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International Federation
of Film Archives

Fédération internationale
des archives du film

Federación Internacional
de Archivos Filmicos

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Directory
Annuaire
Directorio

2016



DIRECTORY
ANNUAIRE
DIRECTORIO

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Still from Francis Ford Coppola's *The Conversation* (1974)

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Many thanks to Nigel Arthur and James Mockoski

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.

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 1^{er} 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.

El Directorio de la FIAF contiene los nombres de las instituciones afiliadas a la FIAF – Miembros y Asociados – por orden alfabético del nombre de las ciudades donde están domiciliadas. El 1^o 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.

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FIAF SUPPORTERS

In 2013, FIAF launched a new partnership programme which gives non-profit organizations (foundations, museums, universities) and commercial companies (laboratories, equipment suppliers, etc) with a keen interest in film heritage issues, an opportunity to develop a more formal relationship with FIAF and its affiliates, and to support FIAF's activities financially via an annual donation. This 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.

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.

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 disfrutan estas organizaciones. En la web de la FIAF se encuentra disponible más información sobre este programa y sus beneficios.



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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.

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

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

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



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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.

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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.



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



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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

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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

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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.



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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

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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.



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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

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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 Payout 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

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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.



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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.

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

EIDR can play a crucial role in increasing supply chain efficiencies by eliminating costly translations between proprietary ID systems; lowering risks of misidentification caused by duplication and lack of ID uniqueness; improving internal asset tracking; 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

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

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

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

[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
WORLD CINEMA PROJECT

THE FILM FOUNDATION

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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, Patul 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.



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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.



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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.



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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

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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

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Mr. Gabor Pinter, Head of Worldwide Archive Restoration

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

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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
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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.

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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.

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Zürich'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.

Kodak

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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.



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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.

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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.

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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.



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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.



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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, Fassbinder'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.

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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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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 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».

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Abdelgelil	Khaled	Cairo
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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
Van Arx	Yvan	Lausanne
Vu	Anhtu	Montreal
Vujovic	Marjan	Belgrade
Vulliemmin	Jean-François	Lausanne
Vyshka	Eriona	Tirana
Waintrap	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
Wayke	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
Zendola	Maidor	San Sebastian

INSTITUTION-CITY INDEX INDEX INSTITUTION-VILLE ÍNDICE INSTITUCION-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
ARCHIVES AUDIOVISUELLES DE MONACO	Monaco
ARCHIVES FRANCAISES DU FILM DU CNC	Paris/Bois d'Arcy
ARCHIVIO AUDIOVISIVO DEL MOVIMENTO OPERAIO E DEMOCRATICO	Rome
ARCHIVO DE IMAGENES EN MOVIMIENTO - ARCHIVO GENERAL DE PUERTO RICO	San Juan
ARCHIVO NACIONAL DE LA IMAGEN - SODRE	Montevideo
ARHIV REPUBLIKE SLOVENIJE - SLOVENSKI FILMSKI ARHIV (SFA)	Ljubljana
ARHIVA NATIONALA DE FILME - CINEMATECA ROMANA	Bucharest
ARKIVI QENDROR SHETETEROR I FILMIT (AQSHF) / CENTRAL STATE'S FILM ARCHIVE	Tirana
ARQUIVO NACIONAL	Rio de Janeiro
ASIAN FILM ARCHIVE c/o National Library Board	Singapore
AUSTRALIAN CENTRE FOR THE MOVING IMAGE (ACMI)	Melbourne
AUSTRALIAN CINEMATHEQUE, QUEENSLAND ART GALLERY / GALLERY OF MODERN ART	Brisbane
BANGLADESH FILM ARCHIVE	Dhaka
BFI NATIONAL ARCHIVE	London
BIBLIOTHEQUE NATIONALE DE FRANCE - DEPARTEMENT DE L'AUDIOVISUEL	Paris
BOPHANA AUDIOVISUAL RESOURCE CENTER- CENTRE DE RESSOURCES AUDIOVISUELLES	Phnom Penh
BULGARSKA NACIONALNA FILMOTEKA	Sofia
BUNDESARCHIV-FILMARCHIV	Berlin
CENTRE NATIONAL DE L'AUDIOVISUEL	Dudelange
CENTRE POMPIDOU	Paris
CENTRO DE CAPACITACION CINEMATOGRAFICA, A.C. (CCC)	Mexico
CENTRO GALEGO DE ARTES DA IMAXE	A Coruna
CHINA FILM ARCHIVE	Beijing
CHOSON MINJUJUI INMINGONGHWAGUK KUGGA YONGHWA MUNHONGO	Pyongyang
CINEMATECA BRASILEIRA	Sao Paulo
CINEMATECA DE CUBA	Havana

Institution	City
CINEMATECA DO MUSEU DE ARTE MODERNA	Rio de Janeiro
CINEMATECA DOMINICANA - DIRECCION GENERAL DE CINE	Santo Domingo
CINEMATECA NACIONAL DE ANGOLA	Luanda
CINEMATECA NACIONAL DEL ECUADOR - CCE 'BENJAMIN CARRION'	Quito
CINEMATECA PORTUGUESA / MUSEU DO CINEMA	Lisbon
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 REGIONALE DE CORSE CASA DI LUME - COLLECTIVITE TERRITORIALE DE CORSE	Porto Vecchio
CINEMATHEQUE ROYALE DE BELGIQUE / KONINKLIJK BELGISCH FILMARCHIEF	Brussels
CINEMATHEQUE SUISSE	Lausanne
CINEMATHEQUE UNIVERSITAIRE	Paris
CINETECA NACIONAL	Mexico
CINETECA NACIONAL DE CHILE	Santiago
CINETECA NUEVO LEON - CENTRO DE LAS ARTES I CONSEJO PARA LA CULTURA Y LAS ARTES	Monterrey
CINETECA SARDA - SOCIETA' UMANITARIA / CENTRO SERVIZI CULTURALI DI CAGLIARI	Cagliari
CRNOGORSKA KINOTEKA / MONTENEGRIN CINEMATHEQUE	Podgorica
CULTURARTS - IVAC	Valencia
DEUTSCHE KINEMATHEK / MUSEUM FÜR FILM UND FERNSEHEN	Berlin
DEUTSCHES FILMINSTITUT - DIF	Frankfurt
ECPAD	Ivry
EUROPEAN FOUNDATION JORIS IVENS	Nijmegen

Institution	City
EUSKADIKO FILMATEGIA FUNDAZIOA/ FUNDACIÓN FILMOTECA VASCA	San Sebastian
EYE FILM INSTITUTE NETHERLANDS	Amsterdam
FILM AND AUDIOVISUAL RECORDS CENTER - GENERAL ARCHIVAL AUTHORITY OF MONGOLIA	Ulaanbaatar
FILM ARCHIVE (PUBLIC ORGANIZATION)	Bangkok
FILM ARCHIVES OF THE NATIONAL ARCHIVES OF ESTONIA	Tallinn
FILM HERITAGE FOUNDATION	Mumbai
FILMARCHIV AUSTRIA	Vienna
FILMMUSEUM LANDESHAUPTSTADT DÜSSELDORF	Dusseldorf
FILMMUSEUM MÜNCHEN	Munich
FILMOTECA DE ANDALUCIA	Cordoba
FILMOTECA DE CATALUNYA - ICEC	Barcelona
FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU (PUCP)	Lima
FILMOTECA DE LA UNAM	Mexico
FILMOTECA ESPAÑOLA	Madrid
FILMOTECA VATICANA	Vatican City
FILMOTEKA NARODOWA/NATIONAL FILM ARCHIVE	Warsaw
FONDATION DES CINÉMAS DU GRÜTLI	Geneva
FONDATION JEROME SEYDOUX-PATHE	Paris
FONDAZIONE CENTRO SPERIMENTALE DI CINEMATOGRAFIA - CINETECA NAZIONALE	Rome
FONDAZIONE CINETECA DI BOLOGNA	Bologna
FONDAZIONE CINETECA ITALIANA	Milan
FORUM DES IMAGES	Paris
FUKUOKA CITY PUBLIC LIBRARY FILM ARCHIVE	Fukuoka
FUNDACION CINEMATECA BOLIVIANA	La Paz
FUNDACION PATRIMONIO FILMICO COLOMBIANO	Bogota
GEORGE EASTMAN MUSEUM	Rochester
CINEMATECA DISTRITAL - GERENCIA DE ARTES AUDIOVISUALES DEL IDARTES	Bogota
GOSFILMOFOND OF RUSSIA	Moscow
HARVARD FILM ARCHIVE - HARVARD UNIVERSITY	Cambridge
HONG KONG FILM ARCHIVE	Hong Kong
HRVATSKI FILMSKI ARHIV/CROATIAN FILM ARCHIVES - HRVATSKI DRŽAVNI ARHIV	Zagreb
HUNGARIAN NATIONAL DIGITAL ARCHIVE AND FILM INSTITUTE (MaNDA)	Budapest
ICONOTHEQUE DE L'INSTITUT NATIONAL DU SPORT, DE L'EXPERTISE ET DE LA PERFORMANCE	Paris

Institution	City
IFI IRISH FILM ARCHIVE	Dublin
IMPERIAL WAR MUSEUMS - FILM ARCHIVE	London
INDIANA UNIVERSITY LIBRARIES MOVING IMAGE ARCHIVE	Bloomington
INSTITUT JEAN VIGO/CINEMATHEQUE EURO-REGIONALE	Perpignan
INSTITUT LUMIERE	Lyon
INSTITUTO MEXICANO DE CINEMATOGRAFIA (IMCINE)	Mexico
INSTITUTO NACIONAL DE AUDIOVISUAL E CINEMA (INAC)	Maputo
ISRAEL FILM ARCHIVE/JERUSALEM CINEMATHEQUE	Jerusalem
JUGOSLOVENSKA KINOTEKA	Belgrade
KANSALLINEN AUDIOVISUAALINEN INSTITUUTTI/ NATIONAL AUDIOVISUAL INSTITUTE	Helsinki
KINOTEKA BOSNE I HERCEGOVINE	Sarajevo
KINOTEKA NA MAKEDONIJA	Skopje
KOREAN FILM ARCHIVE	Seoul
KVIKMYNDASAFN ISLANDS	Reykjavik
LA CINEMATHEQUE ALGERIENNE - CENTRE ALGERIEN DE LA CINEMATOGRAPHIE	Algiers
LA CINEMATHEQUE DE TOULOUSE	Toulouse
LA CINEMATHEQUE QUEBECOISE	Montreal
LA CINETECA DEL FRIULI	Gemona
LIBRARY OF CONGRESS -MOTION PICTURE, BROADCASTING AND RECORDED SOUND DIVISION	Washington/ Culpeper
LICHTSPIEL/KINEMATHEK BERN	Bern
MEDIATECA REGIONALE TOSCANA FILM COMMISSION	Firenze
MUSEE ALBERT-KAHN	Boulogne
MUSEO DEL CINE PABLO C. DUCROS HICKEN	Buenos Aires
MUSEO NAZIONALE DEL CINEMA - FONDAZIONE MARIA ADRIANA PROLO	Turin
NARODNI FILMOVY ARCHIV	Prague
NATIONAL ARCHIVES & RECORDS ADMINISTRATION - ARCHIVAL UNIT & PRESERVATION LAB	Washington/ College Park
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
NATIONAL LIBRARY OF SCOTLAND - MOVING IMAGE ARCHIVE	Glasgow
NATIONAL MUSEUM OF SINGAPORE - CINEMATHEQUE	Singapore
NATIONAL SCREEN AND SOUND ARCHIVE OF WALES	Aberystwyth
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
SILESIAN FILM ARCHIVE	Katowice
SINEMA-TV ENSTITÜSÜ/TURKISH FILM & TV INSTITUTE	Istanbul
SLOVAK FILM INSTITUTE	Bratislava
SLOVENIAN CINEMATHEQUE/ SLOVENSKA KINOTEKA	Ljubljana
SOUTH AFRICAN NATIONAL FILM, VIDEO AND SOUND ARCHIVES	Pretoria
STATE FILM FUND OF AZERBAIJAN/ AZERBAIJAN DÖVLET FILM FONDU	Baku
STEVEN SPIELBERG JEWISH FILM ARCHIVE	Jerusalem
SVENSKA FILMINSTITUTET	Stockholm
TAINIOTHIKI TIS ELLADOS/GREEK FILM ARCHIVE	Athens
TAIWAN FILM INSTITUTE	Taipei
THE DANISH FILM INSTITUTE ARCHIVE & CINEMATHEQUE	Copenhagen
THE MUSEUM OF MODERN ART - DEPARTMENT OF FILM	New York
THE NATIONAL ARCHIVES OF GEORGIA- CENTRAL ARCHIVE OF AUDIOVISUAL DOCUMENTS (CAAD)	Tbilisi
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
TIFF FILM REFERENCE LIBRARY	Toronto
UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE (BAMPFA)	Berkeley
UCLA FILM & TELEVISION ARCHIVE	Los Angeles
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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