

fiaf

Directory
Annuaire
Directorio

2016



**DIRECTORY
ANNUAIRE
DIRECTORIO**

2016



**International Federation
of Film Archives**

**Fédération internationale
des archives du film**

**Federación Internacional
de Archivos Fílmicos**

Rue Blanche, 42
1060 Brussels
Belgium

FIAF

T: +32-2 538 30 65

F: +32-2 534 47 74

info@fiafnet.org

PIP

T: +32-2 534 61 30

F: +32-2 534 47 74

pip@fiafnet.org

www.fiafnet.org

The **FIAF Directory** provides contact information for all 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 1st of January 2016 was 158 (85 Members and 73 Associates, in 74 countries).

The FIAF Directory also includes contact information for FIAF Honorary Members, the FIAF Executive Committee, the FIAF Specialized Commissions, the Editorial Board of the *Journal of Film Preservation*, the regional groupings, partner organizations and the FIAF Secretariat in Brussels. Finally, the Directory lists the companies and organizations which have joined the FIAF Supporters programme.

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L'**Annuaire de la FIAF** fournit les coordonnées de toutes les institutions affiliées à la FIAF – Membres et Associés – qui sont mistées par ordre alphabétique de la ville où elles sont basées. Au 1er janvier 2016, le nombre d'Affiliés était de 158 (85 Membres et 73 Associés, répartis dans 74 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, des organisations partenaires et du Secrétariat de la FIAF à Bruxelles. Enfin, l'Annuaire liste les sociétés et organisations qui ont rejoint le programme des FIAF Supporters.

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El **Directorio de la FIAF** contiene los nombres de las instituciones afiliadas a la FIAF – Miembros y Asociados – por orden alfabético del nombre de las ciudades donde están domiciliadas. El 1º de enero de 2016, el número de afiliados era de 158 (85 Miembros y 73 Asociados, en 74 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, organizaciones asociadas y del Secretariado de la FIAF en Bruselas. Finalmente, el Directorio ofrece una lista de las sociedades y organizaciones que se han unido al programa de FIAF Supporters.

Information correct as of 1 January 2016

**HONORARY MEMBERS
MEMBRES HONORAIRES
MIEMBROS HONORARIOS**

Ms. Eileen Bowser

23 Bank Street, New York, NY 10014, UNITED STATES OF AMERICA

T/F: +1-212 243 0762

bowsereileen@gmail.com

Mr. Robert Daudelin

3511 Avenue DeLorimier, Montréal, Québec H2K 3X5, CANADA

robertdaudelin@gmail.com

Mr. Christian Dimitriu

Rue du Simplon 9, Case postale 426, 1001 Lausanne, SWITZERLAND

T: +41-21 616 0500

chrisdimitriu@gmail.com

Mr. David J. Francis

137 Beach Street, Deal Kent, CT14 6JS, UNITED KINGDOM

T: +44-1304 239 068 / +44-7759 889 457

djfranci@indiana.edu

Mr. Wolfgang Klaue

Friedrichstr. 3, 15537 Erkner, GERMANY

T: +49-3362 50 05 94

wolfgangklaue@t-online.de

Prof. Peter Konlechner

Heiligenstädterstrasse 295, 1190 Wien, AUSTRIA

peter.konlechner@aon.at

Prof. Peter Kubelka

Plankengasse 6/3/30, 1010 Wien, AUSTRIA

T: +43 6645 253 912

peter@kubelka.org

Mr. Ib Monty

Vodroffslund 2, 2th, 1914 Frederiksberg C, DENMARK

T: +45-31 21 9991

ib@monty.dk

Mr. Vladimir Opela

Táboritská 26, 130 00 Praha 3, CZECH REPUBLIC

T: +420-778 487 854

vladimir.opela@nfa.cz

Ms. Eva Orbanz

Cranachstr. 45A, 12157 Berlin, GERMANY

T: +49-30 218 78 49 / +49-173 867 1127

evaorbanz@commonfilm.de

**EXECUTIVE COMMITTEE
COMITÉ DIRECTEUR
COMITÉ EJECUTIVO
(2015-2017)**

**Executive Committee Officers
Bureau du Comité Directeur
Oficiales del Comité Ejecutivo**

President / Président / Presidente

Mr. Eric Le Roy
Centre national du cinéma et de l'image animée –
Direction du Patrimoine cinématographique, Paris/Bois d'Arcy
T: +33-1 30 14 80 54
eric.le_roy@cnc.fr

Secretary-General / Secrétaire général / Secretario General

Mr. Michael Loebenstein
National Film and Sound Archive, Canberra
T: +61-2 6248 2010
michael.loebenstein@nfsa.gov.au

Treasurer / Trésorier / Tesorero

Mr. Jon Wengström
Svenska Filminstitutet, Stockholm
T: +46-8 665 1124
jon.wengstrom@sfi.se

**Executive Committee Members
Membres du Comité Directeur
Miembros del Comité Ejecutivo**

Vice-President / Vice-Présidente / Vicepresidente:

Ms. Anna Fiaccarini
Fondazione Cineteca Di Bologna, Bologna
T: +39-051 219 5300
anna.fiaccarini@cineteca.bologna.it

**Vice-Secretary-General / Vice-Secrétaire général /
Vicesecretario General:**

Ms. Chalida Uabumrungjit
Film Archive (Public Organization), Bangkok
T: +66-2 4822 013
chalidau@gmail.com

Vice-Treasurer / Vice-Trésorier / Vicetesorero:

Mr. Frédéric Maire
Cinematheque Suisse, Lausanne
T: +41-58 800 02 13
frederic.maire@cinematheque.ch

Ms. Fiora Cruz
Cinemateca Dominicana –
Dirección General de Cine, Santo Domingo
T: +1-809 685 9396
direccion@cinemateca.gob.do

Ms. Caroline Figueroa Fuentes
Centro de Capacitación Cinematográfica, A.C. (CCC), Mexico
(Resigned in June 2015)

Ms. Mimi Gjorgoska-Ilievska
Kinoteka na Makedonija, Skopje
(Resigned in November 2015)

Mr. Josef Lindner
Academy Film Archive, Los Angeles
T: +1-310 247 3006
jlindner@oscars.org

Mr. Brian Meacham
Yale Film Study Center, New Haven
T: +1-203 432 2798
brian.meacham@yale.edu

Mr. Esteve Rimbau
Filmoteca de Catalunya – ICEC, Barcelona
T: +34-93 567 1070
e.riembau@gencat.cat

Ms. Rachael Stoeltje
Indiana University Libraries Moving Image Archive, Bloomington
T: +1-812 855 2523
rstoeltj@indiana.edu

**FIAF SECRETARIAT
SECRETARIAT DE LA FIAF
SECRETARIADO DE LA FIAF**

Mr. Christophe Dupin
Senior Administrator
T: +32-2 538 30 65
c.dupin@fiafnet.org

Mr. Baptiste Charles
Publications Coordinator
T: +32-2 538 30 65
b.charles@fiafnet.org

Ms. Jacqueline Renaut
Accounting & HR Coordinator
T: +32-2 538 30 65
j.renaut@fiafnet.org

Ms. Christine Maes
Administrative Assistant
T: +32-2 538 30 65
c.maes@fiafnet.org

**PERIODICALS INDEXING PROJECT
PROJET D'INDEXATION DE PÉRIODIQUES
PROYECTO DE INDEXACIÓN DE PERIÓDICOS**

Mr. Rutger Penne
Editor of the Periodicals Indexing Project (P.I.P.)
T: +32-2 534 61 30
r.penne@fiafnet.org

Mr. Anthony Blampied
Associate Editor of the Periodicals Indexing Project (P.I.P.)
T: +32-2 534 61 30
a.blampied@fiafnet.org

**GENERAL E-MAIL ADDRESSES
ADRESSES COURRIEL GÉNÉRALES
DIRECCIONES GENERALES DE CORREO ELECTRÓNICO**

FIAF Secretariat: info@fiafnet.org
P.I.P.: pip@fiafnet.org
Journal of Film Preservation: jfp@fiafnet.org

**FIAF COMMISSIONS
COMMISSIONS DE LA FIAF
COMISIONES DE LA FIAF**

**Technical Commission
Commission Technique
Comisión Técnica**

Head

Mr. David Walsh
Imperial War Museums - Film Archive, London
T: +44-20 7416 5248
dwalsh@iwm.org.uk

Members

Mr. Albino Alvarez Gómez
Filmoteca de la UNAM, Mexico City
T: +52-55 5622 9584
algoal57@unam.mx

Ms. Camille Blot-Wellens
Independent Researcher / Film Restorer, Stockholm
camilleblotwellens@hotmail.com

Mr. Joseph Lindner
Academy Film Archive, Los Angeles
T: +1-310 247 3006
jlindner@oscars.org

Mr. Davide Pozzi
L'Immagine Ritrovata, Bologna
T: +39-051 552 541
davide.pozzi@immagineritrovata.it

Mr. Ulrich Ruedel
HTW / University of Applied Sciences, Berlin
T: +49-3050 194 356
Ulrich.Ruedel@HTW-Berlin.de

Mr. Kieron Webb
BFI National Archive, London
T: +44-207 255 1444
archivepa.temp@bfi.org.uk

FIAF Executive Committee Interlocutor: Joseph Lindner

Cataloguing and Documentation Commission Commission de Catalogage et de Documentation Comisión de Catalogación y Documentación

Head

Ms. Thelma Ross
The Museum of Modern Art – Department of Film, New York
T: +1-212 408 6362
thelma_ross@moma.org

Members

Ms. Nancy Goldman (Deputy Head)
UC Berkeley Art Museum & Pacific Film Archive (BAMPFA), Berkeley
T: +1-510 642 0366
nlg@berkeley.edu

Ms. Adelheid Heftberger
Österreichisches Filmmuseum/Austrian Film Museum, Vienna
T: +43-1 370 4671 11
a.heftberger@filmmuseum.at

Mr. Rutger Penne
FIAF - Periodicals Indexing Project (P.I.P.), Brussels
T: +32-2 534 61 30
r.penne@fiafnet.org

Ms. Maria Assunta Pimpinelli
Fondazione Centro Sperimentale di Cinematografia –
Cineteca Nazionale, Rome
T: +39-06 7229 4369
mariaassunta.pimpinelli@csc-cinematografia.it

Ms. Gabriele Popp
BFI National Archive, London
T: +44-207 957 4788
gabriele.popp@bfi.org.uk

Ms. Martine Vignot
Cinémathèque française, Paris
T: +33-1 7119 3200
m.vignot@cinematheque.fr

FIAF Executive Committee Interlocutor: Rachael Stoeltje

Programming and Access to Collections Commission
Commission de Programmation et d'Accès aux Collections
Comisión de Programación y Acceso a las Colecciones

Head

Ms. Meg Labrum
National Film And Sound Archive, Canberra
T: +61-2 6248 2104
meg.labrum@nfsa.gov.au

Members

Mr. Luca Giuliani (Deputy Head)
Cineteca del Friuli, Gemona
T: +39-0432 98 0458
giuliani@museocinema.it

Ms. Elaine Burrows
Consultant, London
T: +44-20 3583 5110
elaine_burrows@hotmail.com

Mr. David Kehr
The Museum of Modern Art – Department of Film, New York
T: +1-212 708 9812
dave_kehr@moma.org

FIAF Executive Committee Interlocutor: Brian Meacham

JOURNAL OF FILM PRESERVATION

Executive Publisher / Editeur Exécutif / Editor Ejecutivo

Mr. Christophe Dupin
FIAF Secretariat, Brussels
c.dupin@fiafnet.org

Editorial Board (EB)

Comité de Rédaction (CR)

Comité de Redacción (CR)

Editor / Rédactrice en chef / Jefe de Redacción

Ms. Elaine Burrows
London
jfp.editor@fiafnet.org

Members EB / Membres CR / Miembros del CR

Ms. Eileen Bowser
FIAF Honorary Member, New York
bowsereileen@gmail.com

Mr. Paolo Cherchi Usai
George Eastman House, Rochester
pcu@geh.org

Mr. Robert Daudelin
FIAF Honorary Member, Montréal
robertdaudelin@gmail.com

Mr. Christian Dimitriu
FIAF Honorary Member, Lausanne
chrisdimitriu@gmail.com

Dr. Jan-Christopher Horak
UCLA Film & Television Archive, Los Angeles
jchorak@ucla.edu

Mr. Eric Le Roy
Centre national du cinéma et de l'image animée –
Direction du patrimoine cinématographique, Paris/Bois d'Arcy
eric.le_roy@cnc.fr

Mr. Hisashi Okajima
National Film Center - National Museum of Modern Art, Tokyo
okajimahisashi@momat.go.jp

Ms. Catherine A. Surowiec,
Consultant, London
Csurowiec1895@aol.com

**REGIONAL GROUPINGS
GROUPEMENTS REGIONAUX
AGRUPACIONES REGIONALES**

Association des Cinémathèques Européennes (ACE)

Contacts:

Mr. Nicola Mazzanti, President

nicola.mazzanti@cinematek.be

Ms. Kerstin Herlt, Head of the ACE Office

herlt@deutsches-filminstitut.de

**Coordinadora Latinoamericana de Archivos de
Imágenes en Movimiento (CLAIM)**

Contact:

Ms. Norma Rivera, President

nrivera@pucp.edu.pe

Council of North-American Film Archives (CNAFA)

Contacts:

Mr. Josef Lindner

jlindner@oscars.org

Ms. Rachael Stoeltje

rstoeltj@indiana.edu

The Nordic Film Archives

Contact:

Ms. Lene Halvor Petersen

leneh@dfi.dk

**UNITED NATIONS EDUCATIONAL, SCIENTIFIC
AND CULTURAL ORGANIZATION (UNESCO)**

Contact:

Ms. Iskra Panevska

i.panevska@unesco.org

Ms. Maria Liouliou

m.liouliou@unesco.org

CO-ORDINATING COUNCIL OF AUDIOVISUAL ARCHIVES ASSOCIATIONS (CCAAA)

Contacts:

Mr. Jan Müller, President

jmuller@beeldengeluid.nl

Ms. Catherine Lacken, Secretary General

Catherine.Lacken@swr.de

Association of Moving Image Archivists (AMIA)

Contact:

Ms Laura Rooney, Managing Director, AMIA Office

lrooney@amianet.org

Association for Recorded Sound Collections (ARSC)

Contact:

Mr. Nathan Georgitis, Executive Director

execdir@arsc-audio.org

Federation of Commercial Audiovisual Libraries (FOCAL International)

Contacts:

Ms. Sue Malden, Chair

chair@focalint.org

Ms. Anne Johnson, Commercial Manager

info@focalint.org

International Association of Sound and Audiovisual Archives (IASA)

Contact:

Ms. Ilse Assmann, President

president@iasa-web.org

International Council on Archives (ICA)

Contact:

Mr. David Leitch, Secretary General

leitch@ica.org

International Federation of Television Archives (FIAT-IFTA)

Contacts:

Mr. Jan Müller, President

jmuller@beeldengeluid.nl

Ms. Wendy van Garderen, FIAT-IFTA office

office@fiatifta.org

South East Asia-Pacific Audiovisual Archive Association (SEAPAVAA)

Contacts:

Mr. Mick Newnham, President

Mick.Newnham@nfsa.gov.au

Ms. Loren Bustos, Administrative Coordinator

seapavaasecretariat@gmail.com

**FIAF AFFILIATES
AFFILIÉS DE LA FIAF
AFILIADOS DE LA FIAF**

A

FIAF Affiliates – Members and Associates – are listed hereafter in alphabetical order of the cities in which they are located.

Les Affiliés de la FIAF – Membres et Associés – sont classés par ordre alphabétique des villes où ils ont leur siège.

Los Afiliados de la FIAF – Miembros y Asociados – están clasificados por orden alfabético del nombre de las ciudades donde están domiciliados.

A Coruña

CENTRO GALEGO DE ARTES DA IMAXE

Durán Loriga, 10 Baixo, 15003 A Coruña, SPAIN

T: +34-881 881 260

F: +34-881 881 271

www.cgai.org

cgai@xunta.es

Correspondence

Mr. Guillermo Escrigas, Director

T: +34-881 881 265; guillermo.escrigas.rodriguez@xunta.es

Mr. Jaime Pena, Programming

T: +34-881 881 270; jaimpe.pena.perez@xunta.es

Mr. José María R. Armada, Archive

T: +34-881 881 264; jose.maria.rodriq.uez.armada@xunta.es

Languages: Spanish, English

Joined FIAF in 1999

Current status: Associate

Aberystwyth

NATIONAL SCREEN AND SOUND ARCHIVE OF WALES

The National Library of Wales, Aberystwyth,

Ceredigion SY23 3BU, UNITED KINGDOM

T: +44-1970 632 828

F: +44-1970 632 544

www.archif.com

nssaw-enquiries@llgc.org.uk

Correspondence

Ms. Iola Baines, Film Development Officer

T: +44-2920 710 759; iba@llgc.org.uk

Ms. Mary Moylett, Cataloguer

T: +44-1970 632 905; mmo@llgc.org.uk

Languages: English

Joined FIAF in 1993

Current status: Member

Algiers

LA CINEMATHEQUE ALGERIENNE - CENTRE ALGERIEN DE LA CINEMATOGRAPHIE

49, Rue Larbi Ben M'hidi, Alger 16 000, ALGERIA

T: +213-21 73 7548/49/50

F: +213-21 73 8246

cinemathequealgerienne@gmail.com

Correspondence

M. Lyes Semiane, Directeur

ellesse4916@yahoo.fr

Languages: French, English

Joined FIAF in 1996

Current status: Associate

Amsterdam

EYE FILM INSTITUTE NETHERLANDS

P.O. Box 37767, 1030 BJ Amsterdam, NETHERLANDS

Street Address: IJpromenade 1, 1031KT

Amsterdam, NETHERLANDS

T: +31-20 5891 400

F: +31-20 6833 401

www.eyefilm.nl

info@eyefilm.nl

EC-countries : TNT, account nr. 0159720; All other countries:
please contact us first! Deliveries and depot management:
Nederlands Filmmuseum, Asterweg 26, 1031 HN Amsterdam.

VAT registration nr. NL 00 2957 978 BO1; Jaap Schoutsen,
Transports; T: +31-20 7582 304; jaapschoutsen@
eyefilm.nl; Catherine Cormon, Depot management;

T: +31-20 5891 495; catherinecormon@eyefilm.nl

Correspondence

Ms. Sandra Den Hamer, CEO

T: +31-20 5891 415; sandradenhamer@eyefilm.nl

Mr. Stan Spijkerman, Deputy Director of Business Affairs

T: +31-20 5891 445; stanspijkerman@eyefilm.nl

Mr. Ido Abram, Deputy Director

T: +31-20 5891 477; idoabram@eyefilm.nl

Mr. Frank Roumen, Director of Collections

T: +31-65 1149 469; frankroumen@eyefilm.nl

Ms. Giovanna Fossati, Chief Curator

T: +31-20 7582 317; giovannafossati@eyefilm.nl

Mr. René Wolf, Programs

T: +31-20 5891 444; renewolf@eyefilm.nl

Ms. Nita Smit, Library

T: +31-20 5891 409; nitasmit@eyefilm.nl

Ms. Inge Scheijde, Marketing & Communication

T: +31-20 5891 413; ingescheijde@eyefilm.nl

Mr. Walter Swagemakers, Project Manager Collections

T: +31-20 5891 498; walterswagemakers@eyefilm.nl

Mr. Mark-Paul Meyer, Senior Curator

T: +31-20 5891 472; markpaulmeyer@eyefilm.nl

Mr. Rommy Albers, Senior Curator Dutch Film

T: +31-65 1149 474; rommyalbers@eyefilm.nl

Mr. Soeluh Van Den Berg, Curator Film-Related Collections
 T: +31-20 5891 471; soeluhvandenber@eyefilm.nl
 Ms. Anne Gant, Head of Restoration and Digitization
 T: +31-20 7582 330; annegant@eyefilm.nl
 Mr. Marnix Van Wijk, Press and PR Attaché
 marnixvanwijk@eyefilm.nl
 Ms. Leontien Bout, Legal Affairs
 T: +31-20 5891 496; leontienbout@eyefilm.nl
 Ms. Leenke Ripmeester, Sales
 T: +31-20 5891 426; leenkeripmeester@eyefilm.nl
 Ms. Marleen Labijt, Archival Loans
 T: +31-20 5891 458; marleenlabijt@eyefilm.nl
 Languages: English, French
 Joined FIAF in 1947
 Current status: Member

Athens

TAINIOTHIKI TIS ELLADOS / GREEK FILM ARCHIVE
 134-136 Megalou Alexandrou Str., 104 35 Athens, GREECE
 T: +30-210 361 2046 - +30-210 360 9695
 F: +30-210 362 8468
 www.tainiothiki.gr
 contact@tainiothiki.gr
 Laboratory: 70, Chiou Street, 153 43 Aghia
 Paraskevi, Athens, Greece; T: +30-210 600 7555;
 F: +30-362 8468 tassadam@tainiothiki.gr

Correspondence

Mr. Theodoros Adamopoulos, President of the Board
 thadams@tainiothiki.gr
 Mr. Nikos Kavoukidis, Vice President of the Board
 Prof. Maria Komninos, General Secretary of the Board,
 Head of Programming
 T: +30-210 360 9695 ext. 11; mariakomninos@tainiothiki.gr
 Ms. Vasso Karabetsou, Treasurer of the Board
 Ms. Valerie Kontakos, Member of the Board
 vkontakos@tainiothiki.gr
 Ms. Smaro Stravropoulou, Secretariat
 smarost@tainiothiki.gr
 Ms. Katerina Georgiou, Cataloguing, Library
 katerinag@tainiothiki.gr
 Ms. Phaedra Papadopoulou, Programme Coordination
 T: +30-210 360 9695 ext. 11; phaedrapap@tainiothiki.gr
 Mr. Anastassios Adamopoulos, Head of Preservation
 tassadam@tainiothiki.gr
 Ms. Tania Vazelaki, Conservator of Motion Pictures
 taniav@tainiothiki.gr
 Languages: English, French
 Joined FIAF in 1983
 Current status: Member

Baku

STATE FILM FUND OF AZERBAIJAN / AZƏRBAYCAN DÖVLƏT FILM FONDU

Moskva Prospekti 10, Baki 1065, AZERBAIJAN

T: +994-12 431 79 56

F: +994-12 431 08 77

filmfund@mail.ru

Correspondence

Mr. Rasim Salmanov, Director

T: +994-12 431 53 04; r.s.salmanov@mail.ru

Mr. Rashad Qasimov, Assistant Director

T: +994-12 431 33 59; rashad.qasimov.83@mail.ru

Languages: English

Joined FIAF in 1999

Current status: Associate

Bangkok

FILM ARCHIVE (PUBLIC ORGANIZATION)

94 Moo 3 Phuttamonthon Sai 5 Road, Salaya District,

73170 Nakornpathom, THAILAND

T: +66-2 4822 013/14

F: +66-2 4822 015

www.fapot.org

Correspondence

Mr. Dome Sukvong, Director

domesukvong@gmail.com

Ms. Chalida Uabumrungjit, Deputy Director

chalidau@gmail.com

Mr. Sanchai Chotirosseranee, Deputy Director

thaifilmarchive@gmail.com

Languages: English

Joined FIAF in 1987

Current status: Member

Barcelona

FILMOTECA DE CATALUNYA - ICEC

Plaça Salvador Seguí, 1-9, 08001 Barcelona, SPAIN

T: +34-93 567 1070

F: +34-93 316 2783

www.filmoteca.cat/web

filmoteca.cultura@gencat.cat

Film Archive (Centre de Conservació i Restauració):

Parc Audiovisual de Catalunya, Edifici I, BA L1,

Carretera BV-1274, Km. 1., 08225 Terrassa, SPAIN;

T: +34-93 567 1070; F +34-93 316 2783;

arxiufilmoteca.cultura@gencat.cat

Correspondence

Mr. Esteve Riambau, Director

erriambau@gencat.cat

Mr. Octavi Martí, Head of Programming and Deputy Director

omartic@gencat.cat

Ms. Mariona Bruzzo, Head of Archive

mbruzzo@gencat.cat

Mr. Antoni Espadas, Head of Documentation
 aespadas@gencat.cat
 Ms. Mireia Sanahuja, Senior Administrator
 msanahujap@gencat.cat
 Languages: English, Spanish, French
 Joined FIAF in 1992
 Current status: Member

Beijing

CHINA FILM ARCHIVE

N°3, Wenhuiyuan Road, Haidian District,
 100082 Beijing, CHINA
 T: +86-10 8229 6281
 F: +86-10 6225 9315
 www.cfa.gov.cn
 cfa.fiaf@cfa.org.cn

Correspondence

Ms. Sun Xianghui, Director
 Languages: English, French
 Joined FIAF in 1980
 Current status: Member

Beirut

CINEMATHEQUE NATIONALE DU LIBAN (CNL)

Unesco Palace, Annexe Bldg, 3rd and Ground Floor,
 Beirut, LEBANON
 Street Address: Ministry of Culture, Immeuble HATAB,
 Rue de Verdun, Beirut, LEBANON
 T: +961-1 744 250 / 51
 F: +961-1 807 206

Correspondence

Mr. Hares Bassil, Department Cinema & Cinematheque
 T: +961-358 5650; bharess1@yahoo.com
 Languages: French, English
 Joined FIAF in 2008
 Current status: Associate

Belgrade

JUGOSLOVENSKA KINOTEKA

Uzun Mirkova 1, 11000 Beograd, SERBIA
 T: +381-11 2622 555
 F: +381-11 2622 555
 www.kinoteka.org.rs
 kinoteka@kinoteka.org.rs, kinarhiv@kinoteka.org.rs;
 jkmuzej@kinoteka.org.rs

Correspondence

Mr. Radoslav Zelenovic, Managing Director
 kinoteka@kinoteka.org.rs
 Mr. Aleksandar Erdeljanovic, Head of Archive
 T: +381-11 3549 794; kinarhiv@kinoteka.org.rs
 Mr. Marjan Vujovic, Head of the Museum and Programming Director
 marjan.vujovic@kinoteka.org.rs

Mr. Borislav Stanojevic, Librarian
overmanius@gmail.com
Languages: English, French
Joined FIAF in 1951
Current status: Member

Berkeley

UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE (BAMPFA)

2120 Oxford Street #2250, Berkeley, CA 94720,
UNITED STATES OF AMERICA

T: +1-510 642 1412

F: +1-510 642 4889

www.bampfa.berkeley.edu

Films: same as above for domestic shipments.

For international shipments, please contact BAMPFA in advance

Correspondence

Ms. Susan Oxtoby, Senior Film Curator

T: +1-510 642 4157; suoxtoby@berkeley.edu

Ms. Mona Nagai, Film Collection Curator

T: +1-510 642 5242; mona@berkeley.edu

Ms. Nancy Goldman, Librarian

T: +1-510 642 0366; nlg@berkeley.edu

Languages: English

Joined FIAF in 1989

Current status: Member

Berlin

BUNDESARCHIV-FILMARCHIV

Postfach 31 06 67, 10636 Berlin, GERMANY

Street Address: Fehrbelliner Platz 3, 10707 Berlin, GERMANY

T: +49-3018 77 70 988

F: +49-3018 77 70 999

www.bundesarchiv.de

filmarchiv@bundesarchiv.de

Films: Bundesarchiv-Filmarchiv, Lindenallee 55 - 57,
15366 Hoppegarten, GERMANY

Correspondence

Mr. Karl Griep, Head

T: +49-3018 77 70 900; k.griep@bundesarchiv.de

Ms. Babette Heusterberg, Deputy Head,

General Affairs, Access and Distribution

T: +49-3018 77 70 910; b.heusterberg@bundesarchiv.de

Ms. Undine Beier, Acquisition Features

T: +49-3018 77 70 940; u.beier@bundesarchiv.de

Ms. Karin Kühn, Acquisition Documentaries

T: +49-3018 77 70 930; k.kuehn@bundesarchiv.de

Mr. Egbert Koppe, Technical Department

T: +49-3018 77 70 628; e.koppe@bundesarchiv.de

Languages: English, French, Spanish

Joined FIAF in 1973

Current status: Member

Berlin**DEUTSCHE KINEMATHEK /
MUSEUM FÜR FILM UND FERNSEHEN**

Potsdamer Strasse 2, 10785 Berlin, GERMANY

T: +49-30 300 903-0

F: +49-30 300 903-13

www.deutsche-kinemathek.de

info@deutsche-kinemathek.de

Correspondence

Dr. Rainer Rother, Artistic Director

T: +49-30 300 903-11; rrother@deutsche-kinemathek.de

Dr. Maximilian Müllner, Administrative Director

T: +49-30 300 903-14; mmuellner@deutsche-kinemathek.de

Prof. Martin Koerber, Curator Film

T: +49-30 300 903-30; mkoerber@deutsche-kinemathek.de

Ms. Klaudia Wick, Curator Television

T: +49-30 300 903-811; kwick@deutsche-kinemathek.de

Mr. Daniel Meiller, Head Technician Audiovisual Collection

T: +49-30 300 903-35; dmeiller@deutsche-kinemathek.de

Ms. Andrea Wickleder, Head of Communications

T: +49-30 300 903-17; awickleder@deutsche-kinemathek.de

Ms. Anke Hahn, Distribution

T: +49-30 300 903-31; ahahn@deutsche-kinemathek.de

Mr. Peter Mänz, Exhibitions and Collections

T: +49-30 300 903-54; pmaenz@deutsche-kinemathek.de

Ms. Ines Kolbe, Head Library

T: +49-30 300 903-71; ikolbe@deutsche-kinemathek.de

Ms. Cordula Doehrer, Librarian, Periodicals Dept.

T: +49-30 300 903-652; cdoehrer@deutsche-kinemathek.de

Languages: English, French

Joined FIAF in 1965

Current status: Member

Bern**LICHTSPIEL / KINEMATHEK BERN**

Sandrainstrasse 3, 3007 Bern, SWITZERLAND

T: +41-31 381 15 05

F: +41-31 381 15 41

www.lichtspiel.ch

info@lichtspiel.ch

Correspondence

Mr. David Landolf, Director

david.landolf@lichtspiel.ch

Ms. Judith Hofstetter, Programmation / Administration

judith.hofstetter@lichtspiel.ch

Ms. Brigitte Paulowitz, Head of Film Archive

brigitte.paulowitz@lichtspiel.ch

Languages: French, English, Spanish

Joined FIAF in 2006

Current status: Associate

Bloomington

INDIANA UNIVERSITY LIBRARIES MOVING IMAGE ARCHIVE

1320 East 10th Street, Wells Library, Bloomington, IN 47405,
UNITED STATES OF AMERICA

T: +1-812 855 2523

F: +1-812 855 2576

<https://libraries.indiana.edu/iulmia>
iulmia@indiana.edu

Correspondence

Ms. Rachael Stoeltje, Director
rstoeltj@indiana.edu

Mr. Andy Uhrich, Film Archivist
jauhrich@indiana.edu

Ms. Carla Arton, Film Digitization Specialist

Mr. Jon Vickers, Director of the IU Cinema
T: +1-812 855 7632; jwvicker@indiana.edu

Languages: English

Joined FIAF in 2011

Current status: Member

Bogota

CINEMATECA DISTRITAL -

GERENCIA DE ARTES AUDIOVISUALES DEL IDARTES

Cra 7 No 22-79, Bogotá, COLOMBIA

T: +57-1 3795750 ext 3408

www.cinematecadistrital.gov.co

infocinemateca@idartes.gov.co

Correspondence

Mr. Julián David Correa, Director
julian.correa@idartes.gov.co

Ms. Maria Paula Lorgia, Advisor
maria.lorgia@idartes.gov.co

Languages: Spanish, English

Joined FIAF in 1984

Current status: Associate

Bogota

FUNDACION PATRIMONIO FILMICO COLOMBIANO

Carrera 45 No.26-49, 111321 Bogotá, D.C., COLOMBIA

T: +57-1 744 1339

www.patrimoniofilmico.org.co

info@colnodo.apc.org

Correspondence

Ms. Alexandra Falla Zerrate, Directora
T: +57-1 744 1321;

alexandra.falla@patrimoniofilmico.org.co

Languages: Spanish, English

Joined FIAF in 1988

Current status: Member

Bologna**FOUNDAZIONE CINETECA DI BOLOGNA**

Via Riva Di Reno 72, 40122 Bologna, ITALY

T: +39-051 219 4826

F: +39-051 219 4821

www.cinetecadibologna.it

cinetecadirezione@cineteca.bologna.it

Correspondence

Mr. Gian Luca Farinelli, Director

T: +39-051 219 4828; gianluca.farinelli@cineteca.bologna.it

Ms. Anna Fiaccarini, Library and Non Film Archives

T: +39-051 219 5300; F: +39-051 219 4847;

anna.fiaccarini@cineteca.bologna.it

Mr. Andrea Meneghelli, Films Archives

T: +39-051 601 8606; F: +39-051 601 8628;

andrea.meneghelli@cineteca.bologna.it

Ms. Cecilia Cenciarelli, International Relations

T: +39-051 219 5317; cecilia.cenciarelli@cineteca.bologna.it

Ms. Rosaria Gioia, Photos Collection

T: +39-051 219 4848; F: +39-051 219 4847;

rosaria.gioia@cineteca.bologna.it

Ms. Andrea Morini, Programming

T: +39-051 219 4839; andrea.morini@cineteca.bologna.it

Mr. Guy Borlée, Cinema Ritrovato

T: +39-051 219 4813; guy.borlee@cineteca.bologna.it

Ms. Elena Tammaccaro, L'immagine Ritrovata Laboratory
and Coordinator FIAF Summer School

T: +39-051 552 541; F: +39-051 521 584;

elena.tammaccaro@immagineritrovata.it

Mr. Andrea Ravagnan, Communication and Press Office

T: +39-051 219 4833; andrea.ravagnan@cineteca.bologna.it

Languages: English, French, Spanish

Joined FIAF in 1989

Current status: Member

Boulogne**MUSEE ALBERT-KAHN**

14 Rue du Port, 92100 Boulogne-Billancourt, FRANCE

T: +33-1 55 19 28 10

F: +33-1 46 03 86 59

museealbertkahn@cg92.fr

Correspondence

Mme Valérie Perlès, Conservateur (Direction du musée)

vperles@cg92.fr

Mme Jocelyne Leclercq-Weiss, Attachée de conservation
(conservation - restauration - réalisation films)

T: +33-1 55 19 28 12; jleclercqweiss@cg92.fr

Mme Frédérique Le Bris, Documentaliste

(catalogage - gestion des collections film)

T: +33-1 55 19 28 14; flebris-museeakahn@cg92.fr

Languages: French, English

Joined FIAF in 1992

Current status: Associate

Bratislava

SLOVAK FILM INSTITUTE

Grösslingová 32, 811 09 Bratislava 1, SLOVAKIA

T: +421-2 5710 1503

F: +421-2 5296 3461

www.sfu.sk ; www.aic.sk

sfu@sfu.sk

Correspondence

Mr. Peter Dubecký, General Manager

peter.dubecky@sfu.sk

Ms. Alexandra Strelková,

National Cinematographic Centre, Director

T: +421-2 5710 1527; alexandra.strelkova@sfu.sk

Mr. Richard Šteinhübel, Relations with FIAF

T: +421-2 5710 1508; F: +421-2 5273 3214;

richard.steinhubel@sfu.sk

Languages: English

Joined FIAF in 1997

Current status: Member

Brest

CINEMATHEQUE DE BRETAGNE

2, Av. Clémenceau, BP 81011, 29210 Brest Cedex 1, FRANCE

T: +33-2 98 43 38 95

F: +33-2 98 43 38 97

www.cinematheque-bretagne.fr

renseignements@cinematheque-bretagne.fr

Correspondence

M. Michel Guilloux, Président

michel.guilloux@cinematheque-bretagne.fr

Mme Cécile Petit-Vallaud, Directrice

direction@cinematheque-bretagne.fr

Languages: French, English

Joined FIAF in 1993

Current status: Associate

Brisbane

AUSTRALIAN CINEMATHEQUE, QUEENSLAND ART GALLERY / GALLERY OF MODERN ART

PO Box 3686, Brisbane, Queensland 4101, AUSTRALIA

Street Address: Stanley Place, Cultural Precinct, South Bank,

Brisbane, Queensland 4101, AUSTRALIA

T: +61-7 3840 7303

www.qagoma.qld.gov.au/cinema

Correspondence

Mr. José Da Silva, Senior Curator and

Head of Australian Cinémathèque

T: +61-7 3840 7197; F: +61-7 3840 7042;

jose.dasilva@qagoma.qld.gov.au

Languages: English

Joined FIAF in 2005

Current status: Associate

Brussels**CINEMATHEQUE DE LA FEDERATION
WALLONIE-BRUXELLES**

Boulevard Léopold II 44, 1080 Bruxelles, BELGIUM

T: +32-2 413 37 77

F: +32-2 413 37 78

www.cinematheque.cfwb.be

cinematheque@cfwb.be

Correspondence

M. Alain Goossens, Directeur

alain.goossens@cfwb.be

M. David Dusart, Media Manager

david.dusart@cfwb.be

Languages: French, English

Joined FIAF in 2012

Current status: Associate

Brussels**CINEMATHEQUE ROYALE DE BELGIQUE /
KONINKLIJK BELGISCH FILMARCHIEF**

Hotel de Clèves, Rue Ravenstein 3, 1000 Bruxelles, BELGIUM

T: +32-2 551 1900

F: +32-2 551 1955

www.cinemathek.be

info@cinemathek.be

Correspondence

M. Nicola Mazzanti, Conservateur

T: +32-2 551 1902; nicola.mazzanti@cinemathek.be

Mme Clémentine De Blicq, Accès collection film

T: +32-2 551 1903; access@cinemathek.be

M. Jean-Paul Dorchain, Collections non-film

T: +32-2 551 1921; jean-paul.dorchain@cinemathek.be

Languages: French, English

Joined FIAF in 1946

Current status: Member

Bucharest**ARHIVA NATIONALA DE FILME - CINEMATECA ROMANA**

Sos. Sabarului 2, 70231 Jilava, ROMANIA

T: +40-21 450 1267

F: +40-21 450 1267

www.anf-cinemateca.ro

cinematecaromana@gmail.com

Correspondence

Mr. Mihai Fulger, Senior Editor & International Relations

T: +40-21 313 0483; F: +40-72 325 1296

Languages: English, French

Joined FIAF in 1960

Current status: Member

Budapest

MAGYAR NEMZETI DIGITÁLIS ARCHÍVUM ES FILMINTÉZET (MaNDA) / HUNGARIAN NATIONAL DIGITAL ARCHIVE AND FILM INSTITUTE

Budakeszi Ut 51/e, 1021 Budapest, HUNGARY

T: +36-1 394 1322

F: +36-1 398 0781

www.mandarchiv.hu

info@mandarchiv.hu

Films (shipping address): Magyar Nemzeti Digitális Archívum és Filmintézet, Budakeszi út 51/e, 1021 Budapest, HUNGARY.

Correspondence

Mr. Lajos Lovas, Director-General

T: +36-1 200 8739; lovas.lajos@mandarchiv.hu

Ms. Katalin Fejes, Deputy Director-General of the Film Institute
fejes.katalin@mandarchiv.hu

Ms. Gyöngyi Nagy, Deputy Director-General of the Digital Archive
nagy.gyongyi@mandarchiv.hu

Ms. Katalin Császár, Finance Director
csaszar.katalin@mandarchiv.hu

Mr. János Foktői, Chief Advisor to the Director-General
foktoi.janos@mandarchiv.hu

Ms. Dorottya Szörényi, Co-ordinator of International Distribution
szorenyi.dorottya@mandarchiv.hu

Mr. Andor Ujvárossy, International Relations
andor.ujvarossy@mandarchiv.hu

Languages: English

Joined FIAF in 1957

Current status: Member

Buenos Aires

MUSEO DEL CINE PABLO C. DUCROS HICKEN

Agustín R. Caffarena 51, Distrito Federal, La Boca -
Buenos Aires, ARGENTINA

T: +54-11 4300 4820

F: +54-11 4303 2882

<http://www.buenosaires.gob.ar/museodelcine>
pddidier@buenosaires.gob.ar

Correspondence

Ms. Paula Félix-Didier, Directora
pfdidier@gmail.com

Languages: English, Spanish

Joined FIAF in 2001

Current status: Associate

Cagliari

CINETECA SARDA - SOCIETÀ UMANITARIA/ CENTRO SERVIZI CULTURALI DI CAGLIARI

Viale Trieste 118/126, 09123 Cagliari, ITALY

T: +39-070 28 0367

F: +39-070 27 5271

<http://www.lacinetecasarda.it/>
info@lacinetecasarda.it

Correspondence

M. Salvatore Figus, Directeur
F: +39-070 27 8630; cinetecasarda@tiscali.it
M. Giuseppe Pilleri, Curateur
cinetecasarda@gmail.com

Languages: French
Joined FIAF in 1996
Current status: Associate

C

Cairo

AL-ARCHIVE AL-KAWMY LIL-FILM/ NATIONAL FILM ARCHIVE

Ministry of Culture - Minister office, 2, Shagarat El Dor Street -
Zamalek, Cairo, EGYPT
T: +20-1 227 837 830

Correspondence

Dr. Khaled Abdelgelil, Conseiller du ministre de la Culture,
chargé du Cinéma; Khaledjalel@hotmail.com

Languages: French, English
Joined FIAF in 1970
Current status: Associate

Cambridge

HARVARD FILM ARCHIVE - HARVARD UNIVERSITY

24 Quincy Street, Cambridge, MA 02138,
UNITED STATES OF AMERICA
T: +1-617 495 4700
F: +1-617 496 6750
hcl.harvard.edu/hfa

Correspondence

Mr. Haden Guest, Director
T: +1-617 496 6605; hguest@fas.harvard.edu
Mr. David Pendleton, Programmer
T: +1-617 496 6604; pendlet@fas.harvard.edu
Ms. Liz Coffey, Film Conservator
T: +1-617 496 8647; coffey@fas.harvard.edu
Ms. Brittany Gravely, Publicist
T: +1-617 496 3211; bgravely@fas.harvard.edu
Mr. Mark Johnson, Film Trafficker/Vault Manager/Loans and Access
T: +1 617 496 8438; F: +1 617 496 6750;
mhjohns@fas.harvard.edu
Mr. John Quackenbush, Projectionist
T: +1-617 496 5031; jrquack@fas.harvard.edu
Mr. Steffen Pierce, Film Specialist
T: +1-617 496 6607; spierce@fas.harvard.edu
Ms. Laurel Gildersleeve, Assistant Film Conservator
T: +1-617 495 8596; gildersleeve@fas.harvard.edu
Mr. Jeremy Rossen, Assistant Curator
T: +1-617 496 6046; jeremymrossen@fas.harvard.edu
Ms. Karin Kolb, Programming Assistant

Languages: English
Joined FIAF in 2001
Current status: Associate

Canberra

NATIONAL FILM AND SOUND ARCHIVE

GPO Box 2002, Canberra, ACT 2601, AUSTRALIA

Street Address: McCoy Circuit, Acton, ACT 2601, AUSTRALIA

T: +61-2 6248 2000

F: +61-2 6248 2165

www.nfsa.gov.au

Films: McCoy Circuit, Acton, ACT 2601, AUSTRALIA

Correspondence

Mr. Michael Loebenstein, Chief Executive Officer

T: +61-2 6248 2010; michael.loebenstein@nfsa.gov.au

Ms. Meg Labrum, General Manager, Collections

T: +61-2 6248 2104; meg.labrum@nfsa.gov.au

Mr. Matthew Davies, Senior Manager,

Preservation and Technical Services

T: +61-2 6248 2037; matthew.davies@nfsa.gov.au

Mr. Peter White, Senior Curator, Indigenous Connections

T: +61-2 6248 2063; peter.white@nfsa.gov.au

Mr. Rod Butler, Senior Curator, Sound and Broadcast

T: +61-2 6248 2125; rod.butler@nfsa.gov.au

Ms. Sonia Gherdevich, Senior Manager, Collection Stewardship

T: +61-2 6248 2179; sonia.gherdevich@nfsa.gov.au

Ms. Jane Cruickshank, Senior Manager, Access and Commercial

T: +61-2 6248 0102; jane.cruickshank@nfsa.gov.au

Ms. Nina Frykberg, Senior Manager, Communications

T: +61-2 8202 0103; nina.frykberg@nfsa.gov.au

Ms. Jacqui Uhlmann, Senior Manager,

Strategy and Community Engagement

T: +61-2 6248 2119; jacqui.uhlmann@nfsa.gov.au

Languages: English

Joined FIAF in 1962

Current status: Member

Chester Hill

NATIONAL ARCHIVES OF AUSTRALIA - AUDIOVISUAL PRESERVATION SECTION

120 Miller Road, Chester Hill, AUSTRALIA

T: +61-2 9782 4900

F: +61-2 9782 4999

www.naa.gov.au

AVPresServiceDesk@naa.gov.au

Correspondence

Ms. Robyn Gamble, Director, Audiovisual Preservation

robyn.gamble@naa.gov.au

Mr. Quentin Turnour, Manager, Film Preservation

quentin.turnour@naa.gov.au

Languages: English

Joined FIAF in 2015

Current status: Associate

Columbia

MOVING IMAGE RESEARCH COLLECTIONS (MIRC) - UNIVERSITY OF SOUTH CAROLINA

707 Catawba St., Columbia, SC 29208,
UNITED STATES OF AMERICA

T: +1-803 777 6841

F: +1-803 777 4756

<http://library.sc.edu/p/collections/mirc>

MIRC@mailbox.sc.edu

Correspondence

Ms. Heather Heckman, Director

T: +1-803 777 3277; heckmanh@mailbox.sc.edu

Languages: English

Joined FIAF in 2015

Current status: Associate

C

Copenhagen

THE DANISH FILM INSTITUTE

Gothersgade 55, 1123 København K, DENMARK

T: +45-33 74 3400

www.dfi.dk

dfi@dfi.dk

Correspondence

Ms. Lene Halvor Petersen, Head of Archives &
Digitisation Department

leneh@dfi.dk

Ms. Pernille Schütz, Head of Cinematheque &
Library Department

pernilles@dfi.dk

Mr. Thomas C. Christensen, Curator

thomasc@dfi.dk

Mr. Jacob Trock, Head of Archival Film Collections

jacobt@dfi.dk

Languages: English, French

Joined FIAF in 1946

Current status: Member

Cordoba

FILMOTECA DE ANDALUCIA

C/Medina Y Corella 5, 14003 Córdoba, SPAIN

T: +34-957 10 36 27

F: +34-957 74 00 16

www.filmotecadeandalucia.com

informacion.filmoteca.ccd@juntadeandalucia.es

Correspondence

Mr. Pablo García Casado, Director

pablo.garcia@juntadeandalucia.es

Mr. Ramón Benitez Cordonets, Archive and Programming

ramon.benitez@juntadeandalucia.es

Ms. Josefa Díaz Dueñas, Documentation

josefa.diaz.duenas@juntadeandalucia.es

Languages: Spanish, English, French
Joined FIAF in 2002
Current status: Associate

Dhaka

BANGLADESH FILM ARCHIVE

Ministry of Information, NBA Building, 121 Kazi Nazrul
Islam Avenue, Shahbag, 1000 Dhaka, BANGLADESH
T: +88-02 967 2259
F: +88-02 966 7377
www.bfa.gov.bd
bfarchivebd@gmail.com

Correspondence

Dr. Mohammad Jahangir Hossain, Director General
bfarchivebd@gmail.com, jhn21bd@yahoo.com
Ms. Moslema Naznin, Director
T: +88-02 967 4284;
Mr. Md. Nizamul Kabir, Project Director
T: +88-02 913 3813; kabirdnizamul@yahoo.com
Mr. Mohammad Arifuzzaman, Assistant Director (Maintenance)
T: +88-02 967 2259; bfarchivebd@gmail.com,
arif.bfa@gmail.com
Mr. Md. Moniruzzaman, Assistant Director (Operation)
bfarchivebd@gmail.com, monirbfa@gmail.com
Languages: English
Joined FIAF in 1980
Current status: Member

Dijon

CINEMATHEQUE REGIONALE DE BOURGOGNE JEAN DOUCHET

30 Avenue Alain Savary, 21000 Dijon, FRANCE
T: +33-3 45 83 15 43
www.cinemathequedebourgogne.fr
contact@cinemathequedebourgogne.fr

Correspondence

M. Nicholas Petiot, Secrétaire général et programmeur
npetiot@cinemathequedebourgogne.fr
M. Sylvain Vereycken, Président
svereycken@cinemathequedebourgogne.fr
Languages: French
Joined FIAF in 2014
Current status: Associate

Dublin

IFI IRISH FILM ARCHIVE

6 Eustace Street, Dublin 2, Republic of IRELAND
T: +353-1 679 5744
F: +353-1 677 8755
www.irishfilm.ie
archive@irishfilm.ie

Correspondence

Ms. Kasandra O'Connell, Head of IFI Irish Film Archives
koconnell@irishfilm.ie

Ms. Raelene Casey, Digital Collections and Access Manager
rcasey@irishfilm.ie

Mr. Manus Mc Manus, Film Collections and Acquisitions Manager
mmcmanus@irishfilm.ie

Ms. Fiona Rigney, Library and Special Collections Manager
frigney@irishfilm.ie

Ms. Sunniva O'Flynn, Head of IFI Irish Film Programming
soflynn@irishfilm.ie

Ms. Soracha Pelan O Treasaigh,
Festivals and IFI International Co-ordinator
spelanotreasaigh@irishfilm.ie

Languages: English

Joined FIAF in 1989

Current status: Member

Dudelange

CENTRE NATIONAL DE L'AUDIOVISUEL

BP 105, 3402 Dudelange, LUXEMBOURG

Street Address: 1b, Rue du Centenaire,

3475 Dudelange, LUXEMBOURG

T: +352-522 4241

F: +352-520 655

www.cna.lu

info@cna.etat.lu

Correspondence

M. Paul Lesch, Directeur

paul.lesch@cna.etat.lu

Mme Viviane Thill, Responsable du Département

viviane.thill@cna.etat.lu

Mme Alessandra Luciano, Responsable Archives

alessandra.luciano@cna.etat.lu

Languages: French, English

Joined FIAF in 1996

Current status: Associate

Dusseldorf

FILMMUSEUM LANDESHAUPTSTADT DÜSSELDORF

Schulstrasse 4, 40213 Düsseldorf, GERMANY

T: +49-211 899 2232

F: +49-211 899 3768

www.duesseldorf.de/filmmuseum

filmmuseum@duesseldorf.de

Correspondence

Mr. Bernd Desinger, Director

T: +49-211 899 3770; bernd.desinger@duesseldorf.de

Mr. Matthias Knop, Deputy Director and Curator

T: +49-211 899 4720; matthias.knop@duesseldorf.de

Ms. Bettina Strutz, Assistant To the Director

T: +49-211 899 2256; bettina.strutz@duesseldorf.de

Mr. Andreas Thein, Archive and Collections
T: +49-211 899 3724; andreas.thein@duesseldorf.de
Mr. Florian Deterding, Cinema Department
T: +49-211 899 3715; florian.deterding@duesseldorf.de
Ms. Margret Schild, Library
T: +49-211 899 3777/6116; margret.schild@duesseldorf.de
Ms. Karin Woyke, Media Education
T: +49-211 899 4730; karin.woyke@duesseldorf.de
Languages: English, French, Spanish
Joined FIAF in 2002
Current status: Associate

Firenze

MEDIATECA REGIONALE TOSCANA FILM COMMISSION

Via San Gallo 25, 50129 Firenze, ITALY

T: +39-055 271 9011

F: +39-055 271 9040

www.mediatecatoscana.it;

<https://www.facebook.com/mediatecatoscana/>

biblioteca@fondazionesistematoscana.it

Administration offices: Fondazione Sistema Toscana

Via Duca D'Aosta, 9, 50129 Firenze, ITALY

Correspondence

Ms. Stefania Ippoliti, Director

s.ippoliti@fondazionesistematoscana.it

Languages: English

Joined FIAF in 2009

Current status: Associate

Frankfurt

DEUTSCHES FILMINSTITUT - DIF

Schaumainkai 41, 60596 Frankfurt/M, GERMANY

T: +49-69 961 220 0

F: +49-69 961 220 999

www.deutsches-filminstitut.de ;

www.deutsches-filmmuseum.de

info@deutsches-filminstitut.de

Film Archive: Friedrich-Bergius-Straße 5, 65203 Wiesbaden,

GERMANY; T: +49-611 97 000 10; F: +49-611 97 000 15;

filmverleih@deutsches-filminstitut.de

Correspondence

Ms. Claudia Dillmann, Director

T: +49-69 961 220 301; dillmann@deutsches-filminstitut.de

Mr. Thomas Worschech, Head of Film Department

T: +49-69 961 220 581; F: +49-611 9700 015;

worschech@deutsches-filminstitut.de

Mr. Michael Schurig, Film Department

T: +49-611 9700 012; F: +49-611 9700 015;

schurig@deutsches-filminstitut.de

Mr. Markus Wessolowski, Film Distribution

T: +49-611 9700 010; F: +49-611 9700 015;

filmverleih@deutsches-filminstitut.de

Cinema Department
T: +49-69 961 220 502; kino@deutsches-filminstitut.de
Mr. Hans-Peter Reichmann, Head of Collections/
Non-Film Archive
T: +49-69 961 220 302; reichmann@deutsches-filminstitut.de
Ms. Frauke Hass, Presse- Und Öffentlichkeitsarbeit
hass@deutsches-filminstitut.de
Mr. André Mieles, Stills Collection
T: +49-69 961 220 454; mieles@deutsches-filminstitut.de
Ms. Christine Kopf, Moving Image Media Literacy
T: +49-69 961 220 508; kopf@deutsches-filminstitut.de
Library
T: +49-69 961 220 432; bibliothek@deutsches-filminstitut.de
Ms. Gaby Babic, GoEast -
Festival of Central and Eastern European Film
T: +49-611 2368 4311; F: +49-611 2368 4349;
babic@filmfestival-goeast.de
Ms. Petra Kappler, LUCAS - International Children's Film Festival
T: +49-69 961 220 505; kappler@lucasfilmfestival.de
Mr. Georg Eckes
eckes@deutsches-filminstitut.de
Languages: English, French
Joined FIAF in 1952
Current status: Member

Fukuoka

FUKUOKA CITY PUBLIC LIBRARY FILM ARCHIVE

7-1 Momochihama 3-chome, Sawara-ku,
Fukuoka 814-0001, JAPAN
T: +81-92 852 0608
F: +81-92 852 0609

www.cinela.com/english/filmarc.htm
filmarchive@toshokan.city.fukuoka.jp

Correspondence

Mr. Haruyoshi Kawaguchi, Director
Mr. David Kalischer, International Affairs
Languages: English
Joined FIAF in 2003
Current status: Associate

Gemona

LA CINETECA DEL FRIULI

Via Bini 50, Palazzo Gurisatti, 33013 Gemona (Udine), ITALY
T: +39-0432 98 0458
F: +39-0432 97 0542

www.cinetecadelfriuli.org
info@cinetecadelfriuli.org

Correspondence

Mr. Livio Jacob, Director
cdf@cinetecadelfriuli.org
Mr. Lorenzo Codelli, Deputy Director
Ms. Giuliana Puppini, Press Office
press.gcm@cinetecadelfriuli.org

Ms. Ilaria Cozzutti, Librarian
biblioteca@cinetecadelfriuli.org
Ms. Elena Beltrami, Film Collections
T: +39-0432 98 1019; film@cinetecadelfriuli.org
Mr. Andrea Tessitore, Technical Manager
tech@cinetecadelfriuli.org
Languages: English
Joined FIAF in 1989
Current status: Member

Geneva

FONDATION DES CINÉMAS DU GRÜTLI

Rue Général-Dufour 16, 1204 Geneva, SWITZERLAND

T: +41-22 320 78 78

www.cinemas-du-grutli.ch

info@cinemas-du-grutli.ch

Correspondence

M. Edouard Waintrop, Directeur

M. Alfio Di Guardo, Responsable programmation et technique

Mme Sarah Maes, Chargée de communication

sm@cinemas-du-grutli.ch

M. Bernard Grosgojat, Administrateur

Languages: French, English

Joined FIAF in 2013

Current status: Associate

Glasgow

NATIONAL LIBRARY OF SCOTLAND - MOVING IMAGE ARCHIVE

39-41 Montrose Avenue, Hillington Park, Glasgow G52 4LA,
Scotland, UNITED KINGDOM

T: +44-141 880 2300

F: +44-141 880 2301

www.nls.uk/movingimage

movingimage@nls.uk

Correspondence

Ms. Ruth Washbrook, Head of Moving Image and
Sound Collections

T: +44-141 880 2314; r.washbrook@nls.uk

Ms. Claire Mackenzie, Access Services Manager

T: +44-141 880 2303; c.mackenzie@nls.uk

Mr. Alan Russell, Technical and Preservation Manager

T: +44-141 880 2305; a.russell@nls.uk

Ms. Kay Foubister, Acquisitions Curator

T: +44-141 880 2308; k.foubister@nls.uk

Mr. Allan Mackay, Gaelic and Acquisitions Curator

T: +44-141 880 2304; a.mackay@nls.uk

Languages: English

Joined FIAF in 1989

Current status: Member

Grenoble

CINEMATHEQUE DE GRENOBLE

4, Rue Hector Berlioz, 38000 Grenoble, FRANCE

T: +33-4 76 54 43 51

F: +33-4 76 51 24 43

www.cinemathequedegrenoble.fr

contact@cinemathequedegrenoble.fr

Correspondence

M. Nicolas Tixier, Président

nicolas.tixier@cinemathequedegrenoble.fr

M. Guillaume Poulet, Directeur

guillaume.poulet@cinemathequedegrenoble.fr

Languages: French, English

Joined FIAF in 2006

Current status: Associate

G
H

Hanoi

VIETNAM FILM INSTITUTE

523 Kim Ma Street, Ba Dinh District, Hanoi, VIETNAM

T: +84-4 3 834 3451

F: +84-4 3 771 9193

vnfilmstitute@gmail.com

Sub-archive: 7 Phan Ke Binh Str., District 1, Ho Chi Minh City,

T: +84-8 3 8299 874; F: +84-8 3 8243 523

Correspondence

Mr. Dao Quoc Hung, Director of VFI/

Director of Cinema Cultural Service Center

T: +84-834 3467; F: +84-771 4640

Mr. Tran Nghia Ha, Deputy Director of VFI

T: +84-4 3 771 2376; nghiahatran@yahoo.com

Mr. Vu Nguyen Hung, Deputy Director of VFI

T: +84-4 3 724 7491

Ms. Nguyen Thi Hong Hanh,

Deputy Director of Sub-Archive in HCMC

T: +84-8 3 911 1235; hanh ltda@yahoo.com

Mr. Le Duc Cuong, Head of Film Preservation

T: +84-4 3 771 9495

Ms. Tran Thu Thuy, Head of Collection & Documentation

T: +84-4 3 831 8596

Ms. Nguyen Kieu Linh, Head of Access & Public Screening

T: +84-4 3 771 9492; quangmcs@gmail.com

Ms. Ta Hoang Anh, Head of Research & Criticism

T: +84-4 3 771 9494; tahoanganhvfi@gmail.com

Ms. Ngo Kim Hoa, Head of Cataloguing & Filing

T: +84-4 3 771 5802

Mr. Nguyen Van Sang, Vice-Head of Technique & Equipment

T: +84-4 3 771 5275

Ms. Vien Thi Ngoc, Director of Ngoc Khanh Film Studio

T: +84-4 3 771 5276

Ms. Dang Thanh Hai, Manager of Ngoc Khanh Cinema House

T: +84-4 3 834 3454

Mr. Nguyen Xuan Du, Head of Administration and Personnel

T: +84-4 3 771 5801

Mr. Luu Hoang Ba, Director of Cinema House in HCMC
T: +84-8 3 845 8534; F: +84-8 3 845 8533; hoangbal@yahoo.com
Languages: English
Joined FIAF in 1987
Current status: Member

Havana

CINEMATECA DE CUBA

Calle 23, nº 1155, entre 10 y 12, Vedado, Plaza de la Revolución,
10400 La Habana, CUBA

T: +53-7838 2844

cinemateca@icaic.cu

Correspondence

Mr. Luciano Castillo Rodríguez, Director

lcastillo@icaic.cu

Ms. Dolores Calviño, Deputy Director

vicecinemateca@icaic.cu

Mr. Antonio Mazón, Film Showings

espec2@icaic.cu

Ms. Mayda Ferrá Ferrá, Librarian

Ms. Maria Eulalia Douglas, Documentation

mayuya@icaic.cu

Ms. Sara Vega Miche, Curator of Exposition

zara@icaic.cu

Mr. Mario Naito, Documentation

naito1948@cubarte.cult.cu

Mr. Mario Espinosa, Documentation

mepinosa@icaic.cu

Ms. Daymar Valdés, Documentation

daymar@icaic.cu

Languages: Spanish, French, English

Joined FIAF in 1963

Current status: Member

Helsinki

KANSALLINEN AUDIOVISUAALINEN INSTITUUTTI/ NATIONAL AUDIOVISUAL INSTITUTE

PO BOX 16, 00501 Helsinki, FINLAND

Street Address: Sörnäisten rantatie 25 A,

00510 Helsinki, FINLAND

T: +358-29 5338 000

www.kava.fi

kava@kavi.fi

Films: Kansallinen audiovisuaalinen instituutti,

Sörnäisten rantatie 25 B, 00500 Helsinki, FINLAND

TNT 19551, FedEx 228 360 589

Correspondence

Mr. Matti Lukkarila, Director

T: +358-29 5338 113; matti.lukkarila@kavi.fi

Mr. Mikko Kuutti, Deputy Director

T: +358-29 5338 151; mikko.kuutti@kavi.fi

Ms. Outi Heiskanen, Head of Communications

T: +358-29 5338 116; outi.heiskanen@kavi.fi

Ms. Kirsi Raitaranta, Head of Audiovisual Culture
T: +358-29 5338 106; kirsi.raitaranta@kavi.fi
Mr. Antti Alanen, Film Programmer
T: +358-29 5338 126; antti.alanen@kavi.fi
Ms. Satu Laaksonen, Film Programmer and
Cultural Exchange
T: +358-29 5338 115; satu.laaksonen@kavi.fi
Mr. Juha Kindberg, Archivist - Foreign Film Collections
juha.kindberg@kavi.fi
Mr. Timo Matoniemi, Librarian
timo.matoniemi@kavi.fi
Languages: English, French
Joined FIAF in 1958
Current status: Member

Hong Kong

HONG KONG FILM ARCHIVE

50 Lei King Road, Sai Wan Ho, Hong Kong, CHINA

T: +852-2 739 2139

F: +852-2 311 5229

www.filmarchive.gov.hk

hkfa@lcsd.gov.hk

Films: same address

Correspondence

Ms. Janet Young Ho-Yan, Head

T: +852-2 119 7339; jhyyoung@lcsd.gov.hk

Mr. Horus Tsui Wai-Pun, Assistant Manager
(Building Management / Film Archive)

T: +852-2 119 7382; hwptsui@lcsd.gov.hk

Languages: English

Joined FIAF in 1996

Current status: Member

Istanbul

SINEMA-TV ENSTITÜSÜ / TURKISH FILM & TV INSTITUTE

Yıldız Posta Cad. Atlas Sok. No1, 34349 Kışlaönü Beşiktaş,
Istanbul, TURKEY

T: +90-212 266 10 96

F: +90-212 267 04 94

sinematv@msgsu.edu.tr

Correspondence

Prof. Asiye Korkmaz, Director

asiye.korkmaz@msgsu.edu.tr

Prof. Alev İdrisoğlu, Education

alev.idrisoglu@msgsu.edu.tr

Prof. Cem Odman, Head of Technical Departments

cem.odman@msgsu.edu.tr

Languages: English, French

Joined FIAF in 1973

Current status: Member

H

I

Ivry

ECPAD - ETABLISSEMENT DE COMMUNICATION ET DE PRODUCTION AUDIOVISUELLE DE LA DEFENSE

Fort D'Ivry, 2-8 Route du Fort, 94205

Ivry Sur Seine Cedex, FRANCE

T: +33-1 49 60 52 71

F: +33-1 49 60 52 06

www.ecpad.fr

ecpad@ecpad.fr

Correspondence

M. Christophe Jacquot, directeur

T: +33-1 49 60 52 01; directeur@ecpad.fr

M. Xavier Sené, conservateur, chef du pôle des archives

T: +33-1 49 60 52 62; conservateur@ecpad.fr

Mme Nathalie Sarvac, chef du département de conservation et restauration

T: +33-1 49 60 52 75; conservation-archives@ecpad.fr

M. Emmanuel Thomassin, chef du département de traitement et consultation des fonds

T: +33-1 49 60 59 58; mediatheque@ecpad.fr

Languages: French, English

Joined FIAF in 1993

Current status: Member

Jerusalem

ISRAEL FILM ARCHIVE / JERUSALEM CINEMATHEQUE

P.O. Box 8561, 91083 Jerusalem, ISRAEL

Street Address: Hebron Road, Jerusalem 91083, ISRAEL

T: +972-2 565 4333

F: +972-2 565 4335

www.jer-cin.org.il

jer-cin@jer-cin.org.il

Correspondence

Ms. Noa Regev, Director

noa@jff.org.il

Mr. Meir Russo

T: +972-2 565 4332; rusom@jer-cin.org.il

Languages: English, French

Joined FIAF in 1963

Current status: Member

Jerusalem

STEVEN SPIELBERG JEWISH FILM ARCHIVE

Jack Valenti Pavilion, Humanities Build., Hebrew University, Mt Scopus, 91905 Jerusalem, ISRAEL

T: +972-2 588 2513

F: +972-2 581 2061

www.spielbergfilmarchive.org.il

jfa@savion.huji.ac.il

Correspondence

Ms. Deborah Steinmetz, Director and Client Services Librarian

T: +972-2 588 1511

Mr. Chaim Green, Technician
T: +972-2 588 1510; chaimg@savion.huji.ac.il
Mr. Benjamin Bar Yehuda, Catalog
T: +972-2 588 1509;
Languages: English
Joined FIAF in 1988
Current status: Member

Jos

NATIONAL FILM VIDEO AND SOUND ARCHIVE

7 Gbadamasi Close, Jos, Plateau State, NIGERIA

T: +234-73 46 3519

F: +234-73 46 1233

md_nfc@hotmail.com

Correspondence

Ms. Esther J. Chukwuma, Head

estynuel@yahoo.com

Languages: English

Joined FIAF in 2002

Current status: Associate

Katowice

SILESIAN FILM ARCHIVE

Ul. Sokolska 66, 40-087 Katowice, POLAND

T: +48-32 351 12 22

F: +48-32 351 12 23

www.filmotekaslaska.pl

Correspondence

Ms. Anna Michnowska, Chief of Silesian Film Archive

a.michnowska@filmotekaslaska.pl

Ms. Agata Tecl-Szubert, Vice-chief of Silesian Film Archive

a.tecl-szubert@filmotekaslaska.pl

Languages: English

Joined FIAF in 2008

Current status: Associate

Kiev

OLEXANDR DOVZHENKO NATIONAL CENTRE

Vasylkivska Str. 1, 03040 Kyiv, UKRAINE

T: +380-44 201 65 74

F: +380-44 257 30 17

info@dovzhenkocentre.org

Correspondence

Mr. Ivan Kozlenko, General Director

ivan.kozlenko@dovzhenkocentre.org

Languages: English

Joined FIAF in 2003

Current status: Member

La Paz

FUNDACION CINEMATECA BOLIVIANA

P.O. Box 99 33, La Paz, BOLIVIA

T: +591-2 244 4090

www.cinematecaboliviana.org

info@cinematecaboliviana.org

Correspondence

Ms. Mela Marquez, Executive Director

mmarquez@cinematecaboliviana.org

Ms. Elizabeth Carrasco, Documentation

ecarrasco@cinematecaboliviana.org

Languages: Spanish, English, French

Joined FIAF in 2008

Current status: Associate

Lausanne

CINEMATHEQUE SUISSE

Case Postale 5556, 1002 Lausanne, SWITZERLAND

Street Address: Allée Ernest Ansermet 3, 1003 Lausanne,
SWITZERLAND

T: +41-58 800 02 00

F: +41-58 800 03 90

www.cinematheque.ch

info@cinematheque.ch

Films: Cinémathèque suisse via GONDRAND

S.A. Genève - Aéroport

Correspondence

M. Frédéric Maire, Directeur

T: +41-58 800 02 13; frederic.maire@cinematheque.ch

Mme Chicca Bergonzi, Adjointe de direction et

Cheffe du département programmation et diffusion

T: +41-58 800 02 12; chicca.bergonzi@cinematheque.ch

M. Yvan Von Arx, Chef département administration et

finances

T: +41-58 800 02 11; yvan.vonarx@cinematheque.ch

M. Michel Dind, Chef département film (directeur suppléant)

T: +41-58 800 03 01; michel.dind@cinematheque.ch

Mme Nadia Roch, Cheffe département non-film

T: +41-58 800 03 51; nadia.roch@cinematheque.ch

M. Mathieu Truffer, Chef département communication et
marketing

T: +41-58 800 02 51; mathieu.truffer@cinematheque.ch

M. Didier Pourcelot, Chef département informatique et
numérique

T: +41-58 800 02 31; didier.pourcelot@cinematheque.ch

M. Jean-François Vulliemin, Chef département

infrastructures et logistique

T: +41-58 800 02 71; jf.vulliemin@cinematheque.ch

Languages: French, English, Spanish

Joined FIAF in 1948

Current status: Member

Lima

FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU (PUCP)

Tomas Ramsey 925, Lima 17, PERU

T: +51-1 6262 000 ext. 7544

filmoteca@pucp.edu.pe

Correspondence

Mr. Salomón Lerner Febres, Presidente Del Directorio

slerner@pucp.pe

Ms. Norma Rivera, Coordinadora General

nrivera@pucp.pe

Languages: Spanish, English

Joined FIAF in 2005

Current status: Associate

Lisbon

CINEMATECA PORTUGUESA/MUSEU DO CINEMA

Rua Barata Salgueiro, N° 39, 1269-059 Lisboa, PORTUGAL

T: +351-21 359 6200

F: +351-21 352 3180

www.cinemateca.pt

cinemateca@cinemateca.pt

Conservation Centre (ANIM): Quinta da Cerca, Rua da República 11, Chamboeira-Freixial, 2670-674 Bucelas, PORTUGAL.

T: +351-21 968 9400, F: +351-21 968 9499

Correspondence

Mr. José Manuel Costa, Director

T: +351-21 359 6226; jose.costa@cinemateca.pt

Mr. Rui Machado, Deputy Director

T: +351-21 968 9400; F: +351-21 968 9499;

rui.machado@cinemateca.pt

Languages: English, French, Spanish

Joined FIAF in 1956

Current status: Member

Ljubljana

ARHIV REPUBLIKE SLOVENIJE - SLOVENSKI FILMSKI ARHIV (SFA)

Zvezdarska 1, P.P. 21, 1127 Ljubljana, SLOVENIA

T: +386-1 241 4200/14

F: +386-1 241 4269

www.arhiv.gov.si

ars@gov.si

Correspondence

Mr. Bojan Cvelfar, Director

bojan.cvelfar@gov.si

Mr. Alojzij Tersan, Head of Archive

alojzij.tersan@gov.si

Mr. Vladimir Sunčič, International Relations

vladimir.suncic@gov.si

Languages: English

Joined FIAF in 1993

Current status: Member

L

Ljubljana

SLOVENIAN CINEMATHEQUE / SLOVENSKA KINOTEKA

Miklosiceva 28, 1000 Ljubljana, SLOVENIA

T: +386-1 4342 510

F: +386-1 4342 516

www.kinoteka.si

Correspondence

Mr. Ivan Nedoh, General Manager

ivan.nedoh@kinoteka.si

Ms. Darja Gartner, Secretariat

darja.gartner@kinoteka.si

Ms. Barbara Dolinar Novak, Accountant

barbara.dolinar@kinoteka.si

Ms. Varja Mocnik, Film Program

varja.mocnik@kinoteka.si

Ms. Metka Daris, Museum

metka.daris@kinoteka.si

Mr. Andrej Sprah, Research and Publishing

andrej.sprah@kinoteka.si

Mr. Darko Strukelj, Archive

darko.strukelj@kinoteka.si

Languages: English

Joined FIAF in 1998

Current status: Member

London

BFI NATIONAL ARCHIVE

21 Stephen Street, London W1T 1LN, UNITED KINGDOM

T: +44-207 255 1444

F: +44-144 228 9112

www.bfi.org.uk

National Archive: J Paul Getty Conservation Centre,

Kingshill Way, Berkhamsted, HERTS, HP4 3TP, UNITED KINGDOM

Films: BFI c/o FTS (Freight Forwarders) Ltd., Aerodrome Way,

Cranford Lane, Hounslow, Middlessex, TW5 9QB,

UNITED KINGDOM; F: +44-208 990 9028

Correspondence

Ms. Amanda Nevill, Chief Executive

T: +44-207 957 8985; amanda.nevill@bfi.org.uk

Ms. Heather Stewart, Cultural Programming Director

T: +44-207 957 4804; heather.stewart@bfi.org.uk

Ms. Gabriele Popp, Head of Collections and Information

T: +44-207 957 4788; gabriele.popp@bfi.org.uk

Mr. Charles Fairall, Head of Conservation

T: +44-144 287 6301; charles.fairall@bfi.org.uk

Mr. Ron Martin, Head of Collections Management

T: +44-144 287 6301; ron.martin@bfi.org.uk

Ms. Katrina Stokes, Donor Relations Manager

T: +44-144 287 6301; katrina.stokes@bfi.org.uk

Mr. Robin Baker, Head Curator

T: +44-207 957 4773; robin.baker@bfi.org.uk

Ms. Jo Botting, Acting Senior Curator (Fiction)

T: 44-20 7957 4704; jo.botting@bfi.org.uk

Mr. Patrick Russell, Senior Curator (Non-fiction)
T: +44-207 957 8926; patrick.russell@bfi.org.uk
Mr. Steve Bryant, Senior Curator (Television)
T: +44-144 287 6619; steve.bryant@bfi.org.uk
Ms. Nathalie Morris, Senior Curator (Special Collections)
T: +44-207 957 4705; nathalie.morris@bfi.org.uk
Languages: English, French
Joined FIAF in 1938
Current status: Member

London

IMPERIAL WAR MUSEUMS - FILM ARCHIVE

Lambeth Road, London SE1 6HZ, UNITED KINGDOM

T: +44-20 7416 5291/92

F: +44-20 7416 5299

film.iwmcollections.org.uk

film@iwm.org.uk

Archive: All Saints Building, Austral Street, London SE11 4SJ,
UNITED KINGDOM

Correspondence

Mr. Kay Gladstone, Senior Curator, Acquisitions and
Documentation

T: +44-20 7416 5289; kgladstone@iwm.org.uk

Mr. Matthew Lee, Curator, Public Services (including FIAF Loans)

T: +44-161 836 4028; mlee@iwm.org.uk

Ms. Jane Fish, Senior Curator

T: +44-20 7416 5292; jfish@iwm.org.uk

Ms. Corinna Reicher, Head Curator

T: +44-20 7091 3116; creicher@iwm.org.uk

Dr. Toby Haggith, Senior Curator, Research

T: +44-20 7416 5293; thaggith@iwm.org.uk

Mr. David Walsh, Head of Digital Collections

T: +44-20 7416 5248; dwalsh@iwm.org.uk

Languages: English, French, Spanish

Joined FIAF in 1980

Current status: Member

Los Angeles

ACADEMY FILM ARCHIVE

1313 Vine Street, Los Angeles 90028-8107,

UNITED STATES OF AMERICA

T: +1-310 247 3006

F: +1-310 247 3032

www.oscars.org/filmarchive/index.html

Correspondence

Mr. Michael Pogorzelski, Director

mpogo@oscars.org

Mr. Josef Lindner, Preservation Officer

jlindner@oscars.org

Languages: English

Joined FIAF in 1992

Current status: Member

L

Los Angeles

AMERICAN FILM INSTITUTE

2021 North Western Avenue, Los Angeles, CA 90027,
UNITED STATES OF AMERICA

T: +1-323 856 7655

F: +1-323 461 4013

www.afi.com

information@afi.com

Correspondence

Mr. Bob Gazzale, President and CEO

T: +1-323 856 7881; F: +1-323 462 7683; bgazzale@afi.com

Languages: English

Joined FIAF in 1972

Current status: Associate

Los Angeles

UCLA FILM & TELEVISION ARCHIVE

302 East Melnitz, Box 951323, Los Angeles, CA 90095-1323,
UNITED STATES OF AMERICA

T: +1-310 206 8013

F: +1-310 206 3129

www.cinema.ucla.edu

Film Archive/Labs: UCLA Film & Television Archive,
The PHI Stoas, 26155 Rockwell Canyon Road,
Santa Clarita, CA 91355-1803

Correspondence

Dr. Jan-Christopher Horak, Director

T: +1-310 694 7300; jchorak@cinema.ucla.edu

Mr. Shannon Kelley, Film Programs

T: +1-310 206 2511; sjkelley@cinema.ucla.edu

Mr. Todd Wiener, Film Archivist (Acquisitions, Loans)

T: +1-661 383 2085; twiener@ucla.edu

Mr. Joe Olivier, Laboratory Manager

T: +1-661 383 2055; jolivier@cinema.ucla.edu

Languages: English, French, Spanish

Joined FIAF in 1987

Current status: Member

Luanda

CINEMATECA NACIONAL DE ANGOLA

P.O. Box 3512, Luanda, P.R. of ANGOLA

Street Address: Rua da Liga Africana 13 C/D, Luanda,
P.R. of ANGOLA

T: +244-222 44 3670/448 569

F: +244-222 43 0926

cinematecangola@netangola.com

Correspondence

Mr. Afonso António, Director

T: +244-923 83 4009; afonsobarbas113@gmail.com

Mr. Domingos Magalhães, Sub-Director

T: +244-927 33 6777; cunhamagalhaes@hotmail.com

Mr. Felisberto Xingo, Administrador Sénior

T: +244-927 13 8310; felisberto.xingo@outlook.pt

Languages: English, French, Spanish
Joined FIAF in 1981
Current status: Associate

Luxembourg

CINEMATHEQUE DE LA VILLE DE LUXEMBOURG

10, rue Eugène Ruppert, 2453 Luxembourg, LUXEMBOURG

T: +352-4796 2644

F: +352-407 519

www.cinematheque.lu

cinematheque@vdl.lu

Correspondence

M. Claude Bertemes, Conservateur

cbertemes@vdl.lu

Languages: French, English

Joined FIAF in 1983

Current status: Member

Lyon

INSTITUT LUMIERE

25, Rue du Premier-Film, BP 8051, 69352 Lyon Cedex 08,
FRANCE

T: +33-4 78 78 18 95

F: +33-4 78 78 18 94

www.institut-lumiere.org

Correspondence

M. Bertrand Tavernier, Président

M. Thierry Frémaux, Directeur général

tfremaux@institut-lumiere.org

Mme Maelle Arnaud, Resp. programmation et collection films

T: +33-4 78 78 18 75; F: +33-4 78 78 36 56;

marnaud@institut-lumiere.org

Languages: French, English

Joined FIAF in 2005

Current status: Associate

Madison

WISCONSIN CENTER FOR FILM AND THEATER RESEARCH

407 Historical Society, 816 State Street, Madison, WI 53706,
UNITED STATES OF AMERICA

T: +1-608 264 6466

F: +1-608 264 6472

www.wcftr.commarts.wisc.edu

www.wisconsinhistory.org/wcftr

askmovies@wisconsinhistory.org

Correspondence

Mr. Jeff Smith, Director WCFTR

T: +1-608 263 3132; jpsmith8@wisc.edu

Ms. Mary Huelsbeck, Assistant Director WCFTR

T: +1-608 262 9706; huelsbeck@wisc.edu

Ms. Amy Sloper, Film Archivist

T: +1-608 264 6467; ajsloper@wisc.edu

L
M

Languages: English
Joined FIAF in 1984
Current status: Associate

Madrid

FILMOTECA ESPAÑOLA

C/Magdalena 10, 28012 Madrid, SPAIN

T: +34-914 67 26 00

F: +34-914 67 26 11

www.mecd.gob.es/cultura-mecd/areas-cultura/cine/mc/fe/portada.html

Cine Doré: C/Calle Santa Isabel 3, 28012 Madrid, SPAIN,

T: +34-913 69 32 25, F: +34-913 69 12 50;

CCR (Centro de Conservación y Restauración): C/Juan de Orduña 1, 28223 Pozuelo de Alarcón (Madrid), SPAIN

Correspondence

Mr. José María Prado, Director

T: +34-914 67 26 06; jose.prado@mecd.es

Ms. Catherine Gautier, Deputy Director and Programming

T: +34-914 67 25 69; catherine.gautier@mecd.es

Ms. Laura Carrillo Caminal, Cataloguing

T: +34-910 50 27 76; F: +34-915 28 94 69; laura.carrillo@mecd.es

Ms. Belén Palacios, Documentation

belen.palacios@mecd.es

Mr. José Luiz Sánchez Martínez, Senior Administrator

jluis.sanchez@mecd.es

Ms. Ana Cristina Iriarte, Publications

cristina.iriarte@mecd.es

Ms. Mercedes de la Fuente, Film Collections (CCR)

T: +34-914 67 25 44; mercedes.delafuente@mecd.es

Languages: Spanish, French, English

Joined FIAF in 1956

Current status: Member

Manchester

NORTH WEST FILM ARCHIVE

Manchester Central Library, PO BOX 532, Albert Square,
Manchester M60 2LA, UNITED KINGDOM

T: +44-161 247 3097

www.nwfa.mmu.ac.uk

n.w.filmarchive@mmu.ac.uk

Correspondence

Mr. Mark Bodner, Technical Officer

m.bodner@mmu.ac.uk

Ms. Marion Hewitt, Service Manager

m.hewitt@mmu.ac.uk

Languages: English

Joined FIAF in 1994

Current status: Member

Maputo

INSTITUTO NACIONAL DE AUDIOVISUAL E CINEMA (INAC)

Avenue Agostinho Neto, 960, Caixa Postal 679, Maputo, MOZAMBIQUE

T: +258-21 43 10 68

F: +258-21 30 71 90

dg.inac@tvcabo.co.mz

Correspondence

Mr. Djalma Luis Felix Lourenço, Director
djalma.lourenco@hotmail.com

Languages: English

Joined FIAF in 2012

Current status: Associate

Melbourne

AUSTRALIAN CENTRE FOR THE MOVING IMAGE (ACMI)

PO Box 14, Flinders Lane VIC 8009, Melbourne, AUSTRALIA

Street Address: Federation Square, Flinders Street, Melbourne, AUSTRALIA

T: +61-3 8663 2200

F: +61-3 8663 2511

www.acmi.net.au

mediatheque@acmi.net.au

Correspondence

Ms. Katrina Sedgwick, Director and CEO
katrina.sedgwick@acmi.net.au

Mr. Nick Richardson, Collections and Access Manager
nick.richardson@acmi.net.au

Mr. Russell Briggs, Head of Exhibitions and Collections
Russell.briggs@acmi.net.au

Ms. Claire Butler, Communications Adviser
claire.butler@acmi.net.au

Languages: English

Joined FIAF in 2010

Current status: Associate

Mexico

CENTRO DE CAPACITACION CINEMATOGRAFICA, A.C. (CCC)

Calzada de Tlalpan 1670, Colonia Country Club - CP 04220, Del. Coyoacán - México D.F., MEXICO

T: +52-55 5549 6470

F: +52-55 4155 0092

www.elccc.com.mx

www.facebook.com/elccc

www.twitter.com/CCCMexico

lisa.biblioteca@gmail.com

Correspondence

Mr. Henner Hofmann, ASC, AMC. General Director
hennerhofmann@elccc.com.mx

Ms. Lisa Danielle Johnson Mújica, Coordinadora de Biblioteca, Acervos Y Tránsito

Languages: Spanish, English
Joined FIAF in 2010
Current status: Associate

Mexico

CINETECA NACIONAL

Ave. México-Coyoacán, 389, Col. Xoco, C.P. 03330

México D.F., MEXICO

T: +52-55 4155 1200

www.cinetecanacional.net

alejandror@cinetecanacional.net

Films: México-Coyoacán, 389, Col. Xoco, C.P. 03330

México D.F., MEXICO

T: +52-55 4155 1217; etorres@cinetecanacional.net

Correspondence

Mr. Alejandro Pelayo Rangel, General Director

T: +52-55 4155 1201;

Ms. Dora Moreno Brizuela, Archive Director

T: +52-55 4155 1205; dora@cinetecanacional.net

Ms. Claudia Sofia Arévalo Gallardo, Deputy Archive Director

T: +52-55 4155 1248; preservacion@cinetecanacional.net

Mr. Edgar Torres, Digital Restoration Lab

T: +52-55 4155 1217; etorres@cinetecanacional.net

Ms. Catherine Alice Bloch, Deputy Director of Research

T: +52-55 4155 1220; cbloch@cinetecanacional.net

Languages: Spanish, English, French

Joined FIAF in 1977

Current status: Member

Mexico

FILMOTECA DE LA UNAM

Circuito Mario de la Cueva S/n, Ciudad Universitaria Coyoacán,
04510 México D.F., MEXICO

T: +52-55 5622 9595

F: +52-55 5622 9585

www.filmoteca.unam.mx

gferrer@unam.mx

Correspondence

Ms. Maria Guadalupe Ferrer Andrade, General Director

Mr. Albino Alvarez Gómez, Film Rescue and Restoration

T: +52-55 5622 9584; algoal57@unam.mx

Ms. Antonia Rojas, Documentation and Academic Services

T: +52-55 5622 9376; antonia@unam.mx

Mr. José Manuel García Ortega, Access

T: +52-55 5622 9597; jmgar@unam.mx

Mr. Miguel Angel Recillas Herrera, Collections and Cataloguing

T: +52-55 5622 9588; marh@unam.mx

Languages: Spanish, English, French

Joined FIAF in 1977

Current status: Member

Mexico

INSTITUTO MEXICANO DE CINEMATOGRAFIA (IMCINE)

Insurgentes Sur 674, Col. Del Valle, C.P. 03100 Del. Benito Juárez,
México D.F., MEXICO

T: +52-55 5448 5300

F: +52-55 5523 1110

dirgral@imcine.gob.mx

Correspondence

Mr. Jorge Gerardo Sánchez Sosa, Director General

Languages: Spanish

Joined FIAF in 2011

Current status: Associate

Milan

FONDAZIONE CINETECA ITALIANA

Viale Fulvio Testi 121, 20162 Milano, ITALY

T: +39-02 8724 2114

F: +39-02 8724 2115

www.cinetecamilano.it

info@cinetecamilano.it

Correspondence

Mr. Gabriele Mazzotta, President

Mr. Matteo Pavesi, Director and Legal Representative

matteo.pavesi@cinetecamilano.it

Mr. Enrico Nosei, Head of Programming

enrico.nosei@cinetecamilano.it

Ms. Luisa Comencini, Secretary-General / External Relations

luisa.comencini@cinetecamilano.it

Mr. Roberto Della Torre, Head of Film Collections

roberto.dellatorre@cinetecamilano.it

Mr. Luigi Boledi, Head Cataloguer / Film Archive

luigi.boledi@cinetecamilano.it

Ms. Silvia Pareti, Special Projects / Educational Activities Manager

silvia.pareti@cinetecamilano.it

Ms. Cristiana Ferrari, Press Office

ufficiostampa@cinetecamilano.it

Languages: English, French

Joined FIAF in 1948

Current status: Member

Monaco

ARCHIVES AUDIOVISUELLES DE MONACO

Le Garden House, 4 Avenue Hector Otto, 98000 Monaco,
MONACO

T: +377-97 98 43 26

F: +377-97 77 80 21

archiv@films-archive.mc

Correspondence

M. Vincent Vatrican, Directeur

vv@films-archive.mc

Languages: French, English

Joined FIAF in 2011

Current status: Associate

Monterrey

CINETECA NUEVO LEON - CENTRO DE LAS ARTES I CONSEJO PARA LA CULTURA Y LAS ARTES

Parque Fundidora, Ave. Fundidora y Adolfo Prieto,

Monterrey N.L., MEXICO

T: +52-81 2140 3000

www.conarte.org.mx

agomez@conarte.org.mx

Correspondence

Mr. Alejandro Gomez Trevino, Coordinador de
Programación Y Acervo - Cineteca

Languages: Spanish, English

Joined FIAF in 2001

Current status: Associate

Montevideo

ARCHIVO NACIONAL DE LA IMAGEN Y LA PALABRA - SODRE

Casilla de Correo 1412, 11000 Montevideo, URUGUAY

Street Address: Sarandi 430, 1º Piso, 11000 Montevideo, URUGUAY

T: +598-2 915 5493

www.sodre.gub.uy

anip@sodre.gub.uy

Correspondence

Sr. Juan José Mugni, Director

jmugni@sodre.gub.uy

Ms. Maria Del Huerto Varela, Librarian

mvarela@sodre.gub.uy

Languages: Spanish, English, French

Joined FIAF in 1963

Current status: Member

Montevideo

CINEMATECA URUGUAYA

Lorenzo Carnelli 1311, 11200 Montevideo, URUGUAY

T: +598-2 419 5795

F: +598-2 419 4572

www.cinematca.org.uy

cinemuy@chasque.net

Vaults:

C.U., Official 1, 3357; T: +598-2 222 1091;

cinearch@chasque.net

Correspondence

Ms. María José Santacreu, Directrice générale

T: 598-2 412 8516; msantac@gmail.com

Ms. Lorena Pérez, Archive

T: 598-2 412 8516; cinematca.archivo@gmail.com

Ms. Alejandra Trelles, Direction artistique

T: 598-2 412 8516; coordinacion.cinematca@gmail.com

Languages: Spanish, French, English

Joined FIAF in 1981

Current status: Member

Montreal

LA CINEMATHEQUE QUEBECOISE

335, Boulevard De Maisonneuve Est, Montréal, Québec, H2X 1K1,
CANADA

T: +1-514 842 9763

F: +1-514 842 1816

www.cinematheque.qc.ca

Correspondence

Mr. Marcel Jean, Directeur général et directeur de la programmation

T: +1-514 842 9763 ext. 225; mjean@cinematheque.qc.ca

M. Jean Gagnon, Directeur des collections

T: +1-514 842 9763 ext. 231; jgagnon@cinematheque.qc.ca

M. Anhtu Vu, Chef des services techniques

T: +1-450 655 2800; avu@cinematheque.qc.ca

Mme Pauline Laurent, Adjointe à la direction générale

T: +1-514 842 9763 ext. 251; pl Laurent@cinematheque.qc.ca

Languages: French, English

Joined FIAF in 1966

Current status: Member

Moscow

GOSFILMOFOND OF RUSSIA

142050, Belye Stolby, Domodedovo, Moskovskaja Oblas, RUSSIA

T: +7-495 980 4486

F: +7-495 925 3570

www.gosfilmofond.ru/en

gff@gff-rf.ru

Moscow Office:

Kitajgorodskij proezd, 7, building 1,109074 Moscow, RUSSIA;

T: +7-495 698 1763; mosgff@yandex.ru

Correspondence

Mr. Nicolai Borodatchov, Director General

Mr. Oleg Bochkov, Head of Scientific Data Handling
and Foreign Relations Dpt.

T: +7-495 276 3393; bochkov.o@gff-rf.ru

Languages: English, French

Joined FIAF in 1948

Current status: Member

Mumbai

FILM HERITAGE FOUNDATION

707, Arun Chambers, Tardeo Road, Mumbai, INDIA

T: +91 22 2354 0246/47

www.filmheritagefoundation.co.in

contact@filmheritagefoundation.co.in

Correspondence

Mr. Shivendra Singh Dungarpur, Director

shivendra@filmheritagefoundation.co.in

Mr. Teesha Cherian, Director

teesha@filmheritagefoundation.co.in

Languages: English

Joined FIAF in 2015

Current status: Associate

Munich

FILM MUSEUM MÜNCHEN

St Jakobs-Platz, 1, 80331 München, GERMANY

T: +49-89 233 223 48

F: +49-89 233 239 31

www.filmmuseum-muenchen.de

filmmuseum@muenchen.de

Correspondence

Mr. Stefan Droessler, Director

T: +49-89 233 225 75; stefan.droessler@muenchen.de

Ms. Claudia Engelhardt, Deputy Director

T: +49-89 233 205 38; claudia.engelhardt@muenchen.de

Ms. Stephanie Hausmann, Secretary

stephanie.hausmann@muenchen.de

Mr. Klaus Volkmer, Programming and Archive

T: +49-89 233 243 73; klaus.volkmer@muenchen.de

Mr. Christoph Michel Michel, Programming

T: +49-89 233 277 18; christoph.michel@muenchen.de

Languages: English, French

Joined FIAF in 1979

Current status: Member

New Haven

YALE FILM STUDY CENTER

53 Wall Street, New Haven, CT 06511, UNITED STATES OF AMERICA

T: +1-203 432 0148

F: +1-203 432 4079

<http://its.yale.edu/centers/film-study-center>

filmstudycenter@yale.edu

Correspondence

Mr. Michael Kerbel, Director

T: +1-203 432 0150; michael.kerbel@yale.edu

Mr. Brian Meacham, Archive & Special Collections Manager

T: +1-203 432 2798; brian.meacham@yale.edu

Languages: English

Joined FIAF in 2014

Current status: Associate

New York

ANTHOLOGY FILM ARCHIVES

32 Second Avenue at Second Street, New York, N.Y. 10003,

UNITED STATES OF AMERICA

T: +1-212 505 5181

F: +1-212 477 2714

www.anthologyfilmarchives.org

Correspondence

Mr. Jonas Mekas, Artistic Director

Mr. John Mhiripiri, Director; john@anthologyfilmarchives.org

Mr. John Klacsmann, Chief Archivist

johnk@anthologyfilmarchives.org

Languages: English

Joined FIAF in 1989

Current status: Associate

New York

THE MUSEUM OF MODERN ART - DEPARTMENT OF FILM

11 West 53rd Street, New York, N.Y. 10019,

UNITED STATES OF AMERICA

T: +1-212 708 9600

F: +1-212 333 1173

www.moma.org

Films: The Museum of Modern Art, Dept. of Film,
c/o Overton & Co. Air Services, Inc., 700 Rockaway Turnpike,
Suite 201 Lawrence, NY 11559, USA

T: +1-516 371 2087; F: +1-516 371 2573

Correspondence

Mr. Rajendra Roy, Chief Curator

T: +1-212 708 9725; rajendra_roy@moma.org

Mr. Dave Kehr, Adjunct Curator (Exhibitions and Loans)

T: +1-212 708 9812; dave_kehr@moma.org

Mr. Josh Siegel, Curator (Exhibitions)

T: +1-212 708 9609; josh_siegel@moma.org

Ms. Anne Morra, Associate Curator

T: +1-212 708 9605; anne_morra@moma.org

Mr. Ron Magliozzi, Associate Curator (Documentation)

T: +1-212 708 9614; ron_magliozzi@moma.org

Ms. La Frances Hui, Associate Curator (Exhibitions)

T: +1-212 708 9611; lafrances_hui@moma.org

Ms. Sally Berger, Assistant Curator (Exhibitions)

T: +1-212 708 9689; sally_berger@moma.org

Ms. Sophie Cavoulacos, Curatorial Assistant

T: +1-212 708 9639; sophie_cavoulacos@moma.org

Ms. Katie Trainor, Film Collections Manager

T: +1-212 333 1130; katie_trainor@moma.org

Mr. Peter Williamson, Film Conservator

T: +1-212 708 9604; peter_williamson@moma.org

Mr. Kitty Cleary, Circulating Film Library

T: +1-212 708 9532; kitty_cleary@moma.org

Mr. Sean Egan, Producer, Film Exhibition Planning &
Administration & Projects

T: +1-212 708 9792; sean_egan@moma.org

Ms. Ashley Swinnerton, Collection Specialist (Film Study Center)

ashley_swinnerton@moma.org

Languages: English

Joined FIAF in 1938

Current status: Member

Nice

CINEMATHEQUE DE NICE

1- Salle: Acropolis, 3, Esplanade Kennedy, 06364 Nice Cedex 4,
FRANCE

T: +33-4 92 04 06 66

F: +33-4 92 04 07 47

www.cinematheque-nice.com

cinematheque@ville-nice.fr

2- Administration: Acropolis, 1, Esplanade Kennedy,
06364 Nice Cedex 4, FRANCE

Correspondence

Mme Odile Chapel, Directeur

odile.chapel@ville-nice.fr

Mme Laurence Simon

laurence.simon@ville-nice.fr

Languages: French, English

Joined FIAF in 2005

Current status: Associate

Nijmegen**EUROPEAN FOUNDATION JORIS IVENS**

Post Box 606, 6500 AP Nijmegen, NETHERLANDS

Street Address: Wezenlaan 71, 6531 BD Nijmegen, NETHERLANDS

T: +31-24 3888 774

www.ivals.nl

info@ivals.nl

Correspondence

Mr. André Stufkens, Director

a.stufkens@ivals.nl

Mr. Harko Wubs, Coordinator

Languages: English

Joined FIAF in 2002

Current status: Associate

Oslo**NORWEGIAN FILM INSTITUTE**

Postboks 482 Sentrum, 0105 Oslo 1, NORWAY

Street Address: Dronningens Gate 16, 0105 Oslo 1, NORWAY

T: +47-22 47 45 00

F: +47-22 47 45 98

www.nfi.no

filmkivet@nfi.no

Correspondence

Ms. Julie Ova, Head of Department

T: +47-22 47 45 25; julie.ova@nfi.no

Mr. Jan Langlo, Head of Cinemateket Oslo

T: +47-22 47 46 33; jan.langlo@nfi.no

Ms. Irene Torp Halvorsen, Programmer/National Coordinator

T: +47-22 47 45 36; irene.torp.halvorsen@nfi.no

Languages: English

Joined FIAF in 1957

Current status: Associate

Oslo/Mo i Rana**THE NATIONAL LIBRARY OF NORWAY -
FILM AND BROADCASTING**

P.O. Box 2674 Solli, 0203 Oslo, NORWAY

Street Address: Henrik Ibsensgt.110, 0203 Oslo, NORWAY

T: +47-8100 1300

www.nb.no

Correspondence

Mr. Lars Gaustad, Head of Film Section
(Digital Library Development), Mo I Rana
T: +47-7512 1154; lars.gaustad@nb.no

Mr. Eirik Frisvold Hanssen, Head of Film and
Broadcasting Section (Research and Dissemination), Oslo
T: +47-2327 6298; eirik.hanssen@nb.no

Languages: English

Joined FIAF in 1996

Current status: Member

Ouagadougou

CINEMATHEQUE AFRICAINE DE OUAGADOUGOU - FESPACO

01 B.P. 2505, Ouagadougou 01, BURKINA FASO

T: +226-25 50 69 14

F: +226-25 50 69 14

www.fespaco.bf

dgfespaco@gmail.com

Films: Chronopost Inter. 01 BP. 2423,

Ouagadougou, Burkina Faso

T: +226- 25 30 64 22; F: +226- 25 31 35 49

emsbepi@fasonet.bf

Correspondence

M. Ardiouma Soma, Délégué général FESPACO

T: +226-70 25 95 90; ardsoma@yahoo.fr

M. Jean Yves Nana, Directeur

T: +226-70 23 84 73; jeanyves.nana@yahoo.fr

Languages: French

Joined FIAF in 1994

Current status: Associate

Paris

BIBLIOTHEQUE NATIONALE DE FRANCE - DEPARTEMENT DE L'AUDIOVISUEL

Quai François-Mauriac, Tour des Nombres,
75706 Paris Cedex 13, FRANCE

T: +33-1 53 79 53 02

F: +33-1 53 79 47 21

www.bnf.fr

Correspondence

Mme Pascale Issartel, Directrice du département de l'audiovisuel

T: +33-1 53 79 53 00; pascale.issartel@bnf.fr

M. Alain Carou, Chef du service images animées

T: +33-1 53 79 53 22; alain.carou@bnf.fr

Languages: French, English

Joined FIAF in 2008

Current status: Associate

Paris

CENTRE POMPIDOU - DEPARTEMENT DU DEVELOPPEMENT CULTUREL

19 rue Beaubourg, 75191 Paris Cedex 04, FRANCE

T: +33-1 44 78 14 80

F: +33-1 44 78 14 32

www.centrepompidou.fr

Correspondence

M. Philippe-Alain Michaud, Conservateur, MNAM/CCI

philippe-alain.michaud@centrepompidou.fr

Mme Sylvie Pras, Responsable des cinémas, DDC

T: +33-1 44 78 45 63; sylvie.pras@centrepompidou.fr

Languages: French

Joined FIAF in 1998

Current status: Associate

Paris

CINEMATHEQUE FRANCAISE / MUSEE DU CINEMA

51, Rue de Bercy, 75012 Paris, FRANCE

T: +33-1 71 19 32 00

F: +33-1 71 19 32 01

www.cinematheque.fr

contact@cinematheque.fr

Films: Fort de Saint Cyr, Rue du Fort de Saint Cyr,
78180 Montigny-le-Bretonneux; T: +33-1 71 19 60 02

Correspondence

M. Constantin Costa-Gavras, Président

T: +33-1 71 19 33 21/22; president@cinematheque.fr

M. Frédéric Bonnaud, Directeur général

T: +33-1 71 19 33 21/22; s.vallon@cinematheque.fr

M. Michel Romand-Monnier, Directeur général adjoint

T: +33-1 71 19 33 22; m.romandmonnier@cinematheque.fr

M. Joël Daire, Directeur délégué du patrimoine

T: +33-1 71 19 32 48; F: +33-1 71 19 32 49;

j.daire@cinematheque.fr

M. Laurent Mannoni, Directeur scientifique

du patrimoine et du conservatoire des techniques

T: +33-1 44 73 57 41; F: +33-1 43 41 24 85;

l.mannoni@cinematheque.fr

Mme Céline Ruivo, Directrice des collections films

T: +33-1 39 42 10 10; F: +33-1 39 42 10 00;

c.ruivo@cinematheque.fr

M. Jean-François Rauger, Directeur de la programmation

T: +33-1 71 19 33 54; F: +33-1 71 19 34 07;

jf.rauger@cinematheque.fr

M. Bernard Benoliel, Directeur de l'action culturelle

T: +33-1 71 19 33 90; F: +33-1 71 19 34 07;

b.benoliel@cinematheque.fr

M. Jean-Christophe Mikhaïloff, Directeur de la communication
et des relations extérieures et du développement

T: +33-1 71 19 33 14; jc.mikhaïloff@cinematheque.fr

Languages: French, English

Joined FIAF in 1938

Current status: Member

Paris

CINEMATHEQUE UNIVERSITAIRE

Centre Censier - Univ. Paris III, 13 Rue de Santeuil,
75005 Paris, FRANCE

T: +33-1 45 87 41 49

www.cinematheque-universitaire.com

cinematheque-universitaire@univ-paris3.fr

Correspondence

M. Laurent Veray, Président

Mme Sylvie Lindeperg, Secrétaire générale

Mme Laure Gaudenzi, Programmation & collection film

Languages: French

Joined FIAF in 1975

Current status: Associate

Paris

FONDATION JEROME SEYDOUX-PATHE

73, Avenue des Gobelins, 75013 Paris, FRANCE

T: +33-1 83 79 18 96

F: +33-1 83 79 18 94

www.fondation-jeromeseydoux-pathe.com/

contact@fondationpathe.com

Correspondence

Mme Sophie Seydoux, Présidente

T: +33-1 83 79 18 80; sseydoux@fondationpathe.com

M. Arnaud De Fontenay, Co-directeur

T: +33-1 83 79 18 85; adefontenay@fondationpathe.com

Mme Dominique Erenfrid, Co-directrice

T: +33-1 83 79 18 98; derenfrid@fondationpathe.com

Mme Stéphanie Salmon, Directrice des collections
historiques en charge des expositions

T: +33-1 83 79 18 97; ssalmon@fondationpathe.com

Mme Aurélie Dubery, Responsable des collections récentes

T: +33-1 83 79 18 82; adubery@fondationpathe.com

Mlle Nora Quaziz, Responsable de la programmation et de
l'exploitation

T: +33-1 83 79 18 99; nouaziz@fondationpathe.com

Languages: French, English, Spanish

Joined FIAF in 2008

Current status: Associate

Paris

FORUM DES IMAGES

Porte Saint-Eustache, Forum des Halles, 75001 Paris, FRANCE

T: +33-1 44 76 62 00

F: +33-1 40 26 40 96

www.forumdesimages.fr

Films : Direction des Programmes, Porte Saint-Eustache,
Forum des Halles, 75001 Paris, FRANCE.

Correspondence

Mme Laurence Herszberg, Directrice générale

T: +33-1 44 76 62 15; laurence.herszberg@forumdesimages.fr

M. Jean-Yves de Lépinay, Directeur des programmes
T: +33-1 44 76 62 67; jean-yves.de-lepinay@forumdesimages.fr
M. Gilles Rousseau, Directeur adjoint, Chargé de la programmation
T: +33-1 44 76 62 57; gilles.rousseau@forumdesimages.fr
Languages: French, English, Spanish
Joined FIAF in 1994
Current status: Associate

Paris

ICONOTHEQUE DE L'INSTITUT NATIONAL DU SPORT, DE L'EXPERTISE ET DE LA PERFORMANCE (INSEP)

11, Avenue du Tremblay, 75012 Paris, FRANCE

T: +33-1 41 74 49 47

F: +33-1 41 74 45 35

www.iconotheque.insep.fr; www.insep.fr

Correspondence

M. Julien Faraut, Responsable du fond de films

julien.faraut@insep.fr

M. Patrick Diquet, Responsable de l'icôneothèque

T: +33-1 41 74 49 07; patrick.diquet@insep.fr

Languages: French

Joined FIAF in 2009

Current status: Associate

Paris / Bois d'Arcy

CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE - DIRECTION DU PATRIMOINE CINÉMATOGRAPHIQUE

7bis, rue Alexandre Turpault, 78 390 Bois d'Arcy, FRANCE

T: +33-1 30 14 80 00

F: +33-1 34 60 52 25

www.cnc.fr ; www.cnc-aff.fr

Correspondence

M. Laurent Cormier, Directeur du patrimoine cinématographique

laurent.cormier@cnc.fr

Mme Béatrice De Pastre, Directrice des collections

T: +33-1 30 14 81 60; F: +33-1 34 60 52 25;

beatrice.depastre@cnc.fr

M. Eric Le Roy, Chef du service accès, valorisation et
enrichissement des collections

T: +33-1 30 14 80 54; F: +33-1 30 14 80 03; eric.le_roy@cnc.fr

Mme Thi-Phuong Nguyen, Chef du service inventaire et logistique

T: +33-1 30 14 80 20; F: +33-1 30 14 80

78; thi-phuong.nguyen@cnc.fr

M. Daniel Borenstein, Chef du service laboratoire/restauration

T: +33-1 30 14 83 76; daniel.borenstein@cnc.fr

M. Laurent Bismuth, Chef du service analyse

et gestion documentaire des collections

T: +33-1 30 14 80 14; F: +33-1 34 60 52 25; laurent.bismuth@cnc.fr

Mme Karine Nonnon, Chef du service administration générale

T: +33-1 30 14 81 19; F: +33-1 30 14 80 92; karine.nonnon@cnc.fr

M. Patrick Khafif, Chef du service hygiène, sécurité,
environnement et maintenance

T: +33-1 30 14 81 03; patrick.khafif@cnc.fr

Languages: French, English, Spanish
Joined FIAF in 1983
Current status: Member

Perpignan

**INSTITUT JEAN VIGO /
CINEMATHEQUE EURO-REGIONALE**
Arsenal - Espace des Cultures Populaires, 1 Rue
Jean Vielledent, 66000 Perpignan, FRANCE
T: +33-4 68 34 09 39
F: +33-4 68 35 41 20
www.inst-jeanvigo.eu
contact@inst-jeanvigo.eu

Correspondence

M. Michel Cadé, Président
michel.cade@inst-jeanvigo.eu
M. Frédéric Borgia, Directeur de projet
frederic.borgia@inst-jeanvigo.eu
Mme Marie Weill, Chargée de communication
marie.weill@inst-jeanvigo.eu
Languages: French, English, Spanish
Joined FIAF in 2007
Current status: Associate

Phnom Penh

**BOPHANA AUDIOVISUAL RESOURCE CENTER- CENTRE
DE RESSOURCES AUDIOVISUELLES**
64, Rue 200 Oknhia Mén, Phnom Penh, CAMBODIA
T: +885-2399 2174
www.bophana.org

Correspondence

M. Rithy Panh, Président
rithy.panh@gmail.com
M. Sopheap Chea, Directeur adjoint
T: +855-92 90 25 43; sopheap.chea@bophana.org
Languages: English, French
Joined FIAF in 2008
Current status: Associate

Podgorica

CRNOGORSKA KINOTEKA/MONTENEGRIN CINEMATHEQUE
Miljana Vukova 59, 81000 Podgorica, MONTENEGRO
T: +382-20 232 016
F: +382-20 232 015
www.kinoteka.me
info@kinoteka.me; cgkinoteka@t-com.me

Correspondence

Mr. Andro Martinovic, Program Director
andro.martinovic@kinoteka.me
Languages: English
Joined FIAF in 2009
Current status: Associate

P

Porto Vecchio

CINEMATHEQUE RÉGIONALE DE CORSE CASA DI LUME - COLLECTIVITÉ TERRITORIALE DE CORSE

Espace Jean-Paul de Rocca Serra, 20137 Porto-Vecchio,
FRANCE

T: +33-4 95 20 20 01

F: +33-4 95 70 59 44

www.casadilume.com

casadilume@wanadoo.fr

Correspondence

Mme Yolaine Lacolonge, Chef du service de l'audiovisuel,
du cinéma et de l'image animée (SACIA)

yolaine.lacolonge@ct-corse.fr

M. Marc Biancarelli, Responsable de la Cinémathèque de Corse

marc.biancarelli@ct-corse.fr

Languages: French, English

Joined FIAF in 1994

Current status: Associate

Prague

NARODNI FILMOVY ARCHIV

Malesická 12/14, 130 00 Praha 3, CZECH REPUBLIC

T: +420-778 522 729

www.nfa.cz

nfa@nfa.cz

Correspondence

Mr. Michal Bregant, CEO

T: +420-603 282 513; michal.bregant@nfa.cz

Languages: English

Joined FIAF in 1946

Current status: Member

Pretoria

SOUTH AFRICAN NATIONAL FILM, VIDEO AND SOUND ARCHIVES

Private Bag X236, Pretoria 0001, SOUTH AFRICA

Street Address: 698 Stanza Bopape Street, Arcadia,
Pretoria 0001, SOUTH AFRICA

T: +27-12 441 3184

F: +27-86 529 5981

www.national.archives.gov.za

www.dac.gov.za

film.enquiries@dac.gov.za

Correspondence

Mr. Dennis Maake, Head

T: +27-12 441 3152; F: +27-86 529 5979;

dennis.maake@dac.gov.za

Ms. Masego Mmutle, Film and Video Collection

T: +27-12 441 3158; F: +27-86 529 5859; masegom@dac.gov.za

Languages: English

Joined FIAF in 1996

Current status: Member

Pune

NATIONAL FILM ARCHIVE OF INDIA

Law College Road, Pune 411 004, INDIA

T: +91-20 2565 2259

F: +91-20 2567 0027

www.nfaipune.gov.in

nfaipune@gmail.com

Correspondence

Mr. Prakash Magdum, Director

Mr. Santosh Ajmera, OSD

osdnfhm@gmail.com

Mr. Kiran Dhiwar, Film Preservation Officer

nfaifilmlibrary@gmail.com

Languages: English

Joined FIAF in 1969

Current status: Member

Pyongyang

CHOSON MINJUJUI INMINGONGHWAGUK KUGGA YONGHWA MUNHONGO / NATIONAL FILM ARCHIVE OF THE DEMOCRATIC PEOPLE'S REPUBLIC OF KOREA

15, Sochangdong, Central District, Pyongyang,

D.P.R. of KOREA

T: +850-2 381 5806

F: +850-2 381 4410

kukbo@star-co.net.kp

Correspondence

Mr. Ri KumChol, Director

Languages: English, French

Joined FIAF in 1974

Current status: Member

Quito

CINEMATECA NACIONAL DEL ECUADOR - CCE 'BENJAMIN CARRION'

Casilla Postal 67, Quito, ECUADOR

Street Address: Avs. 6 de Diciembre, N16-224 Y Patria, Quito,
ECUADOR

T: +593-2 222 3391

F: +593-2 256 6070

<http://www.cinematecaecuador.com>

gestion.cinemateca@casadelacultura.gob.ec

Correspondence

Ms. Wilma Granda Noboa, Directora Cinemateca Nacional
wilma.granda@casadelacultura.gob.ec; wgrandan@yahoo.es

Ms. Cristina Moreno, Coordinación Programación
cristina.moreno@casadelacultura.gob.ec

Mr. Fabian Cadena, Digitalización

fabian.cadena@casadelacultura.gob.ec

Mr. Hernán Chinchín, Preservación Y Archivo de Películas

hernan.chinchin@casadelacultura.gob.ec

Mr. Esteban Castillo, Catalogación

esteban.castillo@casadelacultura.gob.ec

P

Q

Languages: Spanish, English
Joined FIAF in 1991
Current status: Associate

Rabat

**CINEMATHEQUE MAROCAINE -
CENTRE CINEMATOGRAPHIQUE MAROCAIN (CCM)**
B.P. 421, Quartier Industriel, Av. El Majd, Rabat, MOROCCO
T: +212-537 28 92 00
F: +212-537 79 81 05/08
www.ccm.ma
ccm@menara.ma

Correspondence

M. Sarim Fassi-Fehri, Directeur général du CCM
M. Abdellatif Laassadi, Assistant du directeur général -
responsable de la Cinémathèque marocaine
T: +212-537 28 92 58/52; F: +212-537 79 48 79;
a.laassadi@ccm.ma
M. Mohamed Sabiri, Chef de la division technique
m.sabiri@ccm.ma
Languages: French
Joined FIAF in 1996
Current status: Member

Reykjavik

KVIKMYNDASAFN ISLANDS
Hvaleyraarbraut 13, 220 Hafnarfjörður, ICELAND
T: +354-5 65 5993
F: +354-5 65 5994
www.kvikmyndasafn.is
kvikmyndasafn@kvikmyndasafn.is

Correspondence

Mr. Erlendur Sveinsson, Director
es@kvikmyndasafn.is
Ms. Gunnthóra Halldórsdóttir
gh@kvikmyndassafn.is
Languages: English
Joined FIAF in 1979
Current status: Associate

Rio de Janeiro

ARQUIVO NACIONAL
Praça Da República, 173, Centro Rio de Janeiro -
RJ CEP 20211-350, BRAZIL
T: +55-21 2179 1266
F: +55-21 2179 1309
www.arquivonacional.gov.br

Correspondence

Prof. Jaime Antunes Da Silva, General Director
T: +55-21 2179 1313; jaimeantunes@arquivonacional.gov.br
Mr. Mauro Domingues, Coordenador-Geral de
Processamento e Preservação do Acervo
T: +55-21 2179 1307; maurodomingues@arquivonacional.gov.br

Mr. Carlos Alfredo Linhares Fabio, Specialist of Superior Level -
Coordenação de Documentos AudioVisuais e Cartogrã
cal@arquivonacional.gov.br

Languages: English

Joined FIAF in 2007

Current status: Associate

Rio de Janeiro

CINEMATECA DO MUSEU DE ARTE MODERNA

Av. Infante Dom Henrique 85, 20021-140 Rio de Janeiro, R.J.,
BRAZIL

T: +55-21 3883 5631

F: +55-21 2240 4899

www.mamrio.org.br

cinemateca@mamrio.org.br

Correspondence

Mr. Ricardo Cota, Chief Curator

curadoriacinemateca@mamrio.org.br

Mr. Hernani Heffner, Head of Preservation Dept. and
Adjunct Curator

T: +55-21 3883 5630; cinemateca_arquivo@mamrio.org.br

Mr. Carlos Eduardo Pereira, Head of Programming

Mr. Fábio Vellozo, Head of Documentation

T: +55-21 3883 5630; cinemateca_doc@mamrio.org.br

Languages: English, French, Spanish

Joined FIAF in 1978

Current status: Associate

Rochester

GEORGE EASTMAN MUSEUM

Moving Image Department, 900 East Avenue, Rochester, NY 14607,
UNITED STATES OF AMERICA

T: +1-585 271 3361

F: +1-585 256 3397

www.eastman.org

Films: George Eastman Museum, 900 East Ave., Rochester,
NY 14607, USA;

Customs broker: Masterpiece International, Ltd.

T: +1-212 825 4800; F: +1-212 825 7010;

Film Loans: dbish@eastman.org;

Film Stills: stills@eastman.org

Correspondence

Mr. Paolo Cherchi Usai, Senior Curator

T: +1-585 271 3361 ext. 376; pcherchiusai@eastman.org

Mr. Edward E. Stratmann, Associate Curator

T: +1-585 271 3361 ext. 327; estratmann@eastman.org

Mr. Jeffrey L. Stoiber, Assistant Curator /

The L. Jeffrey Selznick School of Film Preservation

T: +1-585 271 3361 ext. 333; jstoiber@eastman.org

Ms. Caroline Yeager, Assistant Curator /

Administration and Project Management

T: +1-585 271 3361 ext. 375; cyeager@eastman.org

R

Mr. Jurij Meden, Curator of Film Exhibitions
T: +1-585 271 3361 ext. 374; jmeden@eastman.org
Ms. Daniela Currò, Preservation Manager
T: +1-585 271 3361 ext. 440; dcurro@eastman.org
Mr. Jared Case, Head of Information and Access
T: +1-585 271 3361 ext. 334; jcase@eastman.org
Ms. Deborah Stoiber, Collections Manager
T: +1-585 271 3361 ext. 240; dstoiber@eastman.org

Languages: English, French
Joined FIAF in 1949
Current status: Member

Rome

ARCHIVIO AUDIOVISIVO DEL MOVIMENTO OPERAIO E DEMOCRATICO

Via Ostiense 106, 00154 Roma, ITALY

T: +39-06 5730 5447

F: +39-06 575 8051

www.aamod.it

info@aamod.it

Correspondence

Mr. Vincenzo Vita, President

Mr. Matteo Angelici, Managing Director

angelici@aamod.it

Ms. Letizia Cortini, Scientific Coordinator

lcortini@aamod.it

Ms. Aurora Palandrani, Cultural Events & External Relations

palandrani@aamod.it

Languages: English, French

Joined FIAF in 1998

Current status: Associate

Rome

FONDAZIONE CENTRO SPERIMENTALE DI CINEMATOGRAFIA - CINETECA NAZIONALE

Via Tuscolana, 1524, 00173 Roma, ITALY

T: +39-06 7229 41

F: +39-02 5776 6880

www.fondazioneccsc.it

Correspondence

M. Emiliano Morreale, Conservateur

T: +39-06 7229 4371; emiliano.morreale@fondazioneccsc.it

M. Gabriele Antinolfi, Directeur

T: +39 -06 7229 4373; F: +39 -02 5776 6880;

gabriele.antinolfi@fondazioneccsc.it

M. Mario Militello, Administration

T: +39-06 7229 4267; mario.militello@fondazioneccsc.it

M. Vincenzo Aronica, Marketing

T: +39-06 7229 4395; vincenzo.aronica@fondazioneccsc.it

Mme Laura Argento, Diffusion culturelle et programmation

T: +39-06 7229 4316; laura.argento@fondazioneccsc.it

M. Sergio Bruno, Archive

T: +39-06 7229 4221; sergio.bruno@fondazioneccsc.it

Mme Francesca Angelucci, Archive
T: +39- 06 7229 4216; F: +39 -02 5776 6880;
francesca.angelucci@fondazionecsc.it
Mme Maria Assunta Pimpinelli, Identification,
documentation, catalogage
T: +39-06 7229 4369; mariaassunta.pimpinelli@fondazionecsc.it
Mme Marina Cipriani, Iconothèque et catalogage
T: +39-06 7229 4211; marina.cipriani@fondazionecsc.it
Mme Viridiana Rotondi, Videothèque
T: +39-06 7229 4225; viridiana.rotondi@fondazionecsc.it
Mme Fiammetta Lioni, Directeur de la bibliothèque
T: +39-06 7229 4332; fiammetta.lioni@fondazionecsc.it
Mr. Marcello Foti, Directeur général du Centro Sperimentale
T: +39-06 7229 4286; dirgen@fondazionecsc.it
Languages: French, English, Spanish
Joined FIAF in 1949
Current status: Member

San Francisco

SAN FRANCISCO SILENT FILM FESTIVAL

145 Ninth Street, Suite 230, San Francisco CA 94103,
UNITED STATES OF AMERICA
T: +1-415 777 4908

www.silentfilm.org

Correspondence

Mr. Robert Byrne, President, Board of Directors

rob@silentfilm.org

Ms. Stacey Wisnia, Executive Director

stacey@silentfilm.org

Languages: English

Joined FIAF in 2015

Current status: Associate

San Juan

ARCHIVO DE IMAGENES EN MOVIMIENTO - ARCHIVO GENERAL DE PUERTO RICO

Apartado Postal 9024184, San Juan 00902-4184,
PUERTO RICO

Street Address: Ave. Constitución #500, Puerta de Tierra 00906,
PUERTO RICO

T: +1-787 725 1060 ext.2005; 2010

F: +1-787 725 1685

agpr_aim@icp.pr.gov

Correspondence

Ms. Marisel Flores Patton, Archivera AIM

Mr. Delfin Rodríguez Franco, Técnico Audiovisual

agpr_aim@icp.pr.gov

Languages: English, Spanish

Joined FIAF in 1991

Current status: Member

San Sebastian

EUSKADIKO FILMATEGIA FUNDAZIOA/ FUNDACIÓN FILMOTECA VASCA

Paseo Duque de Mandas, 52, 20012 Donostia-San Sebastián,
SPAIN

T: +34-943 46 8484

F: +34-943 46 9998

www.filmotecavasca.com

filmoteca@filmotecavasca.com

Correspondence

M. Joxean Fernández, Directeur

joxean@filmotecavasca.com

M. Ion López, Directeur du département de conservation

Mme Maider Zendoia, Coordinatrice des services

Languages: French, Spanish, English

Joined FIAF in 1994

Current status: Associate

Santiago

CINETECA NACIONAL DE CHILE

Avenida José Domingo Cañas 1395, 7750187 Ñuñoa, Santiago,
CHILE

T: +56-2 2898 9950

www.cinetecanacional.cl

info@cinetecanacional.cl

Sala de Cine: Centro Cultural Palacio La Moneda

Correspondence

Ms. Mónica Villarroel, Directora y Curadora

T: +56-2 2898 9951; monica.villarroel@cinetecanacional.cl

Ms. Paulina Naudon, Coordinadora de Difusión y Extensión

T: +56-2 2898 9952; paulina.naudon@cinetecanacional.cl

Mr. Francisco Venegas, Encargado de Programación

T: +56-2 2898 9967; francisco.venegas@cinetecanacional.cl

Mr. Gabriel Cea, Encargado de Archivo Cine

T: +56-2 2898 9953; gabriel.cea@cinetecanacional.cl

Ms. Macarena Bello, Productora

T: +56-2.2898 9954; macarena.bello@cinetecanacional.cl

Languages: Spanish, English

Joined FIAF in 2006

Current status: Member

Santo Domingo

CINEMATECA DOMINICANA - DIRECCION GENERAL DE CINE

Plaza de la Cultura Juan Pablo Duarte, 10204 Santo Domingo,
REPUBLICA DOMINICANA

T: +1-809 685 9396

<http://www.cinematteca.gob.do>

info@cinematteca.gob.do

Correspondence

Ms. Fiora Cruz, Director

direccion@cinematteca.gob.do

Ms. Mayorie Peguero, Preservation, Film Archive and Research
archivo@cinematteca.gob.do

Languages: Spanish, English
Joined FIAF in 2005
Current status: Associate

Sao Paulo

CINEMATECA BRASILEIRA

Largo Senador Raul Cardoso, 207, 04021-070 São Paulo,
BRAZIL

T: +55-11 3512 6111 ext. 103
www.cinemateca.gov.br
diretoria@cinemateca.org.br

Correspondence

Mr. Pola Ribeiro, Audiovisual Secretary
T: +55-61 2024 2809; Pola.Ribeiro@cultura.gov.br
Ms. Olga Fudemma, General Coordinator
T: +55-11 9879 73053; olga.fudemma@cinemateca.org.br
Ms. Gabriela Queiroz, Head of the Documentation Center
T: 55-11 5575 9264/5084 2153; gabriela.queiroz@cinemateca.org.br
Languages: French, English, Spanish
Joined FIAF in 1948
Current status: Member

Sarajevo

KINOTEKA BOSNE I HERCEGOVINE

Rue Alipasina 19, Sarajevo 71000, BOSNA Y HERZEGOVINA

T: +387-33 668 678 / 223 398

F: +387-33 668 678

www.kinotekabih.ba

kinjubih@bih.net.ba

Films: same address

Correspondence

Ms. Devleta Filipovic, MA, Director
filipovicdevleta@bih.net.ba
Languages: English, French
Joined FIAF in 1996
Current status: Associate

Seoul

KOREAN FILM ARCHIVE

1602, DMC, Sangam-dong, Mapo-gu, Seoul, 120-270,
Republic of KOREA

T: +82-2 3153 2001

F: +82-2 3153 2080

www.koreafilm.or.kr

kofa@koreafilm.or.kr

Correspondence

Mr. Ryu Jai Lim, Director
Ms. Oh Sungji, Curator, Cinematheque Department
T: +82-2 3153 2030; kollvitz@koreafilm.or.kr
Languages: English
Joined FIAF in 1985
Current status: Member

Singapore

ASIAN FILM ARCHIVE

100 Victoria Street, Level 4, National Library Building,
Singapore 188064, SINGAPORE

T: +65-6777 3243

F: +65-6694 5264

www.asianfilmarchive.org

Correspondence

Ms. Karen Chan, Executive Director

karen@asianfilmarchive.org

Languages: English

Joined FIAF in 2007

Current status: Associate

Singapore

NATIONAL MUSEUM OF SINGAPORE - CINEMATHEQUE

93 Stamford Road, 178897 Singapore, SINGAPORE

T: +65-6332 0119

F: +65-6332 1420

<http://nationalmuseum.sg/cinematheque>

Correspondence

Mr. Warren Sin, Assistant Manager Programmes

T: +65-6332 3957; warren_sin@nhb.gov.sg

Languages: English

Joined FIAF in 2013

Current status: Associate

Skopje

KINOTEKA NA MAKEDONIJA

P.O.Box 16, 1020 Skopje, MACEDONIA

Street Address: Ul. Nikola Rusinski, 1, Skopje, MACEDONIA

T: +389-2 3071 814/5

F: +389-2 3071 813

www.maccinema.com

kinoteka@ukim.edu.mk

Correspondence

Ms. Aleksandra Mladenovik, Acting Director

T: +389-2 3071 814 ext.105; aleksandram@maccinema.com

Mr. Igor Stardelov, MA, Head of Film Archive

T: +389-2 3071 814 ext.115; igors@maccinema.com

Mr. Petar Volnarovski, Head of Department for
Research, Publishing and Public Relations

T: +389-2 3071 814 ext.116; petarv@maccinema.com

Mr. Vladimir Angelov, Editor of Film Programming

T: +389-2 3071 814 ext.108; vladoa@maccinema.com

Ms. Vesna Maslovarik, International Relations

T: +389-2 3071 814 ext.107; vesnam@maccinema.com

Languages: English

Joined FIAF in 1990

Current status: Member

Sofia

BULGARSKA NACIONALNA FILMOTEKA

36, Gourko Str., 1000 Sofia, BULGARIA

T: +359-2 987 0296 / 3740

F: +359-2 987 6004

www.bnf.bg

filmoteka@bnf.bg

Correspondence

Ms. Antonia Kovacheva, Director / International Relations

antoniak@bnf.bg

Languages: English

Joined FIAF in 1959

Current status: Member

Stockholm

SVENSKA FILMINSTITUTET

Box 27126, 102 52 Stockholm, SWEDEN

Street Address: Filmhuset, Borgvägen 1-5,

115 53 Stockholm, SWEDEN

T: +46-8 665 1100

F: +46-8 665 1450

www.sfi.se

Correspondence

Mr. Mathias Rosengren, Director of Film Heritage

T: +46-8 665 1165; mathias.rosengren@filminstitutet.se

Mr. Jon Wengström, Curator of Archival Film Collections

T: +46-8 665 1124; jon.wengstrom@filminstitutet.se

Mr. Mats Skärstrand, Head of Library

T: +46-8 665 1114; mats.skarstrand@filminstitutet.se

Mr. Danial Brännström, Head of Cinematheque

T: +46-8 665 1197; daniel.brannstrom@filminstitutet.se

Languages: English

Joined FIAF in 1946

Current status: Member

Taipei

TAIWAN FILM INSTITUTE

4F, N°7 Qingdao East Road, Taipei 100

T: +886-2 2392 4243

F: +886-2 2392 6359

www.tfi.org.tw

Correspondence

Mr. Wenchi Lin, Director

T: +886-2 2392 4243 ext 101; wenchi@mail.tfi.org.tw

Mr. Howard Yang, International Coordinator

T: +886-2 2392 4243 ext 359; howar-

daustin0911@mail.tfi.org.tw

Languages: English

Joined FIAF in 1992

Current status: Member

Tallinn

FILM ARCHIVES OF THE NATIONAL ARCHIVES OF ESTONIA

Ristiku Street 84, 10138 Tallinn, ESTONIA

T: +372-693 8613

F: +372-693 8611

www.ra.ee

filmiarhiiv@ra.ee

Correspondence

Dr. Eva Näripea, Director

T: +372-693 8612; eva.naripea@ra.ee

Ms. Ivi Tomingas, Archivist

T: +372-693 8619; ivi.tomingas@ra.ee

Languages: English

Joined FIAF in 2008

Current status: Associate

Tangier

CINEMATHEQUE DE TANGER

Cinéma RIF, Place du 9 Avril, Grand Socco, Tanger, MOROCCO

T: +212-5 39 93 46 83

F: +212-5 39 93 54 50

www.cinemathequedetanger.com

Correspondence

Mme Malika Chaghal, Déléguée générale

T: +212-6 56 74 05 67;

malika.chaghal@cinemathequedetanger.com

Mme Elodie Saget, Archiviste - documentaliste

archive@cinemathequedetanger.com

Languages: French, English

Joined FIAF in 2008

Current status: Associate

Tbilisi

THE NATIONAL ARCHIVES OF GEORGIA - CENTRAL ARCHIVE OF AUDIOVISUAL DOCUMENTS (CAAD)

1 Vazha Pshavela Avenue, 0160 Tbilisi, GEORGIA

T: +995-32 237 2801

F: +995-32 237 2801

info@archives.gov.ge

Correspondence

Ms. Teona Lashvili, General Director

Ms. Nino Dzandzava, Assisting Director

ndzandzava@archives.gov.ge

Languages: English

Joined FIAF in 2013

Current status: Associate

Tehran

NATIONAL FILM ARCHIVE OF IRAN

Ministry of Culture & Islamic Guidance, Baharestan Square,
Tehran 11499-43381, IRAN

T: +98-21 3851 2583
F: +98-21 3851 2710
nfairan@hotmail.com

Correspondence

Ms. Ladan Taheri, Director
Languages: English
Joined FIAF in 1949
Current status: Member

Thessaloniki

**THESSALONIKI CINEMA MUSEUM - CINEMATHEQUE/
THESSALONIKI INTERNATIONAL FILM FESTIVAL**

Warehouse A, Port, P.O. Box 10024, 541 10 Thessaloniki,
GREECE

T: +30-23 10 50 83 98
www.cinematheque.filmfestival.gr
cinematheque@filmfestival.gr

Correspondence

Mr. Panagiotis Forsos, Head of Museum
T: +30-23 10 37 84 08; forsos@filmfestival.gr
Ms. Argiro Mesimeri, Head of Cinematheque
T: +30-23 10 50 83 97;
Languages: English
Joined FIAF in 2008
Current status: Associate

Tirana

**ARKIVI QENDROR SHTETEROR I FILMIT (AQSHF) /
CENTRAL STATE'S FILM ARCHIVE**

Rue Aleksander Moisiu, 76/1, 1005 Tirana, ALBANIA

T: +355-6720 53183
www.aqshf.gov.al
info@aqshf.gov.al

Correspondence

Ms. Elvira Diamanti, Director
T: +355- 6920 98010; Elvira.Diamanti@aqshf.gov.al
Ms. Eriona Vyshka, Collections Manager
Eriona.Vyshka@aqshf.gov.al
Languages: English
Joined FIAF in 1963
Current status: Member

Tokyo

**NATIONAL FILM CENTER -
NATIONAL MUSEUM OF MODERN ART, TOKYO**

3-7-6, Kyobashi, Chuo-ku, Tokyo 104-0031, JAPAN

T: +81-3 3561 0823
F: +81-3 3561 0830
www.momat.go.jp

Correspondence

Mr. Hisashi Okajima, Chief Curator, Head of NFC
okajimahisashi@momat.go.jp

T

Mr. Akira Tochigi, Curator of Film (Film Collections)
tochigi@momat.go.jp
Languages: English
Joined FIAF in 1989
Current status: Member

Toronto

TIFF FILM REFERENCE LIBRARY

TIFF Bell Lightbox, Reitman Square, 350 King Street West,
Toronto, ON, M5V 3X5, CANADA

T: +1-416 934. 3277

F: +1-416 967 0628

www.tiff.net

Correspondence

Ms. Sylvia Frank, Director, Film Reference Library

T: +1-416 934 3277; sylfrank@tiff.net

Ms. Theresa Scandiffio, Director, Adult Learning

tscandiffio@tiff.net

Languages: English

Joined FIAF in 1999

Current status: Member

Toulouse

LA CINEMATHEQUE DE TOULOUSE

69 Rue du Taur, B.P. 88024, 31080 Toulouse Cedex 6, FRANCE

T: +33-5 6230 3010

F: +33-5 6230 3012

www.lacinemathequedetoulouse.com

contact@lacinemathequedetoulouse.com

Correspondence

M. Franck Loiret, Directeur délégué

franck.loiret@lacinemathequedetoulouse.com

Mme Arianna Turci, Conservatrice

arianna.turci@lacinemathequedetoulouse.com

M. Franck Lubet, Responsable de la programmation

franck.lubet@lacinemathequedetoulouse.com

Mme Francesca Bozzano, Chargée de projets aux collections

francesca.bozzano@lacinemathequedetoulouse.com

Secrétariat du Centre de conservation et de recherche

conservation@lacinemathequedetoulouse.com

Mme Clarisse Rapp, Chargée de communication

T: +33-5 6230 3015;

clarisse.rapp@lacinemathequedetoulouse.com

Languages: French, English

Joined FIAF in 1965

Current status: Member

Turin

MUSEO NAZIONALE DEL CINEMA - FONDAZIONE MARIA ADRIANA PROLO

Via Montebello, 22, 10124 Torino, ITALY

T: +39-011 81 38 501/4

F: +39-011 81 38 506

www.museocinema.it

info@museocinema.it

Archives film et Programmation: Via Sospello 195/A, 10147 Torino;

T: +39-011 813 8580/2; F: +39-011 813 8585

Correspondence

M. Paolo Damilano, Président

T: +39-011 81 38 502; damilano@museocinema.it

M. Alberto Barbera, Directeur

T: +39-011 81 38 504; barbera@museocinema.it

Mme Donata Pesenti Campagnoni, Vice directeur /
Conservateur en chef

T: +39-011 81 38 521; F: +39-011 81 38 575;

pesenti@museocinema.it

Mme Claudia Gianetto, Chef des archives films

T: +39-011 81 38 582; F: +39-011 81 38 585;

gianetto@museocinema.it

Mme Roberta Basano, Chef des archives photos

T: +39-011 81 38 522; F: +39-011 81 38 575;

basano@museocinema.it

Mme Nicoletta Pacini, Chef des archives affiches et memorabilia

T: +39-011 81 38 523; F: +39-011 81 38 575;

pacini@museocinema.it

Mme Raffaella Isoardi, Chef des archives appareils et
collections précinéma

T: +39-011 81 38 528; F: +39-011 81 38 575;

isoardi@museocinema.it

Mme Carla Ceresa, Chef des archives papier

T: +39-011 81 38 529; F: +39-011 81 38 595;

ceresa@museocinema.it

Mme Antonella Angelini, Chef de la bibliomédiathèque

T: +39-011 81 38 590; F: +39-011 81 38 595;

angelini@museocinema.it

M. Stefano Boni, Chef de la programmation du cinéma Massimo

T: +39-011 81 38 519; F: +39-011 81 38 530;

boni@museocinema.it

Mme Paola Traversi, Chef des services éducatifs

T: +39-011 81 38 516; F: +39-011 81 38 530;

traversi@museocinema.it

Mme Maria Grazia Giroto, Chef de la communication et
promotion

T: +39-011 81 38 507; F: +39-011 81 38 558;

girotto@museocinema.it

Mme Veronica Geraci, Chef du bureau de presse

T: +39-011 81 38 509; F: +39-011 81 38 558;

geraci@museocinema.it

Languages: French, English

Joined FIAF in 1953

Current status: Member

Ulaanbaatar

FILM AND AUDIOVISUAL RECORDS CENTER - GENERAL ARCHIVAL AUTHORITY OF MONGOLIA

A.Amar Street 2, Suhbaatar District, Ulaanbaatar 14200,
MONGOLIA

T: +976-11 323 942

F: +976-11 324 533

www.archives.gov.mn

national.archive@archives.gov.mn

Correspondence

Ms. B. Byambasuren, Foreign Relations and Training Officer

T: +976-51 264 914; byambasuren@archives.gov.mn;

bbaatarchuluun@gmail.com

Mr. G. Bilguun, Deputy Director

T: +976-51 264 846; bilguun@archives.gov.mn;

biligoon@yahoo.com

Languages: English

Joined FIAF in 2005

Current status: Associate

Valencia

CULTURARTS - IVAC

Plaça de L'Ajuntament, 17, Edifici Rialto, 46002 Valencia,
SPAIN

T: +34-96 353 9300 / 40

F: +34-96 353 9330

ivac.gva.es

Correspondence

Mr. José Luis Moreno Maicas, Director General

T: +34-96 353 9341; moreno_josmai@gva.es

Mr. José Antonio Hurtado Alvarez, Programación

T: +34-96 353 9312; hurtado_jos@gva.es

Mr. Nacho Lahoz Rodrigo, Conservación y Restauración

T: +34-96 136 6306; lahoz_ign@gva.es

Ms. Inma Trull Ortiz, Adquisiciones y Acceso a Las Colecciones

T: +34-96 353 9328; trull_inm@gva.es

Ms. Nieves López Menchero, Documentación y Publicaciones

T: +34-96 353 9321; lopez_niemen@gva.es

Ms. Dora Marti Requena, Promoción del Audiovisual Valenciano

T: +34-96 353 9296; marti_dor@gva.es

Languages: Spanish, English, French

Joined FIAF in 1989

Current status: Member

Vatican City

FILMOTECA VATICANA

Centro Televisivo Vaticano, 00120 Città del Vaticano,
VATICAN

T: +39 06 6988 54671-5233

Correspondence

Ms. Claudia Di Giovanni, Director

c.digiovanni@spc.va

Languages: French, Spanish, English
Joined FIAF in 1986
Current status: Member

Vienna

FILMARCHIV AUSTRIA

Obere Augartenstrasse 1, 1020 Wien, AUSTRIA
T: +43-1 216 1300
F: +43-1 216 1300 100
www.filmarchiv.at
augarten@filmarchiv.at
Films: Filmarchiv Austria, Zentralfilmarchiv Laxenburg Park 89,
2361 Laxenburg/Austria

Correspondence

Mag. Ernst Kieninger, Director
T: +43-1 216 1300 100; e.kieninger@filmarchiv.at
Dr. Nikolaus Wostry, Deputy Director, Head of Collections
T: +43-1 216 1300 113; n.wostry@filmarchiv.at
Dr. Armin Loacker, Head of Paper Collection,
Studies Department, Research
T: +43-1 216 1300 192; a.loacker@filmarchiv.at
Ms. Fumiko Tsuneishi, MA, Head of Technical Department and
Digital Restoration
T: +43-1 216 1300 216; f.tsuneishi@filmarchiv.at
Mag. Anna Dobringer, Head of Film Collection
T: +43-02 2367 1440; a.dobringer@filmarchiv.at
Mr. Peter Spiegel, Head of Film Documentation
T: +43-1 216 1300 201; filmdokumentation@filmarchiv.at
Ms. Susanne Rocca, Head of Service and Access
T: +43-1 216 1300 105; s.rocca@filmarchiv.at
Ms. Larissa Bainschab, Head of Communication
T: +43-1 216 1300 103; l.bainschab@filmarchiv.at

Languages: English
Joined FIAF in 1955
Current status: Member

Vienna

ÖSTERREICHISCHES FILM MUSEUM / AUSTRIAN FILM MUSEUM

Augustinerstrasse 1, 1010 Wien, AUSTRIA
T: +43-1 533 7054
F: +43-1 533 7054 25
www.filmmuseum.at
office@filmmuseum.at

Correspondence

Mr. Alexander Horwath, Director
a.horwath@filmmuseum.at
Ms. Mag. Andrea Glawogger, Deputy Director
T: +43-1 533 7054 15; a.glawogger@filmmuseum.at
Dr. Paolo Caneppele, Head of Collections
T: +43-1 370 4671 11; p.caneppele@filmmuseum.at
Ms. Mag. Alessandra Thiele, Administration
T: +43-1 533 7054 22; a.thiele@filmmuseum.at

V

Ms. Dr. Adelheid Heftberger, Research
T: +43-1 370 4671 11; a.heftberger@filmmuseum.at
Ms. Mag. Regina Schlagnitweit, Programme & Print Coordination
T: +43-1 533 7054 18; r.schlagnitweit@filmmuseum.at
Ms. Mag. Sabine Maierhofer, Head of Communication,
Research and Education
T: +43-1 533 7054 19; s.maierhofer@filmmuseum.at
Mr. Mag. Alejandro Bachmann, Research and Education
T: +43-1 533 7054 10; a.bachmann@filmmuseum.at
Mr. MA. Oliver Hanley, Research
T: +43-1 533 7054 32; o.hanley@filmmuseum.at
Ms. Mag. Elisabeth Streit, Library
T: +43-1 533 7054 31; e.streit@filmmuseum.at

Languages: English

Joined FIAF in 1965

Current status: Member

Warsaw

FILMOTEKA NARODOWA / NATIONAL FILM ARCHIVE

Ul. Puławska, 61, 00-975 Warszawa, POLAND

T: +48-22 845 5074

F: +48-22 646 5373

www.fn.org.pl

filmoteka@fn.org.pl

Correspondence

Ms. Anna Sienkiewicz-Rogowska, General Director

T: +48-22 542 1061;

Mr. Andrzej Goleniewski, Deputy Director -
Film Culture and Programming

agoleniewski@fn.org.pl

Mr. Krzysztof Hnatkowski, Managing Director

khnatkowski@fn.org.pl

Ms. Grazyna Grabowska, Deputy Director for the Archival Resource

ggrabowska@fn.org.pl

Mr. Jan Słodowski, Senior Curator

jslodowski@fn.org.pl

Mr. Paweł Luczynski, Head of International and
National Distribution

pluczynski@fn.org.pl

Ms. Marlena Gabryszewska, Head of Programming Section -
Iluzjon Cinema

mgabryszewska@fn.org.pl

Mr. Michał Komon, Head of the Cinema Iluzjon

mkomon@fn.org.pl

Mr. Paweł Smietanka, Head of Film Restoration Section

psmietanka@fn.org.pl

Mr. Włodzimierz Lech, Head of Film Rights and Sales Section

wlech@fn.org.pl

Ms. Agata Zalewska, Head of the Film Collection Section

azalewska@fn.org.pl

Ms. Elżbieta Wysocka, Manager of Digital Repository Department

ewysocka@fn.org.pl

Ms. Justyna Turczynowicz, Manager Customer Services Department

jturczynowicz@fn.org.pl

Languages: English, French
Joined FIAF in 1946
Current status: Member

Washington

NATIONAL GALLERY OF ART - FILM DEPARTMENT

6th Street and Constitution Ave NW, Washington DC 20565,
UNITED STATES OF AMERICA

T: +1-202 737 4215

F: +1-202 789 3007

www.nga.gov

filmdepartment@nga.gov

Correspondence

Ms. Margaret Parsons, Curator Film Dept.

p-parsons@nga.gov

Ms. Joanna Raczynska, Assistant Curator Film Dept.

Languages: English

Joined FIAF in 2009

Current status: Associate

Washington / College Park

NATIONAL ARCHIVES & RECORDS ADMINISTRATION (NARA) - ARCHIVAL UNIT & PRESERVATION LAB

8601 Adelphi Road, College Park, MD 20740,
UNITED STATES OF AMERICA

T: +1-301 837 0496

F: +1-301 837 3703

www.archives.gov

Correspondence

Mr. Daniel Rooney, Supervisory Archivist

Ms. Criss Kovac, Supervisory Motion Picture Preservation Specialist

christina.kovac@nara.gov

Languages: English

Joined FIAF in 2011

Current status: Associate

Washington / Culpeper

LIBRARY OF CONGRESS - MOTION PICTURE, BROADCASTING AND RECORDED SOUND DIVISION (M/B/RS) NATIONAL AUDIO-VISUAL CONSERVATION CENTER

Packard Campus, 19053 Mount Pony Road, Culpeper,
Virginia 22701-7551, UNITED STATES OF AMERICA

T: +1-202 707 5840

F: +1-202 707 0857

www.loc.gov

REFERENCE CENTERS, 101 Independence Ave S.E.,

Washington, D.C. 20540-4104, UNITED STATES OF AMERICA

Correspondence

Mr. Gregory Lukow, Chief National Audio-Visual

Conservation Center - Packard Campus (MBRS Division)

T: +1-202 707 5709; gluk@loc.gov

Dr. Michael Mashon, Head of Moving Image Section
T: +1-202 707 5698; F: +1-202 707 0848; mima@loc.gov
Mr. Gene De Anna, Head of Recorded Sound Section
T: +1-202 707 3108; edea@loc.gov
Mr. Kenneth Weissman, Head of Film Preservation Laboratory
T: +1-202 707 0572; kwei@loc.gov
Mr. Stephen Nease, Chief Technology Officer
T: +1-202 707 1885; snease@loc.gov
Mr. Zoran Sinobad, Reference Inquiries
T: +1-202 707 5603; zsin@loc.gov
Ms. Rosemary Hanes, Reference Inquiries
T: +1-202 707 8572; rhane@loc.gov
Mr. Steve Leggett, National Film Preservation Board Coordinator
T: +1-202 707 5912; sleg@loc.gov
Languages: English, French
Joined FIAF in 1970
Current status: Member

Wellington

**NGA TAONGA SOUND & VISION /
THE NEW ZEALAND ARCHIVE OF FILM, TELEVISION AND
SOUND NGA TAONGA WHITIAHUA ME NGA TAONGA KORERO**
P.O.Box 11449, Wellington 6142, NEW ZEALAND
Street Address: 84 Taranaki Street,
Wellington 6011, NEW ZEALAND
T: +64-4 384 7647
www.ngataonga.org.nz
information@ngataonga.org.nz

Correspondence

Ms. Rebecca Elvy, Chief Executive
rebeccaelvy@ngataonga.org.nz
Mr. Jamie Lean, Head of Standards
jamielean@ngataonga.org.nz
Ms. Diane Pivac, Head of Audience
dianepivac@ngataonga.org.nz
Ms. Karen Neill, Head of Partnership
karenneill@ngataonga.org.nz
Mr. Hohepa Patea, Pou Whakahaere -
Kaupapa Maori/Head of Taha Maori
hohepapatea@ngataonga.org.nz
Ms. Sarah Davy, Head of Operations
sarahdavy@ngataonga.org.nz
Mr. Steve Russell, Governance Advisor
steверussell@ngataonga.org.nz
Ms. Virginia Callanan, Information Management Advisor
virginiacallanan@ngataonga.org.nz
Languages: English
Joined FIAF in 1985
Current status: Member

Zagreb

HRVATSKI FILMSKI ARHIV - HRVATSKI DRZAVNI ARHIV / CROATIAN FILM ARCHIVES - CROATIAN STATE ARCHIVES

Marulicev trg 21, 01 Zagreb 10000, CROATIA

T: +385-1 619 0618

F: +385-1 619 0618

www.arhiv.hr

kinoteka@arhiv.hr

Films : Savska 131, 01 Zagreb 10000, CROATIA

Correspondence

Mr. Dinko Majcen, Head

dinko@arhiv.hr

Ms. Carmen Lhotka, Head of Department for Preservation and
Restoration of Film Heritage

clhotka@arhiv.hr

Mr. Mladen Burić, Head of Division for Arran-
ging Film, Video & Phono Documents

mburic@arhiv.hr

Languages: English

Joined FIAF in 1993

Current status: Member

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 new 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 nouvelle 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 nueva 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.



ARRI

Türkenstrasse 89, 80799 München, GERMANY

T: +49-89 3809-1382

F: +49-89 3809-1113 82

www.arri.com

Correspondence

Ms. Judith Evans, Head of Corporate Marketing & Communications

T : +44 1895 457 113; jevans@arri-ct.com

Ms. Catia Marini, Deputy Corporate Marketing & Communications

T : +49 89 3809 1382; cmarini@arri.de

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With headquarters located in Munich, Germany, ARRI was founded in 1917 and is the world's leading designer, manufacturer and distributor of motion picture camera, digital intermediate (DI) and lighting equipment. The ARRI group comprises a global network of subsidiaries and partners covering every facet of the film industry, including worldwide camera, grip and lighting equipment rental through ARRI Rental; turnkey lighting solutions through the ARRI System Group; and film production, postproduction, lab services, visual effects and distribution through ARRI Media. In 2013 ARRI Medical was founded to utilize ARRI's core imaging technology and know-how for medical applications.

Manufactured products include the ALEXA 65, ALEXA SXT, ALEXA Mini and AMIRA cameras; Master Anamorphic lenses; SkyPanel, L-Series and M-Series lights; Pro Camera Accessories and the Electronic Control System; the ARRILASER recorder and ARRISCAN archive technologies; and the ARRISCOPE 3D digital surgical microscope. The Academy of Motion Picture Arts and Sciences has recognized ARRI's engineers and their technical contributions with 18 Scientific and Engineering Awards.

For locations and more information please visit
www.arri.com



AUDITORIUM DU LOUVRE

Musée du Louvre, 75058 Paris Cedex 01, FRANCE
T: +33-1 40 20 58 59
www.louvre.fr/films

Correspondence

Ms. Pascale Raynaud, Responsable
de la programmation cinéma
pascale.raynaud@louvre.fr

.....

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

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

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



AUDITORIUM DU MUSEE D'ORSAY

62, rue de Lille - 75007 Paris, FRANCE

T: +33-1 40 49 49 38

F: +33-1 40 49 46 00

www.musee-orsay.fr

Correspondence

M. Luc Bouniol-Laffont, Chef du service culturel et directeur de l'auditorium

M. Marcos Uzal, Programmateur cinéma

T : +33-1 40 49 47 82; marcos.uzal@musee-orsay.fr

.....

L'Auditorium du musée d'Orsay est une salle de spectacle de 350 places, qui présente chaque saison une centaine de manifestations dans des disciplines diverses : musique, cinéma, conférences, manifestations jeune public.

Le cinéma occupe une place toute particulière dans cette programmation avec l'organisation de deux grands cycles par saison qui proposent de faire découvrir les chefs d'œuvres du cinéma muet, accompagnés en musique ainsi que des films rares en lien avec les collections permanentes et l'actualité des expositions du musée.

Depuis son ouverture en 1986, l'Auditorium du musée d'Orsay a organisé plus d'une cinquantaine de cycles consacrés à des réalisateurs, des acteurs, des cinématographies nationales ou des thématiques en lien avec les expositions.

AV Preservation by
reto.ch

AV PRESERVATION BY RETO.CH

Chemin du Suchet 5, 1024 Ecublens, SWITZERLAND
T: +41-21 691 6511
www.reto.ch
info@reto.ch
Twitter: @retoch

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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 are also actively engaged in a number of relevant national and international professional bodies.



BROOKLYN ACADEMY OF MUSIC / BAMcinématek

30 Lafayette Avenue, Brooklyn, NY 11217-1486, USA
T: +1-718-636-4125
F: +1-718-636-4126
www.bam.org/cinemathek
info@bam.org



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



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

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



The Brazilian Cinema Research Center (CPCB) is a nonprofit organization, founded in 1978. Among its main purposes are the preservation of Brazilian cinema, the restoration of its important and historic films and stimulating research to contribute to the audio-visual memory of our culture.



CINEDAVIS

Bergstrasse 31, 01069 Dresden, GERMANY

T: +49-351 470 078 92

T: +49-351 422 63 12

Mobile: + 49-172 350 48 36

www.cinedavis.com

Correspondence

Dr. Marlon Teichfuss

marlon.teichfuss@cinedavis.com

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Having provided image processing, computer animation and film recording since 1993, Dr. Marlon Teichfuss and Uwe Hanicke founded Cinedavis GmbH in 2000 in Dresden, Germany. The company concentrates on content production services, custom software development and technology products focused on the challenges of digital cinema. Cinedavis is also involved in preservation and cataloguing historical film data, offering, among others, laboratory services and knowledgeable handling of analog video and audio material. Targeting the international market, Cinedavis is involved in projects in Germany, the United States, Switzerland and France.



THE CINEMA MUSEUM

THE CINEMA MUSEUM

The Master's House, 2 Dugard Way, London
SE11 4TH, UNITED KINGDOM

T: +44-20 7840 2200

F: +44-20 7840 2299

www.cinemamuseum.org.uk

Correspondence

Mr. Martin Humphries

martin@cinemamuseum.org.uk

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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 in south London, 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.



CTM SOLUTIONS – MEDIA 360

125, Avenue Louis Roche, 92230 Gennevilliers, FRANCE

T: +33-1 40 85 45 00

www.ctmsolutions.com

info@media360.fr

Correspondence

M. Marc Villechenoux, Ingénieur commercial

marc.villechenoux@ctmsolutions.com

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CTM Solutions is now one of the few players in the market to include 360° of technical audio-visual skills, in the field of cinema as well as television.

We created the subdivision Media360 especially to address the needs of the digital archive market.

Media360 owns a broad internal expertise, combined with a permanent technology watch and an extensive network of clients, consultants, manufacturers and vendors, allows us to advise archives and assist them in the design and integration of complete digital archiving solutions.

We can provide and integrate all the equipments for: Physical preparation of supports (films, video & audio); mass digitization; post-processing (image & sound restoration, color grading); centralized storage on broadband networks; scalable disk storage with large capacity (nearline); long-term archiving on LTO tapes; media management and workflow automation (MAM); distribution (DCP, TV, VOD, Internet, mobile, DVD/Blu-ray, etc.).

Media360 guides you at every step of your project:

- Consulting
- Design and integration of complete solutions
- Commissioning with skills transfer
- Training for users and administrators
- Support and maintenance

DANCAN Film Cans

DANCAN CINEMA SERVICES

Carit Etlars Vej 5, 1.Tv., 1814 Frederiksberg C, DENMARK

T: +45-40 50 41 80

www.dancan.com

info@dancan.dk

Correspondence

Mr. Morten Jacobsen

.....

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

Dancan Film Cans: we are proud to present our program of stabilized film cans in plastic, now also available in black recycled polypropylene (PP). This is the only truly archival film can in the world.

Our other products include: film cores, film leaders, ORWO motion picture film, film splicing tape, perf-fix tape, Danchek acid detection strips for acetate film, Danchek nitrate detection strips for nitrate film...

Come and talk to Morten Jacobsen – he has been in the business for 50 years.



DELUXE

8-14 Meard Street, London W1F 0EQ, UNITED KINGDOM

T: +44-20 7878 0000

www.deluxemediaeurope.com/restoration

Correspondence

Mr. Mark Bonnici, Head of Restoration

T: +44-20 7149 2360

mark.bonnici@bydeluxe.com



The ever-growing and evolving archive and restoration market, and the volume of material that remains to be digitally captured and restored, demand ongoing investment in the very latest technology, combined with the best technicians.

By teaming cutting-edge technologies and techniques with an expert staff of colourists and digital restoration artists, Deluxe provides restoration and preservation solutions for some of the world's most prestigious archives.

With services spanning film handling, scanning, grading, digital restoration and output to film and digital delivery formats for preservation, Deluxe sets the benchmark in restoring images of historical importance, and is one of Europe's leading providers of restoration and preservation services.



DFT - DIGITAL FILM TECHNOLOGY

Borsigstrasse 13, 64291 Darmstadt, GERMANY

T: +49-6151 8503 500

F: +49-6151 8503 600

www.dft-film.com

Correspondence

Mr. Simon Carter, Sales Director

simon@simonjcarter.co.uk

.....

DFT - Digital Film Technology GmbH provides high-end film scanning solutions for a variety of commercial media, film and content markets, including archives, film studios and broadcast operations.

DFT products include the Scanity and Scanity HDR archival film scanners, the Phantom II data transfer engine, a specialized software for Spirit Datacine control, and Playout applications. 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.

DFT Digital Film Technology is headquartered in Darmstadt, Germany, and has regional offices in London and Los Angeles. DFT is independently owned by Prasad Group, a Chennai-based organisation. For more information, please visit www.dft-film.com, or connect via Facebook.



DIGIMAGE CLASSICS

1 quai Gabriel Péri, 94340 Joinville-le-Pont, FRANCE
<http://www.monalgroupp.fr>

Correspondence

M. Benjamin Alimi

T: +33-6 35 57 94 95 / +33-1 55 97 39 76

benjamin.alimi@digimage-france.com

M. Thierry Delannoy

T: +33-6 10 64 16 02 / +33-1 55 97 39 70

thierry.delannoy@digimage-france.com

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The historic site where Charles Pathé created a major film printing and tinting factory in 1906 is now home to Digimage-Classics, one of the most modern, fully integrated heritage film restoration labs.

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

Digimage Classics gathers under one roof, in a safe environment specially designed for the handling of nitrate film, all the necessary film laboratory equipment (wet-gate printing, film processing and cleaning) and the most recent digital technologies in scanning, color correction or restoration for picture and sound.

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



ECLAIR - YMAGIS GROUP

70, rue Jean Bleuzen, 92176 Vanves, FRANCE

T: +33-1 49 40 59 26

www.eclair.fr

www.ymagis.com

info@ymagis.com

Correspondence

M. Pierre Boustouller, Sales Director, France & International
Eclair Cinema - Restoration Division
pierre.boustouller@clairgroup.com

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[fr]

Né en 1907 avec les débuts du cinéma, Eclair (Groupe Ymagis) est un leader des industries techniques du cinéma et de l'audiovisuel. Il offre des solutions innovantes à travers l'Europe aux producteurs, directeurs de la photographie, distributeurs de films, détenteurs de droits, exploitants cinématographiques, diffuseurs TV/IPTV, éditeurs vidéo et plateformes VOD. Les activités de la société sont structurées autour de six pôles principaux : post-production, restauration, préservation, services distribution salle, services distribution numérique, multilingue et accessibilité. Eclair est basé à Vanves et dispose de bureaux à Barcelone, Londres, Berlin et Liège. Eclair fait partie du Groupe Ymagis, leader européen des technologies numériques pour l'industrie du cinéma.

[en]

Founded in 1907 in the early days of cinema, Eclair (Ymagis Group) is a leading audio-visual services company for professionals of the motion picture and television industries. We provide smart solutions across Europe to producers, DPs, distributors, rights-holders, cinema exhibitors, television broadcasters and IPTV, VOD platform operators and video publishers. The company consists of six distinct business units: postproduction, restoration, preservation, theatrical distribution services, digital distribution services, and versioning & accessibility. Eclair is headquartered in the southern Paris suburb of Vanves, with additional offices in Barcelona, London, Berlin and Liège. Eclair is part of Ymagis Group, a European company at the forefront of digital technology services for the cinema industry.



ENTERTAINMENT ID REGISTRY ASSOCIATION - EIDR

544 Hillside Road, Redwood City, CA 94062, USA
www.eidr.org
membership@eidr.org

Correspondence

Mr. Don Dulchinos, Executive Director
ddulchinos@eidr.org

.....

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

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

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

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

LES FILMS DU JEUDI

LES FILMS DU JEUDI

3, rue Hautefeuille, 75006 Paris, FRANCE

T: +33-1 40 46 97 98

F: +33-1 40 46 89 88

www.filmsdujeudi.com

filmsdujeudi@filmsdujeudi.com

[fr]

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

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

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

[en]

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

THE FILM FOUNDATION

Los Angeles:

7920 Sunset Boulevard, 6th Floor, Los Angeles,
CA 90046, UNITED STATES OF AMERICA
T: +1-323 436 5060

New York:

110 W. 57th Street, 6th Floor, New York City, NY 10019,
UNITED STATES OF AMERICA
T: +1-212 258 0860
www.film-foundation.org
tff_asst@film-foundation.org

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Created in 1990 by Martin Scorsese, The Film Foundation is dedicated to protecting and preserving motion picture history. By working in partnership with the leading archives and studios, the foundation raises awareness of the urgent need for preservation and has saved over 600 films, which are made accessible to the public through programming at festivals, museums and educational institutions throughout the world. In addition to the preservation, restoration, and presentation of classic cinema, the foundation teaches young people about film language and history through The Story of Movies, the organization's groundbreaking educational program that is used by over 100,000 educators nationwide. Joining Scorsese on the board of directors are Woody Allen, Paul Thomas Anderson, Wes Anderson, Francis Ford Coppola, Clint Eastwood, Curtis Hanson, Peter Jackson, Ang Lee, George Lucas, Alexander Payne, Robert Redford, and Steven Spielberg. The Film Foundation is aligned with the Directors Guild of America.



FILM SOCIETY OF LINCOLN CENTER

165 W 65th St, 4th Floor, New York, NY 10023

UNITED STATES OF AMERICA

www.filmlinc.org

T: +1-212 875 5610

Correspondence

Ms. Florence Almozini, Associate Director of Programming

T: +1-212 875 5685; falmazini@filmlinc.org

Mr. Dan Sullivan, Assistant Programmer

T: +1-212 875 5632; dsullivan@filmlinc.org

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America's pre-eminent film presentation organization, The Film Society of Lincoln Center was founded in 1969 to celebrate American and international cinema, to recognize and support new filmmakers, and to enhance awareness, accessibility and understanding of the art among a broad and diverse film going audience.

As an independent constituent of the world's foremost performing arts center, the Film Society presents year-round programming that includes premieres of films from an international roster of directors; major retrospectives; in-depth symposia and high profile events. The Film Society is an institution whose stature is matched by its popularity, each year welcoming an aggregate audience of more than 200,000 film aficionados, filmmakers and industry leaders of every nationality, age, economic and ethnic group. The organization has been a pioneer among film institutions and one of the world's most respected arbiters of cinematic trends and discoveries.

The Film Society is best known for two world-class international festivals—the New York Film Festival and New Directors/New Films. It runs two state-of-the-art year-round cinemas, and publishes the country's most respected cinematic journal, *Film Comment*. Each year the organization presents its annual Gala Tribute honoring legendary stars and industry leaders and, throughout the year, partners with Hollywood studios to present premieres and special live appearances.



FOCAL INTERNATIONAL

T: +44-20 3178 3535

Skype: focalphone

www.focalint.org

info@focalint.org

Correspondence

Ms. Sue Malden, Chair

chair@focalint.org

Ms. Anne Johnson, Commercial Manager

info@focalint.org

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

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

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

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

Please find our logo with either a black or white background, depending on how you would like to use them.



GAUMONT PATHÉ
archives



GAUMONT PATHE ARCHIVES

24 Rue du Docteur Bauer, 93400 Saint-Ouen, FRANCE

T: +33-1 4948 1515

F: +33-1 4948 1510

www.gaumont-pathe-archives.com

contact@gaumontpathearchives.com

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L'HISTOIRE DU 20EME SIECLE, L'ACTUALITE DU 21EME SIECLE

Gaumont Pathé Archives est le fruit du regroupement en décembre 2003 des catalogues de la Cinémathèque Gaumont et de Pathé Archives. Cette alliance fait de cette nouvelle entité la 1ère banque francophone d'images animées n&b et couleur avec plus de 14 000 heures qui permettent tant d'illustrer l'Histoire du 20ème siècle que l'actualité du 21ème siècle.



HAGHEFILM DIGITAAL

Willem Fenengastraat 39, 1114 AH Amsterdam-
Duivendrecht, NETHERLANDS

T: +31-20 568 54 11

www.haghefilm-digitaal.nl

info@haghefilm-digitaal.nl

Correspondence

Mr. Peter Roelofs

peter@haghefilm-digitaal.nl

Mr. René Stapel

rene@haghefilm-digitaal.nl

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Haghefilm Digitaal: "The Gold Standard for film conservation". This quote, from an article published by the show-business magazine Variety on the occasion of the world premiere of the restored Orson Welles film *Too Much Johnson*, encapsulates what Haghefilm Digitaal is all about.

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 field of digital image and sound processing, forms the basis for the lab's excellent reputation among audio-visual heritage preservation institutions.

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 is one of the few labs that can 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 to the preservation of historical cinema treasures for the future, please contact Peter Roelofs or René Stapel at Haghefilm Digitaal.



THE HUNGARIAN FILMLAB

Division of the Hungarian National Film Fund
Budakeszi út 51, 1021 Budapest, HUNGARY
T: +36-30 645 981 0

www.filmlab.hu

restoration@filmlab.hu

Correspondence

Mr. Gabor Pinter, Head of Worldwide Archive Restoration

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- Specializing in film restoration
- FULL SERVICE - picture and sound, analogue and digital
- ALL WORKFLOWS from full 4K to all 35mm/16mm photochemical processes
- VFX restoration specialists with up-to-date softwares and own restoration algorithms
- All delivery formats of the modern digital era
- Wet-Gate and Pinless Scanning up to 8K
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- Spirit HD Telecine, ARRILASER
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- Dolby Digital sound mix studio with 4K and 35mm/16mm projection
- Filmlab Dailies web view, for supervising your archive project
- 10 Gb/s bandwidth for fast file transfer
- Separation process
- References and long-term archive clients from a dozen countries



**L'IMMAGINE RITROVATA
FILM RESTORATION & CONSERVATION**

Via Riva di Reno 72, 40122 Bologna, ITALY

T: +39-051 552 541

F: +39-051 521 584

www.immagineritrovata.it

info@immagineritrovata.it

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L'Immagine Ritrovata is a highly specialized film restoration laboratory created and developed in Bologna (Italy) thanks to the Fondazione Cineteca di Bologna. Solid film knowledge, long experience in the field - always supported by careful preliminary philological and technical research - and the most up-to-date equipment covering all workflows, from photochemical to 4K technology, as well as a vast and diverse range of projects, make L'Immagine Ritrovata a leading laboratory in the field.

A new branch called L'Immagine Ritrovata Asia opened in Hong Kong in June 2015 to restore and preserve Asian film heritage. The close collaboration between our Bologna headquarters and our new Hong Kong branch will result in an increasing number of international projects and will offer a wider wealth of solutions for archival and restoration needs.

L'Immagine Ritrovata is one of the main organizers of the FIAF Film Restoration Summer School, which has been taking place in Bologna since 2007 and will be held again in 2016. The school has been also hosted in Singapore (November 2013) and Mumbai (February 2015).



**L'IMMAGINE RITROVATA ASIA
FILM RESTORATION & CONSERVATION**

1/f Milkyway Building, 77 Hung To Road,
Kwun Tong, Hong Kong, CHINA

T: +852-3105 1302

www.immagineritrovata.asia

info@ir-asia.hk



L'Immagine Ritrovata Asia is the new Asian branch of L'Immagine Ritrovata film restoration laboratory. Opened in June 2015, L'Immagine Ritrovata Asia is based in Hong Kong and enables L'Immagine Ritrovata to serve Asian archives and film libraries more effectively, without long-distance logistics and significant time difference in communication. The close collaboration between the Bologna headquarters and the new Hong Kong branch will result in an increasing number of international projects and will offer a wider wealth of solutions for archival and restoration needs.

KEM STUDIOTECHNIK

Hans-Böckler-Ring 43, 22851 Norderstedt, GERMANY
T: +49-40 567 665
F: +49-40 560 3233
www.kem-studiotechnik.de
info@kem-studiotechnik.de

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KEM Studiotechnik GmbH has been closely connected with the film industry since its founding in 1968, and over the course of the past decades has developed a number of innovative products which have been successfully rolled out on the market.

One of our company's basic aims right from the beginning has been to be able to provide film archives with products suited to their special needs. Of course we are also open to the creation of custom-made articles to care for individual wishes and requirements.

Items in development: An upgradeable family of film processing tables adapted to archive technology; functions include rewind, viewing, editing, organizing, and picture and sound scan.

KINO xenix

KINO XENIX

Kanzleistrasse 52, 8004 Zürich, SWITZERLAND

T: +41-43 322 13 80

F: +41-43 322 13 89

www.xenix.ch

programm@xenix.ch

Correspondence

M. René Moser

M. Reto Bühler

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Zurich's Kino Xenix is an independent movie theater 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 in the original language with subtitles. Kino Xenix also encourages the transfer of knowledge, inviting guests who give lectures and readings and promoting discussions with the audience. Each month, an in-depth program booklet includes an introductory text on the program's contents.



EASTMAN KODAK COMPANY

T: +49-711 406 2286

www.kodak.com

Correspondence

Mr. Christian Richter, Business Manager EMEA -

Russia - India

christian.richter@kodak.com

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Kodak is delighted to join FIAF as a supporter to underline the company's full commitment to Motion Picture Film.

Film, with its unrivaled archival properties, is the only proven medium that can preserve images for centuries. Kodak is committed not only to the future of film, but to supporting the surrounding film infrastructure. In February 2015 Kodak finalized new film supply agreements with all six major Hollywood studios. As part of these agreements, Kodak will continue to provide motion picture film to the U.S. studios for their movie and television productions, as well as archival films. "Film has long been - and will remain - a vital part of our culture," said Jeff Clarke, Kodak's CEO. "With the support of the studios, we will continue to provide motion picture film, with its unparalleled richness and unique textures, to enable filmmakers to tell their stories and demonstrate their art."

Kodak has been engaged in broad discussions with prominent filmmakers, studios, independent artists, production companies and film archives to enable film to remain a fundamental medium. By joining FIAF as a supporter, we look forward to broadening the dialogue with FIAF and its members and to enhancing our engagement in the world of film archives. Our aim is to continue to support archives and their mission for the long-term preservation of audio-visual content.



Professional Film & Audio Products

MWA NOVA

Zillestrasse 7-11, 10585 Berlin, GERMANY

T: +49-30 398 019 022

Mobile: +49 176 100 873 18

F: +49-30 398 019 099

www.mwa-nova.com

Correspondence

Mr. Bernhard Wanko, Managing Sales Engineer

wanko@mwa-nova.com

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MWA Nova is one of the leading manufacturers of film transfer systems worldwide. Experience, quality and innovation are the three main characteristics of our systems for audio and film postproduction and archive applications.

MWA Nova currently offers more specialist solutions for the actual physical transfer and replay of celluloid, nitrate and magnetic film for archival purposes than any other single manufacturer.

Among other existing products, MWA Nova GmbH recently introduced their new 4K multi-format flashtransfer Vario 4K scanner and the new Spinner film inspection table.

MWA Nova is a member of mwArge, an alliance of 3 German companies from the analogue and digital media industry having the same vision: to provide customized solutions. The other members are ERNEMANN and TF CineNova. With their main focus on archive and scanning technology, the group has access to a huge number of products and experts from different areas of the industry to design tailor-made workflows.

With the competence of all member companies, mwArge can provide single solutions such as high-quality film scanners or film inspection tables, film-lab services, analogue and digital film restoration, film digitization as well as analogue and digital long-term storage or even complete workflows to film archives or other institutions worldwide.



NEW YORK UNIVERSITY/TISCH SCHOOL OF THE ARTS

Department of Cinema Studies/
Moving Image Archiving and
Preservation Program (MIAP)
721 Broadway, Room 600, New York City, NY 10003, USA
T: +1-212 998 1600
F: +1-212 995 4061
www.nyu.edu/tisch/preservation
tisch.preservation@nyu.edu

Correspondence

Mr. Dan Streible, Director

dan.streible@nyu.edu

Mr. Scott Statland, Assoc. Director of Operations

scott.statland@nyu.edu

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The Moving Image Archive Program is a two-year course of study that trains future professionals to manage preservation-level collections of film, video, new media, and other types of digital works. The program provides prospective collection managers and archivists with an international, comprehensive education in the theories, methods, and practices of moving image archiving and preservation.



ORWO FILMOTEC

Ortsteil Wolfen, Röntgenstrasse 3, 06766

Bitterfeld-Wolfen, GERMANY

T: +49-34 9436 9680

F: +49-34 9436 9682

www.filmotec.de

filmotec@filmotec.de

Correspondence

Mr. Frank Böhme, Marketing Manager

T: +49-34 9436 9525

F: +49-34 9436 9520

boehme@filmotec.de

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FilmoTec GmbH produces a wide range of high-quality photographic 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.

As leading producers of black & white motion picture film, FilmoTec markets ORWO products worldwide. It is renowned by its many customers for technical excellence in meeting demanding specialized needs for the expert work of film archives, film laboratories, postproduction houses, film producers and film studios.

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

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



PATHÉ PRODUCTION

2, rue Lamennais, 75008 Paris, FRANCE

T: +33-1 71 72 30 00

F: +33-1 71 72 31 00

www.pathe.com

contact@pathe.com



Fondée en 1896 par les frères Charles et Emile Pathé, Pathé est l'une des plus anciennes sociétés de cinéma au monde. Acteur majeur du cinéma depuis sa création, Pathé reste présent dans les trois métiers : de la production, de la distribution et de l'exploitation. Avec plus de 700 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 Emile, Pathé is one of the oldest film companies in the world. A key player in the film industry since its creation, Pathé still pursues its activities in the three main fields of the industry: film production, distribution and movie theater operations. With over 700 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 film history.



RAINER WERNER FASSBINDER FOUNDATION

Giesebrechtstrasse 7, 10629 Berlin, GERMANY

T: +49-30 887 2490

F: +49-30 887 24929

www.fassbinderfoundation.de

info@fassbinderfoundation.de

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

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

The Foundation has produced or initiated worldwide retrospectives and/or exhibitions of Fassbinder's film or theatre works, such as those at MoMA (1997), the BFI (1999), the Centre Pompidou (2005) and the Deutsches Theatermuseum (2012), and is in permanent collaboration with the internationally operating Goethe-Institut. Our latest project, on the occasion of Fassbinder's 70th birthday, *Fassbinder-Jetzt* (Fassbinder Now), produced by the Deutsche Filminstitut/Deutsches Filmmuseum in 2014/2015 and presented at Gropiusbau Berlin, will tour worldwide from 2016 onwards.

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

SD CONSULT

20, avenue d'Ivry, 75013 Paris, FRANCE

T: +33-1 45 85 04 31

F: +33-9 70 62 40 54

Mobile: +33-6 23 55 51 00

www.audioplus.fr

Correspondence

M. Serge Doubine

serge.doubine@orange.fr

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Having very recently joined the FIAF Supporters group we are pleased to inform the restoration/archiving/conservation community that we offer a wide variety of products serving their needs.

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info@tuscancorp.com

Correspondence

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

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ADRIAN WOOD

4181 Kling Street, Apt 62, Burbank CA 91505, USA
T: +1-818 478 1054 (home)
Mobile: +1-818 261 9445
adrianjwood@aol.com

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Adrian Wood has been a supporter of FIAF since 2008.

He has worked with archival material for over 40 years either in the context of documentary production for broadcast and theatrical purposes or in the restoration of motion picture films. This work involves the identification of material, the understanding of associated rights to material, the acquisition of material and the assessment of collections. This work 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 such as Cannes, Venice, Tokyo and Moscow, as well as at cinematheques around the world.

While retaining a deep commitment to the supervision of restorations he continues to develop productions led by archival content. His commitment to research and the discovery of forgotten content has led to him being honoured with several prestigious awards both in the UK and the US, where he is currently based.

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

NAME INDEX • INDEX DES NOMS • ÍNDICE DE NOMBRES

Last Name	First Name	City
Abdelgelil	Khaled	Cairo
Abram	Ido	Amsterdam
Adamopoulos	Anastassios	Athens
Adamopoulos	Theodoros	Athens
Ajmera	Santosh	Pune
Alanen	Antti	Helsinki
Albers	Rommy	Amsterdam
Alvarez Gómez	Albino	Mexico
Angelici	Matteo	Rome
Angelini	Antonella	Turin
Angelov	Vladimir	Skopje
Angelucci	Francesca	Rome
Antinolfi	Gabriele	Rome
António	Afonso	Luanda
Antunes Da Silva	Jaime	Rio de Janeiro
Arévalo Gallardo	Claudia	Mexico
Argento	Laura	Rome
Arifuzzaman	Mohammad	Dhaka
Armada	José María	A Coruna
Arnaud	Maelle	Lyon
Aronica	Vincenzo	Rome
Arton	Carla	Bloomington
Ba	Luu Hoang	Hanoi
Babic	Gaby	Frankfurt
Bachmann	Alejandro	Vienna
Baines	Iola	Aberystwyth
Bainschab	Larissa	Vienna
Baker	Robin	London
Bar Yehuda	Benjamin	Jerusalem
Barbera	Alberto	Turin
Basano	Roberta	Turin
Bassil	Hares	Beirut
Beier	Undine	Berlin
Bello	Macarena	Santiago
Beltrami	Elena	Gemona
Benitez Cordonets	Ramón	Cordoba
Benoliel	Bernard	Paris
Berger	Sally	New York
Bergonzi	Chicca	Lausanne
Bertemes	Claude	Luxembourg
Biancarelli	Marc	Porto Vecchio
Bilguun	G.	Ulaanbaatar
Bismuth	Laurent	Paris/ Bois d'Arcy
Bloch	Catherine	Mexico
Bochkov	Oleg	Moscow
Bodner	Mark	Manchester
Boledi	Luigi	Milan
Boni	Stefano	Turin
Bonnaud	Frédéric	Paris
Borenstein	Daniel	Paris/ Bois d'Arcy
Borgia	Frédéric	Perpignan
Borlée	Guy	Bologna
Borodatchov	Nicolai	Moscow
Botting	Jo	London
Bout	Leontien	Amsterdam
Bozzano	Francesca	Toulouse
Brännström	Danial	Stockholm
Bregant	Michal	Prague

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Bryant	Steve	London
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Butler	Rod	Canberra
Byambasuren	B.	Ulaanbaatar
Byrne	Robert	San Francisco
Cadé	Michel	Perpignan
Cadena	Fabian	Quito
Callanan	Virginia	Wellington
Calviño	Dolores	Havana
Caneppele	Paolo	Vienna
Carou	Alain	Paris
Carrasco	Elizabeth	La Paz
Carrillo Caminal	Laura	Madrid
Case	Jared	Rochester
Casey	Raelene	Dublin
Castillo	Esteban	Quito
Castillo Rodríguez	Luciano	Havana
Cavoulacos	Sophie	New York
Cea	Gabriel	Santiago
Cenciarelli	Cecilia	Bologna
Ceresa	Carla	Turin
Chaghal	Malika	Tangier
Chan	Karen	Singapore
Chapel	Odile	Nice
Chea	Sopheap	Phnom Penh
Cherchi Usai	Paolo	Rochester
Cherian	Teesha	Mumbai
Chinchín	Hernán	Quito
Chotirosaranee	Sanchai	Bangkok
Christensen	Thomas	Copenhagen
Cipriani	Marina	Rome
Cleary	Kitty	New York
Codelli	Lorenzo	Gemona
Coffey	Liz	Cambridge
Comencini	Luisa	Milan
Cormier	Laurent	Paris/ Bois d'Arcy
Correa	Julián David	Bogota
Cortini	Letizia	Rome
Costa	José Manuel	Lisbon
Costa-Gavras	Constantin	Paris
Cozzutti	Ilaria	Gemona
Cruickshank	Jane	Canberra
Cruz	Fiora	Santo Domingo
Császár	Katalin	Budapest
Cuong	Le Duc	Hanoi
Currò	Daniela	Rochester
Cvelfar	Bojan	Ljubljana
Da Silva	José	Brisbane
Daire	Joël	Paris
Damilano	Paolo	Turin
Daris	Metka	Ljubljana
Davies	Matthew	Canberra
Davy	Sarah	Wellington
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De Fontenay	Arnaud	Paris
de la Fuente	Mercedes	Madrid

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Dubery	Aurélie	Paris
Dungarpur	Shivendra	Mumbai
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Petit-Vallaud	Cécile	Brest
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Prado	José María	Madrid
Pras	Sylvie	Paris
Puppín	Giuliana	Gemona
Qasimov	Rashad	Baku
Quackenbush	John	Cambridge
Quaziz	Nora	Paris
Queiroz	Gabriela	Sao Paulo
Raczynska	Joanna	Washington
Raitaranta	Kirsi	Helsinki
Rapp	Clarisse	Toulouse
Rauger	Jean-François	Paris
Ravagnan	Andrea	Bologna
Recillas Herrera	Miguel	Mexico
Regev	Noa	Jerusalem
Reicher	Corinna	London
Reichmann	Hans-Peter	Frankfurt
Riambau	Esteve	Barcelona
Ribeiro	Pola	Sao Paulo
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Ripmeester	Leenke	Amsterdam
Rivera	Norma	Lima
Rocca	Susanne	Vienna
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Rojas	Antonia	Mexico
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Rooney	Daniel	Washington/College Park
Rosengren	Mathias	Stockholm
Rossen	Jeremy	Cambridge
Rother	Rainer	Berlin
Rotondi	Viridiana	Rome
Roumen	Frank	Amsterdam
Rousseau	Gilles	Paris
Roy	Rajendra	New York
Ruivo	Céline	Paris
Russell	Alan	Glasgow
Russell	Patrick	London
Russell	Steve	Wellington
Russo	Meir	Jerusalem
Sabiri	Mohamed	Rabat
Saget	Elodie	Tangier
Salmanov	Rasim	Baku
Salmon	Stéphanie	Paris
Sanahuja	Mireia	Barcelona
Sánchez Martínez	José Luiz	Madrid
Sánchez Sosa	Jorge Gerardo	Mexico
Santacreu	María José	Montevideo
Sarvac	Nathalie	Ivry
Scheijde	Inge	Amsterdam
Schild	Margret	Dusseldorf
Schlagnitweit	Regina	Vienna
Schurig	Michael	Frankfurt
Schütz	Pernille	Copenhagen
Sedgwick	Katrina	Melbourne
Semiane	Lyes	Algiers
Sené	Xavier	Ivry
Seydoux	Sophie	Paris

Last Name	First Name	City
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Siegel	Josh	New York
Sienkiewicz-Rogowska	Anna	Warsaw
Simon	Laurence	Nice
Sin	Warren	Singapore
Sinobad	Zoran	Washington/Culpeper
Skärstrand	Mats	Stockholm
Slodowski	Jan	Warsaw
Sloper	Amy	Madison
Smietanka	Pawel	Warsaw
Smit	Nita	Amsterdam
Smith	Jeff	Madison
Soma	Ardiouma	Ouagadougou
Spiegel	Peter	Vienna
Spijkerman	Stan	Amsterdam
Sprah	Andrej	Ljubljana
Stanojevic	Borislav	Belgrade
Stardelov	Igor	Skopje
Steinhübel	Richard	Bratislava
Steinmetz	Deborah	Jerusalem
Stewart	Heather	London
Stoeltje	Rachael	Bloomington
Stoiber	Deborah	Rochester
Stoiber	Jeffrey	Rochester
Stokes	Katrina	London
Stratmann	Edward	Rochester
Stravropoulou	Smaro	Athens
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Strukelj	Darko	Ljubljana
Strutz	Bettina	Dusseldorf
Stufkens	André	Nijmegen
Sukvong	Dome	Bangkok
Suncic	Vladimir	Ljubljana
Sungji	Oh	Seoul
Sveinsson	Erlendur	Reykjavik
Swagemakers	Walter	Amsterdam
Swinerton	Ashley	New York
Szörényi	Dorottya	Budapest
Taheri	Ladan	Tehran
Tammaccaro	Elena	Bologna
Tavernier	Bertrand	Lyon
Tecl-Szubert	Agata	Katowice
Tersan	Alojzij	Ljubljana
Tessitore	Andrea	Gemona
Thanh Hai	Dang	Hanoi
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Tomingas	Ivi	Tallinn
Torp Halvorsen	Irene	Oslo
Torres	Edgar	Mexico
Trainor	Katie	New York
Traversi	Paola	Turin
Trelles	Alejandra	Montevideo
Trock	Jacob	Copenhagen

Last Name	First Name	City
Truffer	Mathieu	Lausanne
Trull Ortiz	Inma	Valencia
Tsui Wai-Pun	Horus	Hong Kong
Tsuneishi	Fumiko	Vienna
Turci	Arianna	Toulouse
Turczynowicz	Justyna	Warsaw
Turnour	Quentin	Chester Hill
Uabumrungjit	Chalida	Bangkok
Uhlmann	Jacqui	Canberra
Uhrich	Andy	Bloomington
Ujvarossy	Andor	Budapest
Valdés	Daymar	Havana
Van Den Berg	Soeluh	Amsterdam
Van Sang	Nguyen	Hanoi
Van Wijk	Marnix	Amsterdam
Vatrican	Vincent	Monaco
Vazelaki	Tania	Athens
Vega Miche	Sara	Havana
Venegas	Francisco	Santiago
Veray	Laurent	Paris
Vereycken	Sylvain	Dijon
Vickers	Jon	Bloomington
Villarroel	Mónica	Santiago
Vita	Vincenzo	Rome
Volkmer	Klaus	Munich
Volnarovski	Petar	Skopje
Von Arx	Yvan	Lausanne
Vu	Anhtu	Montreal
Vujovic	Marjan	Belgrade
Vulliemin	Jean-François	Lausanne
Vyshka	Eriona	Tirana
Waintrop	Edouard	Geneva
Walsh	David	London
Washbrook	Ruth	Glasgow
Weill	Marie	Perpignan
Weissman	Kenneth	Washington/Culpeper
Wengström	Jon	Stockholm
Wessolowski	Markus	Frankfurt
White	Peter	Canberra
Wick	Klaudia	Berlin
Wickleder	Andrea	Berlin
Wiener	Todd	Los Angeles
Williamson	Peter	New York
Wisnia	Stacey	San Francisco
Wolf	René	Amsterdam
Worschech	Thomas	Frankfurt
Wostry	Nikolaus	Vienna
Woyke	Karin	Dusseldorf
Wubs	Harko	Nijmegen
Wysocka	Elzbieta	Warsaw
Xianghui	Sun	Beijing
Xingo	Felisberto	Luanda
Xuan Du	Nguyen	Hanoi
Yang	Howard	Taipei
Yeager	Caroline	Rochester
Young Ho-Yan	Janet	Hong Kong
Zalewska	Agata	Warsaw
Zelenovic	Radoslav	Belgrade
Zendoia	Maider	San Sebastian

**INSTITUTION-CITY INDEX
INDEX INSTITUTION-VILLE
ÍNDICE INSTITUCIÓN-CIUDAD**

Institution	City
ACADEMY FILM ARCHIVE	Los Angeles
AL-ARCHIVE AL-KAWMY LIL-FILM/ NATIONAL FILM ARCHIVE	Cairo
AMERICAN FILM INSTITUTE	Los Angeles
ANTHOLOGY FILM ARCHIVES	New York
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ARQUIVO NACIONAL	Rio de Janeiro
ASIAN FILM ARCHIVE c/o National Library Board	Singapore
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BANGLADESH FILM ARCHIVE	Dhaka
BFI NATIONAL ARCHIVE	London
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BOPHANA AUDIOVISUAL RESOURCE CENTER- CENTRE DE RESSOURCES AUDIOVISUELLES	Phnom Penh
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CENTRO GALEGO DE ARTES DA IMAXE	A Coruna
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CINEMATECA DE CUBA	Havana

Institution	City
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CINEMATECA NACIONAL DE ANGOLA	Luanda
CINEMATECA NACIONAL DEL ECUADOR - CCE 'BENJAMIN CARRION'	Quito
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CINEMATECA URUGUAYA	Montevideo
CINEMATHEQUE AFRICAINE DE OUAGADOUGOU / FESPACO	Ouagadougou
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	Tangier
CINEMATHEQUE FRANCAISE / MUSEE DU CINEMA	Paris
CINEMATHEQUE MAROCAINE - CENTRE CINEMATOGRAPHIQUE MAROCAIN (CCM)	Rabat
CINEMATHEQUE NATIONALE DU LIBAN (CNL)	Beirut
CINEMATHEQUE REGIONALE DE BOURGOGNE JEAN DOUCHET	Dijon
CINEMATHEQUE RÉGIONALE DE CORSE CASA DI LUME - COLLECTIVITÉ TERRITORIALE DE CORSE	Porto Vecchio
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CINEMATHEQUE SUISSE	Lausanne
CINEMATHEQUE UNIVERSITAIRE	Paris
CINETECA NACIONAL	Mexico
CINETECA NACIONAL DE CHILE	Santiago
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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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GOSFILMOFOND OF RUSSIA	Moscow
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KINOTEKA NA MAKEDONIJA	Skopje
KOREAN FILM ARCHIVE	Seoul
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LA CINEMATHEQUE DE TOULOUSE	Toulouse
LA CINEMATHEQUE QUEBECOISE	Montreal
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LICHTSPIEL / KINEMATHEK BERN	Bern
MEDIATECA REGIONALE TOSCANA FILM COMMISSION	Firenze
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MUSEO NAZIONALE DEL CINEMA - FONDAZIONE MARIA ADRIANA PROLO	Turin
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NATIONAL ARCHIVES OF AUSTRALIA - AUDIOVISUAL PRESERVATION SECTION	Chester Hill
NATIONAL FILM AND SOUND ARCHIVE	Canberra
NATIONAL FILM ARCHIVE OF INDIA	Pune
NATIONAL FILM ARCHIVE OF IRAN	Tehran
NATIONAL FILM CENTER - NATIONAL MUSEUM OF MODERN ART	Tokyo
NATIONAL FILM VIDEO AND SOUND ARCHIVE	Jos
NATIONAL GALLERY OF ART - FILM DEPARTMENT	Washington

Institution	City
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NATIONAL MUSEUM OF SINGAPORE - CINEMATHEQUE	Singapore
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NGA TAONGA SOUND & VISION/THE NEW ZEALAND ARCHIVE OF FILM, TELEVISION AND SOUND	Wellington
NORTH WEST FILM ARCHIVE	Manchester
NORWEGIAN FILM INSTITUTE	Oslo
OLEXANDR DOVZHENKO NATIONAL CENTRE	Kiev
ÖSTERREICHISCHES FILMMUSEUM/ AUSTRIAN FILM MUSEUM	Vienna
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SLOVENIAN CINEMATHEQUE/ SLOVENSKA KINOTEKA	Ljubljana
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THE DANISH FILM INSTITUTE ARCHIVE & CINEMATHEQUE	Copenhagen
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THE NATIONAL LIBRARY OF NORWAY - FILM AND BROADCASTING	Oslo/Mo i Rana
THE SAN FRANCISCO SILENT FILM FESTIVAL	San Francisco
THESSALONIKI CINEMA MUSEUM - CINEMATHEQUE	Thessaloniki
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MOVING IMAGE RESEARCH COLLECTIONS (MIRC)- UNIVERSITY OF SOUTH CAROLINA	Columbia
VIETNAM FILM INSTITUTE	Hanoi
WISCONSIN CENTER FOR FILM AND THEATER RESEARCH	Madison
YALE FILM STUDY CENTER	New Haven

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