FIAF
72° CONGRESS
BOLOGNA
22-28 JUNE 2016

SYMPOSIUM: NEW LIFE FOR CINEMA’S PAST
JUNE 25-26

Palazzo Re Enzo
Teatro Comunale
Cineteca di Bologna
CONGRESS VENUES

CINEMA LUMIÈRE/RENOZ RENZ LIBRARY
Piazzetta Pier Paolo Pasolini

PALAZZO RE ENZO
Piazza del Nettuno, 1

TEATRO COMUNALE
Largo Respighi, 1

PIAZZA MAGGIORE

UNDERGROUND EXHIBITION SPACE
Piazza Re Enzo

MERCATO DELLE ERBE
Via Ugo Bassi, 23-25

The FIAF Congress takes place in the historic center of Bologna. All venues are easily accessible from the rest of the city via public transportation and within walking distance from the festival venues.

For public transportation schedule and information: www.tper.it
On Saturdays and Sundays via Ugo Bassi, via Rizzoli and via Indipendenza are pedestrian-only.
Due to these vehicle restrictions, buses take alternate routes displayed at all bus stops.

The two major Taxi companies are Cotabo: +39 051 372 727 and Cat Radio Taxi +39 051 45 90. Taxis cannot be hailed from the street in Italy. The nearest taxi rank to the Congress venue is located in Piazza Roosevelt, two streets away from Piazza Maggiore in a westerly direction.

ACCESS

Congress Pass Holders have access to all Congress and Symposium sessions
Tours & Visits (June 27, 28) are open to all participants by reservation only

CONGRESS/SYMPOSIUM PASS
FOR FIAF MEMBERS
Free access up to 4 representatives
(€200 for each additional representative)

CONGRESS/SYMPOSIUM
FOR FIAF ASSOCIATES
Free access up to 2 representatives
(€200 for each additional representative)

SYMPOSIUM PASS
€250

REDUCED SYMPOSIUM PASS
€120 Students, Friends of the Cineteca, Il Cinema Ritrovato pass-holders, FIAF supporters

REDUCED FESTIVAL ACCREDITATION FOR CONGRESS/SYMPOSIUM PASS HOLDERS
€45 (instead of €85)

WHERE DO I PICK-UP MY FIAF CONGRESS/SYMPOSIUM PASS?
JUNE 22 @ Festival Guest Office
2:00 pm - 10:00 pm
JUNE 23-26 @ Congress Secretariat:
9:00 am – 6:00 pm

WHERE DO I PICK-UP MY REDUCED FESTIVAL PASS?
JUNE 22 @ Festival Guest Office
2:00 pm – 10:00 pm
JUNE 23 – JULY 2 @ Festival Guest Office
9:00 am – 6:30 pm

CONTACTS
www.fiaf2016.ilcinemaritrovato.it
fiaf2016@cineteca.bologna.it
+39 051 219 4826
+39 348 140 7864

CONGRESS SECRETARIAT:
PALAZZO RE ENZO, Piazza del Nettuno, 1

FESTIVAL GUEST OFFICE:
CINETECA DI BOLOGNA / RENZO RENZI LIBRARY, Piazzetta Pasolini 3b
# CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>WELCOME</td>
<td>4</td>
</tr>
<tr>
<td>CONGRESS SCHEDULE</td>
<td>6</td>
</tr>
<tr>
<td>SYMPOSIUM: NEW LIFE FOR CINEMA’S PAST</td>
<td>8</td>
</tr>
<tr>
<td>GUIDED TOURS &amp; VISITS</td>
<td>11</td>
</tr>
<tr>
<td>2016 FIAF SECOND CENTURY FORUM</td>
<td>13</td>
</tr>
<tr>
<td>CLOSED MEETINGS</td>
<td>13</td>
</tr>
<tr>
<td>FIAF AFFILIATES</td>
<td>14</td>
</tr>
<tr>
<td>FIAF SUPPORTERS</td>
<td>20</td>
</tr>
<tr>
<td>FIAF CONGRESS EXHIBITORS</td>
<td>21</td>
</tr>
</tbody>
</table>
WELCOME

GIAN LUCA FARINELLI
Fondazione Cineteca di Bologna, Director

Dear Friends and Colleagues,

Fondazione Cineteca di Bologna and FIAF are pleased to welcome you in Bologna for the 72nd FIAF Congress, which will take place in Bologna from June 22 to 28, 2016.

Cineteca is deeply indebted to FIAF and the generosity of international film archives. The history of our institution changed when we joined the federation in 1989.

Bologna hosted the FIAF Congress in 1994 as well as the most recent editions of the FIAF Restoration Summer School. Twenty-two years later, it is our pleasure to share our achievements and future challenges with the FIAF community: new archive spaces, our restoration laboratory L’Immagine Ritrovata and especially the new Modernissimo cinema, a restored historic theater that first opened its doors in 1915.

As for our most recent conservation and restoration efforts, our long experience with Charlie Chaplin inspired us, in 2015, to embark in a new challenging project to restore the work of Buster Keaton. This year, those who will stay through Il Cinema Ritrovato, will be able to enjoy both: just like in 1994, the Congress will partly overlap with Il Cinema Ritrovato (from June 25 to July 2), the festival of film archives. Not only is Il Cinema Ritrovato organized by a cinematheque but its very program depends on the involvement of film archives from around the world. We felt that holding the two events in close proximity would make it easier from delegates from all over the world to join us while also reducing the cost for individual institutions.

We firmly believe that combining the technical and the theoretical approaches of our work is the key to better understand what we do: watching classics, gems from all time periods and all continents as well as masterpieces by great filmmakers cannot but reinforce our vision and mission.

Restoration is the theme of the annual Symposium: the FIAF Congress and Il Cinema Ritrovato festival offer the perfect framework for sharing new case studies and exploring technical and methodological issues with international experts. Today, the extraordinary achievements of the film archival community over time is evidenced by the results achieved by home-video companies who release restored films. The very fact that million of images and films are available to viewers on their phones, tablets and computers is a remarkable victory for film archives, FIAF and their hard work.

In this crucial time of transition, the FIAF Congress in Bologna is a compelling opportunity to investigate the resurgence of classic cinema.

The first day of the Symposium will focus on restoration at large – what is being restored today, new technologies, documentation and more – and on film versus digital from different perspectives: from fear of the disappearance of a physical medium (recent survey demonstrating that archives are using film more than ever) to concern for the loss of film culture. The second day will investigate a new phenomenon: theaters run by film archives are not the only ones screening old films. Pathé’s new multiplex Les Fauvettes in Paris shows only classic movies. Newly restored historic cinemas too have a new lease of life: La Ciotat’s Eden, the historic movie theaters of Los Angeles, the recently re-opened cinema of the Austrian Filmarchiv, the Modernissimo in Bologna and other Italian theaters like the Odeon in Florence. All seem to follow the example set by the Filmoteca Española’s Cine Doré, a pioneering example of movie theater restoration. An overview of the challenges, strategies and future projects across five continents will inform our final discussion.

We could not think of a better finale for our Symposium than hosting Grover Crisp and Michael Friend’s annual THE REEL THING in Bologna, this year. The Reel Thing provides a unique forum for those interested in working in the technical areas of restoration as well as in the production, access, preservation and management of moving image media.

The FIAF Award to the Dardenne Brothers (in their presence) and Cinémathèque de Belgique’s restoration of their film La promesse (1996).
During the last two days of the Congress, participants will be able to choose among four options: following Il Cinema Ritrovato and watching films around the clock; taking a tour of Cineteca di Bologna and L’Immagine Ritrovata; taking a guided tour of Bologna or visiting the National Museum of Cinema in Turin.
Every day will end with an open-air screening in Piazza Maggiore: a magical setting under the stars sharing with other thousands people the pure pleasure of watching cinematic masterpieces.
Finally, we are very pleased to inaugurate a new underground space (just under Piazza Maggiore), with a spectacular exhibit – curated together with the Institut Lumière in Lyon – dedicated to the Lumière Brothers to discover their genius and modernity.

ERIC LE ROY
FIAF, President

Dear Colleagues,
It is an honor for me to meet you here again in Bologna for the 72nd Congress of our Federation, over twenty years after the Congress of 1994. At that time, the selected theme for the Symposium was: “A Philosophy of Audiovisual Archiving”.
Since its foundation, and later since it entered FIAF in 1989, the Cineteca di Bologna has greatly developed to become one of the world’s leading institutions in the field of film preservation. Cineteca di Bologna was created fifty years ago thanks to the farsightedness of Renato Zangheri, who served first as Cultural Councilor and then as Mayor of Bologna. Zangheri firmly believed that a modern city should not only support the traditional institutions but also needed a Modern Art Gallery and a Film Archive. After the Second World War, Bologna – the oldest university of the western world – became a city where cinema was discussed and studied closely, thanks to renowned art critics like Roberto Longhi and Francesco Arcangeli, as well as prominent film critics like Renzo Renzi.
In addition to the archives (a significant patrimony of films, photos, posters, books, documents, numerous prestigious collections, including Chaplin and Pasolini), the Cineteca today runs has a cinema with two theatres: the Lumière Cinema, with the Mastroianni and Scorsese theatres. In the late 1980’s, the Cineteca gave life to its own restoration laboratory. This has allowed Cineteca to enrich its collection of films, which, otherwise would be inaccessible, to deepen its research on the history of film and to restore, in collaboration with archives from all over the world, a dozen of films per year. This year the theme of the Symposium is thus naturally dedicated to restoration at large and we hope that the discussions will help us to define effective guidelines.
During these months of preparation, the tireless and passionate Gian Luca Farinelli, together with Anna Fiaccarini and their team have been active to guarantee the success of this Congress. I would like to compliment them, along with those who have been working relentlessly, and thank them for both their professional and warm welcome.
We will thus participate at this Congress following the usual schedule, with the Symposium, the Second Century Forum, the Commission Workshops and our annual General Assembly, with the addition, however, of a great wealth of screenings and film presentations of very different nature which reveal the vitality of our community. We should take advantage of this all too rare opportunity in which we are together to initiate debates, exchange information and points of view, and confer over propositions that, I hope, will be valuable to the respective archives, but will also give FIAF the possibility to continue to play a leading role in the sector of conservation and enhancement of film heritage worldwide.
I wish all guests a 2016 edition rich of work, energy, friendship and convivial meetings at the table with fine dishes from the Emilia Romagna region – known for its excellent cuisine – not to mention the magnificent setting of a city in full color.
CONGRESS SCHEDULE

WEDNESDAY, JUNE 22

Renzo Renzi Library
2.00 pm – 10.00 pm
Registration

Piazzetta Pier Paolo Pasolini
7.00 pm
Welcome Reception
Traditional Cuisine offered by the Emilia-Romagna Region and APT

9.45 pm - Piazza Maggiore
THE AGE OF INNOCENCE
(USA/1993) by Martin Scorsese, 138’.
Restored by Sony Pictures Entertainment. Introduced by Roy Menarini

THURSDAY, JUNE 23 / PALAZZO RE ENZO

9.00 am – 10.45 pm:
Congress Opening
General Assembly (First Session)
10.45 am - 11.15 am: Coffee Break
11.15 am – 1.00 pm
General Assembly
1.00 pm – 2.30 pm: Lunch Break
2.30 pm – 6.30 pm
General Assembly (Second Session)

9.45 pm - Piazza Maggiore
CARMEN
(France, Italy/1984) by Francesco Rosi, 155’.
Restored by Gaumont. Introduced by Nicolas Seydoux, Ruggero Raimondi, Frédérique Bredin

FRIDAY, JUNE 24 / PALAZZO RE ENZO

9.00 am – 10.45 am
Open Forum and Closing of the General Assembly
10.45 am – 11.15 am: Coffee Break
11.15 am – 1.15 pm:
Second Century Forum. FIAF’s Past, Present and Future: Outreach and Training Programs
1.15 pm – 2.30 pm: Lunch Break
2.30 pm – 3.15 pm
Commission Workshops:
Commission Workshops: Programming and access to collections
3.15 pm – 4.00 pm
Commission Workshops:
Technical Commission Workshop
4.00 pm – 4.45 pm
Commission Workshops:
Cataloguing and Documentation

5.00 pm - Lumière Theatre/Sala Mastroianni
VOYAGE À TRAVERS LE CINÉMA FRANÇAIS
(France/2016) by Bertrand Tavernier, 195’.
Introduced by Bertrand Tavernier, in the presence of the producers Jérôme Seydoux (Pathé) and Nicolas Seydoux (Gaumont)

8.00 pm - Underground Exhibition Space
Exhibition Opening:
LUMIÈRE! THE INVENTION OF CINEMA
with Thierry Frémaux

9.45 pm - Piazza Maggiore
THE FIRST LUMIÈRE SCREENING
20’. Live commentary by Thierry Frémaux
Followed by CASQUE D’OR (France/1952) by Jacques Becker, 96’
LUMIÈRE!
L’INVENZIONE DEL CINEMATOGRAFO

25 GIUGNO 2016 - 22 GENNAIO 2017
SOTTOPASSO DI PIAZZA RE ENZO

10.00 am - 10.00 pm
9.00 am – 1.00 pm: Session ONE

NEW LIFE FOR CINEMA’S PAST
Film archives have been restoring films for eighty years. A new sensitivity evolved over the course of the twentieth century, and over the past ten years the digital shake-up has changed how film restoration is viewed.

Opening remarks:
Gian Luca Farinelli
(Cineteca di Bologna)
Eighty Years of Restorations
Nicola Mazzanti
(Cinémathèque Royale de Belgique)
Digital vs. Analog, or “A horse is a horse”
Thierry Frémaux
(Cannes Classics/Institut Lumière)
Classic Cinema for a New Audience: Restorations and New Prints in the Digital Era

10.30 am – 11.00 am: Coffee Break

Conversation:
Kevin Brownlow (Photoplay Productions)
Josh Siegel (MoMA)

Conversation:
Alexander Horwath (Austrian Filmmuseum)
Martin Koerber (Deutsche Kinemathek). The Old Life. Reframing Film Restoration
Esteve Riambau (Filmoteca de Catalunya)
Restorations: is it necessary to rewrite the History of Cinema?

ROUND TABLE:
Grover Crisp (Sony Columbia)
Davide Pozzi (L’Immagine Ritrovata)
David Walsh (Fifa Technical Commission)
Coordinated by Gian Luca Farinelli
What’s the next step?

1.00 pm – 2.00 pm: Break

2.00 pm – 6.30 pm: Session TWO

THE FUTURE OF FILM CONSERVATION.
PRESERVATION AND ACCESS TO COLLECTIONS
In the digital era the need to preserve films from the past has become more evident around the world. This session will focus on film conservation projects and access to collections in the US, Europe, Africa and Asia.

2.00 pm – 3.15 pm
PART A: Film Archives. New Projects coordinated by Jon Wengström (Swedish Film Institute)
UCLA Film & Television Archive: Chris Horak
The Library Of Congress - Packard Campus For Audio Visual Conservation: Patrick Loughney
Cinémathèque Suisse: Frédéric Maire
Filmarchive Austria: Niklaus Wostry
Thai Film Archive: Chalida Uabumrungjít
Korean Film Archive: Minhwa Jung

3.20 pm – 4.45 pm
PART B: Challenges Worldwide: New Projects coordinated by Cecilia Cenciarelli (Cineteca di Bologna)
An Archive for Egyptian Cinema: Khaled Abdel Galil
The Film Heritage Foundation: Shivendra Singh Dungarpur
The African Archive Project: Aboubakar Sanogo and Cheick Oumar Sissoko
National Film Archives of the Philippines: Briccio G. Santos
China Film Archive: Sun Xianghui

4.45 pm – 5.00 pm: Break
5.00 pm – 6.30 pm
PART C: Museums. New Projects
Coordinated by Rainer Rother (Berlinale)
Academy Museum:
Randy Haberkamp
Chaplin’s World:
Kate Guyonvarch
EYE Filmmuseum:
Sandra den Hamer
The Fondation Jérôme Seydoux-Pathé Museum:
Sophie Seydoux
The Kent Museum of the Moving Image:
David Francis e Joss Marsh
The BFI’s New Centre:
Heather Stewart

9.45 pm - Piazza Maggiore
MODERN TIMES
(USA/1936) by Charlie Chaplin. 87’.
Restored by Cineteca di Bologna at L’Immagine Ritrovata laboratory in association with Roy Export S.A.S.
Live accompaniment by Orchestra del Teatro Comunale di Bologna conducted by Timothy Brock
Introduced by Gian Luca Farinelli and Kate Guyonvarch

SUNDAY, JUNE 26 / PALAZZO RE ENZO

9.00 am – 1.00 pm: Session THREE
THE FUTURE OF CINEMA:
MOVIE THEATERS
Even though the end of the twentieth century seemed to signal the end of movie theaters, the beginning of the new millennium has seen many new projects of historical theaters reopening and/or film heritage screenings.

Opening remarks:
Frédéric Bonnaud
(Cinémathèque française)

9.30 am - 11.30 am
PART A: The Future of Movie Theatres
coordinated by Claude Eric Poiroux
(Europe Cinemas)
Eden Théâtre à La Ciotat, France:
Emmanuelle Ferrari
Cinema Modernissimo, Italy:
Gian Luca Farinelli
Metro Kinokulturhaus, Austria:
Nikolaus Wostry
Cinema Capitole, Switzerland:
Chicca Bergonzi
Cinémathèque de Tanger, Maroc:
Elodie Saget

11.30 am – 12.00 am: Coffee Break

12.00 am – 1.00 pm
PART B: Out of the Cinematheque: Classics belong to Everyone
Les Fauvettes, Paris:
Jérôme Seydoux
Cohen Film Collection’s Quad Cinema, New York:
Tim Lanza
Regent Street Cinema, London:
Shira MacLeod

Closing remarks:
a conversation between
José Manuel Costa (Cinemateca Portuguesa)
Claude Eric Poiroux (Europa Cinemas)
THE REEL THING
in collaboration with FIAF and AMIA
The Reel Thing addresses current thinking and most advanced practical examples of progress in the field of preservation, restoration and media conservation, and creates a common ground for discussion and evaluation of methodologies so that informed decisions can be made about when and how to deploy both traditional and emerging technologies. The Reel Thing has been presented all across the United States, as well as Europe and South America, since its inception in 1994
Organized by Grover Crisp and Michael Friends

Jonathan Erland (Color Composites) introduced by Michael Pogorzelski (Academy Film Archive):
Frame Rates, Old and New
Masaki Daibo, Katsuhisa Ozeki, Kazuki Miura (NFC Tokyo):
Long Live Ozu’s Colors: Towards a More Reliable Preservation of Color by Utilizing Black-and-White Separation Film
Anke Wilkening (Murnau Stiftung), Barbara Flückiger (Universität Zürich), Matteo Lepore (ARRI Media):
Agfacolor Restorations: Immensee (1943) and Opfergang (1944)
David Walsh (Imperial War Museum/FIAF Technical Commission):
Restoration Rules!

4.00 pm – 4.30 pm: Coffee Break

Simon Lund (Cineric):
Building a New Scanner for Restoration
Jayson Wall (Disney Company):
When Camp Turned Technicolor: Scopitones in Hollywood
Julia Wallmueller (Deutsche Kinemathek) and Tom Geldhauser (ARRI):
Restoration of Werner Nekes’ Uliisses (1982)
Michael Pogorzelski, Heather Linville (Academy Film Archive) and John Polito (Audio Mechanics):
Restoration of The Front Page (1931)

FIAF AWARD TO JEAN-PIERRE AND LUC DARDENNE
In the presence of the filmmakers followed by La Promesse (Belgium, 1996), 94’.
Restored by Cinémathèque Royale de Belgique

9.00 pm - Altro? Mercato delle Erbe
FAREWELL PARTY

9.45 pm - Piazza Maggiore
ONE-EYED JACKS
(USA/1961) by Marlon Brando 141’.
Restored by Universal Studios in collaboration with The Film Foundation. Introduced by Margaret Bodde

10.15 pm - Piazzetta Pasolini
Carbon Arc Lamp Projection
STELLA
(USA/1925) by Henry King. 120’.
Piano and harp accompaniment by Stephen Horne and Elizabeth-Jane Bakldry
GUIDED TOURS & VISITS

MONDAY, JUNE 27

VISIT OF CINETECA'S COLLECTIONS AND L'IMMAGINE RITROVATA LABORATORY
2.00 pm tour in English – 3.15 pm tour in French – 4.30 pm tour in Spanish
Estimated duration: 2 hours

Tours and visits are organized by Cineteca di Bologna and L'Immagine Ritrovata. Groups should not exceed 15 people.

MUSEO NAZIONALE DEL CINEMA DI TORINO (Day Trip)
The Museum is one of the most important of its kind in the world thanks to its vast collection and the many different scientific and educational activities it carries out. But what makes it truly unique is its special exhibit setup. The museum is located inside the Mole Antonelliana, a bizarre and fascinating monument which is the symbol of the City of Torino.

Itinerary
The various areas inside the Mole Antonelliana were the starting point for the Swiss set designer François Confino who, with talent and imagination, multiplied the museum’s itineraries. He created a spectacular presentation that offers visitors continuous and unexpected visual and acoustic stimuli, just like when we watch a film that involves and moves us.

8.00 am: departure from Bologna
4.30 pm: departure from Torino

The tour is organized and generously offered by the Turin Museum of Cinema, which will also arrange for transportation. A maximum of 53 people can participate.

FELLINI’S RIMINI: A TOWN OF MEMORIES (Half-day Trip)
Fellini took parts of Rimini – the Grand Hotel, the quayside, the Fulgor cinema, the “Pigna” fountain, the alleyways, the beach... along with his memories and transformed them into signs that make up a universal language and find their fullest expression in Amarcord, a masterpiece of film history.
You will be accompanied around these locations by an exceptional guide, producer Gérald Morin, who as well as being private secretary and assistant to Fellini in the three masterpieces of the 70s (Roma, Amarcord and Il Casanova di Federico Fellini), also created the “Fondation Fellini pour le Cinéma” in Sion, Switzerland, in the mid-90s.

Itinerary
3.00 pm: depart Bologna by bus;
4.30 pm: in Rimini’s historic centre to discover the magical places recreated by Fellini in the Rome film studio Cinecittà, visit the museum where the original of The Book of Dreams and other artefacts are found, and visit the Fulgor cinema which is currently being renovated by Dante Ferretti;
6.30 pm: aperitif at the Rimini Grand Hotel;
8.00 pm: buffet dinner;
10.00 pm: return to Bologna.

The tour is organised and generously offered by the Municipality of Rimini and the Emilia Romagna Region Tourist Board, in collaboration with the Rimini Grand Hotel.
The number of participants is limited to 50 people. The tour will be confirmed with at least 20 participants.
TUESDAY, JUNE 28

VISIT OF CINETECA’S COLLECTIONS AND L’IMMAGINE RITROVATA LABORATORY

2.00 pm tour in English – 3.15 pm tour in French – 4.30 pm tour in Spanish
Estimated duration: 2 hours

Tours and visits are organized by Cineteca di Bologna and L’Immagine Ritrovata. A maximum of 15 people can participate in the workshop.

BOLOGNA CITY TOUR

A walk back into the city’s history, admiring historical monuments and medieval towers, which watch over and protect the city. The historical centre of Bologna is rich in important Medieval, Renaissance and Baroque artistic monuments; it has therefore been qualified by UNESCO as the best preserved in the world.

Itinerary

Piazza Maggiore, entry to San Petronio church, Piazza della Mercanzia, the ancient market area, Archiginnasio courtyard, Santa Maria della Vita (entrance to the sculptures Compianto sul Cristo Morto by Niccolò dell’Arca), Two Towers.
Gathering at 5.15, estimated duration: 2 hours

Duration: 2 hours

Bologna City Tour must be booked through the Bologna Welcome Office:
+ 39 051 6583190 / incoming@bolognawelcome.it

To reserve any tour or visit please send a request to:
fiaf2016@cineteca.bologna.it
A Synopsis of the introductory presentation portion of the forum will include:

I. An overview of past training FIAF initiatives going back to 1973, including a brief history of what has been done by FIAF to date.

II. An overview of our most recent training programs, including what has been successful and what we have learned—both in terms of effectiveness of training, what we wish we could have included, what the best cost models are, what the most successful training programs have been and why and how we would proceed with future training based on feedback and outcomes.

III. A consolidated list of what the world’s needs and requests have been. This list of needs has been created from the past four years of emails and calls to the FIAF Secretariat, or to FIAF members and the results have been broken down into the following categories of needs for FIAF to meet in a consistent and planned effort:

• Technical training (both traditional film, video and digital) for the world’s archives, museums, libraries and governments responsible for these holdings
• Comprehensive preservation and archival training for archivists and future archivists
• Broad archival training for struggling archives in challenged regions
• Archival basics and education for organizations and countries who need to set up archives
• Basic archival film and moving image equipment and supplies
• Emergency support for collections in immediate danger of disposal or irrevocable harm
• Support for any archive faced with dramatic budget cuts

IV. Finally a presentation of the plan for launching our more established, multi-tiered plan for an Outreach and Training Program.

Forum and collaboration:
We would very much like to hear your thoughts, concerns, questions and any guidance that you would like to provide to us. The various needs of the world’s audio-visual collections and archives vary greatly from country to country and across continents. Our plans include different models and scenarios and a scale of differing needs as well as a variation in types of assistance to provide.

**CLOSED MEETINGS**

**EXECUTIVE COMMITTEE MEETING**
Meeting Room (1st floor), Cineteca di Bologna, via Riva Reno 72
Tuesday, June 21: 9.00 am – 5.00 pm
Wednesday, June 22: 9.00 am – 5.00 pm
Monday, June 27: 9.00 am – 1.00 pm closing remarks

**CATALOGUING AND DOCUMENTATION COMMISSION MEETING**
Bottega Finzioni, via Lame 114
Tuesday, June 21: 9.00 am – 5.00 pm
Wednesday, June 22: 9.00 am – 5.00 pm

**REGIONAL MEETING**
Palazzo Re Enzo, Piazza del Nettuno 1
Friday, June 24: 5.00 pm – 6.00 pm

**TECHNICAL COMMISSION MEETING**
Meeting Room (1st floor), Cineteca di Bologna, via Riva Reno 72
Friday, June 24: from 6.00 pm
FIAF AFFILIATES

Members

ARKIVI QENDROR SHTETEROR I FILMIT (AQSHF) CENTRAL STATE’S FILM ARCHIVE
ALBANIA Tirana

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
BELGIUM Brussels

CINEMATECA BRASILEIRA
BRAZIL Sao Paulo

BULGARSKA NACIONALNA FILMOTEKA
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

NARODNI FILMOVY ARCHIV
CZECH REPUBLIC Prague

THE DANISH FILM INSTITUTE
DENMARK Copenhagen

CHOSON MINJUJUI INMINGONGHWAGUK KUGGA YONGHWAGU MUNHONGO / NATIONAL FILM ARCHIVE OF DEMOCRATIC PEOPLE’S REPUBLIC OF KOREA
DPR of KOREA Pyongyang

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 CINEMA ET DE L’IMAGE ANIMÉE - DIRECTION DU PATRIMOINE CINEMATOGRAPHIQUE
FRANCE Paris / Bois d’Arcy

LA CINEMATHEQUE DE TOULOUSE
FRANCE Toulouse
<table>
<thead>
<tr>
<th>Name</th>
<th>Country</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>BUNDESFARCHIV-FILMARCHIV</td>
<td>GERMANY</td>
<td>Berlin</td>
</tr>
<tr>
<td>DEUTSCHE KINEMATHEK / MUSEUM FÜR FILM UND FERNSEHEN</td>
<td>GERMANY</td>
<td>Berlin</td>
</tr>
<tr>
<td>DEUTSCHE FILMINSTITUT - DIF</td>
<td>GERMANY</td>
<td>Frankfurt</td>
</tr>
<tr>
<td>FILMMUSEUM MÜNCHEN</td>
<td>GERMANY</td>
<td>Munich</td>
</tr>
<tr>
<td>TAINIOTHIKI TIS ELLADOS / GREEK FILM ARCHIVE</td>
<td>GREECE</td>
<td>Athens</td>
</tr>
<tr>
<td>MAGYAR NEMZETI DIGITÁLIS ARCHIVUM ES FILMINTÉZET (MANDA)</td>
<td>HUNGARY</td>
<td>Budapest</td>
</tr>
<tr>
<td>HUNGARIAN NATIONAL DIGITAL ARCHIVE AND FILM INSTITUTE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NATIONAL FILM ARCHIVE OF INDIA</td>
<td>INDIA</td>
<td>Pune</td>
</tr>
<tr>
<td>NATIONAL FILM ARCHIVE OF IRAN</td>
<td>IRAN</td>
<td>Tehran</td>
</tr>
<tr>
<td>IFI IRISH FILM ARCHIVE</td>
<td>IRELAND</td>
<td>Dublin</td>
</tr>
<tr>
<td>ISRAEL FILM ARCHIVE / JERUSALEM CINEMATHEQUE</td>
<td>ISRAEL</td>
<td>Jerusalem</td>
</tr>
<tr>
<td>STEVEN SPIELBERG JEWISH FILM ARCHIVE</td>
<td>ISRAEL</td>
<td>Jerusalem</td>
</tr>
<tr>
<td>FONDAZIONE CINETECA DI BOLOGNA</td>
<td>ITALY</td>
<td>Bologna</td>
</tr>
<tr>
<td>LA CINETECA DEL FRIULI</td>
<td>ITALY</td>
<td>Gemona</td>
</tr>
<tr>
<td>FONDAZIONE CINETECA ITALIANANA</td>
<td>ITALY</td>
<td>Milan</td>
</tr>
<tr>
<td>FONDAZIONE CENTRO SPERIMENTALE DI CINEMATOGRAFIA - CINETECA NAZIONALE</td>
<td>ITALY</td>
<td>Rome</td>
</tr>
<tr>
<td>MUSEO NAZIONALE DEL CINEMA</td>
<td>ITALY</td>
<td>Turin</td>
</tr>
<tr>
<td>MUSEO NAZIONALE DEL CINEMA</td>
<td>ITALY</td>
<td>Turin</td>
</tr>
<tr>
<td>MUSEO NAZIONALE DEL CINEMA</td>
<td>ITALY</td>
<td>Turin</td>
</tr>
<tr>
<td>NATIONAL FILM CENTER</td>
<td>JAPAN</td>
<td>Tokyo</td>
</tr>
<tr>
<td>NATIONAL MUSEUM OF MODERN ART, TOKYO</td>
<td>LUXEMBOURG</td>
<td>Luxembourg</td>
</tr>
<tr>
<td>CINEMATHEQUE DE LA VILLE DE LUXEMBOURG</td>
<td>LUXEMBOURG</td>
<td>Luxembourg</td>
</tr>
<tr>
<td>KINOTEKA NA MAKEDONIJA</td>
<td>MACEDONIA</td>
<td>Skopje</td>
</tr>
<tr>
<td>CINETECA NACIONAL</td>
<td>MEXICO</td>
<td>Mexico</td>
</tr>
<tr>
<td>FILMOTECA DE LA UNAM</td>
<td>MEXICO</td>
<td>Mexico</td>
</tr>
<tr>
<td>CINEMATHEQUE MAROCAINE CENTRE CINEMATOGRAPHE MAROCAIN (CMember)</td>
<td>MOROCCO</td>
<td>Rabat</td>
</tr>
<tr>
<td>EYE FILM INSTITUTE NETHERLANDS</td>
<td>NETHERLANDS</td>
<td>Amsterdam</td>
</tr>
<tr>
<td>NGA TAONGA SOUND &amp; VISION / THE NEW ZEALAND ARCHIVE OF FILM, TELEVISION AND SOUND NGA TAONGA WHITIAHUA ME NGA TAONGA KORERO</td>
<td>NEW ZEALAND</td>
<td>Wellington</td>
</tr>
<tr>
<td>THE NATIONAL LIBRARY OF NORWAY - FILM AND BROADCASTING</td>
<td>NORWAY</td>
<td>Oslo / Mo i Rana</td>
</tr>
<tr>
<td>FILMOTEKA NARODOWA / NATIONAL FILM ARCHIVE</td>
<td>POLAND</td>
<td>Warsaw</td>
</tr>
<tr>
<td>CINEMATECA PORTUGUESA / MUSEU DO CINEMA</td>
<td>PORTUGAL</td>
<td>Lisbon</td>
</tr>
<tr>
<td>ARCHIVO DE IMAGENES EN MOVIMIENTO</td>
<td>PUERTO RICO</td>
<td>San Juan</td>
</tr>
<tr>
<td>ARCHIVO GENERAL DE PUERTO RICO</td>
<td>PUERTO RICO</td>
<td>San Juan</td>
</tr>
<tr>
<td>Film Archive</td>
<td>Country</td>
<td>City</td>
</tr>
<tr>
<td>--------------------------------------------------</td>
<td>--------------------</td>
<td>---------------</td>
</tr>
<tr>
<td>KOREAN FILM ARCHIVE</td>
<td>REPUBLIC OF KOREA</td>
<td>Seoul</td>
</tr>
<tr>
<td>ARHIVA NAȚIONALĂ DE FILME - CINEMATECA ROMANA</td>
<td>ROMANIA</td>
<td>Bucharest</td>
</tr>
<tr>
<td>GOSFILMOFOND OF RUSSIA</td>
<td>RUSSIA</td>
<td>Moscow</td>
</tr>
<tr>
<td>JUGOSLOVENSKA KINOTEKA</td>
<td>SERBIA</td>
<td>Belgrade</td>
</tr>
<tr>
<td>SLOVAK FILM INSTITUTE</td>
<td>SLOVAKIA</td>
<td>Bratislava</td>
</tr>
<tr>
<td>ARHIV REPUBLIKE SLOVENIJE - SLOVENSKI FILMSKI ARHIV (SFA)</td>
<td>SLOVENIA</td>
<td>Ljubljana</td>
</tr>
<tr>
<td>SLOVENIAN CINEMATHEQUE / SLOVENSKA KINOTEKA</td>
<td>SLOVENIA</td>
<td>Ljubljana</td>
</tr>
<tr>
<td>SOUTH AFRICAN NATIONAL FILM, VIDEO AND SOUND ARCHIVES</td>
<td>SOUTH AFRICA</td>
<td>Pretoria</td>
</tr>
<tr>
<td>FILMOTECA DE CATALUNYA - ICEC</td>
<td>SPAIN</td>
<td>Barcelona</td>
</tr>
<tr>
<td>FILMOTECA ESPAÑOLA</td>
<td>SPAIN</td>
<td>Madrid</td>
</tr>
<tr>
<td>CULTURARTS - IVAC</td>
<td>SPAIN</td>
<td>Valencia</td>
</tr>
<tr>
<td>SVENSKA FILMINSTITUTET</td>
<td>SWEDEN</td>
<td>Stockholm</td>
</tr>
<tr>
<td>CINEMATHEQUE SUISSE</td>
<td>SWITZERLAND</td>
<td>Lausanne</td>
</tr>
<tr>
<td>FILM ARCHIVE (PUBLIC ORGANIZATION)</td>
<td>THAILAND</td>
<td>Bangkok</td>
</tr>
<tr>
<td>SINEMA-TV ENSTITUSÚ / TURKISH FILM &amp; TV INSTITUTE</td>
<td>TURKEY</td>
<td>Istanbul</td>
</tr>
<tr>
<td>OLEXANDR DOVZHENKO NATIONAL CENTRE</td>
<td>UKRAINE</td>
<td>Kiev</td>
</tr>
<tr>
<td>NATIONAL SCREEN AND SOUND ARCHIVE OF WALES</td>
<td>UNITED KINGDOM</td>
<td>Aberystwyth</td>
</tr>
<tr>
<td>NATIONAL LIBRARY OF SCOTLAND - MOVING IMAGE ARCHIVE</td>
<td>UNITED KINGDOM</td>
<td>Glasgow</td>
</tr>
<tr>
<td>BFI NATIONAL ARCHIVE</td>
<td>UNITED KINGDOM</td>
<td>London</td>
</tr>
<tr>
<td>IMPERIAL WAR MUSEUMS - FILM ARCHIVE</td>
<td>UNITED KINGDOM</td>
<td>London</td>
</tr>
<tr>
<td>NORTH WEST FILM ARCHIVE</td>
<td>UNITED KINGDOM</td>
<td>Manchester</td>
</tr>
<tr>
<td>UC BERKELEY ART MUSEUM &amp; PACIFIC FILM ARCHIVE (BAMPFA)</td>
<td>USA</td>
<td>Berkeley</td>
</tr>
<tr>
<td>INDIANA UNIVERSITY LIBRARIES MOVING IMAGE ARCHIVE</td>
<td>USA</td>
<td>Bloomington</td>
</tr>
<tr>
<td>ACADEMY FILM ARCHIVE</td>
<td>USA</td>
<td>Los Angeles</td>
</tr>
<tr>
<td>UCLA FILM &amp; TELEVISION ARCHIVE</td>
<td>USA</td>
<td>Los Angeles</td>
</tr>
<tr>
<td>THE MUSEUM OF MODERN ART - DEPARTMENT OF FILM</td>
<td>USA</td>
<td>New York</td>
</tr>
<tr>
<td>GEORGE EASTMAN MUSEUM</td>
<td>USA</td>
<td>Rochester</td>
</tr>
<tr>
<td>LIBRARY OF CONGRESS - MOTION PICTURE, BROADCASTING AND RECORDED SOUND DIVISION (M/B/RS) NATIONAL AUDIO-VISUAL CONSERVATION CENTER</td>
<td>USA</td>
<td>Washington / Culpeper</td>
</tr>
<tr>
<td>ARCHIVO NACIONAL DE LA IMAGEN Y LA PALABRA - SODRE</td>
<td>URUGUAY</td>
<td>Montevideo</td>
</tr>
<tr>
<td>CINEMATECA URUGUAYA</td>
<td>URUGUAY</td>
<td>Montevideo</td>
</tr>
<tr>
<td>FILMOTECA VATICANA</td>
<td>VATICAN</td>
<td>Vatican City</td>
</tr>
<tr>
<td>VIETNAM FILM INSTITUTE</td>
<td>VIETNAM</td>
<td>Hanoi</td>
</tr>
<tr>
<td>TAIWAN FILM INSTITUTE</td>
<td></td>
<td>Taipei</td>
</tr>
</tbody>
</table>
## Associates

<table>
<thead>
<tr>
<th>Organization</th>
<th>Country</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>LA CINEMATHEQUE ALGERIENNE - CENTRE ALGERIEN DE LA CINEMATOGRAPHIE</td>
<td>ALGERIA</td>
<td>Algiers</td>
</tr>
<tr>
<td>CINEMATECA NACIONAL DE ANGOLA</td>
<td>ANGOLA</td>
<td>Luanda</td>
</tr>
<tr>
<td>MUSEO DEL CINE PABLO C. DUCROS HICKEN</td>
<td>ARGENTINA</td>
<td>Buenos Aires</td>
</tr>
<tr>
<td>AUSTRALIAN CINEMATHEQUE, QUEENSLAND ART GALLERY / GALLERY OF MODERN ART</td>
<td>AUSTRALIA</td>
<td>Brisbane</td>
</tr>
<tr>
<td>NATIONAL ARCHIVES OF AUSTRALIA - AUDIOVISUAL PRESERVATION SECTION</td>
<td>AUSTRALIA</td>
<td>Chester Hill</td>
</tr>
<tr>
<td>AUSTRALIAN CENTRE FOR THE MOVING IMAGE (AMember!)</td>
<td>AUSTRALIA</td>
<td>Melbourne</td>
</tr>
<tr>
<td>STATE FILM FUND OF AZERBAIJAN / AZERBAYCAN DÖVLET FILM FONDU</td>
<td>AZERBAIJAN</td>
<td>Baku</td>
</tr>
<tr>
<td>CINEMATHEQUE DE LA FEDERATION WALLONIE-BRUXELLES</td>
<td>BELGIUM</td>
<td>Brussels</td>
</tr>
<tr>
<td>FUNDACION CINEMATECA BOLIVIANA</td>
<td>BOLIVIA</td>
<td>La Paz</td>
</tr>
<tr>
<td>KINOTEKA BOSNE I HERCEGOVINE</td>
<td>BOSNA Y HERZEGOVINA</td>
<td>Sarajevo</td>
</tr>
<tr>
<td>ARQUIVO NACIONAL</td>
<td>BRAZIL</td>
<td>Rio de Janeiro</td>
</tr>
<tr>
<td>CINEMATECA DO MUSEU DE ARTE MODERNA</td>
<td>BRAZIL</td>
<td>Rio de Janeiro</td>
</tr>
<tr>
<td>CINEMATHEQUE AFRICaine DE OUAGADougou - FESPACo</td>
<td>BURKINA FASO</td>
<td>Ouagadougou</td>
</tr>
<tr>
<td>BOPHANA AUDIOVISUAL RESOURCE CENTER - CENTRE DE RESSOURCES AUDIOVISUELLES</td>
<td>CAMBODIA</td>
<td>Phnom Penh</td>
</tr>
<tr>
<td>CINEMATECA DISTRITAL – GERENCIA DE ARTES AUDIOVISUALES DEL IDARTES</td>
<td>COLOMBIA</td>
<td>Bogota</td>
</tr>
<tr>
<td>CINEMATECA NACIONAL DEL ECUADOR - CCE 'BENJAMIN CARRION'</td>
<td>ECUADOR</td>
<td>Quito</td>
</tr>
<tr>
<td>AL-ARCHIVE AL-KAWMY LIL-FILM / NATIONAL FILM ARCHIVE</td>
<td>EGYPT</td>
<td>Cairo</td>
</tr>
<tr>
<td>FILM ARCHIVES OF THE NATIONAL ARCHIVES OF ESTONIA</td>
<td>ESTONIA</td>
<td>Tallinn</td>
</tr>
<tr>
<td>MUSEE ALBERT-KAHN</td>
<td>FRANCE</td>
<td>Boulogne</td>
</tr>
<tr>
<td>CINEMATHEQUE DE BRETAGNE</td>
<td>FRANCE</td>
<td>Brest</td>
</tr>
<tr>
<td>CINEMATHEQUE REGIONALE DE BOURGOGNE JEAN DOUCHET</td>
<td>FRANCE</td>
<td>Dijon</td>
</tr>
<tr>
<td>CINEMATHEQUE DE GRENOBLE</td>
<td>FRANCE</td>
<td>Grenoble</td>
</tr>
<tr>
<td>INSTITUT LUMIERE</td>
<td>FRANCE</td>
<td>Lyon</td>
</tr>
<tr>
<td>CINEMATHEQUE DE NICE</td>
<td>FRANCE</td>
<td>Nice</td>
</tr>
<tr>
<td>BIBLIOTHEQUE NATIONALE DE FRANCE - DEPARTEMENT DE L'AUDIOVISUEL</td>
<td>FRANCE</td>
<td>Paris</td>
</tr>
<tr>
<td>Organization</td>
<td>Country</td>
<td>City</td>
</tr>
<tr>
<td>------------------------------------------------------------------------------</td>
<td>----------</td>
<td>------------</td>
</tr>
<tr>
<td>CENTRE POMPIDOU - DEPARTEMENT DU DEVELOPPEMENT CULTUREL</td>
<td>France</td>
<td>Paris</td>
</tr>
<tr>
<td>CINEMATHEQUE UNIVERSITAIRE</td>
<td>France</td>
<td>Paris</td>
</tr>
<tr>
<td>FONDATION JEROME SEYDOUX-PATHE</td>
<td>France</td>
<td>Paris</td>
</tr>
<tr>
<td>FORUM DES IMAGES</td>
<td>France</td>
<td>Paris</td>
</tr>
<tr>
<td>ICONOTHEQUE DE L’INSTITUT NATIONAL DU SPORT, DE L’EXPERTISE ET DE LA PERFORMANCE (INSEP)</td>
<td>France</td>
<td>Paris</td>
</tr>
<tr>
<td>INSTITUT JEAN VIGO / CINEMATHEQUE EURO-REGIONALE</td>
<td>France</td>
<td>Perpignan</td>
</tr>
<tr>
<td>CINEMATHEQUE REGIONALE DE CORSE CASA DI LUME - COLLECTIVITE TERRITORIALE DE CORSE</td>
<td>France</td>
<td>Porto Vecchio</td>
</tr>
<tr>
<td>THE NATIONAL ARCHIVES OF GEORGIA CENTRAL ARCHIVE OF AUDIOVISUAL DOCUMENTS (CAAD)</td>
<td>Georgia</td>
<td>Tbilisi</td>
</tr>
<tr>
<td>FILM MUSEUM LANDESHAUPTSTADT DÜSSELDORF</td>
<td>Germany</td>
<td>Dusseldorf</td>
</tr>
<tr>
<td>THESSALONIKI CINEMA MUSEUM - CINEMATHEQUE / THESSALONIKI INTERNATIONAL FILM FESTIVAL</td>
<td>Greece</td>
<td>Thessaloniki</td>
</tr>
<tr>
<td>KVÍKMYNDASAFN ISLANDS</td>
<td>Iceland</td>
<td>Reykjavik</td>
</tr>
<tr>
<td>FILM HERITAGE FOUNDATION</td>
<td>India</td>
<td>Mumbai</td>
</tr>
<tr>
<td>CINETECA SARDA - SOCIETÀ UMANITARIA CENTRO SERVIZI CULTURALI DI CAGLIARI</td>
<td>Italy</td>
<td>Cagliari</td>
</tr>
<tr>
<td>MEDIATECA REGIONALE TOSCANA FILM COMMISSION</td>
<td>Italy</td>
<td>Firenze</td>
</tr>
<tr>
<td>ARCHIVIO AUDIOVISIVO DEL MOVIMENTO OPERAIO E DEMOCRATICO</td>
<td>Italy</td>
<td>Rome</td>
</tr>
<tr>
<td>FUKUOKA CITY PUBLIC LIBRARY FILM ARCHIVE</td>
<td>Japan</td>
<td>Fukuoka</td>
</tr>
<tr>
<td>CINEMATHEQUE NATIONALE DU LIBAN (CNL)</td>
<td>Lebanon</td>
<td>Beirut</td>
</tr>
<tr>
<td>CENTRE NATIONAL DE L'AUDIOVISUEL</td>
<td>Luxembourg</td>
<td>Dudelange</td>
</tr>
<tr>
<td>CENTRO DE CAPACITACION CINEMATOGRÁFICA, A.C. (CCC)</td>
<td>Mexico</td>
<td>Mexico</td>
</tr>
<tr>
<td>INSTITUTO MEXICANO DE CINEMATOGRÁFIA (IMCINE)</td>
<td>Mexico</td>
<td>Mexico</td>
</tr>
<tr>
<td>CINETECA NUEVO LEON - CENTRO DE LAS ARTES I CONSEJO PARA LA CULTURA Y LAS ARTES</td>
<td>Mexico</td>
<td>Monterrey</td>
</tr>
<tr>
<td>ARCHIVES AUDIOVISUELLES DE MONACO</td>
<td>Monaco</td>
<td>Monaco</td>
</tr>
<tr>
<td>FILM AND AUDIOVISUAL RECORDS CENTER GENERAL ARCHIVAL AUTHORITY OF MONGOLIA</td>
<td>Mongolia</td>
<td>Ulaanbaatar</td>
</tr>
<tr>
<td>CRNOGORSKA KINOTEKA / MONTENEGRIN CINEMATHEQUE</td>
<td>Montenegro</td>
<td>Podgorica</td>
</tr>
<tr>
<td>CINEMATHEQUE DE TANGER</td>
<td>Morocco</td>
<td>Tangier</td>
</tr>
<tr>
<td>INSTITUTO NACIONAL DE AUDIOVISUAL E CINEMA (INAC)</td>
<td>Mozambique</td>
<td>Maputo</td>
</tr>
<tr>
<td>EUROPEAN FOUNDATION JORIS IVENS</td>
<td>Netherlands</td>
<td>Nijmegen</td>
</tr>
<tr>
<td>Organization</td>
<td>Country</td>
<td>City</td>
</tr>
<tr>
<td>----------------------------------------------------------------------------</td>
<td>-------------</td>
<td>---------------</td>
</tr>
<tr>
<td>NATIONAL FILM VIDEO AND SOUND ARCHIVE</td>
<td>NIGERIA</td>
<td>Jos</td>
</tr>
<tr>
<td>NORWEGIAN FILM INSTITUTE</td>
<td>NORWAY</td>
<td>Oslo</td>
</tr>
<tr>
<td>FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU (PUCP)</td>
<td>PERU</td>
<td>Lima</td>
</tr>
<tr>
<td>SILESIAN FILM ARCHIV</td>
<td>POLAND</td>
<td>Katowice</td>
</tr>
<tr>
<td>CINEMATECA DOMINICANA - DIRECCION GENERAL DE CINE</td>
<td>REPUBLICA DOMINICANA</td>
<td>Santo Domingo</td>
</tr>
<tr>
<td>ASIAN FILM ARCHIVE</td>
<td>SINGAPORE</td>
<td>Singapore</td>
</tr>
<tr>
<td>NATIONAL MUSEUM OF SINGAPORE - CINEMATHEQUE</td>
<td>SINGAPORE</td>
<td>Singapore</td>
</tr>
<tr>
<td>CENTRO GALEGO DE ARTES DA IMAXE</td>
<td>SPAIN</td>
<td>A Coruna</td>
</tr>
<tr>
<td>FILMOTECA DE ANDALUCIA</td>
<td>SPAIN</td>
<td>Cordoba</td>
</tr>
<tr>
<td>EUSKADIKO FILMATEGIA FUNDAZIOA FUNDACIÓN FILMOTECA VASCA</td>
<td>SPAIN</td>
<td>San Sebastian</td>
</tr>
<tr>
<td>LICHTSPIEL / KINEMATHEK BERN</td>
<td>SWITZERLAND</td>
<td>Bern</td>
</tr>
<tr>
<td>FONDATION DES CINÉMAS DU GRÜTLI</td>
<td>SWITZERLAND</td>
<td>Geneva</td>
</tr>
<tr>
<td>HARVARD FILM ARCHIVE - HARVARD UNIVERSITY</td>
<td>USA</td>
<td>Cambridge</td>
</tr>
<tr>
<td>MOVING IMAGE RESEARCH COLLECTIONS (MIRC) UNIVERSITY OF SOUTH CAROLINA</td>
<td>USA</td>
<td>Columbia</td>
</tr>
<tr>
<td>AMERICAN FILM INSTITUTE</td>
<td>USA</td>
<td>Los Angeles</td>
</tr>
<tr>
<td>WISCONSIN CENTER FOR FILM AND THEATER RESEARCH</td>
<td>USA</td>
<td>Madison</td>
</tr>
<tr>
<td>YALE FILM STUDY CENTER</td>
<td>USA</td>
<td>New Haven</td>
</tr>
<tr>
<td>ANTHOLOGY FILM ARCHIVES</td>
<td>USA</td>
<td>New York</td>
</tr>
<tr>
<td>SAN FRANCISCO SILENT FILM FESTIVAL</td>
<td>USA</td>
<td>San Francisco</td>
</tr>
<tr>
<td>NATIONAL GALLERY OF ART - FILM DEPARTMENT</td>
<td>USA</td>
<td>Washington</td>
</tr>
<tr>
<td>NATIONAL ARCHIVES &amp; RECORDS ADMINISTRATION (NARA) ARCHIVAL UNIT &amp; PRESERVATION LAB</td>
<td>USA</td>
<td>Washington / College Park</td>
</tr>
</tbody>
</table>
FIAF SUPPORTERS

COMMERCIAL COMPANIES

ARRI – Arnold & Richter Cine Technik GmbH (A&R)
AV Preservation by Reto.ch
AXIELL - ARCHIVES LIBRARIES MUSEUMS
CineDavis GmbH
Cinegrell postproduction GmbH
CTM Solutions
Dancan Cinema Services ApS
Deluxe
Digital Film Technology GmbH (Prasad Group)
Eclair (Groupe Ymagis)
Hiventy (Digimage Classics)
Gallery Systems
Gaumont Pathé Archives
Haghefilm Digitaal
Hungarian Filmlab
Imagica Corp.
L’Immagine Ritrovata
L’Immagine Ritrovata Asia
KEM StudioTechnik GmbH
Kino Xenix
KODAK
Les Films du Jeudi
MWA Nova GmbH
ORWO - FilmoTec GmbH
Pathé Production
SD Consult
STiL Casing Solution
Tuscan Corporation

NON-PROFIT ORGANIZATIONS

Auditorium du Louvre et manifestations culturelles
Auditorium du Musée d’Orsay
Brooklyn Academy of Music / BAM Cinémathek
Centro de Pesquisadores do Cinema Brasileiro
EIDR - Entertainment ID Registry
The Cinema Museum
The Film Foundation
The Film Society of Lincoln Center
FOCAL International
Hochschule für Technik und Wirtschaft (HTW) Berlin
New York University / Tisch School of the Arts
Rainer Werner Fassbinder Foundation

INDIVIDUALS

Adrian Wood
FIAF CONGRESS EXHIBITORS

DANCAN CINEMA SERVICES Aps
DIGITAL VISION
ECLAIR
FIXAFILM Sp. z.o.o.
HUNGARIAN FILMLAB
L’IMMAGINE RITROVATA
KEM-Studiotechnik
MWA Nova GmbH
PIQL AS
PRASAD Corporation Pvt Ltd
RTI – Research Technology International
StiL Casing Solution
1. CINEMA LUMIÈRE
2. RENZO RENZI LIBRARY
3. PALAZZO RE ENZO
4. TEATRO COMUNALE
5. UNDERGROUND EXHIBITION SPACE
6. MERCATO DELLE ERBE
7. CINETECA DI BOLOGNA