive information about our products and services, but we supplement this with personal technical support to our professional customers.

# LES FILMS DU JEUDI

## LES FILMS DU JEUDI

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Les Films du Jeudi (founded in 1964) is now the main and best-known of the companies successively founded in 1929 (Les Films du Panthéon, ex-Cinéma du Panthéon) and 1945 (Les Films de la Pléiade).

Les Films du Jeudi continues to manage the catalogue of films produced by Pierre Braunberger (1905-1990) from 1925 to the present day (111 feature films, 165 documentaries, and 130 shorts), as well as films acquired from other companies. It is one of France's last major independent film catalogues.

In 1991 his daughter Laurence Braunberger took over the management of the companies, focusing on the restoration of films in the catalogue. She has continued to produce films to which she feels a special commitment.

fr

La société Les Films du Jeudi (créée en 1964) est aujourd'hui la société principale et la plus connue du groupe de sociétés de production fondées successivement par le producteur Pierre Braunberger (1905-1990) en 1945 pour Les Films de la Pléiade et en 1929 pour Les Films du Panthéon (ex-Cinéma du Panthéon).

Les Films du Jeudi aujourd'hui continuent de faire vivre le catalogue des films produits de 1925 à nos jours (111 longs-métrages, 165 documentaires et 130 courts-métrages), ainsi que des films acquis d'autres sociétés. C'est l'un des derniers grands catalogues de films indépendant français.

Depuis 1991, sa fille Laurence Braunberger en a repris la gestion, s'attachant plus particulièrement à la restauration. Elle continue selon ses coups de cœur, l'activité de production.



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Gallery Systems has developed collections management solutions for the finest global cultural institutions since 1981. Our powerful and intuitive solutions help you protect, manage, and share your film archive data. The TMS Suite supports the international standard for cataloguing and managing film collections, allowing you to collect, preserve, share, and grow your film collection with confidence. Our clients include many of the world's pre-eminent private collectors, museums, corporate and government archives and agencies.

### MANAGE COLLECTION OBJECTS AND MEDIA

Organizations seeking to consolidate, manage, and catalogue all information related to their film archives rely on TMS Collections for their collection management needs. TMS Collections provides the ability to manage the artwork, physical object and digital files associated with film collections.

### SHARE THE COLLECTION

To facilitate visitor interaction, educational initiatives, and research, institutions use eMuseum web publishing software to seamlessly integrate collection content and media on the web. eMuseum is Linked Data compatible, and provides complete API services to facilitate data sharing and collaboration.



## GAUMONT SA

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Gaumont est née avec le cinéma; plus de 120 ans dans le cinéma, avec le cinéma, au service du cinéma et d'abord des films.

Gaumont est une société en évolution : riche de sa culture, elle s'adapte aux évolutions de son temps ; elle insuffle de la nouveauté dans la continuité.

Gaumont a toujours été une société patrimoniale, c'est un choix, c'est une force. Un patrimoine géré avec une très grande implication, regroupant des archives, d'actualités entre autres, un musée, un catalogue de plus 1 200 films. Attentive à la préservation de ses droits et de ceux qu'elle représente Gaumont a constitué, en France, le second catalogue de films, dont elle a produit la plus grande partie.

Le cœur du métier de Gaumont est la production de films.

Gaumont est ambitieuse et développe un important programme de productions à la ligne éditoriale large et équilibrée.

Une production annuelle d'une dizaine de films par an offrant une grande diversité : premier film, comédie, film d'action, film policier, film en langue anglaise à vocation plus internationale.





**GP archives**  
ACTUALITÉS - DOCUMENTAIRES



## GAUMONT PATHÉ ARCHIVES

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### L'HISTOIRE DU XXE SIÈCLE, L'ACTUALITÉ DU XXIE SIÈCLE

GP archives valorise, restaure et commercialise les catalogues actualités et documentaires de la Cinémathèque Gaumont et de Pathé Films. Cette alliance fait de cette entité la première banque francophone d'images animées n&b et couleur avec plus de 14 000 heures qui permettent tant d'illustrer l'histoire du XXe siècle que l'actualité du XXIe siècle.



## HAGHEFILM DIGITAAL B.V.

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VAT: NL852203494B01  
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Haghefilm Digitaal is a household name among those who consider the preservation of cinematographic heritage an important task. Showbiz magazine *Variety* once labelled the company "The Gold Standard for film conservation", and this high standard is exactly what the people of Haghefilm Digitaal aim for in their daily work for important film archives.

In its history of over a hundred years, the company has never failed to keep up with the rapidly changing needs of the moving picture industry. Today this century of experience, combined with the advanced possibilities Haghefilm Digitaal can offer in the fields of digital image and sound processing, forms the basis for the lab's excellent reputation among audio-visual heritage preservation institutions. In order to be able to meet the demand for digitizing strongly deviating film formats that were used at the very beginning of cinematography, a technical possibility has been developed in-house for this purpose. With this technique a number of 90mm-wide "Marey" chronophotography strips and a number of 68mm-wide films have been successfully digitized.

Haghefilm Digitaal can offer all photochemical processes, as well as digitization and digital restoration of film material at the highest possible level. Besides the production of all required digital deliverables, Haghefilm Digitaal offers the possibility to transfer digitally restored material back to polyester-based 35mm film for long-term storage.

If you would like to learn more about the devotion of the people at Haghefilm Digitaal with respect to the preservation of historical cinema treasures for the future, please contact Peter Roelofs or René Stapel at Haghefilm Digitaal.



## HIVENTY

Film Heritage & Post-Production 1 quai Gabriel Péri  
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The historic site where Charles Pathé created a major film printing and tinting factory in 1906 is now home to Hiventy (Digimage's new identity), one of the most modern, fully integrated photochemical and film restoration labs.

The Hiventy team's unique expertise in film analysis, handling, repair, and preservation, together with a deep knowledge of the history of film techniques, provides a strong basis for the state-of-the-art digital technologies used in modern restoration.

Hiventy gathers under one roof, in a safe environment specially designed for the handling of nitrate films, all necessary film laboratory equipment (wetgate printing, film processing and cleaning) and the most recent digital technologies in scanning, colour correction or restoration for picture and sound.

Hiventy also supplies film recording for long-term conservation, together with all delivery formats necessary in the modern all-digital access environment.

## THE HUNGARIAN FILMLAB

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### SPECIALIZING IN FILM RESTORATION – FILMS REBORN

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- ALL WORKFLOWS from full 4K to all 35mm/16mm photochemical processes
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- SONDOR Resonances optical soundtrack scanner
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- Unique colour restoration processes
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- SEPARATION process
- Huge amount of references and long-term co-operations with clients from a dozen countries



**IMAGICA CORP. Lab. Inc.**

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Since 1935, IMAGICA Lab. Inc. has been present in the creative industries as an imaging technology company, starting with the Far East Film Laboratory, the first commercial film laboratory in Japan.

IMAGICA Lab. Inc. holds the largest share of the Japanese post- production market, and is a wholly owned subsidiary of IMAGICA Group Inc., a public listed company with subsidiaries in post-production, content production, broadcasting, imaging systems, and human resource consulting and staffing for the industry. Operating from six sites throughout Tokyo, the company offers extensive production and post-production services for any content production and distribution, from film, TV, advertising, and mobiles to games.

With long-standing knowledge of film and the newest digital imaging technology, archiving and restoration is one of IMAGICA Lab.'s flagship services, which include processes such as film developing and printing, and duplicating of flammable film. Additionally, scanning, digital restoration, film recording for both 2K and 4K, and metadata management systems are key components of the services offered by IMAGICA Lab., which differentiates the company as a film laboratory.



## L'IMAGE RETROUVÉE

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L'Image Retrouvée is situated in the heart of Paris, Place de Clichy, and is dedicated to the restoration of film heritage. The French branch of L'Immagine Ritrovata provides a film restoration facility in the centre of Paris offering a wide range of services from film repair to 4K colour grading, through soundtrack scan and digitization, along with acclaimed know-how and the best technology available today. Created with the support of Fondazione Cineteca di Bologna, with which it collaborates closely, L'Immagine Ritrovata is considered an international benchmark thanks to its methodology, tireless research, and the scope of its work in the restoration of world cinema heritage. Based in Bologna, Paris, and Hong Kong, we continue to develop a group which combines craftsmanship and technical know-how, skilled at working with analogue film and digital processes in the service of *œuvres*, *auteurs*, and film.



## L'IMMAGINE RITROVATA

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L'Immagine Ritrovata is a highly specialized film restoration laboratory created and developed in Bologna, Italy, thanks to the Fondazione Cineteca di Bologna.

Solid film knowledge, long experience – always supported by careful preliminary philological and technical research – and the most up-to-date equipment covering all workflows, from photochemical to 4K technology, as well as a vast and diverse range of projects, make L'Immagine Ritrovata a leading laboratory in the field.

L'Immagine Ritrovata has two branches abroad, in Hong Kong (L'Immagine Ritrovata Asia) and Paris (L'Image Retrouvée). They enable L'Immagine Ritrovata to respond more effectively to the ever-growing demand from foreign archives, film libraries, and researchers.

L'Immagine Ritrovata is one of the main organizers of the FIAF Film Restoration Summer School, which has been taking place in Bologna since 2007 and will be held there again in 2020. The school has also been hosted in Singapore (2013), Mumbai (2015), Buenos Aires (2017), and Mexico City (2019).

## KEM STUDIOTECHNIK GmbH

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KEM-Studioteknik has a 50-year tradition in the design and manufacturing of film editing and inspection tables.

Now, after an intensive period of research and engineering KEM rolls out a state-of-the-art fleet of gentle preparation tables and innovative tools & accessories for professional archive work.

The new KEM table family includes

- KEMroll – rewinding table with cybernetic control
- KEMwind - inspection table  
(like KEMroll + automation features)
- KEMview - viewing table  
(like KEMwind + digital editing table)
- KEMscreen – retrofit HD-kit for vintage KEM-  
and Steenbeck editing tables

For further insights please contact our website listed above.





## KINO XENIX

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Zürich's Kino Xenix is an independent movie theatre showcasing special monthly programs. Their subject may be thematic, geographical, social, or political – or they may focus on specific individuals working in film with a retrospective of their works. Special attention is given to independent filmmakers and to cinema from various (sub)cultures. Films are shown in their original format and original language with subtitles. Kino Xenix also provides the transfer of knowledge, inviting guests who give lectures and readings, and promoting discussions with the audience. Each month, the in-depth program booklet includes an introductory text on the program's contents



## LOBSTER FILMS

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Established in 1985, Lobster Films is a unique company blending both research and film collecting, a collection of over 200,000 reels from the origins of cinema until today, a unique catalogue of rights, sound and image restoration at the highest level, and the diffusion of classic cinema on all media in the entire world.

Today, Lobster has a team of 30 people, working in a new location in the heart of Paris, entirely dedicated to the preservation and restoration of cinema, integrating a complete technical chain and the most advanced technologies for image and sound restoration of classical films and audiovisual production.

We have been pioneers in sound restoration for the cinema since 1988 with the opening of our sound restoration department for cinema, L. E. DIAPASON, where thousands of masterpieces have found their voices again, over the last 30 years.

An Archive unique of its kind, a catalogue of rare films (from Georges Méliès to the RKO film library, from Jacques Prévert to Nelly Kaplan, Chaplin, Renoir, etc.), a restoration laboratory, recording studio, producer, DVD publisher, or cinema-concerts organizer. At Lobster, we do all we can to help share the knowledge and amazement of discovering the unknown wonders of cinema.

You're invited to discover our world, so unique, young, joyful and poetic, where films and friends meet. Restoring films is a formidable and exciting challenge. But we must think above all ... to restore the audience!

# memnon

a Sony Company

## MEMNON

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Founded in 1989, Memnon is a world-leading service provider for digital archive management providing digitization, data migration to the cloud and next-generation storage, online management, and metadata indexations for better discoverability of audio-visual, film, and photographic materials. Among our prestigious clients are many universities, broadcasters, and media firms, national archives and libraries, and international organizations, as well as businesses like Indiana University (U.S.A.), the Bibliothèque Nationale de France, the International Olympic Committee, INA, the BBC, SONUMA, VRT, VIAA, the Royal Library of Belgium, SABC (South Africa), the United Nations, the European Parliament, and many more.

With more than four million hours of content digitized for hundreds of different projects around the world, Memnon operates its digitization facilities in Europe, the United States, and Australia, as well as on-site digitization services at client sites in the Middle East and South Africa. On 1 July 2015 Memnon became a subsidiary of the Sony Group, which gives unique access to equipment and engineering capacities, as well as the technical knowledge to offer customers unparalleled technical expertise and operational excellence.

Memnon's capabilities concerning film encompass mechanical restoration, cleaning, scanning, and various post-processing, with several tens of thousands of film reels in various formats (8mm, 16mm, and 35mm), with in-depth inspection and physical treatment to ultrasonic chemical cleaning and 4K/2K scanning. Our highly qualified team handles your material with care and applies all its skills to restore, clean, repack, synchronize sound, and catalogue and digitize your collections. Our expertise and experience ensure that we will supply the highest possible levels of quality, while our powerful enrichment module adds value to your content and facilitates multi-platform repurposing.



CREATING ARCHIVE INNOVATIONS

## NOA GmbH

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NOA's easy-to-use proprietary technologies are today installed in some 30 high-profile enterprises worldwide, including Austrian National Broadcaster ORF, Sveriges Radio Förvaltnings (SRF), Yleisradio Finland (Yle), Radiotelevizija Slovenija (RTV), Fonoteca Nacional de Mexico, Vlaamse Radio- en Televisieomroep (VRT), Sharjah Broadcasting Authority (SBA), and many more. With headquarters in Vienna, Austria, NOA is committed to the ongoing development of innovative technologies to ensure the maintenance of invaluable cultural heritage for future generations. Since the company's founding in 2000, over 4 million hours of legacy audio and video material have been digitized with NOA products.



## PATHÉ

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Fondée en 1896 par les frères Charles et Émile Pathé, Pathé est l'une des plus anciennes sociétés de cinéma au monde. Depuis sa création, Pathé est un acteur majeur de l'industrie cinématographique, tant au niveau de la production, de la distribution de films que de l'exploitation de salles de cinéma. Avec plus de 800-longs métrages sonores dans son catalogue et un grand nombre de films muets, Pathé assure également une nouvelle vie à ses films grâce à son plan de restauration qui permet au public de découvrir ou redécouvrir des grandes œuvres du cinéma.

Founded in 1896 by Charles Pathé and his brother Émile, Pathé is one of the oldest film companies in the world. Since its creation, Pathé has been a key player in the film industry, both in film production and distribution and movie theatre operations. With over 800 feature-length productions and a large number of silent movies, Pathé is also giving a new lease of life to its cinema heritage through its major film digitization and restoration programme, which enables the general public to discover or re-discover great works from cinema history.



**PRASAD CORPORATION Ltd**

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**PRASAD CORPORATION HAS BEEN AT THE FOREFRONT  
OF THE FILM PRESERVATION, DIGITIZATION,  
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Trusted for our high standards, cutting-edge technology, world-class services, and pioneering work, we are the preferred partners for most major Hollywood studios, broadcasters, and content-owners worldwide.

The projects served by us include Academy Award Winners, Golden Globe Award Winners, and the winners of several other national and international awards.

Prasad Corporation offers Digitization and Restoration services on-site at archives. We have a global partnership network and also have one of the world's largest restoration teams in India. Prasad Corporation is capable of handling any resolution from SD to 14K, any format from 8mm to 65mm, and from a single reel to a million feet.



## R3STORE STUDIOS

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We are specialists in film restoration and digital archiving, and we're meticulously working on a worldwide mission to restore film to its former glory and update it for a new digital global audience hungry for knowledge of the past.

Our work enhances, invigorates, and preserves historical archive footage. Using techniques that combine leading-edge technical resources with the gentle reverence of experienced film craftsmen, every piece of film is fastidiously restored to emphasize the contours and details of its message.

Working with some of the world's leading film archives, R3Store's processes are more than simply capturing and digitizing moving images. Exploring the nature and relevancy of the content is crucial to the work, dictating the fine use of colour grading and restorative techniques.

The final results are delivered to the collection's curators in digital formats, granting them the ability to broadcast the glory of their film archives to a new audience without fear of damaging or degrading their original resources. This way, R3Store breathes new life into footage once considered almost too valuable to view.



## ROSBEEK TECHNIEK

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The installation and maintenance of all types of 35mm and 70mm film projectors, including associated sound equipment, is the core business of our company. For example, we have succeeded in the re-design of optical analogue sound readers to special venue types! Projectionists can choose between red- or white-light scanning at their own discretion, with the flip of a switch.

Rosbeek Techniek can also provide state-of-the-art archive film pools for delicate reel-to-reel shows. For this we have had input from motivated projectionists all over Europe.

The international reputation of Rosbeek Techniek/International Cinema Technology is based on decades of experience and proven expertise, combined with flexibility and reliability. Rosbeek Techniek focuses primarily on European film institutions like Eye Film Museum in Amsterdam, the Norwegian Film Institute in Oslo, and the Swedish Film Institute in Stockholm. Our most recent accomplishment is a project at the Egyptian Theatre in Los Angeles.

Rosbeek Techniek/International Cinema Technology has expertise in matters relating to motion picture film projection and analogue sound scanning of both optical and magnetic soundtracks.

We offer services to clients engaged in the preservation of important cinematographic material and the promotion of film culture in all its aspects.



## SD CinéServe

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We have joined the FIAF Supporters group rather recently, and our list of offerings is now as complete as can be.

Our range of products includes:

- stabilized and vented plastic film cans
- film cores
- film leaders
- pump-activated solvent dispensers
- film splicing tapes
- film splicers
- acid detection strips for nitrate and polyester films
- handheld magnifiers

We have become a major supplier to the French film archiving community.

In achieving this, we have been, sort of naturally, called upon to communicate with the audio archiving community, which, in turn, has taken us back to our original field of activity: analog audio.

So we can now provide a lot of vintage products: colored leader tape, splicing tape, anti-magnetic scissors, magnetic viewer MV-95, and recently, last but not least: 1/4" inert plastic boxes for archiving analog tape.



## SKINsoft

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fr

SKINsoft est un laboratoire de recherche informatique du XXI<sup>e</sup> siècle immergé dans le full-web. Son cœur de métier est la gestion et la publication de collections appliquées à des univers culturels variés. Nos solutions sont aujourd'hui technologiquement uniques dans l'univers métier : elles sont le fruit d'un travail scientifique de recherche et développement effectué en concertation suivie avec des professionnels de la gestion des patrimoines culturels et d'entreprises.

Nos sujets de prédilection sont nombreux : équipement multi-établissements, outils multi-métiers, automatisation de tâches, connexion RFID, création de musées virtuels, intermédiations, agrégation et moissonnage, gestion de terminaux multimédias... S-CINEMA est le produit nouvelle génération de la suite applicative SKINsoft, entièrement dédié aux cinémathèques : moderne, ergonomique et très facile à utiliser, il couvre l'ensemble des besoins en matière de gestion de collections tant physiques que numériques.

en

SKINsoft is a 21st century IT lab specializing in the latest generation of collection management and publication software for a wide variety of cultural institutions: museums, corporate and private collections, oral history and film archives, and libraries. Today, our solutions are entirely secure and technologically unique: they are the result of scientific research and more than 42,000 hours of development carried out in collaboration with professionals working in the preservation and cultural heritage management fields.

As a growing international company, we have many areas of expertise: multi-institution support, data harvesting, data migration, multimedia management, publication of collections on customized web portals, and virtual museum exhibitions... S-CINEMA is the latest-generation system from the SKINsoft application suite, entirely dedicated to film collections: modern, user-friendly and very easy to navigate, it covers all needs for managing complex physical and digital collections thoroughly.



## STIL CASING SOLUTION

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STiL Casing Solution – Achievement in design – LEADING-EDGE PRESERVATION of film works, audio tapes, or digital data

A wonderful ally! Forging partnerships with prestigious institutions and film archivists worldwide.

Trusted by major film studios, universities and government agencies, and national, international and multinational corporations.

Created by specialists to remain the epitome of professionals dedicated to insuring the protection and integrity of your assets with an ongoing development of products and systems of exceptional quality and design.

Our innovations stand out from the competition by their design, and are beyond the position based solely on physical and functional products. We offer a comprehensive archiving solution for added value, focused on the culture of innovation, mutual benefit, and customer orientation.



## SUB-TI

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SUB-TI is a London-based subtitling company, specializing in film subtitling for film festivals and archives.

We provide high-quality subtitling in all European languages, as well as Japanese, Chinese and Arabic.

We are also access services suppliers, promoting cultural accessibility to the sensory impaired, providing captions and audio description for films and other audio-visual content.

Our clients include renowned international film festivals (e.g., the Venice Film Festival and Cinema Ritrovato in Bologna), film archives (the BFI in London and the National Gallery in Washington, DC), and museums (MoMA in New York).

Any collaboration ensures access to our database of thousands of films.

# Tuscan ProVent™

Archival Film Storage Containers

## Prolong. Protect. ProVent.

### TUSCAN CORPORATION

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104-113 Gold Canyon, AZ 85118 U.S.A.

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Tuscan Corporation is the industry's leading provider of premium film containers for film preservation and analog archival storage.

8mm. 16mm. 35mm film. 16mm microfilm. Whatever you archive, Tuscan has the complete product line to fully preserve them. Plus, Tuscan manufactures according to standards set by ANSI, AIIIM, ISO and SMPTE organizations in order to create the highest-quality product line that's consistent and compatible with the industry.

Whether you're a film studio archive, university archive, film lab, post-production house, government archive or corporate archive, it's time to join the ranks of the biggest names in film worldwide that trust Tuscan with their analog preservation.

As the largest archival container provider in the country and the only U.S. manufacturer, Tuscan's proprietary "ProVent" design achieves premium film preservation better than anything else. And with rapid turnaround and a great price point, Tuscan is the perfect solution for both your high- and low-volume preservation projects.

Learn more about ProVent film containers, and why more and more of the biggest names in film are trusting Tuscan with their film preservation.



## BROOKLYN ACADEMY OF MUSIC (BAM)

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BAM (Brooklyn Academy of Music) is a multi-arts center located in Brooklyn, New York. For more than 150 years, BAM has been the home for adventurous artists, audiences, and ideas, engaging both global and local communities. With world-renowned programming in theater, dance, music, opera, film, and much more, BAM showcases the work of emerging artists and innovative modern masters.



Centro de Pesquisadores do Cinema Brasileiro

**CENTRO DE PESQUISADORES  
DO CINEMA BRASILEIRO (CPCB)**

Av. Rui Barbosa, 636 1004 – Flamengo  
22250-020 – Rio de Janeiro RJ BRAZIL  
T: +55-21 2551 7967  
mcbrandone@yahoo.com; mcbrandone@gmail.com  
www.cpcb.org.br



The Brazilian Cinema Research Center (CPCB) is a non-profit organization founded in 1978. Among its main purposes are the preservation of Brazil's cinema history, the restoration of its important and historic films, and the stimulation of research in the ways of contributing to the audiovisual memory of our culture.



# THE CINEMA MUSEUM

## THE CINEMA MUSEUM

The Master's House 2 Dugard Way  
London SE11 4TH UNITED KINGDOM  
T: +44-20 7840 2200  
F: +44-20 7840 2299  
martin@cinemamuseum.org.uk www.  
cinemamuseum.org.uk



London's Cinema Museum is devoted to keeping alive the spirit of cinema from the days before the multiplex. Set in historic surroundings in Kennington, close to the Elephant & Castle, the Cinema Museum houses a unique collection of artefacts, memorabilia, and equipment that preserves the history and grandeur of cinema from the 1890s to the present day.





## ENTERTAINMENT ID REGISTRATION ASSOCIATION (EIDR)

Entertainment ID Registry 544 Hillside  
Road Redwood City, CA 94062 U.S.A.  
[www.eidr.org](http://www.eidr.org)

General inquiries: [info@eidr.org](mailto:info@eidr.org)

Membership inquiries: [membership@eidr.org](mailto:membership@eidr.org)

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The Entertainment ID Registry Association (EIDR) is a not-for-profit industry association that was founded by major Hollywood studios, content distributors, and technology companies to meet a crucial need across the entertainment supply chain for universal identifiers for a broad array of audio-visual objects.

EIDR can play a crucial role in increasing supply chain efficiencies by eliminating costly translations between proprietary ID systems; lowering risks of misidentification caused by duplication and lack of ID uniqueness; improving internal asset tracking; and improving ability to match assets and metadata from different databases, service providers, or metadata suppliers. Such efficiencies are especially crucial in the online retail distribution of home entertainment.

EIDR provides a web service interface to the Registry with a set of APIs for developers of third-party applications and services, such as workflow integration, reporting, and linking to enhanced metadata. Examples of such applications and services include: more granular and more accurate rights tracking and reporting down to the level of clips, composites and encodings; enhanced content discovery; and detailed consumption metrics for individual assets.

Interoperability is a central focus for EIDR. Three key areas are: application-appropriate representations of the EIDR ID; extensible support for identifiers from other systems as first-class metadata elements; registration of EIDR content records based on metadata from other systems, including the very important case of standards-based metadata.



FILMMAKERS FOR FILM PRESERVATION

## THE FILM FOUNDATION

Los Angeles:

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Los Angeles, CA 90046 U.S.A.

T: +1-323 436 5060

New York:

110 W. 57th Street, 6th Floor

New York, NY 10019 U.S.A.

T: +1-212 258 0860

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

[tff\\_asst@film-foundation.org](mailto:tff_asst@film-foundation.org)



Created in 1990 by Martin Scorsese, The Film Foundation (TFF) is dedicated to protecting and preserving motion picture history. By working in partnership with archives and studios, the foundation has helped to restore over 850 films, which are made accessible to the public through programming at festivals, museums, and educational institutions around the world. To date, TFF's World Cinema Project has restored 40 films from 24 different countries, representing the rich diversity of global cinema. The foundation is also teaching young people about film language and history through *The Story of Movies*, its innovative educational curriculum used by over 100,000 educators nationwide. Joining Scorsese on the board of directors are Woody Allen, Paul Thomas Anderson, Wes Anderson, Francis Ford Coppola, Guillermo del Toro, Clint Eastwood, Joanna Hogg, Peter Jackson, Ang Lee, Spike Lee, George Lucas, Christopher Nolan, Alexander Payne, Robert Redford, and Steven Spielberg. The Film Foundation is aligned with the Directors Guild of America.



Film at  
Lincoln  
Center

FILM AT LINCOLN CENTER

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<http://www.filmlinc.org/>

**Individual Contacts:**

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Florence Almozini, Associate Director of Programming  
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Manuel Santini, Exhibition Manager  
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Dan Sullivan, Assistant Programmer  
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Tyler Wilson, Assistant Programmer  
T: +1-212 875 5628, [twilson@filmlinc.org](mailto:twilson@filmlinc.org)  
Madeline Whittle, Programming Assistant  
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Sofia Tate, Programming Coordinator  
T: +1-212 875 5612, [state@filmlinc.org](mailto:state@filmlinc.org)



Film at Lincoln Center is devoted to supporting the art and elevating the craft of cinema. The only branch of the world-renowned arts complex Lincoln Center to shine a light on the everlasting yet evolving importance of the moving image, this nonprofit organization was founded in 1969 to celebrate American and international film.

As an independent constituent of the world's foremost performing arts center, Film at Lincoln Center presents year-round programming that includes premieres of new films from an international roster of established and emerging directors; major retrospectives; and in-depth symposia and high-profile events.

Film at Lincoln Center is best known for two world-class international festivals—the New York Film Festival (the most famous and prestigious in the country), and New Directors/ New Films (celebrating new cinematic artists). It runs two state-of-the-art year-round cinemas: the Walter Reade Theater (268 seats) and the Elinor Bunin Munroe Film Center—Francesca Beale Theater (150 seats), Howard Gilman Theater (90 seats), and Amphitheater (75 seats)—and publishes the country's most respected cinema journal, *Film Comment*. Each year the organization presents its annual Gala Tribute honoring legendary stars and industry leaders at Lincoln Center's Alice Tully Hall. At various times of the year, Film at Lincoln Center partners with Hollywood studios to present premieres and special live appearances.



## FOCAL INTERNATIONAL Ltd

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www.focalintawards.com

### **Individual Contacts:**

Mary Egan, Director of Operations  
mary@focalint.org



FOCAL International (Federation of Commercial Audiovisual Libraries) is a not-for-profit membership organization, which promotes the use of footage. It was formed in 1985 and its members are from over 30 countries around the world. Our members are footage and content archives, freelance film and stills producers / researchers, consultants within the industry, facility houses, legal advisors, etc.

We have FREE referral services on our website for clients to find content for their programmes / projects from our members via the FOOTAGE & CONTENT FINDER, plus if a client requires the services of an archive producer, facility, etc., we have the FOOTAGE SKILLS & SERVICES FINDER.

We also hold the FOCAL International Awards each year. This is a major international competition and event, designed to focus attention on the footage industry and to celebrate the best use of footage in the creative media, plus the work done to preserve and restore our audio-visual archive heritage. For more information, please go to the FOCAL International website, [www.focalint.org](http://www.focalint.org)

In recent years FOCAL International has also been actively involved with discussing major changes to copyright being considered by the UK government, and is also a member of the EU Copyright Commission, to ensure that the footage archives have a voice on these issues, which affect all archives throughout the world.



Hochschule für Technik  
und Wirtschaft Berlin

*University of Applied Sciences*

## HOCHSCHULE FÜR TECHNIK UND WIRTSCHAFT (HTW) BERLIN

FB 5 Gestaltung und Kultur – Konservierung  
und Restaurierung/Grabungstechnik

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### **Individual Contacts:**

Prof. Dr. Ulrich Rüdel

[ulrich.ruedel@htw-berlin.de](mailto:ulrich.ruedel@htw-berlin.de)

Conservation-Restoration Programme

<http://kr.htw-berlin.de/>(Master)

<http://krg.htw-berlin.de/>(Bachelor)

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The HTW – University of Applied Science’s degree course in the preservation of audiovisual cultural heritage offers a uniquely interdisciplinary training approach. Film preservation, the youngest of conservation and restoration disciplines, is pursued in an in-depth programme within the entire context of cultural heritage conservation.

Course topics for the audiovisual preservation curriculum

– one of four specializations offered by the programme – thus range from restoration ethics to art history, from cultural to film and photo history; manual photography retouching to digital image processing; general materials science to photographic chemistry; and collection surveys and passive conservation to film reconstruction and restoration. A choice of individual projects, course and thesis subjects, and external internships allows students to pursue a broader education, or to focus on a particular area of interest (for instance, film preservation or sound restoration).

The school offers both a Bachelor’s degree and a Master’s programme. Graduates from the programme have thus found employment in institutions ranging from Eye Filmmuseum to the Deutsche Kinemathek, from the Swedish Film Institute to the Bundesarchiv/German Federal Archives.

Teaching is both in German and English; thus a German language certificate is indeed required for the programme. That being said, international visitors have always been a vital and integral part of the student body, and the programme continues to embrace an international, global approach. Thus, international candidates interested in studying moving image preservation in Germany, in one of the world’s most vibrant municipalities, are emphatically encouraged to apply.



## MUSÉE DU LOUVRE

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### **Individual Contacts:**

Ms. Pascale Raynaud, Responsable de la  
programmation cinéma Direction de la Médiation  
et de la Programmation Culturelle  
Sous-direction de l'Auditorium  
[pascale.raynaud@louvre.fr](mailto:pascale.raynaud@louvre.fr)



Au sein de la Direction de la médiation et de la programmation culturelle du Musée du Louvre, dont l'objectif est de favoriser par tous les moyens la rencontre du public avec les œuvres, la sous-direction de l'auditorium rend compte de la vie des collections par une programmation qui interroge le regard sur les œuvres, le palais et l'histoire du Louvre.

Cette programmation propose ainsi dans l'auditorium, salle de spectacle de 450 places, près de 200 manifestations par saison – conférences et colloques, spectacle vivant et cinéma – qui attirent au musée environ 70 000 spectateurs par an.

La programmation cinéma fait écho aux expositions et à la vie des collections et s'articule autour de plusieurs axes: cycles thématiques, rétrospectives et cartes blanches, avant-premières, festival et projection régulière de films sur l'art ainsi que des spectacles associant cinéma et musique. L'auditorium a également constitué un fonds de films sur l'art visant à reconstituer une histoire du film sur l'art.

## **Moving Image Archiving and Preservation**

### **NYU TISCH SCHOOL OF THE ARTS – MOVING IMAGE ARCHIVING AND PRESERVATION PROGRAM**

Moving Image Archiving and Preservation  
Program NYU Department of Cinema Studies  
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tisch.preservation@nyu.edu www.  
nyu.edu/tisch/preservation

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#### **CURRICULUM**

The Master of Arts degree in Moving Image Archiving and Preservation (MIAP) is an interdisciplinary course of study that trains future professionals to manage and preserve collections of film, video, and digital works. The program provides an international, comprehensive education in the theories, methods, and practices of moving image archiving and preservation. The curriculum includes courses on the conservation and preservation of film, video, digital, and multimedia works; collection management; moving image metadata; copyright and legal issues; curatorial work; the cultures of museums, archives, and libraries; and the histories of film and television. MIAP takes full advantage of its New York City location, giving students opportunities to work with local archives, museums, libraries, labs, and arts organizations.

#### **INTERNSHIPS**

Internships give students experience with multiple institutions, each with its own organizational culture and approach to archiving and preservation. Students complete two intensive semester-long internships and one full-time summer internship. Semester internships are New York-based and accompanied by an internship seminar. For the summer internship, many students travel outside New York City to work on collections in other parts of the country or abroad.

#### **CAREERS**

MIAP students graduate with a solid academic grounding in media history and substantial practical work experience in a variety of audiovisual collections. Our graduates have careers as preservationists, archivists, research scholars, and conservators in diverse organizations: museums, library preservation departments, regional and national archives, digital libraries, media arts and heritage organizations, as well as production and distribution companies.



## RAINER WERNER FASSBINDER FOUNDATION

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<http://www.fassbinderfoundation.de/>

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When Rainer Werner Fassbinder died on June 10, 1982, it quickly became clear that in his brief, 16-year creative period he had succeeded in portraying and polarizing German society as no one else before him, and his unique artistic estate had to be saved and preserved. Therefore Lieselotte Eder, Fassbinder's mother, founded in 1986 the private, not-for-profit Rainer Werner Fassbinder Foundation (RWFF) and entrusted it soon after to Ms. Lorenz, Fassbinder's film editor and last partner, who since 1992 has served the RWFF as president and managing director.

Fassbinder's most famous movies include titles like *The Merchant of Four Seasons*, *The Bitter Tears of Petra von Kant*, *Effi Briest*, *Ali - Fear Eats the Soul*, *The Marriage of Maria Braun*, *Berlin Alexanderplatz*, *Lili Marleen*, *Lola*, *Veronika Voss*, and *Querelle*. His complete oeuvre as a playwright, actor, writer-director, prose- and song-writer, as well as a producer, encompasses over 150 titles.

The RWFF's main goal is to preserve and nurture Fassbinder's complete artistic work, and make it available worldwide in all its present forms of presentation. The Foundation holds all rights to Fassbinder's estate, including rights that were subsequently acquired.

The Foundation has produced or initiated worldwide retrospectives and/or exhibitions of Fassbinder film or theatre works, with MoMA (1997), the BFI (1999), the Centre Pompidou (2005), and the Deutsches Theatermuseum (2012), and is in permanent collaboration with the Goethe-Institut, which operates worldwide. Our last project, on the occasion of the anniversary of Fassbinder's 70th birthday, produced by the Deutsche Filminstitut/Deutsches Filmmuseum in 2014/2015 and presented at Martin-Gropius-Bau Berlin, was "Fassbinder-Jetzt", which has toured worldwide from 2016 onwards.

The RWFF is also a pioneer in the field of film restorations and new exploitation forms of world cinema heritage, for example, *Berlin Alexanderplatz* (2007) or *World on a Wire* (2010). The latest restoration project, of the five-part mini-series *Eight Hours Don't Make a Day*, written and directed by Rainer Werner Fassbinder and produced by the German television station Westdeutscher Rundfunk (WDR) in 1972, was presented at the 67th Berlinale in 2017.





**SUNRISE FOUNDATION  
FOR EDUCATION AND THE ARTS**

5666 La Jolla Boulevard, #337

La Jolla, CA 92037 USA

Individual contact:

Cynthia Walk, Chair

cwalk@ucsd.edu



Sunrise Foundation for Education and the Arts is a private charitable foundation that collaborates with partners in both Europe and America. It funds the restoration of silent films and their distribution with newly commissioned musical scores, including to date *Das alte Gesetz* (*The Ancient Law*, E. A. Dupont, 1923), *Die Stadt ohne Juden* (*The City without Jews*, H. K. Breslauer, 1924), and *Der Hund von Baskervilles* (Richard Oswald, 1929).

Projects to be released in 2020 include restorations based on the vintage American elements for Méliès' *Voyage à travers l'impossible* (*The Impossible Voyage*, 1904) and *Les cartes vivantes* (*The Living Playing Cards*, 1905), *Sylvester* (Lupu Pick, 1924), *Foolish Wives* (Erich von Stroheim, 1922), and *The Man without a World* (Eleanor Antin, 1992).



# University of Zurich<sup>UZH</sup>

## UNIVERSITY OF ZURICH DEPARTMENT OF FILM STUDIES

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T: +41- 44 634 35 37  
F: +41- 44 634 49 10  
info@fiwi.uzh.ch  
www.film.uzh.ch

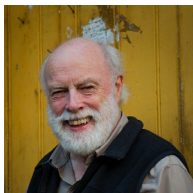


### THE DEPARTMENT

The Department of Film Studies at the University of Zurich is one of Europe's leading teaching and research centers in the field of film studies. The Department offers a first minor within a Bachelor's degree program, as well as three study programs leading to a Master of Arts.

### RESTORATION

The Chair Prof. Dr. Barbara Flueckiger specializes in exploring the interaction between film technology and aesthetics. Currently, five interrelated projects deal with the subject of color in film. The ERC Advanced Grant project *FilmColors. Bridging the Gap Between Technology and Aesthetics* (2015–2021) employs a truly interdisciplinary research design to study how technological advances interact with film color aesthetics. To this end, the visual analysis and annotation software VIAN has been developed. The tightly related project *Film Colors. Technologies, Cultures, Institutions* (2016–2020) investigates the cultural, institutional and political context of emerging color film technologies, while *Autonomous Film Colors in Animation and Digital Productions. An Intercultural Comparison* (2019–2023) analyzes color in animated and digitally produced films. Finally, ERC Proof of Concept: *Development of a New Versatile Archival Film Scanner* (2018–2020) aims at developing a multi-spectral core film scanner unit. As part of the SNSF-funded project *Agora: Presentation and Visualization of Historical Film Colors*, research results have been presented in the exhibition *Color Mania. The Material of Color in Photography* at Fotomuseum Winterthur. The catalogue of the exhibition is available from Lars Müller Publishers in English and German. Many of the results of these four projects are published on the *Timeline of Historical Film Colors*.



## Dr RAY EDMONDSON

Director  
ARCHIVE ASSOCIATES  
100 Learmonth Drive  
Kambah ACT 2902 AUSTRALIA  
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Ray joined the Film Section of the National Library of Australia in 1968, ultimately becoming its overall head. During a study tour of archives in 1973 he attended the first FIAF Summer School in East Berlin.

Described as the 'moving spirit' behind the creation of the National Film and Sound Archive of Australia (NFSA) in 1984, he was its Deputy Director until 2001, and then became its first Curator Emeritus. During his career he devised and led pioneering programs like *The Last Film Search* and *Operation Newsreel*.

He has served as chair or board member of various professional or community organisations, including *Music Roll Australia*, *Archive Forum*, and the *Friends of the NFSA*. He was elected inaugural President of SEAPAVAA (1996-2002) and was inaugural chair of AMIA's Advocacy and International Outreach committees. Since 1996 he has served in various capacities in the Memory of the World program of UNESCO, which also publishes his best-known monograph, *Audiovisual Archiving: Philosophy and Principles* (third edition, 2016).

Ray has conducted missions or lectured in over 40 countries. He writes for professional journals and has taught in various audiovisual archiving courses around the world. His doctoral thesis was on the history of the NFSA (2011).

He was awarded the Medal of the Order of Australia (OAM) in 1987 and has received a number of career achievement awards from professional and academic bodies.



## JON GARTENBERG

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### JON GARTENBERG HAS LONG-STANDING, CLOSE TIES TO FIAF. FOR NEARLY

20 years he was a curator in MoMA's film archive, where he worked on preservation projects ranging from the films of D.W. Griffith to those of Andy Warhol. He acquired experimental films for MoMA's permanent collection, and curated numerous exhibitions based on MoMA's archival holdings. In the early 1980s he pioneered the conversion of MoMA's film catalogue from a manual one to a PC-based computerized system.

He attended the first FIAF Summer School in the German Democratic Republic, and presented papers on early cinema at the Brighton Congress in 1978, on slapstick at the MoMA Congress in 1985, and on experimental films at the Athens Congress in 1991. Additionally, he was a member of the FIAF Cataloguing Commission from 1981 to 1991, and editor of the *FIAF Glossary of Filmographic Terms* (1985 and 1989 editions).

After MoMA, Gartenberg worked on organizing and distributing moving image collections at Broadway Video and Golden Books Family Entertainment. He currently heads his own company, **Gartenberg Media Enterprises** ([www.gartenbergmedia.com](http://www.gartenbergmedia.com)). He has recovered significant celluloid film collections from commercial warehouse storage, which were then acquired by archives in the U.S. and abroad. He has also overseen a long-term project to further the legacy of film artist Warren Sonbert through a program of preservation, distribution, exhibition and study, and has curated exhibitions of this filmmaker's work at FIAF archives internationally. In addition, his company distributes DVDs that have been produced by archives and boutique publishers to universities in North America.



## JÖRG HOUPERT

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Jorg studied electrical engineering at the University of Bremen with the focus on digital signal processing and psychoacoustics.

For more than 20 years, Jorg has been helping audiovisual archives innovate in an efficient and standards-compliant way.

As a technology expert, Jorg is deeply involved in various archive communities. Jorg is a professional member in SMPTE standardization groups; he also works for the German standardization body DIN, where he is co-editor of the recently published "DIN SPEC 15587 - Recommendations for Digitization of Cinematographic Film".

Within the International Association of Sound and Audiovisual Archives (IASA) Jorg is a long-standing member of the Technical Committee. At FIAT/IFTA he is an active member of the Committee on Conservation and Migration. Jorg has also long worked within the EBU's technical communities.

Within the European Committee for Standardization (CEN), Jorg is a technical expert in the project team of Technical Committee 457. Within this group, Jorg is co-developing a new standard for digital preservation of cinematographic works.

As a personal supporter of the FIAF, Jorg wants to raise awareness among film archivists of the importance of quality-controlled methods in the transformation process from analogue to digital.



## LAURENCE KARDISH

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Laurence Kardish, former Senior Curator of Film at The Museum of Modern Art, organized over a thousand film and moving-image exhibitions during his 44-year career at MoMA, borrowing materials from FIAF members for many of these retrospectives and surveys. As a board member of the Fassbinder Foundation, USA, a consultant for the Cohen Media Group's Quad Cinema, a founder of SaveFilm.org, and a teacher at New York's School of Visual Arts, Kardish brings an appreciation of and enthusiasm for the critical work done by FIAF members to his current activities. He is also the co-artistic director of Film Columbia, a festival in upstate New York which includes recently restored films, and is working on a book about Shirley Clarke, a text which would not have been possible without the preservation of Clarke's films and digital works.



## DR. RICHARD J. MEYER

Seattle International Film Festival  
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meyerhar@aol.com



Richard J. Meyer teaches film at several Seattle Universities and produces motion pictures. He co-produced *Amore tra le rovine* (*Love Among the Ruins*), shot on location in Ferrara, Italy, which was released in the United States in 2015. He was Distinguished Fulbright Scholar at the Centre for World Cinemas and Digital Cultures at the University of Leeds in the U.K. in 2018. In 2012 and 2013 he was Visiting Scholar at the New Zealand Film Archive. He became the Distinguished Fellow of Film and Media Studies at Arizona State University in 2007, and the Distinguished Fulbright Professor at l'Università del Piemonte Orientale Amedeo Avogadro in Italy for the Spring 2005 trimester. In 2001, he was a Fellow of the Asian Cultural Council in Hong Kong. Dr. Meyer is Edmund F. and Virginia B. Ball Professor of Telecommunications Emeritus at Ball State University in Muncie, Indiana, and Visiting Professor at the Center for Journalism and Media Studies at the University of Hong Kong.

He was Fulbright Scholar at National Chengchi University in Taiwan, where he studied Chinese Silent Films at the Beijing, Taipei, and Hong Kong film archives. Dr. Meyer received his BA and MA Degrees from Stanford University and his Ph.D. from New York University. His post-doctoral fellowships were at Columbia University and the East-West Center in Honolulu.

Dr. Meyer has produced three CDs, *Donald Sosin Plays His Scores From Silent Films*, *Piano Themes From the Silent Screen*, and *Piano Portraits of the Goddess*, and three DVDs, of the 1934 classic Chinese film *The Goddess*, the 1931 Shanghai hit *The Peach Girl*, and the 1932 epic *Wild Rose*. His book *Ruan Ling-yu: The Goddess of Shanghai* was published by Hong Kong University Press in 2005. His second book, *Jin Yan: The Rudolph Valentino of Shanghai*, was published by Hong Kong University Press in 2009. His latest publication, *Wang Renmei: The Wild Cat of Shanghai*, was released by Hong Kong University Press in 2013.

He has been a speaker at several FIAF Congresses, and numerous related venues. Presently Dr. Meyer is President Emeritus of the San Francisco Silent Film Festival and a member of the Board of Directors of the Seattle International Film Festival. He produces and introduces restored silent films accompanied by music at various "LIVE CINEMA" presentations.



## ADRIAN WOOD

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Adrian Wood has been a supporter of FIAF since 2008. He has worked with archival material for over 40 years, either in the context of documentary production for broadcast and theatrical purposes or in the restoration of motion picture films. This work involves the identification of material, the understanding of associated rights to material, the acquisition of material, and the assessment of collections, and has ranged across all film, video, and digital formats from the 1890s until today.

Restorations supervised by him, both digital and analog, of work by directors such as Fanck, Riefenstahl, Ichikawa, Marcellini, and Shinoda, have screened at festivals in Cannes, Venice, Tokyo, and Moscow, as well as at cinematheques around the world. His concept to promote restoration in Asia through "Restoration Asia" continues.

While retaining a deep commitment to the supervision of restorations, he continues to develop productions led by archival content. His commitment to research and the discovery of forgotten content has led to him being honoured with several prestigious international awards for both production and restoration in the U.K. and the U.S. He is currently based in Japan.

His mantra for many years has been, and remains, "It is not that something is lost or no longer exists; we simply need to continue the search until we find it."



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Adamopoulos	Theodoros	Athens
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Algar	Abbie	Los Angeles
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Arnaud	Maelle	Lyon
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Astaburuaga	Juan Pedro	Santiago
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ANTHOLOGY FILM ARCHIVES	New York
ARCHIVIO AUDIOVISIVO DEL MOVIMENTO OPERAIO E DEMOCRATICO	Rome
ARCHIVO DE IMÁGENES EN MOVIMIENTO - ARCHIVO GENERAL DE PUERTO RICO	San Juan
ARCHIVO NACIONAL DE LA IMAGEN Y LA PALABRA - SODRE	Montevideo
ARHIV REPUBLIKE SLOVENIJE - SLOVENSKI FILMSKI ARHIV (SFA)	Ljubljana
ARHIVA NATIONALA DE FILME - CINEMATECA ROMANA	Bucharest
ARKIVI QENDROR SHITETËROR I FILMIT (AQSHF) / CENTRAL STATE'S FILM ARCHIVE	Tirana
ARQUIVO NACIONAL	Rio de Janeiro
ARSENAL - INSTITUT FÜR FILM AND VIDEOKUNST	Berlin
ASIAN FILM ARCHIVE	Singapore
AUSTRALIAN CENTRE FOR THE MOVING IMAGE (ACMI)	Melbourne
AUSTRALIAN CINEMATHEQUE, QUEENSLAND ART GALLERY / GALLERY OF MODERN ART	Brisbane
BANGLADESH FILM ARCHIVE	Dhaka
BFI NATIONAL ARCHIVE	London
BIBLIOTHÈQUE NATIONALE DE FRANCE - DÉPARTEMENT DE L'AUDIOVISUEL	Paris
BOPHANA AUDIOVISUAL RESOURCE CENTER - CENTRE DE RESSOURCES AUDIOVISUELLES	Phnom Penh
BULGARSKA NACIONALNA FILMOTeka /BULGARIAN NATIONAL FILM ARCHIVE	Sofia
BUNDESARCHIV	Berlin
BUSAN ASIA FILM ARCHIVE - BUSAN CINEMA CENTER	Busan
CENTRE NATIONAL DE L'AUDIOVISUEL	Dudelange
CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE - DIRECTION DU PATRIMOINE CINÉMATOGRAPHIQUE	Paris / Bois d'Arcy
CENTRE POMPIDOU - MUSÉE NATIONAL D'ART MODERNE	Paris
CENTRO DE CAPACITACIÓN CINEMATOGRAFICA, A.C. (CCC)	Mexico City
CENTRO GALEGO DE ARTES DA IMAXE	A Coruña
CHINA FILM ARCHIVE	Beijing
CINEMATECA BRASILEIRA	São Paulo
CINEMATECA DE BOGOTÀ - GERENCIA DE ARTES AUDIOVISUALES DEL IDARTES	Bogotá
CINEMATECA DE CUBA	Havana
CINEMATECA DO MUSEU DE ARTE MODERNA	Rio de Janeiro
CINEMATECA DOMINICANA - DIRECCIÓN GENERAL DE CINE	Santo Domingo
CINEMATECA NACIONAL DEL ECUADOR ULISES ESTRELLA - CCE 'BENJAMIN CARRIÓN'	Quito
CINEMATECA PORTUGUESA / MUSEU DO CINEMA	Lisbon
CINEMATECA URUGUAYA	Montevideo
CINÉMATHÈQUE AFRICAINE DE OUAGADOUGOU - FESPACO	Ouagadougou
CINÉMATHÈQUE ALGÉRIENNE - CENTRE ALGÉRIEN DE LA CINÉMATOGRAPHIE, LA	Algiers

CINÉMATHÈQUE DE BRETAGNE	Brest
CINÉMATHÈQUE DE GRENOBLE	Grenoble
CINÉMATHÈQUE DE LA FÉDÉRATION WALLONIE-BRUXELLES	Brussels
CINÉMATHÈQUE DE LA VILLE DE LUXEMBOURG	Luxembourg
CINÉMATHÈQUE DE NICE	Nice
CINÉMATHÈQUE DE TANGER	Tangier
CINÉMATHÈQUE DE TOULOUSE, LA	Toulouse
CINÉMATHÈQUE DES PAYS DE SAVOIE ET DE L'AIN	Veyrier-du-Lac
CINÉMATHÈQUE FRANÇAISE / MUSÉE DU CINÉMA	Paris
CINÉMATHÈQUE MAROCAINE - CENTRE CINÉMATOGRAPHIQUE MAROCAIN (CCM)	Rabat
CINÉMATHÈQUE NATIONALE DU LIBAN (CNL)	Beirut
CINÉMATHÈQUE QUÉBÉCOISE, LA	Montreal
CINÉMATHÈQUE RÉGIONALE DE BOURGOGNE JEAN DOUCHET	Dijon
CINÉMATHÈQUE ROBERT-LYNEN	Paris
CINÉMATHÈQUE ROYALE DE BELGIQUE / KONINKLIJK BELGISCH FILMARCHIEF / ROYAL FILM ARCHIVE OF BELGIUM	Brussels
CINÉMATHÈQUE SUISSE	Lausanne
CINÉMATHÈQUE TUNISIENNE - CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE (CNCI)	Tunis
CINÉMATHÈQUE UNIVERSITAIRE	Paris
CINETECA DEL FRIULI, LA	Gemona
CINETECA NACIONAL	Mexico City
CINETECA NACIONAL DE CHILE	Santiago
CINETECA NUEVO LEÓN - CENTRO DE LAS ARTES I CONSEJO PARA LA CULTURA Y LAS ARTES	Monterrey
CINETECA SARDA - CENTRO SERVIZI CULTURALI CAGLIARI DELLA SOCIETÀ UMANITARIA	Cagliari
COLLECTIVITÉ DE CORSE - CINÉMATHÈQUE RÉGIONALE	Porto-Vecchio
CRNOGORSKA KINOTEKA / MONTENÉGRIN CINEMATHEQUE	Podgorica
DANISH FILM INSTITUTE, THE	Copenhagen
DEUTSCHE KINEMATHEK / MUSEUM FÜR FILM UND FERNSEHEN	Berlin
DFF - DEUTSCHES FILMINSTITUT & FILMMUSEUM	Frankfurt
ECPAD - ÉTABLISSEMENT DE COMMUNICATION ET DE PRODUCTION AUDIOVISUELLE DE LA DÉFENSE	Ivry-sur-Seine
EUROPEAN FOUNDATION JORIS IVENS	Nijmegen
EUSKADIKO FILMATEGIA FUNDAZIOA / FUNDACIÓN FILMOTECA VASCA	San Sebastian
EYE FILMMUSEUM	Amsterdam
FILM AND AUDIOVISUAL RECORDS ARCHIVES - GENERAL AUTHORITY FOR ARCHIVES OF MONGOL	Ulaanbaatar
FILM ARCHIVE (PUBLIC ORGANIZATION)	Bangkok
FILM ARCHIVE OF THE NATIONAL ARCHIVES OF ESTONIA	Tallinn
FILM HERITAGE FOUNDATION	Mumbai
FILMARCHIV AUSTRIA	Vienna
FILMMUSEUM DÜSSELDORF	Düsseldorf
FILMMUSEUM MÜNCHEN	Munich
FILMOTECA DE ANDALUCÍA	Cordoba
FILMOTECA DE CATALUNYA - ICEC	Barcelona
FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERÚ (PUCP)	Lima
FILMOTECA DE LA UNAM	Mexico City
FILMOTECA ESPAÑOLA	Madrid
FILMOTECA VALENCIANA - INSTITUT VALENCIÀ DE CULTURA	Valencia
FILMOTECA VATICANA	Vatican City



FILMOTEKA NARODOWA - INSTYTUT AUDIOWIZUALNY (FINA)	Warsaw
FILMSKE NOVOSTI	Belgrade
FONDATION DES CINÉMAS DU GRÜTLI	Geneva
FONDATION JÉRÔME SEYDOUX-PATHÉ	Paris
FONDAZIONE CENTRO SPERIMENTALE DI CINEMATOGRAFIA - CINETECA NAZIONALE	Rome
FONDAZIONE CINETECA DI BOLOGNA	Bologna
FONDAZIONE CINETECA ITALIANA	Milan
FORUM DES IMAGES	Paris
FUKUOKA CITY PUBLIC LIBRARY FILM ARCHIVE	Fukuoka
FUNDACIÓN CINEMATECA ARGENTINA	Buenos Aires
FUNDACIÓN CINEMATECA BOLIVIANA	La Paz
FUNDACIÓN PATRIMONIO FÍLMICO COLOMBIANO	Bogotá
GEORGE EASTMAN MUSEUM	Rochester
GOSFILMOFOND OF RUSSIA	Moscow
HARVARD FILM ARCHIVE - HARVARD UNIVERSITY	Cambridge
HONG KONG FILM ARCHIVE	Hong Kong
HRVATSKI DRŽAVNI ARHIV - HRVATSKA KINOTEKA / CROATIAN STATE ARCHIVE - CROATIAN CINEMATHEQUE	Zagreb
HUNGARIAN NATIONAL FILM ARCHIVE	Budapest
ICONOTHÈQUE DE L'INSTITUT NATIONAL DU SPORT, DE L'EXPERTISE ET DE LA PERFORMANCE	Paris
IFI IRISH FILM ARCHIVE	Dublin
IMPERIAL WAR MUSEUMS - FILM ARCHIVE	London
INDIANA UNIVERSITY LIBRARIES MOVING IMAGE ARCHIVE / IU CINEMA	Bloomington
INGMAR BERGMAN ARCHIVES	Stockholm
INSTITUT AUDIOVISUEL DE MONACO	Monaco
INSTITUT JEAN VIGO / CINÉMATHÈQUE EURO-RÉGIONALE	Perpignan
INSTITUT LUMIÈRE	Lyon
INSTITUTO ANGOLANO DEL CINE Y DEL AUDIOVISUAL (IACA)	Luanda
INSTITUTO MEXICANO DE CINEMATOGRAFÍA (IMCINE)	Mexico City
INSTITUTO NACIONAL DE INDUSTRIAS CULTURAIS E CRIATIVAS (INICC)	Maputo
ISRAEL FILM ARCHIVE / JERUSALEM CINEMATHEQUE	Jerusalem
JOSON MINJUJUI INMINGONGHWAGUK KUGGA YONGHWA MUNHONGO / NATIONAL FILM ARCHIVE OF DPRK	Pyongyang
JUGOSLOVENSKA KINOTEKA	Belgrade
KANSALLINEN AUDIOVISUAALINEN INSTITUUTTI / NATIONAL AUDIOVISUAL INSTITUTE	Helsinki
KINOTEKA BOSNE I HERCEGOVINE	Sarajevo
KINOTEKA NA REPUBLIKA SEVERNA MAKEDONIJA / CINEMATHEQUE OF REPUBLIC OF NORTH MACEDONIA	Skopje
KOREAN FILM ARCHIVE	Seoul
KVIKMYNDASAFN ÍSLANDS	Reykjavik
LIBRARY AND ARCHIVES CANADA / BIBLIOTHEQUE ET ARCHIVES CANADA	Gatineau
LIBRARY OF CONGRESS - NATIONAL AUDIO-VISUAL CONSERVATION CENTER (MBRS DIVISION)	Washington / Culpeper
LICHTSPIEL / KINEMATHEK BERN	Bern
MEDIATECA REGIONALE TOSCANA FILM COMMISSION	Firenze
MOVING IMAGE RESEARCH COLLECTIONS (MIRC) - UNIVERSITY OF SOUTH CAROLINA	Columbia
MUSÉE ALBERT-KAHN	Boulogne
MUSEO DEL CINE PABLO C. DUCRÓS HICKEN	Buenos Aires

MUSEO NAZIONALE DEL CINEMA - FONDAZIONE MARIA ADRIANA PROLO	Turin
MUSEUM OF MODERN ART - DEPARTMENT OF FILM, THE	New York
NÁRODNÍ FILMOVÝ ARCHIV	Prague
NATIONAL ARCHIVES & RECORDS ADMINISTRATION (NARA) - ARCHIVAL UNIT & PRESERVATION LAB	Washington / College Park
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NATIONAL ARCHIVES OF GEORGIA-CENTRAL ARCHIVE OF AUDIOVISUAL DOCUMENTS (CAAD), THE	Tbilisi
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NATIONAL FILM ARCHIVE OF INDIA	Pune
NATIONAL FILM ARCHIVE OF IRAN	Tehran
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NATIONAL FILM CORPORATION OF SRI LANKA	Colombo
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NGĀ TAONGA SOUND & VISION/ THE NEW ZEALAND ARCHIVE OF FILM, TELEVISION AND SOUND	Wellington
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VIETNAM FILM INSTITUTE	Hanoi
WISCONSIN CENTER FOR FILM AND THEATER RESEARCH	Madison
YALE FILM STUDY CENTER	New Haven

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# fiaf

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