



fiaf

**DIRECTORY
ANNUAIRE
DIRECTORIO
2022**

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Nastassja Kinski and Harry Dean Stanton in *Paris, Texas*
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International Federation
of Film Archives

Fédération internationale
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DIRECTORY
ANNUAIRE
DIRECTORIO
2022

March 2022

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 2022 was 171 (92 Members and 79 Associates in 80 countries).

The FIAF Directory also includes the names and addresses of the FIAF Honorary Members, the FIAF Executive Committee, FIAF's 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 51 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. En janvier 2022, le nombre d'affiliés était de 171 (92 Membres et 79 Associés, répartis dans 80 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 51 « 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 1° de enero de 2022, el número de afiliados era de 171 (92 Miembros y 79 Asociados, en 80 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 51 comerciales, institucionales e individuales "FIAF Supporters".

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FIAF SUPPORTERS

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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"Inspiring images. Since 1917." ARRI is a global player within the motion picture industry, employing around 1,200 staff worldwide. Named after its founders August Arnold and Robert Richter, ARRI was established in Munich, Germany, where the headquarters is still located today. Other subsidiaries are in Europe, North and South America, Asia, and Australia.

The ARRI Group consists of the business units Camera Systems, Lighting, and Rental, all dedicated to connecting creativity and future technologies for moving images. ARRI is a leading designer and manufacturer of camera and lighting systems as well as system solutions for the film, broadcast, and media industries, with a worldwide distribution and service network. The portfolio includes digital cameras, lenses, camera accessories, archive technologies, lamp heads, and lighting accessories. Along with offering exclusive technologies, ARRI Rental's first-class services and equipment provide camera, lighting, and grip packages to professional productions around the world.

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.

AV Preservation by **reto.ch**

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.



AXIELL

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A COLLECTIONS MANAGEMENT SYSTEM PURPOSE- BUILT FOR MOVING IMAGE COLLECTIONS

We help leading film archives manage their collections to international film archival standards.

Our off-the-shelf film archive solution, Axiell Collections, provides you with a central place to manage the digital and physical items within your collection.

Built to international film standard EN 15907, Axiell Collections is an affordable, flexible, and scalable solution for institutions of all sizes. Developed with film archives in mind, Axiell Collections is an intuitive and web-based system that empowers you to manage your collection from wherever you are.

CATALOGUE YOUR COLLECTION TO FILM ARCHIVAL STANDARDS

Manage your data at work, manifestation, variant and item levels and ensure the appropriate links between related works.

MANAGE YOUR DIGITAL AND PHYSICAL COLLECTIONS TOGETHER

Manage your digital and media files in the same central database as your physical collections, ensuring an overall view of your entire collections and how items relate to each other. Axiell's Digital Asset Management solution streamlines ingestion, storage, and preservation of digital assets.

PUBLISH TO THE WEB, AUTOMATE WORKFLOWS, AND TRACK OBJECT MOVEMENTS

Axiell Collections is fully integrated with our solutions for web publishing, workflow automation, and collections moves.



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Located in Zurich & Berlin, Cinegrell offers end-to-end services for archival film restorations and postproduction for the movie industry. We have the correct solution for every workflow, from the oldest type of film stock to the latest digital format. In addition to camera rental, postproduction, colour grading, mastering, sound, compositing and restoration, Cinegrell operates the only remaining film laboratory in Switzerland. The film lab provides comprehensive services of the highest quality for 16mm and 35mm film. From simply remastering your films to a complex ethical restoration, we offer individual solutions for every need and budget.

Cinegrell Zurich and Berlin feature DCI approved Dolby 5.1 Cinemas to perform on-screen colour grading with our Filmlight Baselight TWO grading systems. Archive customers can follow and supervise the process, while the colourists work in real-time, on-screen, under real-life conditions.

Additionally, we have four ARRISCAN XTs and both locations are equipped with a Wetgate. We can scan anything from 8mm to 35mm film. In Zurich we offer recording back onto film with three ARRILASERs. And both Zurich and Berlin have a restoration lab for the preparation and restoration of fragile and/or damaged film.

RESEARCH & DEVELOPMENT IN FILM RESTORATION

In collaboration with the University of Zurich and well-known industry and research partners we took part in the DIASTOR research project, expanding our expertise in the growing domain of film restoration. In doing so, we developed new technologies to preserve old film material. 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. The restoration team members live and breathe film and treat every project with the utmost care.



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Based in Paris, London, and Berlin, Coproduction Office is an international distributor and producer of bold, award-winning films.

Coproduction Office's international sales division distributes a catalogue composed of films produced by Philippe Bober as well as acquired titles and restored classics. Coproduction Office is also developing its catalogue of classic titles, with the aim to continue restoring, digitising, and exhibiting selected masterpieces. Starting with the restoration of early works by in-house filmmakers, the company has collaborated with Cineteca di Bologna and Istituto Luce on the restoration and promotion of 10 key films by Roberto Rossellini, including his masterpieces *ROME*, *OPEN CITY* and *GERMANY YEAR ZERO*. The collaboration with both institutions continues to this day, with Rossellini's *ANNO UNO* (1974) in 2020, and Michelangelo Frammartino's *IL DONO* in 2022. Coproduction Office also restored *SUZHOU RIVER* (Lou Ye, 2000) and *BATTLE IN HEAVEN* (Carlos Reygadas, 2005), both produced by Philippe Bober.

Coproduction Office's CEO and founder Philippe Bober has worked with prominent ground-breaking directors* from early on in their careers, and to date has produced 39 films. The majority of these films were selected for the main competitions in Cannes, Venice, and Berlin, where they have received many major prizes, most notably the Venice Golden Lion in 2014 for Roy Andersson's *A PIGEON SAT ON A BRANCH REFLECTING ON EXISTENCE*, and the Palme d'Or in 2017 for *THE SQUARE* by Ruben Östlund.

*Lars von Trier, Roy Andersson, Ulrich Seidl, Jessica Hausner, Lou Ye, Kornél Mundruczó, Cristi Puiu, Michelangelo Frammartino, Carlos Reygadas, Ruben Östlund.



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

- EFM-DEBRIE: French film equipment manufacture, for working with new and archival films;
- CTM Solutions: integration of post-production and archiving solutions;
- NINSIGHT: the Media Asset Management and Ninsight software editor.

EFM-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, rewinding and viewing tables, film cleaning machines, and a machine for the physical restoration and rejuvenation of film.

Since 1898, EFM-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 2021 in order to present you 3 of our flagship products:

- New economical multi-format (8mm – 35mm) film cleaner ULTRACLEAN, using 3 liquid cleaning solvents: perchlorethylene, HFE, or the more environmentally friendly but equally effective solvent Desodo 58 approved by the National Audiovisual Institute (INA). The new ultrasonic cleaning machine has a special mode for safe cleaning of nitrate films.
- Small-format (8mm – 16mm) film scanner SCANBOX 4K PLUS, equipped with 4K HDR camera.
- Since the beginning of 2022, we have resumed production of the legendary machine for automatic physical restoration and rejuvenation of film CLARA 750 16/35mm.

Please feel free to visit our website to find out more about our products: <https://debrie.fr/>



dancan.com

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Dancan – the leading provider of materials for film handling and storage with 50 years of experience.

Our founder Morten Jacobsen is now passing the baton to the next generation.

Dancan Film Cans: We are proud to present our program of stabilized plastic film cans.

This is the only truly archival film can in the world.

Other products include: film cores, film leaders, motion picture film, film splicing tape, perf-fix tape, and much more...

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

DFT products include the new large-format 14K OXScan for scanning 35mm/65mm/70mm films, our industry-proven film audio scanner Sondor Versa with Resonances for COM-OPT, COM-MAG and MAG audio ingest, and our flagship high-speed film scanner, Scanity 4K HDR & its associated WetGate systems for 35mm / 16mm / 8mm film ingest. 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 , 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!



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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.

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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 colour and black and white film products at its factory in Wolfen, Germany, on the 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.

During the last decade, ORWO has become renown for its cutting-edge range of black and white film products, which incorporates negative film for motion picture production, duplicating film, print film, sound-recording film and film leaders for the processing and distribution business.

In 2020, FilmoTec was brought under common ownership with film coating company InovisCoat, based in Monheim am Rhein, Germany, to offer products for the film industry under the traditional brand. Throughout 2020 and 2021, the group restructured and invested heavily in the research and development of new film stocks, with a particular focus on colour film.

This year, 2022, the team are excited to release the first ORWO branded and professionally finished photographic film launched by the company in 50 years, as well as a brand new line of colour cine negative film; available in 8mm, 16mm, 35mm, and even 65mm.

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.

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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.



GALLERY SYSTEMS

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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 125 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, une collection, un catalogue de plus 1500 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 d'œuvres.

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
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Créée en 2003, GP archives, filiale du groupe Gaumont, entreprise pionnière de l'industrie cinématographique, conserve, restaure et exploite les catalogues d'archives d'actualités filmées des sociétés Gaumont et Pathé. Riche d'une collection propre de plus de 14.000 heures d'images animées de 1895 à nos jours conservées sur support pellicule 35 millimètres, GP archives est référencée comme la première cinémathèque d'archives d'actualités en Europe.

Dans le cadre de sa politique de conservation du patrimoine, GP archives a engagé dès 2014 la numérisation de la totalité de ses collections en 2K et 4K à partir des éléments originaux 35 millimètres.

Established in 2003, GP archives is a subsidiary of the Gaumont group, one of the pioneer companies of the moving image industry. GP archives preserves, restores and commercially exploits the 14,000-hour collection of Gaumont and Pathé newsreels produced from the early years of the cinema throughout the 20th Century. With a 14,000-hour asset, GP archives is currently referenced as the first historical news archives film library in Europe. In 2014, as part of its heritage conservation policy, GP archives started scanning and digitizing its collections into 2K and 4K from the original 35mm films.



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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" chrono-photography 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.



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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, 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.

IMAGICA

ENTERTAINMENT  MEDIA

IMAGICA ENTERTAINMENT MEDIA SERVICES, INC.

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Since 1935, Imagica Entertainment Media Services, 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 Entertainment Media Services, 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 Japan, the company offers extensive production and post-production services for any content production and distribution, from film, TV and advertising.

With long-standing knowledge of film and the newest digital imaging technology, archiving and restoration is one of Imagica Entertainment Media Services, Inc.'s flagship services, which include processes such as film developing and printing, and the 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 Entertainment Media Services, Inc., which differentiates the company as a film laboratory.

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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 Fondazione Cineteca di Bologna.

Thanks to long experience, solid film knowledge always supported by careful philological and technical research, and the most up-to-date equipment covering all workflows, from photochemical to 4K HDR technology, L'Immagine Ritrovata is a leading laboratory in the field.

With its three branches – L'Image Retrouvée and Éclair Classics in Paris, L'Immagine Ritrovata Asia in Hong Kong, and L'Immagine Ritrovata in Bologna – the group responds to the ever-growing demand for the preservation of film heritage from all over the world.

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. The school has also been hosted in Singapore (2013), Mumbai (2015), Buenos Aires (2017), and Mexico City (2019).

www.immagineritrovata.it

www.imageretrouvee.fr

www.eclair-classics.fr

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KEM STUDIOTECHNIK

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KEM-Studiotechnik 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

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

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.



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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

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Memnon is a world-leading specialist in the digitization, migration, and archiving of video, film, and audio content, as well as data formats. We also offer services around media management, indexing, metadata management, documentation, and secure, sustainable storage of your digital content. Our emphasis on efficiency and scale allows us to process large archives in a cost-effective manner while also maintaining stringent quality standards.

With more than four million hours of content digitized for hundreds of different projects around the world, Memnon operates facilities in Europe, the United States, the UK, and Australia, and has implemented on-site digitization solutions for clients in Israel, Qatar, South Africa, Spain, and the USA.

Our clients include many prestigious national archives and libraries, broadcasters, media organizations, and universities from around the world, including the Bibliothèque Nationale de France, the International Olympic Committee, INA, the BBC, SONUMA, VRT, VIAA, the Royal Library of Belgium, the South African Broadcasting Corporation, the United Nations, the European Parliament, the European Commission, Indiana University, and many more.

In April 2021 Memnon became part of ES Media Group, a leading supplier of end-to-end services for the professional broadcast and production industries, encompassing broadcast equipment sales and rental, broadcast systems integration, production equipment rental, and media services. Group brands include ES Broadcast, ES Broadcast Hire, Film Store Rental, and LMH, alongside Memnon. Via the group, Memnon is able to provide our clients with access to an even broader pool of technological knowledge, industry experience, and operational excellence.



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For more than 90 years, the name MWA has become synonymous with the highest engineering level of quality and technical innovation, a tradition that still continues today.

Visit our website: do not hesitate to enter, and you will receive all the necessary information about our current products in our virtual office.



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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.



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Prasad Corporation has been at the forefront of the film preservation, digitization, and restoration industries for over 65 years.

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.

We provide holistic digital transformation solutions across film/tape digitizing and restoration, including but not limited to consulting, assessment, and conservation, cataloguing, photochemical restoration, colour grading (DI), metadata, digital mastering, computer graphics/VFX and technology solutions to the global 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 our 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.

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We are proud to have joined the group of FIAF Supporters. Our range of products includes:

- Stabilized and vented plastic film cans
- Film cores
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- Film splicing tapes
- Film splicers
- Acid detection strips for nitrate and polyester films
- Handheld magnifiers
- Molecular sieves

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

In achieving that, 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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SKINsoft est un laboratoire de recherche informatique du XXI^e 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-MOVIES 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.

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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-MOVIES is the latest-generation system from the SKINsoft application suite, entirely dedicated to film collections: modern, user-friendly, and intuitive, it covers all needs for managing complex physical and digital collections.



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Film has value as an object. As an industrial designer, STiL Casing Solution's CEO has developed a product design methodology that reflects the same improvements, not only about how our products look but how functional and innovative they should be.

The history of cinema and music involves the preservation of its most precious material. **STiL** offer a comprehensive archiving solution for added value, focused on the culture of innovation, mutual benefit, and customer orientation.

Our preservation technology reflects our primary mission of preserving the diversity of media and the multiple stories they carry in order that future generations know what came before.

Our Analog Media Preservation System enhances air circulation to minimize premature film degradation (vinegar syndrome) over decades, and was the first and still today the best system designed to counter the effects of time.

- TRUSTED BY MAJOR FILM ARCHIVES WORLDWIDE
Designed to safeguard rather than merely keep.
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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.

www.subti.com



CINEMA AND TELEVISION HISTORY INSTITUTE (CATHI) AT DE MONTFORT UNIVERSITY

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De Montfort University's Cinema and Television History Institute (CATHI) is a centre of excellence in archival screen heritage. It specializes in evidence-based methods and oral history approaches to inform ground-breaking interdisciplinary research and RCUK-funded international collaborations.

CATHI is home to the cross-faculty Centre for Adaptations (with English Literature), and houses a growing number of unique collections, including the Hammer Script Archive, the Cinema Museum's Indian Cinemas Archive (at DMU), the Sir Norman Wisdom Collection, the Palace Pictures/Scala Productions Archive, and the Peter Whitehead Archive. We host the annual UK Asian Film Festival, the BFI British Silent Film Festival, and the post-graduate conference CATHICon; we promote practice-based research via the DocHub@DMU: <http://www.thedochub.org/>



Centro de Pesquisadores do Cinema Brasileiro

CENTRO DE PESQUISADORES DO CINEMA BRASILEIRO (CPCB)

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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

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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. The museum was given the prestigious Jean Mitry Award in 2021 by the Giornate del Cinema Muto.



FILMMAKERS FOR FILM PRESERVATION

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The Film Foundation is a nonprofit organization created by Martin Scorsese in 1990 to protect and preserve motion picture history. By working in partnership with archives and studios, the foundation has helped to restore over 900 films, which are made accessible to the public through programming at festivals, museums, and educational institutions around the world. To date, The Film Foundation's World Cinema Project has restored 47 films from 27 countries, representing the rich diversity of cinema from around the globe. The Film Foundation's free educational curriculum, *The Story of Movies*, teaches young people – over 10 million to date – about film language and history. The Film Foundation is aligned with the Directors Guild of America.



FILM AT LINCOLN CENTER

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Film at Lincoln Center is devoted to supporting the art and elevating the craft of cinema. The only branch of the world-renowned Lincoln Center arts complex 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, in-depth filmmaker talks, 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), the 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 Chaplin Award Gala Tribute honoring legendary stars and industry leaders of our generation 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.



Hochschule für Technik
und Wirtschaft Berlin

University of Applied Sciences

HOCHSCHULE FÜR TECHNIK UND WIRTSCHAFT (HTW) BERLIN

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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; from general restoration techniques 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 in both 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.

Jan de Vaal Fund

JAN DE VAAL FUND

c/o European Foundation Joris Ivens
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The Jan de Vaal Fund was founded on 12 November 2018 by Tineke de Vaal to help fulfil the aim of facilitating the exchange and production of knowledge about the history of FIAF, and honour her late husband's memory.

Jan de Vaal (1922-2001) was for 40 years – between 1946 and 1987 – the director of the Netherlands Filmmuseum in Amsterdam, for 23 years a member of the Executive Committee of FIAF, and he was elected Honorary Member of FIAF in 1988. Next to establishing a national film archive from scratch in The Netherlands, for which in his view the international collaboration between FIAF members was quintessential, his main interest was the improvement of the global exchange of films, knowledge, and expertise in film history between national film archives affiliated to FIAF. One of the pioneers of the film archive movement, Jan de Vaal was a central figure in the FIAF community for over four decades, and understood the need and importance of a global network of film archives. The FIAF community was thus very close to his heart. It is in this spirit that The Fund is currently supporting a new FIAF History Project, launched by FIAF in September 2019 in Lisbon and co-led by Christophe Dupin (FIAF) and André Stufkens (European Foundation Joris Ivens) with the assistance of a steering group of experts. One of the first outcomes of this long-term project will be a book on the history of FIAF, involving a broad and diverse group of scholars currently working on thematic chapters.



Locarno Film Festival

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Heritage Online

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Throughout its 74-year history, the Locarno Film Festival has occupied a unique position in the landscape of the major film festivals. Every August, for eleven days the Swiss-Italian town of Locarno, right in the heart of Europe, becomes the world capital of auteur cinema. Thousands of film fans and industry professionals meet here every summer to share their thirst for new discoveries and a passion for cinema in all its diversity. The 75th Locarno Film Festival will be held 3-13 August 2022.

Heritage Online is the Locarno Film Festival's digitally based service dedicated to extending the outreach and distribution of Heritage Films through Video on Demand, expanding the range of titles offered by such services.

Heritage Online offers film professionals a year-round database where streamers and other buyers are able to watch available titles, consult their detailed technical information, including availability of films in the various territories, and get in touch directly with rights-holders.

Thanks to Heritage Online, rights-holders (international sales agents, film libraries, archives, institutes, and restorers' associations, among others) are able to share their catalogues with potential clients: VOD broadcasters from all over the world, ranging from generalist to niche offerings, from established names to emerging start-ups.



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Direction de la Médiation et de la
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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.

Kanbar Institute of Film & Television
**Moving Image Archiving
and Preservation**

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

Moving Image Archiving and Preservation Program
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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, and media arts and heritage organizations, as well as production and distribution companies.



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When Rainer Werner Fassbinder died on June 10, 1982, it quickly became clear that in his brief, sixteen years of highly creative periods, he had successfully portrayed and polarized German society like no writer/filmmaker before him. Fassbinder's mother Liselotte Eder therefore founded the Rainer Werner Fassbinder Foundation (RWFF) in 1986, and soon after entrusted it to Juliane Lorenz, Fassbinder's film editor and last partner, who since 1992 has served as the president and managing director of the RWFF. Which continues to pursue today a main goal of the preservation of Fassbinder's completed artistic work, and make it available worldwide in all his technical fields and medias.

In 1992 the Foundation produced a retrospective and exhibition in the showroom of the TV Tower at Alexanderplatz, Berlin, followed by an exhibition with MoMA (1997), BFI (1999), Centre Pompidou (2005), at the Deutsches Theatermuseum Munich (2012) for his theatre work, as well at the Deutsches Filminstitut & Filmmuseum (2014/15) at Frankfurt am Main, Cinémathèque française (2018), and currently at the Bundeskunsthalle Bonn, with the exhibition "The Rainer Werner Fassbinder Method" (2021/22).

RWFF is also a pioneer in the field of film restorations and new exploitation forms of this world cinema heritage by initiating and producing restored versions of all Fassbinder films. The most recent project is the five-part mini-series *Eight Hours Don't Make a Day*, which was presented at the 67th Berlinale in 2017 as a special event. RWFF is also cooperating with worldwide film heritage distributors, and recently licensed the first film adaption of a Fassbinder classic, *The Bitter Tears of Petra von Kant*, directed and produced by French writer/director François Ozon, which will be presented on February 10, 2022 as the festival's opening night screening of the 72nd Berlinale.



SUNRISE FOUNDATION FOR EDUCATION AND THE ARTS

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Cynthia Walk, Chair
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Sunrise Foundation for Education and the Arts is a private charitable organization that collaborates with archives in Europe and America on the restoration of silent films and their distribution with newly commissioned musical scores. The first projects funded in 2018 were *Das Alte Gesetz* (The Ancient Law, E. A. Dupont, 1923) at Deutsche Kinemathek in Berlin, *Die Stadt Ohne Juden* (The City Without Jews, H. K. Breslauer, 1924) at Filmarchiv Austria in Vienna, and *Der Hund von Baskerville* (The Hound of the Baskervilles, Richard Oswald, 1929) with the preservation program at San Francisco Silent Film Festival (SFSFF). Following the release and publication of these restored films in subtitled Blu-ray / DVD editions with ample bonus materials by Flicker Alley, support continues in an ongoing tour of ciné-concerts.

Restoration projects since 2018 feature more silent film titles, new archive partners, and several recently discovered original film scores: *Sylvester* (New Year's Eve, Lupu Pick, 1924), with the original score by Klaus Pringsheim, at Deutsche Kinemathek; *Der Golem, wie er in die Welt kam* (The Golem, How He Came Into The World, Paul Wegener, 1920), with the original score by Hans Landsberger, at Filmmuseum München; *Foolish Wives* (Erich von Stroheim, 1922), with a new score by Timothy Brock at the SFSFF; and at Lobster Films in Paris two restorations based on vintage American elements of Méliès' *Voyage à travers l'impossible* (The Impossible Voyage, 1904) and *Les cartes vivantes* (The Living Playing Cards, 1903).

Anticipated highlights of 2022 include two festive premieres: *Sylvester* in the Auditorium du Louvre at the Cinémathèque Française festival TOUTE LA MÉMOIRE DU MONDE in March, and *Foolish Wives* at the 25th anniversary celebration of the SFSFF in May.



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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.

RESTORATION

Prof. Dr. Barbara Flueckiger specializes in exploring the interaction between film technology and aesthetics. In 2012 she founded the comprehensive online resource Timeline of Historical Film Colors. The European Research Council ERC awarded her the prestigious Advanced Grant. 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, Flueckiger's team developed the visual analysis and annotation software VIAN. The closely 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 VeCoScan (2018–2020) developed a multi-spectral core film scanner unit.

Research results were presented at the exhibition Color Mania. The Material of Color in Photography and Film at Fotomuseum Winterthur. The book Color Mania. The Material of Color in Photography and Film was published both in English and German.

All the resulting publications and papers are available open source on the project websites.

Since 2021 the project Scan2Screen® has been developing a comprehensive, scientifically sound workflow for the digitization of archival film based on a multi-spectral scanner.



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“People around the globe have seen my films, many have been influenced by them, and some of these films have become classics or cult films. In this sense they no longer belong to me anyways, but instead to a collective memory of cinema-goers of every age and many nationalities. Through the establishment of the foundation and the associated acquisition of rights and the subsequent restoration of the films, it is possible that in the future my work will only belong to itself and thus to everyone.” (Wim Wenders)

In the fall of 2012 this desire began to be fulfilled. The establishment of the Wim Wenders Foundation in Düsseldorf created a legally binding framework to bring together the cinematic, photographic, artistic, and literary lifework of Wim Wenders in his native country and to make it permanently accessible to the general public worldwide. In this spirit, the foundation’s non-profit model ensures that the work remains outside of any private ownership interests.

All revenues are used to finance the foundation’s main purposes: preserving, maintaining, researching, and disseminating the work of Wim Wenders, promoting young talent in the field of innovative cinematic storytelling, and imparting film knowledge to young film audiences.



DR RAY EDMONDSON

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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 organizations, 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). 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.



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Jorg Houpert 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 FIAF, Jorg wants to raise awareness among film archivists of the importance of quality-controlled methods in the transformation process from analog to digital.



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Laurence Kardish, the 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 founder of SaveFilm.org, and a teacher within the graduate film program of New York's School of Visual Arts, Kardish brings an understanding 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, an annual international 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.



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Adrian Wood has been a supporter of FIAF since 2008. He has worked with archival material for over 45 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 driven by archival content or cinema's history. 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 UK, the US, and Asia.

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

NAME – CITY INDEX
INDEX NOM – VILLE
ÍNDICE NOMBRE – CIUDAD

Last name	First name	City
Abdelgelil	Khaled	Cairo
Abou Chacra	Maha	Beirut
Abram	Ido	Amsterdam
Achtsioglu	Panos	Thessaloniki
Adamopoulos	Anastassios	Athens
Adamopoulos	Theodoros	Athens
Alanen	Antti	Helsinki
Alba Vilar Elias	Aluf	Rio de Janeiro
Albers	Rommy	Amsterdam
Algar	Abbie	Washington / Los Angeles
Allen	Charlie	Bloomington
Alvarez Gómez	Albino	Mexico City
Alves	Marco Antonio	Sao Paulo
Angelici	Matteo	Rome
Angelini	Antonella	Turin
Angelov	Vladimir	Skopje
Anile	Alberto	Rome
Appleby	Simone	Paris / Bois d'Arcy
Arévalo Sarmiento	Milena	Bogotá
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Astaburuaga	Juan Pedro	Santiago
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Beier	Undine	Berlin

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Bennie	Keith	Toronto
Benoliel	Bernard	Paris
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Bergonzi	Chicca	Lausanne
Bertemes	Claude	Luxembourg
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Bertoncelj	Viktor	Ljubljana
Billaut	Manon	Paris
Bjelanovic	Goran	Podgorica
Bloch	Catherine	Mexico City
Bodner	Mark	Manchester
Boelens	Marlo	Berlin
Boledi	Luigi	Milan
Bolenius	Florian	Berlin
Bolli	Christophe	Lausanne
Bonde	Ivan Gaspar	Maputo
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Boni	Stefano	Turin
Bonnaud	Frédéric	Paris
Borda d'Água de Almeida Braga	Ricardo	Rio de Janeiro
Borges	Teresa	Lisbon
Borlée	Guy	Bologna
Bout	Leontien	Amsterdam
Bozzano	Francesca	Toulouse
Bradley	Dorothy	Fremont
Brännström	Danial	Stockholm
Brason	Amanda	Toronto
Bregant	Michal	Prague
Bruno	Sergio	Rome
Bruzzo	Mariona	Barcelona
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Byrne	Robert	San Francisco
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Calil	Carlos Augusto	Sao Paulo
Calviño	Dolores	Havana
Cameron	Ann	Glasgow
Camporesi	Enrico	Paris
Campos-Quinn	Michael	Berkeley
Caneppele	Paolo	Vienna
Cano García	Carmen	Valencia
Cantor Bossa	Ricardo	Bogotá
Carrasco	Elizabeth	La Paz
Case	Jared	Rochester
Casey	Raelene	Dublin

Cassinelli	Marcela	Buenos Aires
Castellote Herranz	Nuria	Valencia
Castillo	Consuelo	Santiago
Castillo	Esteban	Quito
Castillo	Luciano	Havana
Cave	Dylan	London
Cavoulacos	Sophie	New York
Cenciarelli	Cecilia	Bologna
Cerantola	Neva	Lisbon
Cerdán los Arcos	Josetxo	Madrid
Champ	Aurélie	Paris
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Chea	Sopheap	Phnom Penh
Chen	Teling	Taipei
Cherchi Usai	Paolo	Gemona
Cherian	Teesha	Mumbai
Chiang	Ginger	Taipei
Chistyakov	Roman	Moscow
Chonghwa	Chung	Seoul
Chotirosseanee	Sanchai	Bangkok
Chouihi	Mourad	Algiers
Christensen	Thomas	Copenhagen
Chukwuma	Esther	Jos
Chungsu	Kim	Seoul
Ciment	Gilles	Ivry-sur-Seine
Cipriani	Monica	Rome
Cizman	Spela	Ljubljana
Classen	Debora	Frankfurt
Clavijo	Angélica	Bogotá
Clothier	Sarah	Washington / Los Angeles
Codelli	Lorenzo	Gemona
Cohen	Laura	Ivry-sur-Seine
Constantin	Alexis	Paris
Copponnex	Rachel	Geneva
Cormier	Laurent	Paris / Bois d'Arcy
Cormon	Catherine	Amsterdam
Cornaz	Sonia	Lausanne
Cortini	Letizia	Rome
Costa	José Manuel	Lisbon
Costa-Gavras	Constantin	Paris
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Csordás	Peter	Bratislava
Cualladó	Elena	Madrid
Currò	Daniela	Columbia
Curtis	Carmel	Bloomington
Curuchet	Jannike	Mexico City
Cvelfar	Bojan	Ljubljana
Dahl	Hélène	Stockholm
Daire	Joël	Paris
d'Amerval	Pierre	Nice
Darisuren	D.	Ulaanbaatar

Davies	Mark	Aberystwyth
Davignon	Anne	Brussels
Davy	Sarah	Wellington
De Gaetano	Domenico	Turin
de Pastre	Béatrice	Paris / Bois d'Arcy
Del Egido Rodríguez	Marian	Madrid
Del Huerto Varela	Maria	Montevideo
Delavie	Patrice	Paris / Bois d'Arcy
Delgado	Ben	Washington / Los Angeles
Della Torre	Roberto	Milan
Den Hamer	Sandra	Amsterdam
Derevyankina	Olga	Moscow
Desinger	Bernd	Düsseldorf
Deterding	Florian	Düsseldorf
Devos	Emmanuelle	Paris
Dharmadasa	Jayantha	Colombo
Di Giovanni	Claudia	Vatican City
Di Guardo	Alfio	Geneva
Diaz Dueñas	Josefa	Cordoba
Diaz Lorente	Beatriz	A Coruña
Diaz-González García	Lola	Mexico City
Dieppa	Yanet	Havana
Diño	Mary Liza	Manila
Doehrer	Cordula	Berlin
Donzelli	Marta	Rome
Dorchain	Jean-Paul	Brussels
Doss	Annette	Los Angeles / Santa Clarita
Doury	Nathalie	Boulogne
Dowdall	Bronwyn	Canberra
Dreu Dominkus	Vitja	Ljubljana
Droessler	Stefan	Munich
Dubecky	Peter	Bratislava
Duc Duong	Nguyen	Hanoi
Duguid	Mark	London
Dzandzava	Nino	Tbilisi
Edmunds	Helen	London
Edsbrand	Lotte	Stockholm
Engelhardt	Claudia	Munich
Enkhbaatar	S.	Ulaanbaatar
Erdeljanovic	Aleksandar	Belgrade
Eyers	Nancy	Canberra
Ezzaoui	Fadwa	Rabat
Falla Zerrate	Alexandra	Bogotá
Faraut	Julien	Paris
Farge	Claude	Paris
Farinelli	Gian Luca	Bologna
Fazekas	Eszter	Budapest
Felicioni	Antonella	Rome
Félix-Didier	Paula	Buenos Aires
Fernández	Joxean	San Sebastian
Fiaccarini	Anna	Bologna
Filipovic	Devleta	Sarajevo

Filippi	Antoine	Porto-Vecchio
Filis	Tellos	Thessaloniki
Fish	Jane	London
Fleissig	Julia	Frankfurt
Flores Patton	Marisel	San Juan
Fors	Anna	Barcelona
Fossati	Giovanna	Amsterdam
Foubister	Kay	Glasgow
Fournier	Caroline	Lausanne
Fraga	Octavio	Havana
Frémaux	Thierry	Lyon
Friesner	Brittany	Bloomington
Fuguet	Lisa	Los Angeles / Santa Clarita
Furman Caspar	Svetlana	Warsaw
Futemma	Olga	Sao Paulo
Gaffez	Fabien	Paris
Gallet	Marina	Montreal
Gana	F T	Jos
Gant	Anne	Amsterdam
García Campillo	Carlos	Monterrey
García Casado	Pablo	Cordoba
García Iglesias	Mónica	A Coruña
García Ortega	José Manuel	Mexico City
Gartner Hren	Darja	Ljubljana
Gaudenzi	Laure	Paris
Gaustad	Lars	Oslo / Mo i Rana
Gazzale	Bob	Washington / Los Angeles
Gelai	Géraldine	Brussels
Genoulaz	Lucile	Veyrier-du-Lac
Genovese	Mauro	Turin
Genre	Pierre	Paris
Georgiou	Katerina	Athens
Geraci	Veronica	Turin
Gerritsen	Heleen	Frankfurt
Gervin Talay Arawan	Don	Manila
Ghigo	Enzo	Turin
Gianetto	Claudia	Turin
Gikas	Natascha	Frankfurt
Gioia	Rosaria	Bologna
Gladden	Nick	Manchester
Godart	François	Brussels
Godoy Andrade	Laura	Quito
González Navarrete	Juan Carlos	Bogotá
Goossens	Alain	Brussels
Grabowska	Grazyna	Warsaw
Grassia	Elena	Bloomington
Gravely	Brittany	Cambridge
Grazia Giroto	Maria	Turin
Grillo	Juan	Havana
Gruffudd	Einion	Aberystwyth
Guest	Haden	Cambridge
Guichaoua	Marie	Paris

Guillaumot	Julie	Paris
Guilloux	Michel	Brest
HaDuong	May	Los Angeles / Santa Clarita
Haewon	Cho	Seoul
Hagerfors	Lova	Stockholm
Haggith	Toby	London
Hahn	Anke	Berlin
Hajduk	Marine	Arleuf
Halldórsdóttir	Gunnthora	Reykjavik
Haller-Neumann	Sabine	Lausanne
Hannon	Peggy	Paris
Harrington	Ellen	Frankfurt
Hass	Frauke	Frankfurt
Hausmann	Stephanie	Munich
Hausner	Marián	Bratislava
Heffner	Hernani	Rio de Janeiro
Heftberger	Adelheid	Berlin
Heiskanen	Outi	Helsinki
Hercenberger	Daniel	Düsseldorf
Hielscher	Eva	Frankfurt
Hitchcock	Todd	Washington / Los Angeles
Hlazunova	Mariia	Kyiv
Ho Chi Yung	Matthew	Hong Kong
Hofstetter	Judith	Bern
Honcharuk	Olena	Kyiv
Hong Hanh	Nguyen Thi	Hanoi
Hong-Joon	Kim	Seoul
Hoyt	Eric	Madison
Huang	Teresa	Taipei
Huber	Stefan	Vienna
Huelsbeck	Mary	Madison
Hui	La Frances	New York
Hulin	Catherine	Paris
Hundleby	Dominic	Chester Hill
Hurtado Alvarez	José Antonio	Valencia
Huy Hoang	Nguyen	Hanoi
Iachetti	Stefano	Rome
Iashvili	Teona	Tbilisi
Ingólfssdóttir	Thora	Reykjavik
Insunza	Pablo	Santiago
Iori	Lorena	Milan
Iqbal	Md. Mofakharul	Dhaka
Irie	Yoshiro	Tokyo
Isoardi	Raffaella	Turin
Jacob	Livio	Gemona
Jaquier	Robert	Lausanne
Jean	Marcel	Montreal
Jerris	Marianne	Copenhagen
Jochum	Elisa	Berlin
Johnson	Mark	Cambridge
Jung	Minhwa	Seoul
Kabir	Md. Nizamul	Dhaka

Kaczmarek	Robert	Warsaw
Kalliola	Antti	Helsinki
Kalliomäki	Petteri	Helsinki
Karabetsou	Vasso	Athens
Karlsson	Lars	Stockholm
Kasumov	Rashad	Baku
Kauffman	Nancy	Rochester
Kaufmann	Jens	Frankfurt
Kehr	Dave	New York
Kelly	Fiona	London
Kerbel	Michael	New Haven
Kesic	Jovana	Belgrade
Khafif	Patrick	Paris / Bois d'Arcy
Kiehn	David	Fremont
Kieninger	Ernst	Vienna
Kirby	Michelle	London
Klacsman	John	New York
Kleingers	David	Frankfurt
Komninos	Maria	Athens
Kontakos	Valerie	Athens
Kopf	Christine	Frankfurt
Kovacheva	Antonia	Sofia
Kozma	Alicia	Bloomington
Kroll	Liana	Rochester
KumChol	Ri	Pyongyang
Kurutz	Márton	Budapest
Kuutti	Mikko	Helsinki
L'Abbate	Anthony	Rochester
Labijt	Marleen	Amsterdam
Lafleur	Guillaume	Montreal
Lahoz Rodrigo	Nacho	Valencia
Landolf	David	Bern
Langlo	Jan	Oslo
Lansari	Mohamed	Tanger
Le Roy	Eric	Paris / Bois d'Arcy
LeBlond	Pascal	Gatineau
Lee	Matthew	London
Legelius	Per	Stockholm
Leggett	Steve	Washington / Culpeper
Leiler Kos	Zenja	Ljubljana
Lerner Febres	Salomón	Lima
Leroy	Samantha	Paris
Lesch	Paul	Dudelange
Levinson	Andrés	Buenos Aires
Leyers	Tomas	Brussels
Licciardello	Annamaria	Rome
Lindeperg	Sylvie	Paris
Lindner	Josef	Los Angeles
Linville	Heather	Washington / Culpeper
Listorti	Leandro	Buenos Aires
Loacker	Armin	Vienna
Loeza Sánchez	Alfredo	Mexico City

Loans	Film	Rochester
Loebenstein	Ghita	Melbourne
Loebenstein	Michael	Vienna
Loiret	Franck	Toulouse
López	Ion	San Sebastian
Lorent	Sophia	Rochester
Lorgia	Maria	Bogotá
Love	Honiana	Wellington
Lovegrove Thomson	Michelle	Toronto
Lubet	Franck	Toulouse
Lukkarila	Matti	Helsinki
Lukow	Gregory	Washington / Culpeper
Lutz	Kevin	Vienna
Maake	ADV Dennis	Pretoria
Machado	Rui	Lisbon
Mackenzie	Claire	Glasgow
Maes	Sarah	Geneva
Magdum	Prakash	Pune
Magliozzi	Ron	New York
Maire	Frédéric	Lausanne
Majcen	Dinko	Zagreb
Malcolm	Paul	Los Angeles / Santa Clarita
Mannoni	Laurent	Paris
Mänz	Peter	Berlin
Marchon	Chantal	Perpignan
Marquez	Mela	La Paz
Marti Requena	Dora	Valencia
Martin	Will	London
Martín	Guillermina	Montevideo
Martinovic	Andro	Podgorica
Mary	Jean-François	Nice
Mashon	Michael	Washington / Culpeper
Mattei	Jean-Pierre	Porto-Vecchio
Mazón	Antonio	Havana
Mazzotta	Gabriele	Milan
Mc Manus	Manus	Dublin
McConnachie	Stephen	London
McIntyre	Patrick	Canberra
Meacham	Brian	New Haven
Meden	Jurij	Vienna
Meichtry	Yasmin	Lausanne
Meiller	Daniel	Berlin
Meir	Russo	Jerusalem
Mélandri	Magali	Boulogne
Melinn	Eleanor	Dublin
Meneghelli	Andrea	Bologna
Mercês	Rodrigo	Sao Paulo
Mestdagh	Bruno	Brussels
Meyer	Mark-Paul	Amsterdam
Mhiripiri	John	New York
Michaud	Philippe-Alain	Paris
Michel	Christoph	Munich

Michnowska	Anna	Katowice
Mieles	André	Frankfurt
Mikhailoff	Jean-Christophe	Paris
Miranda	Dayron	Havana
Mitchell	Madeline	Bloomington
Mladenovik	Aleksandra	Skopje
Mmutle	Masego	Pretoria
Molitor	Kara	Los Angeles / Santa Clarita
Monga	Anita	San Francisco
Moniruzzaman	Md.	Dhaka
Montañez Smukler	Maya	Los Angeles / Santa Clarita
Monteiro da Silveira	Mariana	Rio de Janeiro
Moore	Steve	Gatineau
Morabito	Flavia	Rome
Morales	Taylor	Los Angeles
Moreira	Sara	Lisbon
Moreno Maicas	José Luis	Valencia
Moretti	Paolo	Geneva
Mota Lazzari	Rodrigo	Mexico City
Mourão	Maria Dora	Sao Paulo
Movileanu	Bogdan	Bucharest
Müller	Katharina	Vienna
Munro	Emily	Glasgow
Nagy	Tamara	Budapest
Naito	Mario	Havana
Näripea	Eva	Tallinn
Narváez Sevilla	Paúl	Quito
Nedoh	Ivan	Ljubljana
Nejjar	Narjiss	Rabat
Nepoti	Elena	London
Nielsen Gram	Jens	Copenhagen
Nogues	Nicholas	Brest
Nosei	Enrico	Milan
Novaro	Maria	Mexico City
Nowak-Gniadek	Magdalena	Warsaw
O'Connell	Kasandra	Dublin
O'Flynn	Sunniva	Dublin
Okajima	Hisashi	Tokyo
Oke	Arike	London
Orellana	Cristian	Santiago
Oxtoby	Susan	Berkeley
Pacini	Nicoletta	Turin
Paganelli	Grazia	Turin
Palandrani	Aurora	Rome
Panh	Rithy	Phnom Penh
Pantelic	Jugoslav	Belgrade
Papadopoulou	Phaedra	Athens
Papasotiri	Maria	Thessaloniki
Pappas	Lydia	Columbia
Pareti	Silvia	Milan
Partanen	Tommi	Helsinki
Patel	Jayant	Mumbai

Paulowitz	Brigitte	Bern
Pavesi	Matteo	Milan
Pavlinic	Vjeran	Zagreb
Pelayo Rangel	Alejandro	Mexico City
Pellicano	Paolo	Bologna
Pena	Jaime	A Coruña
Perandones	Magdalena	Montevideo
Pérez	Lorena	Montevideo
Pérez Mejía	Diana	Bogotá
Petiot	Nicholas	Arleuf
Petiteau	Anthony	Boulogne
Picard	Marie-Christine	Montreal
Pichard	Hervé	Paris
Pierce	David	Washington / Culpeper
Pietas Kurek	Monika	Warsaw
Pietrantonio	Davide	Bologna
Pimpinelli	Maria Assunta	Rome
Pitrou	Gaïd	Brest
Pogorzelski	Michael	Los Angeles
Pontaud	Tessa	Paris
Portela	Alejandra	Buenos Aires
Pourcelot	Didier	Lausanne
Pouthier	Jonathan	Paris
Pranchère	Victor	Dudelange
Prasad	HL Guru	Pune
Prasad Kalupahana	Ravi	Colombo
Prassel	Igor	Ljubljana
Priyantha Lal	Ravindra	Colombo
Prokopenko	Oleksandr	Kyiv
Puppín	Giuliana	Gemona
Quental	José	Rio de Janeiro
Quigley	Mark	Los Angeles / Santa Clarita
Quliyev	Camil	Baku
Raczynska	Joanna	Washington
Radu	Viorica	Bucharest
Raduly	György	Budapest
Raitaranta	Kirsi	Helsinki
Ramshaw	Victoria	Canberra
Rapp	Clarisse	Toulouse
Rauger	Jean-François	Paris
Rauschenbach	Petra	Berlin
Ravagnan	Andrea	Bologna
Ravier	Mathieu	Canberra
Ravnikar	Kristina	Ljubljana
Rebeyrolle	Karine	Paris
Recillas Herrera	Miguel	Mexico City
Regev	Noa	Jerusalem
Relth-Miller	Katharine	Los Angeles / Santa Clarita
Rentero	Sergio	Buenos Aires
Reviriego Boveda	Carlos	Madrid
Reyes Hernández	Angélica	Bogotá
Rezec Stibilj	Tatjana	Ljubljana

Riambau	Esteve	Barcelona
Riboud-Seydoux	Pénélope	Paris
Ricci	Josianne	Montreal
Ricciardi	Luca	Rome
Richardson	Nick	Melbourne
Ringelstein	Sylvie	Paris
Rio	Fernanda	Mexico City
Ripmeester	Leenke	Amsterdam
Rithdee	Kong	Bangkok
Roberts	Ben	London
Rocca	Susanne	Vienna
Rodríguez	Daniel	Bogotá
Rodríguez	José Enrique	Santo Domingo
Rodríguez	Rebeca	Havana
Roger	Cécile	Ivry-sur-Seine
Rojas	Antonia	Mexico City
Rooney	Daniel	Washington / College Park
Rosengren	Mathias	Stockholm
Ross	Thelma	New York
Rossi	Nathalie	Lausanne
Rother	Rainer	Berlin
Roumen	Frank	Amsterdam
Rousseau	Gilles	Paris
Rousta-Giroud	Maryam	Nice
Roy	Rajendra	New York
Rozo	Iván	Bogotá
Ruff	Markus	Berlin
Rusch	Mara	Munich
Russell	Alan	Glasgow
Russell	Patrick	London
Sachot	Anne	Nice
Sadek	Hilary	Melbourne
Saldarriaga	Diego	Bogotá
Salmon	Stéphanie	Paris
Sanahuja	Mireia	Barcelona
Sánchez Martínez	Sada	Bogotá
Sanders	Jason	Berkeley
Santacreu	María José	Montevideo
Santana	Diego	Havana
Sawadogo	Moussa Alex	Ouagadougou
Schild	Margret	Düsseldorf
Schneider	Beat	Basel
Schulte Strathaus	Stefanie	Berlin
Schurig	Michael	Frankfurt
Schütz	Pernille	Copenhagen
Schweighofer	Lyanne	Washington / Culpeper
Sedgwick	Katrina	Melbourne
Selznick School of	The L. Jeffrey	Rochester
Sena	Nuno	Lisbon
Sené	Xavier	Paris
Serra	Paolo	Cagliari
Seydoux	Sophie	Paris

Sherman	Natania	Toronto
Shibata	Jon	Berkeley
Shin	Sung Eun	Busan
Siegel	Josh	New York
Sikka	Kadi	Tallinn
Silva	Mezli	Mexico City
Singh Dungarpur	Shivendra	Mumbai
Sinobad	Zoran	Washington / Culpeper
Skärstrand	Mats	Stockholm
Slack-Smith	Amanda	Brisbane
Sloper	Amy	Cambridge
Smietanka	Pawel	Warsaw
Smit	Nita	Amsterdam
Smith	Amanda	Madison
Sosa	Diego	Quito
Soto	Marisa	Los Angeles / Santa Clarita
Souhr-Königshaus	Annika	Berlin
Sousa de Queiroz	Gabriela	Sao Paulo
Spasov	Rosen	Sofia
Spiegel	Peter	Vienna
Spijkerman	Stan	Amsterdam
Sprah	Andrej	Ljubljana
Stardelov	Igor	Skopje
Steel	Virginia	Los Angeles / Santa Clarita
Steinemann	Samuel	Basel
Steinhübel	Richard	Bratislava
Steinmetz	Deborah	Jerusalem
Stevenson	Alison	Glasgow
Stoeltje	Rachael	Bloomington
Stoiber	Deborah	Rochester
Stoiber	Jeffrey	Rochester
Stokes	Katrina	London
Stone	Rob	Washington / Culpeper
Stravropoulou	Smaro	Athens
Streit	Elisabeth	Vienna
Strnad	Matej	Prague
Stufkens	André	Nijmegen
Sturm	Ana	Ljubljana
Sukiennik	Renata	Geneva
Swagemakers	Walter	Amsterdam
Swinnerton	Ashley	New York
Taheri	Ladan	Tehran
Takasu	Kazuoki	Fukuoka
Tammaccaro	Elena	Bologna
Tecl-Szibert	Agata	Katowice
Teliuk	Oleksandr	Kyiv
Tennøe	Arthur	Oslo / Mo i Rana
Tessitore	Andrea	Gemona
Thein	Andreas	Düsseldorf
Thi Mai	Hoang	Hanoi
Thi Thuy Ha	Nguyen	Hanoi

Thiele	Alessandra	Vienna
Thill	Viviane	Dudelange
Thomas	Jamie	Bloomington
Tira	Léonce	Ouagadougou
Tixier	Nicolas	Grenoble
Toepfer	Axel	Basel
Tomcic	Vladimir	Belgrade
Tomingas	Ivi	Tallinn
Toomet	Gerli	Tallinn
Torp Halvorsen	Irene	Oslo
Torres	Edgar	Mexico City
Torres	Rito	Bogotá
Toschi	Camilla	Firenze
Tra My	Ngo Dang	Hanoi
Trainor	Katie	New York
Traversi	Paola	Turin
Trelles	Alejandra	Montevideo
Truant	Anaïs	Grenoble
Trujillo	Gabriela	Grenoble
Trull Ortiz	Inma	Valencia
Tsang Wai-lok	Rowena	Hong Kong
Turci	Arianna	Brussels
Uabumrungjit	Chalida	Bangkok
Ubeda	Sebastián	Santiago
Uchida	Junko	Fukuoka
Uhlmann	Jacqui	Canberra
Upcraft	Helen	London
Ürkmez	Basak	Istanbul
Valdés	Daymar	Havana
Valencia	Patricio	Quito
van Dalen	Janneke	Vienna
Van Den Berg	Soeluh	Amsterdam
van Velzen	Ernst	Amsterdam
Varela	Leandro	Buenos Aires
Vasile	Alexandra	Cambridge
Vatrican	Vincent	Monaco
Vazelaki	Tania	Athens
Vega	Sara	Havana
Vellozo	Fábio	Rio de Janeiro
Venegas	Francisco	Santiago
Véray	Laurent	Paris
Vereycken	Sylvain	Arleuf
Veyssiére	Laurent	Ivry-sur-Seine
Vilariño	Concepción	Madrid
Villa Smythe	Hugo	Mexico City
Villarroel	Mónica	Santiago
Villegas	Paula	Bogotá
Vincent	Tania	Wellington
Vinyes	Marina	Barcelona
Viotto	AnnaRita	Rome
Virdis	Natalino	Cagliari

Vita	Vincenzo	Rome
Vlad	Petra	Lausanne
Volnarovski	Petar	Skopje
Vu	Anhtu	Montreal
Vujovic	Marjan	Belgrade
Vulliemini	Jean-François	Lausanne
Vyshka	Eriona	Tirana
Wang	Chun-Chi	Taipei
Wanigasekara	Madura	Colombo
Webb	Kieron	London
Wengström	Jon	Stockholm
Wenning	Liu	Beijing
Wessolowski	Markus	Frankfurt
Wick	Klaudia	Berlin
Widegger	Florian	Vienna
Wiener	Todd	Los Angeles / Santa Clarita
Williamson	Peter	New York
Wilsbacher	Gregory	Columbia
Wintersteller	Christina	Vienna
Wisnia	Stacey	San Francisco
Wolf	René	Amsterdam
Wood	Jason	London
Worschech	Thomas	Frankfurt
Wostry	Nikolaus	Vienna
Woyke	Karin	Düsseldorf
Wrobel	Florian	Vienna
Wubs	Harko	Nijmegen
Xianghui	Sun	Beijing
Yablon	Sebastian	Buenos Aires
Yantek	Randy	Los Angeles / Santa Clarita
Yeager	Caroline	Rochester
Zaborek	Beata	Warsaw
Zalben	Robin	Jerusalem
Zanda	Antonello	Cagliari
Zapata	David	Bogotá
Zita	José Tomaz	Maputo
Zobel	Friederike	Berlin
Zoonens	Cécile	Paris
Zore	Lucija	Zagreb

INSTITUTION – CITY INDEX
INDEX INSTITUTION – VILLE
ÍNDICE INSTITUCION – CIUDAD

AFFILIATE	CITY
ACADEMY FILM ARCHIVE	Los Angeles
AL-ARCHIVE AL-KAWMY LIL-FILM / NATIONAL FILM ARCHIVE	Cairo
AMERICAN FILM INSTITUTE	Washington / Los Angeles
ANTHOLOGY FILM ARCHIVES	New York
ARCHIVIO AUDIOVISIVO DEL MOVIMENTO OPERAIO E DEMOCRATICO	Rome
ARCHIVO DE IMAGENES 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 NACIONALA DE FILME - CINEMATECA ROMANA	Bucharest
ARKIVI QENDROR SHTETEROR I FILMIT (AQSHF) / CENTRAL STATE'S FILM ARCHIVE	Tirana
ARQUIVO NACIONAL	Rio de Janeiro
ARSENAL - INSTITUT FÜR FILM UND 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
BIBLIOTHEQUE NATIONALE DE FRANCE – DEPARTEMENT SON, VIDEO, MULTIMEDIA	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 CINEMA ET DE L'IMAGE ANIMEE - DIRECTION DU PATRIMOINE CINEMATOGRAPHIQUE	Paris / Bois d'Arcy
CENTRE POMPIDOU - MUSEE NATIONAL D'ART MODERNE	Paris
CENTRO DE CAPACITACION CINEMATOGRAFICA, A.C. (CCC)	Mexico City
CHINA FILM ARCHIVE	Beijing
CINEMATECA BRASILEIRA	Sao Paulo
CINEMATECA DE BOGOTA - GERENCIA DE ARTES AUDIOVISUALES DEL IDARTES	Bogotá
CINEMATECA DE CUBA	Havana
CINEMATECA DO MUSEU DE ARTE MODERNA	Rio de Janeiro
CINEMATECA DOMINICANA - DIRECCION GENERAL DE CINE	Santo Domingo
CINEMATECA NACIONAL DEL ECUADOR ULISES ESTRELLA - CCE 'BENJAMIN CARRION'	Quito
CINEMATECA PORTUGUESA / MUSEU DO CINEMA	Lisbon
CINEMATECA URUGUAYA	Montevideo
CINEMATHEQUE AFRICAINE DE OUAGADOUGOU - FESPACO	Ouagadougou
CINEMATHEQUE AFRIQUE - INSTITUT FRANCAIS	Paris

CINEMATHEQUE ALGERIENNE - CENTRE ALGERIEN DE LA CINEMATOGRAPHIE, LA	Algiers
CINEMATHEQUE DE BRETAGNE	Brest
CINEMATHEQUE DE GRENOBLE	Grenoble
CINEMATHEQUE DE LA FEDERATION WALLONIE-BRUXELLES	Brussels
CINEMATHEQUE DE LA VILLE DE LUXEMBOURG	Luxembourg
CINEMATHEQUE DE NICE	Nice
CINEMATHEQUE DE TANGER	Tanger
CINEMATHEQUE DE TOULOUSE, LA	Toulouse
CINEMATHEQUE DES PAYS DE SAVOIE ET DE L'AIN	Veyrier-du-Lac
CINEMATHEQUE FRANCAISE / MUSEE DU CINEMA	Paris
CINEMATHEQUE MAROCAINE - CENTRE CINEMATOGRAPHIQUE MAROCAIN (CCM)	Rabat
CINEMATHEQUE NATIONALE DU LIBAN (CNL)	Beirut
CINEMATHEQUE QUEBECOISE, LA	Montreal
CINEMATHEQUE REGIONALE DE BOURGOGNE JEAN DOUCHET	Arleuf
CINEMATHEQUE ROBERT-LYNEN	Paris
CINEMATHEQUE ROYALE DE BELGIQUE / KONINKLIJK BELGISCH FILMARCHIEF / ROYAL FILM ARCHIVE OF BELGIUM	Brussels
CINEMATHEQUE SUISSE	Lausanne
CINEMATHEQUE TUNISIENNE - CENTRE NATIONAL DU CINEMA ET DE L'IMAGE (CNCI)	Tunis
CINEMATHEQUE UNIVERSITAIRE	Paris
CINETECA DEL FRIULI, LA	Gemona
CINETECA NACIONAL	Mexico City
CINETECA NACIONAL DE CHILE	Santiago
CINETECA NUEVO LEON - CENTRO DE LAS ARTES I CONSEJO PARA LA CULTURA Y LAS ARTES	Monterrey
CINETECA SARDA - CENTRO SERVIZI CULTURALI CAGLIARI DELLA SOCIETÀ UMANITARIA	Cagliari
COLLECTIVITE DE CORSE - CINEMATHEQUE DE CORSE	Porto-Vecchio
CRNOGORSKA KINOTEKA / MONTENEGRIN CINEMATHEQUE	Podgorica
DANISH FILM INSTITUTE, THE	Copenhagen
DEUTSCHE KINEMATHEK / MUSEUM FÜR FILM UND FERNSEHEN	Berlin
DFF - DEUTSCHES FILMINSTITUT & FILMMUSEUM	Frankfurt
ECPAD - ETABLISSEMENT DE COMMUNICATION ET DE PRODUCTION AUDIOVISUELLE DE LA DEFENSE	Ivry-sur-Seine
EUROPEAN FOUNDATION JORIS IVENS	Nijmegen
EUSKADIKO FILMATEGIA FUNDAZIOA / FUNDACION FILMOTECA VASCA	San Sebastian
EYE FILMMUSEUM	Amsterdam
FILM AND AUDIOVISUAL RECORDS ARCHIVES - GENERAL AUTHORITY FOR ARCHIVES OF MONGOLIA	Ulaanbaatar
FILM ARCHIVE OF THE NATIONAL ARCHIVES OF ESTONIA	Tallinn
FILM ARCHIVE (PUBLIC ORGANIZATION)	Bangkok
FILM DEVELOPMENT COUNCIL OF THE PHILIPPINES - PHILIPPINE FILM ARCHIVE	Manila
FILM HERITAGE FOUNDATION	Mumbai
FILMARCHIV AUSTRIA	Vienna
FILMMUSEUM DÜSSELDORF	Düsseldorf
FILMMUSEUM MÜNCHEN	Munich
FILMOTECA DE ANDALUCIA	Cordoba
FILMOTECA DE CATALUNYA - ICEC	Barcelona
FILMOTECA DE GALICIA - AGADIC	A Coruña

FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU (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
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FONDATION JEROME SEYDOUX-PATHE	Paris
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FONDAZIONE CINETECA DI BOLOGNA	Bologna
FONDAZIONE CINETECA ITALIANA	Milan
FORUM DES IMAGES	Paris
FUKUOKA CITY PUBLIC LIBRARY FILM ARCHIVE	Fukuoka
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FUNDACION CINEMATECA BOLIVIANA	La Paz
FUNDACION PATRIMONIO FILMICO COLOMBIANO	Bogotá
GEORGE EASTMAN MUSEUM	Rochester
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HARVARD FILM ARCHIVE – HARVARD UNIVERSITY	Cambridge
HONG KONG FILM ARCHIVE	Hong Kong
HRVATSKI DRZAVNI ARHIV – HRVATSKA KINOTEKA / CROATIAN STATE ARCHIVE – CROATIAN CINEMATHEQUE	Zagreb
ICONOTHEQUE 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 / CINEMATHEQUE EURO-REGIONALE	Perpignan
INSTITUT LUMIERE	Lyon
INSTITUTO MEXICANO DE CINEMATOGRAFIA (IMCINE)	Mexico City
INSTITUTO NACIONAL DE INDUSTRIAS CULTURAIS E CRIATIVAS (INICC)	Maputo
ISRAEL FILM ARCHIVE / JERUSALEM CINEMATHEQUE	Jerusalem
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JUGOSLOVENSKA KINOTEKA	Belgrade
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KINOTEKA BOSNE I HERCEGOVINE	Sarajevo
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LIBRARY OF CONGRESS – NATIONAL AUDIO-VISUAL CONSERVATION CENTER	Washington / Culpeper
LICHTSPIEL / KINEMATHEK BERN	Bern
MEDIATECA REGIONALE TOSCANA FILM COMMISSION	Firenze

MOVING IMAGE RESEARCH COLLECTIONS (MIRC) – UNIVERSITY OF SOUTH CAROLINA	Columbia
MUSEE ALBERT-KAHN	Boulogne
MUSEO DEL CINE PABLO C. DUCROS HICKEN	Buenos Aires
MUSEO NAZIONALE DEL CINEMA – FONDAZIONE MARIA ADRIANA PROLO	Turin
MUSEUM OF MODERN ART – DEPARTMENT OF FILM, THE NARODNI FILMOVY ARCHIV	New York Prague
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NATIONAL FILM ARCHIVE OF INDIA	Pune
NATIONAL FILM ARCHIVE OF IRAN	Tehran
NATIONAL FILM ARCHIVE OF JAPAN (NFAJ)	Tokyo
NATIONAL FILM CORPORATION OF SRI LANKA	Colombo
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NORWEGIAN FILM INSTITUTE	Oslo
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SAN FRANCISCO SILENT FILM FESTIVAL	San Francisco
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VIETNAM FILM INSTITUTE	Hanoi
WISCONSIN CENTER FOR FILM AND THEATER RESEARCH	Madison
YALE FILM ARCHIVE	New Haven

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FIAF AWARD RECIPIENTS

- Martin Scorsese – 2001
- Manoel de Oliveira – 2002
- Ingmar Bergman – 2003
- Geraldine Chaplin – 2004
- Mike Leigh – 2005
- Hou Hsiao-hsien – 2006
- Peter Bogdanovich – 2007
- Nelson Pereira dos Santos – 2008
- Rithy Panh – 2009
- Liv Ullmann – 2010
- Kyōko Kagawa – 2011
- Agnès Varda – 2013
- Jan Švankmajer – 2014
- Yervant Gianikian & Angela Ricci Lucchi – 2015
- Jean-Pierre & Luc Dardenne – 2016
- Christopher Nolan – 2017
- Apichatpong Weerasethakul – 2018
- Jean-Luc Godard – 2019
- Walter Salles – 2020
- Amitabh Bachchan – 2021
- Tilda Swinton – 2022

COFFEE SHOP



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