



**FIAF
Prague
2018**

Hosted by the National Film Archive • Hosted by the National Film Archive

WELCOME TO THE 74th FIAF CONGRESS IN PRAGUE

This 74th FIAF Congress marks a double anniversary. Our Federation is celebrating the 80th year of its existence, and Národní filmový archiv its 75th birthday. The Czech archive is joining the very select circle of FIAF affiliates that have hosted the FIAF congress four times, having done so previously in 1958, 1980 and 1998.

The decade that began in 1938 – the year of our Federation's birth – and spanned the end of the 1940s encompasses the tragic story of the Second World War and its effects, but is also a key decade in the history of archives and film festivals. In 1938, FIAF was founded by the Cinémathèque française (Paris), the Museum of Modern Art (New York), the British Film Institute (London), and the Reichsfilmarchiv (Berlin). That same year, Benito Mussolini inaugurated the first Venice International Film Festival. The following year, the first Cannes film festival had to be cancelled at the last minute. The war put film initiatives on hold, except for film archives, since that of Copenhagen saw the light of day in 1941, and Prague in 1943, as well as Basel.

With the end of the war, the cinema movement resumed its momentum. The festivals of Cannes, Locarno, and Karlovy Vary all began in 1946. Numerous cinematheques joined FIAF after the war: Prague, Brussels, Copenhagen, Stockholm, and Warsaw in 1946; Amsterdam in 1947; Milan, Moscow, São Paulo, and Lausanne in 1948; and Rochester, Rome, and Tehran in 1949.

Beyond the borders and the wounds of war, the great sharing of cultures, ideas, and films could (re)commence between archivists of good will, and this ideal was to be maintained across the decades to come. An ideal that it is important to remember on the occasion of this congress, whose symposium is dedicated to the notion of exchange(s). Yet one more reason to warmly thank our colleagues of the Czech Republic for welcoming us for a week in this magnificent city.

Frédéric Maire
President of FIAF

Dear friends and colleagues,

Welcome to Prague! Národní filmový archiv is happy and honored to host the 74th FIAF Congress. With full respect for all previous and future congresses, I want to assure you that my colleagues and I have put a lot of effort into making all parts of this Congress meaningful and your stay comfortable.

This year's anniversaries are particularly numerous, but I would rather like to look to the future – to recognize the horizons of our endeavor and the roles of our institutions. Institutions, I believe, function as structures that can create a free background for development and dynamism of relationships within and among societies. Institutions can unite societies and activate their purpose. Cultural institutions – like, for example, film heritage institutions – have a special ability to support critical thought and approach our own histories, identities, and futures.

Enjoy yet another week of professional inspiration and networking!

Michal Bregant, CEO
Národní filmový archiv

PROGRAM AT A GLANCE

	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
8:00					8:00 REGISTRATION OF DELEGATES	
9:00		9:00 SYMPOSIUM: SHARING	9:00 SYMPOSIUM: SHARING	9:00 SECOND CENTURY FORUM	9:00 GENERAL ASSEMBLY	TOURS
10:00						
11:00		10:35 COFEE BREAK	10:40 COFEE BREAK	10:30 COFEE BREAK	10:45 COFEE BREAK	
12:00		11:05 SYMPOSIUM: SHARING	11:20 SYMPOSIUM: SHARING	11:00 SECOND CENTURY FORUM	11:45 GENERAL ASSEMBLY	
13:00		12:50 LUNCH	12:55 LUNCH	12:00 LUNCH	12:30 LUNCH	
14:00		13:50 SYMPOSIUM: SHARING	13:55 SYMPOSIUM: SHARING	13:30 COMMISSION WORKSHOP	14:00 GENERAL ASSEMBLY	
15:00						
16:00	REGISTRATION	15:50 COFEE BREAK	15:55 COFEE BREAK	16:30 COFEE BREAK	16:00 COFEE BREAK	
17:00		16:20 SYMPOSIUM: SHARING	16:25 SYMPOSIUM: SHARING	17:00 REGIONAL MEETINGS	16:30 GENERAL ASSEMBLY	17:00 SCREENING: ADELHEID
18:00						
19:00			18:00 FIAF 80 YEARS ANNIVERSARY RECEPTION			19:00 SCREENING: STORY FROM A HOUSING ESTATE
20:00			20:00 SCREENING: A CASE FOR THE NEW HANGMAN			
21:00	19:00 OPENING CEREMONY	20:00 SCREENING: THE FILMS OF JAN KRÍŽENECKÝ		20:00 SCREENING: THE INSECTS	19:00 CLOSING CEREMONY	21:00 SCREENING: THE CREMATOR
22:00			22:00 SCREENING: ARTIST - RUN FILM LABS			
23:00						

PROGRAM OF SYMPOSIUM

MONDAY, APRIL 23

09:00 – 09:15

OPENING REMARKS

09:15 – 10:15

HISTORY OF SHARING

chair: Michal Bregant (CEO, Národní filmový archiv)

Christophe Dupin (Senior Administrator, FIAF): *FIAF: Eighty Years of Sharing*

Beatriz Tadeo Fuica (Marie Skłodowska Curie Fellow, Université Sorbonne Nouvelle-Paris 3): *Tracing Past Exchanges between European and South American Cinematheques: a Key to Understand the Impact of Sharing*

Gian Luca Farinelli (Fondazione Cineteca di Bologna): *Un festival come projet partagé: Il Cinema Ritrovato*

Nadja Šičarov (Conservator-restorer, Slovenska Kinoteka in Ljubljana) and Janneke van Dalen (Co-head of Film Collection, Austrian Film Museum in Vienna): *Share that Knowledge! Finding Strategies for Passing on Knowledge Across Generations of Archivists*

discussion

coffee break

SHARING THE FIELD

chair: Katarína Gatialová (Section Manager for Non-audiovisual Collections, Národní filmový archiv)

Lisa Parolo (Coordinator of the Video Sector of the Lab. La Camera Ottica, University of Udine) and Mariela Cantú (Independent moving-image Curator and Archivist): *Analogue Video Preservation. Sharing Methods and Praxis.*

Marion Grange (Directrice de la Cinémathèque des Pays de Savoie et de l'Ain et Présidente de l'association INEDTIS): *Patrimoine Cinématographique amateur en Europe - expériences partagées du réseau INEDITS / films amateurs - mémoire d'Europe*

Kasandra O'Connell (Head of the IFI Irish Film Archive): *Bringing our History Home*

Bohuš Ziskal (Researcher, CESNET): *Multimedia performance preservation - the challenging opportunity for multidisciplinary collaboration*

Frédéric Maire (Director, Cinémathèque suisse; President, FIAF) and Alain Boillat (Professor, Department of Film History and Aesthetics, and

10:15 – 10:35

10:35 – 11:05

11:05 – 12:35

12:35 – 12:50

12:50 – 13:50

13:50 – 15:50

15:50 – 16:20

16:20 – 18:00

Dean, Faculty of the Arts, University of Lausanne): *Sharing knowledge and research between University and Cinémathèque* (a. o. Autant-Lara personal archive)

Heather Linville (Film Preservationist, Academy Film Archive): *Taking the Road Less Travelled: The Collective Journey of Multiple Institutions to Uncover the Films and History of Travel Filmmaker Aloha Wanderwell* discussion

lunch

SHARING KNOWLEDGE

– **A joint I-Media Cities/MIMEHIST Panel** (includes discussion)
chairs: Thomas C. Christensen (Curator at the Danish Film Institute, Copenhagen and Member of the Executive Committee of Association Européenne des cinémathèques (ACE)) and Michael Loebenstein (Director and CEO of Österreichisches Filmmuseum, Vienna and FIAF Secretary-General)

speakers (in two parts of the panel): Mariona Bruzzo (Head of the Film Conservation and Restoration Centre, Filmoteca de Catalunya, Barcelona), Claudia Gianetto (Head of the National Cinema Museum Film Archive, Torino), Giulietta Fassino (Responsible for cultural activities, Urban Center Metropolitan, Torino), Maria Komninos (Professor at the National and Kapodistrian University of Athens, and President of the Greek Film Archive, Athens), Ioulia Mermigka (Adjunct lecturer and researcher in Cultural and Film Studies, National and Kapodistrian University of Athens), Camille Blot-Wellens (Project manager and Film archivist at the Swedish Film Institute, Stockholm, member of the FIAF Technical Commission), Dr. Christian Olesen (Principal Investigator MIMEHIST, University of Amsterdam), Jan Philipp Richter (editor at filmportal.de, I-Media-Cities project coordinator for Deutsches Filminstitut), Dr.-Ing. Christian Weigel (Researcher, Fraunhofer IDMT)

coffee break

SHARING ANALOGUE KNOWLEDGE AND CHEMISTRY.

ARTIST-RUN AND ARCHIVAL LABS

 (includes discussion)

chair: Céline Ruivo (Director of the Film Collection, La Cinémathèque française, Head of the FIAF Technical Commission)

speakers: Tiago Ganhao (Cinémateca Portuguesa, FIAF Technical Commission member), Esther Urlus (Filmwerkplaats, Rotterdam), Nicolas Rey (L'Abominable, Paris), Juan David Gonzalez Monroy (Labor Berlin, Arsenal, Berlin), Michael Loebenstein (Filmmuseum Vienna), Jon Wengstom (Swedish film Institute), Georgij Bagdasarov (Labodoble, Prague), František Týmal (Film Laboratory Bohemia)

SCREENINGS AND TOURS

SCREENINGS

The cinema of Národní filmový archiv Ponrepo, is situated in the historically valuable refectory of a former boarding school, Konvikt, in Prague's Old Town.

MONDAY, APRIL 23

THE FILMS OF JAN KRÍŽENECKÝ

START: 20:00

DCP

The presentation and screening introduces some of the earliest films made in the Czech lands, shot by Jan Kríženecký from 1898 to 1911. The recently digitized original negatives and vintage prints allow us to see their diversity and material beauty. The specific colour of Lumière film material in their then shape was preserved in the vintage prints. Introduced by Michal Bregant (CEO, Národní filmový archiv) and Karel Ksandr (CEO, National Technical Museum). Presented by Jeanne Pommeau (curator and restorer at the Národní filmový archiv). Attendance confirmation via Visitor page required. Small buffet after screening.

TUESDAY, APRIL 24

A CASE FOR THE NEW HANGMAN

START: 20:00

Digitally restored

DCP

Lemuel Gulliver of Dlouhá Street takes an unscheduled trip to Balnibarbi, to the flying island of Laputa, and back again. This film is at once a parable of totalitarianism, in which bizarre laws are enforced and unwritten rules are adhered to, and also a fanciful spectacle in which dreams touch the world, and the word touches dreams. In its twelve Kafkaesque chapters, A Case for the New Hangman presents a timeless story of an outsider who brings hope and excitement to the stagnant waters of Balnibarbi, whereby he is treated with suspicion rather than hospitality. Although the film is a variation on the third part of Jonathan Swift's Gulliver's Travels, it is in spirit, like Joseph Kilián, much closer to the world of Franz Kafka. A Case for the New Hangman can be understood as a thirty-five-year-old man's journey into his own interior, as the confession of Juráček himself, the dejected and tormented author. In writing the screenplay, Juráček was confronted with challenging subject matter. He also had to cope with the film being initially rejected and then having the production suspended after filming started. The film was eventually completed several years later, only to wind up locked away in a vault after only a handful of screenings.

Czechoslovakia 1969 • 102 min. • black and white

Director: Pavel Juráček • Screenplay: Pavel Juráček • Director of Photography: Jan Kališ • Editor: Miroslav Hájek • Music: Luboš Fišer • Set Design: Milan Nejedlý • Starring: Lubomír Kostelka, Pavel Landovský, Klára Jerneková, Milena Zahrynowská, Luděk Kopřiva, Slávka Budínová, Pavel Bošek, Miroslav Macháček, Věra Ferbasová, Eduard Dubský, Jiřina Jirásková, Jiří Hálek, Radovan Lukavský, Nataša Gollová, Jiří Hrzán and others
Accessible only with FIAF 74th Congress accreditation.

TUESDAY, APRIL 24
START: 22:00
Total running time: 41 min.

Johnny Welch / **Discharge Working II**

2018 • 16mm • colour • digital sound • 4:30 min.

I. Darkness: Flesh hate breeding half slaves. Division. Hell adores infinite fools.
A. Blood: Dissolve fear beyond Eyes. Harmony. New Priest kills the Old.
O. Sun. Drinking Fire of Fire. Undulations. Burning in Splendrous Desire.

Sophie Watzlawick / **Sans Lune**

2017 • 16mm • b&w • no sound / 8 min.

I'm lying here ever so softly, but I'm not really at ease
The more I'm rocked, the less I sleep
All around us the coasts moan from the shock of the turmoil
The sea whitens with wrath
The wind blows against our ropes
And yet, the anchor and the sails are raised
But our hearts, too, rise up against us

Esther Urlus / **Konrad & Kurfurst**

2013/14 • 16mm • tinted and toned b&w homebrew emulsion • optical sound • 7 min.

A fictional re-enactment of a five-minute event that took place during the Olympic Games in Berlin 1936, when Lieutenant Konrad and his horse Kurfurst became famous for their appearance. The film is made on homebrew emulsion and color toned with the helping hand of technical publications from early cinema and photographic experiments. The home brew emulsion is a fragile metaphor for the heroism of Konrad and his horse Kurfurst. Falling from his horse he became a national hero. However, he was overtaken by history, an anti-hero.

Esther Urlus / **Deep Red**

2012 • 16mm • original print on Ektachrome • no sound • 7:15 min.

Deep Red is an investigation into additive colour mixing on film. Handmade by a DIY silk-screen printing technique. The starting points are on black and white hi-con filmed trees shorn of their leaves. As if they were reminiscent of branches seen flashing past in the night from the back seat of a car. Transformed into 36 layer deep technicolour.

Stefano Canapa / **Jérôme Noetinger**

2018 • Super 16mm • b&w • sound • 1S • 11:40 min.

Solo in front of the camera, the musician/improviser Jérôme Noetinger plays his reel to reel tape recorder, the Revox B77. For the duration of a 16mm film reel, he brings to life and manipulates a complex sonic organism through the power of recording – using microphonic captures, electromagnetic static, and random radio. Stefano Canapa decided to set down this improvised instant with a deliberately simple cinematic device, giving the spectator a poetic and delicate experience without neglecting a certain pedagogical aspect. The film is at the same time a portrait, a study of movement, and a sound piece in its own right, fixed on a perennial support: a strip of traditional black and white 35mm film.

Alexandra Moralesová & Georgy Bagdasarov / **Rhus Typhina**

2014 • 16mm • b&w • sound • 1S • 2:44 min.

One of a series of labodoble experiments from natural (organic) film developers. The structure of the film is based on the chemical formula of the Rhus Typhina's developer. The main protagonist of the film is a species of flowering plant in the family Anacardiaceae, whose leaves and berries are mixed with tobacco and other herbs and smoked by Native American tribes. We tried to apply the properties of the Rhus Typhina in the photochemistry. The film captures the research, experiments, harvesting and preparation of the film developer, in which latter the original negative was developed. The nonlinear structure of the chemical formula as well as the nonlinear research of the process are reflected in the order of the frames. There was no post-production, except for the sound. All editing work was done in their camera before chemical development.

Accessible only with FIAF 74th Congress accreditation.

WEDNESDAY, APRIL 25

THE INSECTS

Start: 20:00

35 mm screening

FIAF Congress 's closed screening of the new feature film by Jan Švankmajer, based on the play Pictures from the Insects' Life by Karel Čapek. "The Čapek brothers' play is very misanthropic. I've always liked that — bugs behave as a human beings, and people behave as insects. My screenplay extends this misanthropy further while also reflecting Franz Kafka and his famous Metamorphosis" says Švankmajer.

The film's development was supported by Creative Europe-MEDIA, the partner of the screening.

Czech Republic, Slovakia 2018 • 98 min. • colour

Director: Jan Švankmajer • Screenplay: Jan Švankmajer, Karel Čapek, Josef Čapek • Director of Photography: Jan Růžička, Adam Olha • Editor: Jan Daňhel • Set design: Jan Švankmajer, Václav Švankmajer • Starring: Jan Budař, Jaromír Dulava, Jiří Lábus, Norbert Lichý, Kamila Magálová, Ivana Uhlířová, Pavel Nový and others

Attendance confirmation via Visitor page required. Small buffet after screening.

FRIDAY, APRIL 27

ADELHEID

Start: 17:00

Digitally restored

DCP

It is the end of the war and the tables of power have turned. Lieutenant Chotovický is returning to his homeland to recover – physically and emotionally. He isolates himself, seeking calm, yet hypnotically watches Adelheid, the German housekeeper assigned to him. The deformed relationships, not only between Czechs and Germans, bely ever-present mistrust and solitude. The remarkably listless acting of the protagonists and the cheerless atmosphere of expectation imply there is nowhere to rush to and that everything has its time – defiance and reconciliation.

"It was winter beyond the window, the year was 1969, yet they spoke of autumn 1945. Petr Čepek as Viktor and Ema Černá as Adelheid – they have experienced nothing of that era and must rely solely on the director's leadership. But were the youth then so different from the youth today? Yes they were. And no they were not. They merely had different life experiences. But the fundamental ordeal – the powerlessness to draw near to one another, to grow close enough to live together in a world made toxic by the Second World War, that has remained the sinister heritage of human civilization. In this way, Vlácil's film is truly relevant".

(Ladislav Tunys, Kino 24, 1969)

Czechoslovakia 1969 • 99 min.

Director: František Vlácil • Screenplay: Vladimír Körner, František Vlácil • Director of photography: František Uldrich • Film editor: Miroslav Hájek • Music: Zdeněk Liška • Architect: Jindřich Goetz • Cast: Petr Čepek, Emma Černá, Jan Vostrčil, Jana Krupičková, Pavel Landovský, Miloš Willig.

Accessible only with FIAF 74th Congress accreditation.

FRIDAY, APRIL 27

STORY FROM A HOUSING ESTATE / PANELSTORY

Start: 19:00

35mm screening

One rather unappealing result of the era of "normalisation" was the sight of Prague's Barrandov film studios forcing filmmakers to take on unappealing "ideological" themes. Director Věra Chytilová was, however, one of those who even succeeded in making interesting feature films by transforming subject matter from workplace environments or stories that celebrated the socialist regime's achievements. In Panelstory, Chytilová creates a tragicomic depiction of a structure that is unable to function on either a material or a human (moral) basis. The portrait of the new housing estate (Prague's Jižní město) offers a vision of a world in which the inhabitants have to face much more than just the uniformity, ugliness and imperfections of their new housing (not to mention the complete lack of infrastructure). The residents even have to cope with infidelity, lies, suspicion, unreliability and pusillanimity. In collaboration with screenwriter Eva Kačírková, Chytilová mostly concentrates on partners' relationships. The "optimistic" life beginnings of pregnant girl Soňa are contrasted with the situations of her unsatisfied, unfaithful mother Marie and her peer Marta, who has accepted her undignified, miserable existence, a life that brings material abundance devoid of any warmth. The film's creator enriches her multi-generational portrait by employing both amateur and experienced, professional actors. Of course, nonsensical, volatile elements freely penetrate the whole structure – small brat Pepíček, who feels at home in the omnipresent chaos, and a rustic old man who tries to communicate with, and assist, the isolated residents of the housing estate.

Czechoslovakia 1979 • 96 min.

Director: Věra Chytilová • Screenplay: Věra Chytilová, Eva Kačírková • Director of photography: Jaromír Šofr • Film editor: Jiří Brožek

Accessible only with FIAF 74th Congress Accreditation.

FRIDAY, APRIL 27

THE CREMATOR

Start: 21:00

35 mm screening

This adaptation of a 1967 novel by Ladislav Fuks is regarded as one of director Juraj Herz's greatest films. The dark and absurdist story, which utilises elements of the psychologically grotesque, represents one of many 1960s works by author Fuks that deal with issues of Jewish identity and alienation in a brutal world. The film's mix of black comedy and its vivid evocation of German expressionism makes The Cremator one of the most important films of the Czechoslovak New Wave. Cinematographer Stanislav Milota – who closely collaborated with the 40-year-old Herz in staging the film – also makes a great contribution to the motion picture's aesthetic; the elegant black and white photography representing one of Milota's greatest efforts. The film suffered a somewhat dramatic fate: it was entered into contention for the Academy Awards, but failed to be short-listed. Almost immediately after its March 1969 premiere, the film was banned from Czechoslovak cinemas. It was only re-released in August 1990.

Czechoslovakia 1968 • 97 min. • black and white

Director: Juraj Herz • Screenplay: Ladislav Fuks, Juraj Herz • Director of Photography: Stanislav Milota • Starring: Rudolf Hrušínský, Vlasta Chramostová, Jana Stehnová, Miloš Vognič, Ilja Prachař, Zora Božinová and others.

Accessible only with FIAF 74th Congress Accreditation.

TOURS

FRIDAY, APRIL 27

KUTNÁ HORA: GASK GALLERY AND ST. BARBARA'S CATHEDRAL TOUR

START: 09:00

A day trip to the town of Kutna Hora, an important UNESCO heritage site, where you can admire the Gothic design of St. Barbara's Cathedral and visit the Gallery of the Central Bohemian Region, whose collection and exhibitions are focused on art of the 20th and 21st centuries. The trip, supported by the Central Bohemian Region, concludes with a traditional Czech cuisine buffet in the gardens of the gallery.

The tour to the town of Kutna Hora will begin with pickup in central Prague/Prague Main Train Station parking lot at 09:00, where a FIAF coach will be expecting participants.

Approximate arrival back in Prague: 18:00. Attendance confirmation via Visitor page required.

FRIDAY, APRIL 27

NÁRODNÍ FILMOVÝ ARCHIV VAULTS TOUR

START: 09:00

Excursion to Národní filmový archiv vaults in the village of Hradištko. App 30 km from Prague. Národní filmový archiv vaults Tour will begin with pickup in central Prague/Prague Main Train Station parking lot at 09:00, where FIAF buses will be expecting participants. Your tour will conclude with a bus back to Prague. Approximate arrival back in Prague: 13:00. Attendance confirmation via Visitor page required.

FRIDAY, APRIL 27

LUCERNA PALACE TOUR

START: 15:00

Don't miss the tour of the Lucerna Palace, which will be a very special event. Our guide will be Krystyna Wanatowiczova, author of Miloš Havel – Czech Film Magnate. The book explores the life of the man who built Prague's Barrandov Studios (and was the uncle of future president Václav Havel) and the region's leading film studios will serve as the tour's partner.

Lucerna Palace – a multifunctional complex dating from the early 20th century. The Kino Lucerna was the first modern permanent cinema in Bohemia with 820 seats and it was here that the first Czech talkie Obraceni Ferdys Pistory (The Conversion of Ferdys Pistora) was screened in 1931.

Meeting point: Under the glazed dome of the passage hangs a provocative statue by David Černý – a reversed monument of St. Wenceslas, our regional patron saint. Tour will conclude with drink at Palace Lucerna rooftop Open Bar.

Attendance confirmation via Visitor page required.

SUNDAY, APRIL 22 - FRIDAY, APRIL 27

KAREL ZEMAN MUSEUM

OPENING HOURS: 10:00 – 19:00 (last visit 18:00)

Your 74th FIAF Congress accreditation badge guarantees you free access to Karel Zeman Museum during the whole congress. The museum maps the life and work of Karel Zeman from its beginnings – from his first animations and puppet films in the 1940's to work from his last creative period. A substantial part of the museum is dedicated to his most significant films – Journey to the Beginning of Time, The Fabulous World of Jules Verne and The Fabulous Baron Munchausen.

The museum's playful approach to the exhibition is unique. It allows visitors to participate directly – to try out with their own photo and video cameras selected special-effect techniques that Zeman used in his films.

Accessible only with FIAF 74th Congress accreditation.

FIAF AFFILIATES

MEMBERS

- ARKIVI QENDROR SHTETEROR I FILMIT (AQSHF) / CENTRAL STATE'S FILM ARCHIVE, ALBANIA, Tirana
- FUNDACION CINEMATECA ARGENTINA, ARGENTINA, Buenos Aires
- NATIONAL FILM AND SOUND ARCHIVE, AUSTRALIA, Canberra
- FILMARCHIV AUSTRIA, AUSTRIA, Vienna
- ÖSTERREICHISCHES FILMMUSEUM / AUSTRIAN FILM MUSEUM, AUSTRIA, Vienna
- BANGLADESH FILM ARCHIVE, BANGLADESH, Dhaka
- CINEMATHEQUE ROYALE DE BELGIQUE / KONINKLIJK BELGISCH FILMARCHIEF / ROYAL FILM ARCHIVE OF BELGIUM, BELGIUM, Brussels
- CINEMATECA BRASILEIRA, BRAZIL, Sao Paulo
- BULGARSKA NACIONALNA FILMOTeka / BULGARIAN NATIONAL FILM ARCHIVE, BULGARIA, Sofia
- LA CINEMATHEQUE QUEBECOISE, CANADA, Montreal
- TIFF FILM REFERENCE LIBRARY, CANADA, Toronto
- CINETECA NACIONAL DE CHILE, CHILE, Santiago
- CHINA FILM ARCHIVE, CHINA, Beijing
- HONG KONG FILM ARCHIVE, CHINA, Hong Kong
- FUNDACION PATRIMONIO FILMICO COLOMBIANO, COLOMBIA, Bogota
- HRVATSKI FILMSKI ARHIV - HRVATSKI DRZAVNI ARHIV / CROATIAN FILM ARCHIVES - CROATIAN STATE ARCHIVES, CROATIA, Zagreb
- CINEMATECA DE CUBA, CUBA, Havana
- NARODNÍ FILMOVÝ ARCHIV, CZECH REPUBLIC, Prague
- THE DANISH FILM INSTITUTE, DENMARK, Copenhagen
- KANSALLINEN AUDIOVISUAALINEN INSTITUUTTI / NATIONAL AUDIOVISUAL INSTITUTE, FINLAND, Helsinki
- ECPAD - ETABLISSEMENT DE COMMUNICATION ET DE PRODUCTION AUDIOVISUELLE DE LA DEFENSE, FRANCE, Ivry
- CINEMATHEQUE FRANCAISE / MUSEE DU CINEMA, FRANCE, Paris
- CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE - DIRECTION DU PATRIMOINE CINÉMATOGRAPHIQUE, FRANCE, Paris / Bois d'Arcy
- LA CINEMATHEQUE DE TOULOUSE, FRANCE, Toulouse
- BUNDESARCHIV-FILMARCHIV, GERMANY, Berlin
- DEUTSCHE KINEMATHEK / MUSEUM FÜR FILM UND FERNSEHEN, GERMANY, Berlin
- DEUTSCHES FILMINSTITUT - DIF, GERMANY, Frankfurt
- FILMMUSEUM MÜNCHEN, GERMANY, Munich
- TAINIOTHIKI TIS ELLADOS / GREEK FILM ARCHIVE, GREECE, Athens
- HUNGARIAN NATIONAL FILM ARCHIVE, HUNGARY, Budapest
- KVIKMYNDASAFN ISLANDS, ICELAND, Reykjavik
- NATIONAL FILM ARCHIVE OF INDIA, INDIA, Pune
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- ISRAEL FILM ARCHIVE / JERUSALEM CINEMATHEQUE, ISRAEL, Jerusalem
- STEVEN SPIELBERG JEWISH FILM ARCHIVE, ISRAEL, Jerusalem
- FONDAZIONE CINETECA DI BOLOGNA, ITALY, Bologna
- LA CINETECA DEL FRIULI, ITALY, Gemona
- FONDAZIONE CINETECA ITALIANA, ITALY, Milan
- FONDAZIONE CENTRO SPERIMENTALE DI CINEMATOGRAFIA - CINETECA NAZIONALE, ITALY, Rome
- MUSEO NAZIONALE DEL CINEMA - FONDAZIONE MARIA ADRIANA PROLO, ITALY, Turin

- NATIONAL FILM ARCHIVE OF JAPAN, JAPAN, Tokyo
- CINEMATHEQUE DE LA VILLE DE LUXEMBOURG, LUXEMBOURG, Luxembourg
- KINOTEKA NA MAKEDONIJA, MACEDONIA, Skopje
- CINETECA NACIONAL, MEXICO, Mexico
- FILMOTECA DE LA UNAM, MEXICO, Mexico
- CINEMATHEQUE MAROCAINE - CENTRE CINEMATOGRAPHIQUE MAROCAIN (CCM), MOROCCO, Rabat
- EYE FILMMUSEUM, NETHERLANDS, Amsterdam
- NGA TAONGA SOUND & VISION / THE NEW ZEALAND ARCHIVE OF FILM, TELEVISION AND SOUND, NEW ZEALAND, Wellington
- THE NATIONAL LIBRARY OF NORWAY - FILM AND BROADCASTING, NORWAY, Oslo / Mo i Rana
- FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU (PUCP), PERU, Lima
- FILMOTEKA NARODOWA - INSTYTUT AUDIOWIZUALNY (FINA), POLAND, Warsaw
- CINEMATECA PORTUGUESA / MUSEU DO CINEMA, PORTUGAL, Lisbon
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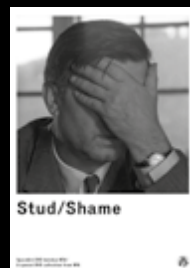
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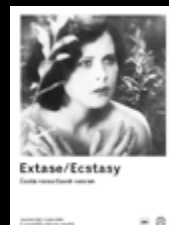
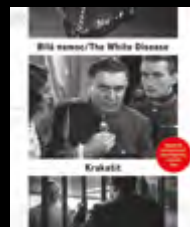
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