

The logo for the International Federation of Film Archives (fiaf) celebrating its 80th anniversary. It features the word "fiaf" in white lowercase letters and "80" in black lowercase letters, both set against a red circular background.

International Federation
of Film Archives

Fédération internationale
des archives du film

Federación Internacional
de Archivos Fílmicos

Rue Blanche 42
1060 Brussels
Belgium

T: +32-2 538 30 65
F: +32-2 534 47 74
info@fiafnet.org

www.fiafnet.org

A smaller version of the fiaf 80 logo, positioned in the top right corner of the page. It consists of the text "fiaf" in white and "80" in black, both within a red circle.

DIRECTORY
ANNUAIRE
DIRECTORIO

2018



International Federation
of Film Archives

Fédération internationale
des archives du film

Federación Internacional
de Archivos Fílmicos

DIRECTORY
ANNUAIRE
DIRECTORIO
2018

Cover image:

Still from *Rosemary's Baby* (Roman Polanski, 1968).

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Many thanks to Andrea Kalas, Larry McCallister,
and Dony West at Paramount Pictures.

February 2018

The FIAF Directory is published every other year. It contains the names of FIAF-affiliated institutions – Members and Associates – listed in alphabetical order of the cities in which they are located. The total number of affiliates as of January 2018 was 164 (89 Members and 75 Associates in 78 countries).

The FIAF Directory also includes the names and addresses of the FIAF Honorary Members, the FIAF Executive Committee, the FIAF Specialized Commissions, the Editorial Board of the *Journal of Film Preservation*, the regional groups and partner-organizations, and the FIAF Secretariat in Brussels. Finally, the Directory introduces each of the 52 FIAF Supporters.

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L'Annuaire de la FIAF est publié tous les deux ans. Il comprend les noms des institutions affiliées à la FIAF – Membres et Associés – par ordre alphabétique de la ville où elles sont basées. Au 1er janvier 2018, le nombre d'affiliés était de 164 (89 Membres et 75 Associés, répartis dans 78 pays).

D'autre part, l'Annuaire de la FIAF comprend les noms et adresses des Membres Honoraires de la FIAF, des membres du Comité directeur, des Commissions spécialisées, du Comité de rédaction du *Journal of Film Preservation*, des groupements régionaux et autres organisations partenaires de la FIAF, et du Secrétariat de la FIAF à Bruxelles. Enfin, l'Annuaire présente chacun des 52 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 1º de enero de 2018, el número de afiliados era de 164 (89 Miembros y 75 Asociados, en 78 países).

El Directorio de la FIAF comprende asimismo los nombres y direcciones de los Miembros honorarios, de los miembros del Comité ejecutivo, de las Comisiones especializadas, del Comité de redacción del *Journal of Film Preservation*, de las agrupaciones regionales y otras organizaciones asociadas, y del Secretariado de la FIAF en Bruselas. Finalmente, el Directorio presenta cada uno de los 52 FIAF Supporters.

FIAF HONORARY MEMBERS MEMBRES HONORAIRES DE LA FIAF MIEMBROS HONORARIOS DE LA FIAF

Ms. Eileen Bowser
23 Bank Street, New York, NY 10014, UNITED STATES OF AMERICA
T / F: +1-212 243 0762
bowsereileen@gmail.com

Mr. Robert Daudelin
3511 avenue De Lorimier, Montréal, Québec H2K 3X5, CANADA
T: +1-514 526 6754
robertdaudelin@gmail.com

Mr. David J. Francis
137 Beach Street, Deal Kent, CT14 6JS, UNITED KINGDOM
T: +44-1304 239 068 / +44-7759 889 457
djf.lanterns@gmail.com

Mr. Wolfgang Klaué
Friedrichstr. 3, 15537 Erkner, GERMANY
T: +49-3362 50 05 94
wolfgangklau@gmx.de

Prof. Peter Kubelka
Plankengasse 6/3/30, 1010 Wien, AUSTRIA
T: +43-6645 253 912
peter@kubelka.org

Mr. Vladimír Opěla
Táboritská 26, 130 00 Praha 3, CZECH REPUBLIC
T: +420-778 487 854
vladimir.opela@nfa.cz

Ms. Eva Orbanz
Cranachstr. 45A, 12157 Berlin, GERMANY
T: +49-30 218 78 49 / +49-173 867 1127
evaorbanz@commonfilm.de

EXECUTIVE COMMITTEE COMITÉ DIRECTEUR COMITÉ EJECUTIVO 2017-2019

President / Président / Presidente
Mr. Frédéric Maire
Cinémathèque suisse, Lausanne
T: +41-58 800 02 13
frederic.maire@cinematheque.ch

Secretary-General / Secrétaire général / Secretario General
Mr. Michael Loebenstein
Österreichisches Filmmuseum / Austrian Film Museum, Vienna
T: +43-1 533 7054
m.loebenstein@filmmuseum.at

Treasurer / Trésorier / Tesorero

Mr. Jon Wengström
Svenska Filminstitutet, Stockholm
T: +46-8 665 1124
jon.wengstrom@filminstitutet.se
EC member representing Members

Vice-President / Vice-Président / Vicepresidente

Mr. Peter Bagrov
pbagrov@gmail.com
EC member representing Members
(currently on leave from the EC)

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

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

Vice-Treasurer / Vice-Trésorier / Vicesesorero

Mr. Michal Bregant
Národní Filmový Archiv, Prague
T: +420-603 282 513
michal.bregant@nfa.cz
EC member representing Members

Ms. Cecilia Cenciarelli

Fondazione Cineteca di Bologna, Bologna
T: +39-051 219 5317
cecilia.cenciarelli@cineteca.bologna.it
EC member representing Members

Ms. Paula Félix Didier

Museo del Cine Pablo C. Ducros Hicken, Buenos Aires
T: +54-11 4300 4820
pfdidier@gmail.com
EC member representing Associates

Mr. Shivendra Singh Durgarpur

Film Heritage Foundation, Mumbai
T: +91-22 2354 0246/47
shivendra@filmheritagefoundation.co.in
EC member representing Associates

Ms. Marisel Flores Patton

Archivo de Imágenes en Movimiento - Archivo General de Puerto Rico, San Juan
T: +1-787 725 1060
marpatton96@gmail.com
EC member representing Members

Mr. Brian Meacham

Yale Film Study Center, New Haven
T: +1-203 432 2798
brian.meacham@yale.edu
EC member representing Associates

Ms. Rachael Stoeltje

Indiana University Libraries Moving Image Archive / IU Cinema, Bloomington
T: +1-812 855 2523
rstoeltj@indiana.edu
EC member representing Members

Ms. Chalida Uabumrungjit

Film Archive (Public Organization), Bangkok
T: +66-2 4822 013 / 14
chalidau@gmail.com
EC member representing Members

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

Mr. Christophe Dupin

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

Ms. Jacqueline Renaut (retires in 2018)

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

Ms. Christine Maes

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

General email address: info@fiafnet.org

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

Mr. Rutger Penne

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

Mr. Anthony Blampied

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

General email address: pip@fiafnet.org

FIAF COMMISSIONS
COMMISSIONS DE LA FIAF
COMISIONES DE LA FIAF

Technical Commission
Commission technique
Comisión Técnica

Head / Chef / Jefe

Ms. Céline Ruivo
Cinémathèque française / Musée du cinéma, Paris
T: +33-1 39 42 10 10
c.ruivo@cinematheque.fr

Members / Membres / Miembros

Ms. Camille Blot-Wellens
Consultant, Stockholm
camilleblotwellens@hotmail.com

Mr. Tiago Ganhão
Cinematca Portuguesa / Museu do Cinema, Lisbon
T: +351-21 968 9442
tiago.ganhao@cinematca.pt

Ms. Anne Gant
EYE Filmmuseum, Amsterdam
T: +31-20 7582 330
annegant@eyefilm.nl

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

Mr. Ulrich Ruedel
HTW / University of Applied Sciences, Berlin
T: +49-30 5019 4356
Ulrich.Ruedel@HTW-Berlin.de

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

FIAF Executive Committee Interlocutor: Joseph Lindner

Cataloguing and Documentation Commission
Commission de catalogage et de documentation
Comisión de Catalogación y Documentación

Head / Chef / Jefe

Ms. Thelma Ross
The Museum of Modern Art – Department of Film, New York
thelma_ross@moma.org

Members / Membres / Miembros

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

Mr. Laurent Bismuth
Centre national du cinéma et de l'image animée – Direction
du patrimoine cinématographique, Paris / Bois d'Arcy
T: +33-1 30 14 80 14
laurent.bismuth@cnc.fr

Ms. Natasha Fairbairn
BFI National Archive, London
T: +44-207 957 4732
natasha.fairbairn@bfi.org.uk

Ms. Adelheid Heftberger
Brandenburgisches Zentrum für Medienwissenschaften (ZEM), Potsdam
T: +49-331 8132 8168
adelheidh@gmail.com

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

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

FIAF Executive Committee Interlocutor: Chalida Uabumrungjit

Programming and Access to Collections Commission
Commission de programmation et d'accès aux collections
Comisión de Programación y Acceso a las Colecciones

Head / Chef / Jefe

Mr. Massimo Benvegnù
EYE Filmmuseum, Amsterdam
T: +31-20 5891 441
massimobenvegnu@eyefilm.nl

Members / Membres / Miembros

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

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

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

FIAF Executive Committee Interlocutor: Brian Meacham

JOURNAL OF FILM PRESERVATION

Executive Publisher / Directeur de la publication / Director de la publicación

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

Editorial Board Comité de rédaction Comité de Redacción

Editor / Rédactrice en chef / Jefe de Redacción

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

Editorial Board Members / Membres du Comité de rédaction / Miembros del Comité de Redacción

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

Mr. Paolo Cherchi Usai
George Eastman Museum, Rochester
pcherchiusai@eastman.org

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

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

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

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

Mr. Esteve Rimbau
Filmoteca de Catalunya, Barcelona
erimbau@gencat.cat

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

REGIONAL GROUPINGS GROUPEMENTS REGIONAUX AGRUPACIONES REGIONALES

Association des Cinémathèques Européennes (ACE)

Contact:
Mr. Nicola Mazzanti, President
nicola.mazzanti@cinematek.be

Coordinadora Latinoamericana de Archivos de Imágenes en Movimiento (CLAIM)

Contact:
Mr. Rito Torres, Executive Coordinator
ritoal@gmail.com

Council of North-American Film Archives (CNAFA)

Contact:
Ms. Rachael Stoeltje
rstoeltj@indiana.edu

The Nordic Group

Contact:
Mr. Mikko Kuutti
mikko.kuutti@kavi.fi

UNITED NATIONS EDUCATIONAL, SCIENTIFIC AND CULTURAL ORGANIZATION (UNESCO)

Contacts:
Dr. Fackson Banda
f.banda@unesco.org
Ms. Maria Liouliou
m.liouliou@unesco.org

CO-ORDINATING COUNCIL OF AUDIOVISUAL ARCHIVES ASSOCIATIONS (CCAAA)

General contacts

Ms. Rachael Stoeltje, Chair
rstoeltj@indiana.edu
Ms. Catherine Lacken, Secretary General
Catherine.Lacken@swr.de
www.ccaaa.org

Current CCAAA members

Association for Recorded Sound Collections (ARSC)
www.arsc-audio.org

Contacts:
Mr. Matthew Barton, President
mbarton@loc.gov

Mr. Nathan Georgitis, Executive Director
execdir@arsc-audio.org

Association of Moving Image Archivists (AMIA)
www.amianet.org

Contacts:

Mr. Dennis Doros, President
omiapresident@amianet.org

Ms. Laura Rooney, Managing Director, AMIA Office
lrooney@amianet.org

**Federation of Commercial Audiovisual Libraries
(FOCAL International)**
www.focalint.org

Contact:

Ms. Sue Malden, Chair
chair@focalint.org, info@focalint.org

**International Association of Sound
and Audiovisual Archives (IASA)**
www.iasa-web.org

Contact:

Mr. Toby Seay, President
president@iasa-web.org

International Council on Archives (ICA)
www.ica.org

Contacts:

Ms. Anthea Seles, Secretary General
anthea.seles.10@ucl.ac.uk

Mr. David Iglésias, President of Photographic
and Audiovisual Archives Working Group (PAAWG)
diglesias@ajgirona.cat

International Federation of Film Archives (FIAF)
www.fiafnet.org

Contacts:

Ms. Rachael Stoeltje, FIAF EC Member
rstoeltj@indiana.edu

Mr. Christophe Dupin, Senior Administrator
c.dupin@fiafnet.org

International Federation of Television Archives (FIAT-IFTA)
www.fiatifta.org

Contacts:

Ms. Bríd Dooley, President
Brid.Dooley@rte.ie

Secretariat
office@fiatifta.org

Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA)
www.seapavaa.net

Contacts:

Ms. Irene Lim, President
Irene_ll_lim@nlb.gov.sg

Ms. Michaela Navato, Administrative Coordinator
secretariat@seapavaa.net

FIAF AFFILIATES AFFILIÉS DE LA FIAF AFILIADOS DE LA FIAF

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

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

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

➤ **A Coruña**

CENTRO GALEGO DE ARTES DA IMAXE

Durán Loriga, 10 Baixo, 15003 A Coruña, SPAIN

T: +34-881 881 260

F: +34-881 881 271

www.cgai.org

cgai@xunta.gal

Correspondence

Mr. Guillermo Escrigas, Director

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

Mr. Jaime Pena, Programming

T: +34-881 881 270; jaime.pena.perez@xunta.gal

Mr. José María R. Armada, Archive

T: +34-881 881 264; jose.maria.rodriguez.armada@xunta.gal

Languages: Spanish, English

Joined FIAF in 1999

Current status: Associate

➤ **Aberystwyth**

NATIONAL SCREEN AND SOUND ARCHIVE OF WALES

The National Library of Wales, Aberystwyth, Ceredigion SY23 3BU,
UNITED KINGDOM

T: +44-1970 632 828

F: +44-1970 632 544

www.archif.com

nssaw-enquiries@llgc.org.uk

Correspondence

Ms. Iola Baines, Film Development Officer

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

Ms. Mary Moylett, Cataloguer

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

Ms. Lona Mason, Head of Graphic, Screen and Sound

T: +44-1970 632 937; lona.mason@llgc.org.uk

Mr. Mark Davies, Head of Film Preservation

T: +44-1970 632 571; mrd@llgc.org.uk

Languages: English

Joined FIAF in 1993

Current status: Member

> Algiers

**LA CINEMATHEQUE ALGERIENNE - CENTRE ALGERIEN
DE LA CINEMATOGRAPHIE**

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

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

F: +213-21 73 8246

cinemathequealgerienne@gmail.com

Correspondence

M. Lyes Semiane, Directeur

ellesse4916@yahoo.fr

Languages: French, English

Joined FIAF in 1996

Current status: Associate

> Amsterdam

EYE FILM MUSEUM

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

Street Address: IJpromenade 1, 1031KT Amsterdam, NETHERLANDS

T: +31-20 5891 400

F: +31-20 6833 401

www.eyefilm.nl

info@eyefilm.nl

EC-countries ; TNT, account nr. 0159720; All other countries: please contact us first! Deliveries and depot management: Nederlands Filmmuseum, Asterweg 26, 1031 HN Amsterdam. VAT registration nr. NL 00 2957 978 B01; Transports: T+31 6 38 77 62 50 transport@eyefilm.nl

Correspondence

Ms. Sandra Den Hamer, Director

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

Mr. Stan Spijkerman, Deputy Director of Business Affairs

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

Mr. Ida Abram, Deputy Director

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

Mr. Frank Roumen, Director of Collections

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

Ms. Giovanna Fossati, Chief Curator

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

Mr. René Wolf, Programs

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

Ms. Nita Smit, Library

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

Mr. Walter Swagemakers, Project Manager Collections

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

Mr. Mark-Paul Meyer, Senior Curator

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

Mr. Rommy Albers, Senior Curator Dutch Film

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

Mr. Soeluh Van Den Berg, Curator Film-Related Collections

T: +31-20 5891 471; soeluhvandenbergh@eyefilm.nl

Ms. Anne Gant, Head of Restoration and Digitization

T: +31-20 7582 330; annegant@eyefilm.nl

Ms. Leontien Bout, Legal Affairs

T: +31-20 5891 496; leontienbout@eyefilm.nl

Ms. Leenke Ripmeester, Sales

T: +31-20 5891 426; leenkeripmeester@eyefilm.nl

Ms. Marleen Labijt, Archival Loans

T: +31-20 5891 458; marleenlabijt@eyefilm.nl

Mr. Ernst van Velzen, Head of Information Management

ernstvanvelzen@eyefilm.nl

Ms. Catherine Cormon, Head of Collection Management

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

Languages: English, French

Joined FIAF in 1947

Current status: Member

> Athens

TAINIOTHIKI TIS ELLADOS / GREEK FILM ARCHIVE

48, Iera Odos, & 134-136 Megalou Alexandr Str., 104 35 Kerameikos, Athens, GREECE

T: +30-210 361 2046/360 9695

F: +30-210 362 8468

www.tainiothiki.gr

contact@tainiothiki.gr

Laboratory: 70, Chiou Street, 153 43 Aghia Paraskevi, Greece; T: +30-210 600 7555; F: +30-362 8468; tassadam@tainiothiki.gr

Correspondence

Mr. Theodoros Adamopoulos, President of the General Assembly

T: +30-210 360 9695 ext. 111; thodams@tainiothiki.gr

Prof. Maria Komninos, President of the Board, Head of Programming

T: +30-210 360 9695 ext.111; mariakomninos@tainiothiki.gr

Ms. Vasso Karabetsou, Treasurer of the Board

T: +30-210 360 9695 ext.111;

Ms. Valerie Kontakos, Member of the Board

T: +30-210 360 9695 ext.111; vkontakos@tainiothiki.gr

Ms. Smaro Stravropoulou, Office Administrator, Secretariat

T: +30-210 360 9695 ext.111; smarost@tainiothiki.gr

Ms. Katerina Georgiou, Cataloguing, Library

T: +30-210 361 2046 ext.112; katerinag@tainiothiki.gr

Ms. Tania Vazelaki, Conservator of Motion Pictures

T: +30-210 361 2046 ext. 110; taniav@tainiothiki.gr

Ms. Phaedra Papadopoulou, Programme Coordination

T: +30-210 360 9695 ext. 119; phaedrapap@tainiothiki.gr

Mr. Anastassios Adamopoulos, Head of Preservation

T: +30-210 361 2046 ext. 110; tassadam@tainiothiki.gr

Languages: English, French

Joined FIAF in 1983

Current status: Member

> Baku

**STATE FILM FUND OF AZERBAIJAN / AZERBAIJAN DÖVLET
FILM FONDU**

Moskva Prospekti 1D, Baki 1065, AZERBAIJAN

T: +994-12 431 79 56 / F: +994-12 431 08 77

filmfond@mail.ru

Correspondence

Mr. Rasim Salmanov, Director

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

Mr. Rashad Qasimov, Assistant Director

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

Languages: English

Joined FIAF in 1999

Current status: Associate

> Bangkok

FILM ARCHIVE (PUBLIC ORGANIZATION)

94 Moo 3 Phuttamonthon Sai 5 Road, Salaya District,
73170 Nakornpathom, THAILAND

T: +66-2 4822 013 / 14

F: +66-2 4822 015

www.fapot.org

Correspondence

Mr. Dome Sukvong, Director
domesukvong@gmail.com

Ms. Chalida Uabumrungjit, Deputy Director
chalidau@gmail.com

Mr. Sanchai Chotirasseranee, Deputy Director
thaifilmarchive@gmail.com

Languages: English

Joined FIAF in 1987

Current status: Member

> Barcelona

FILMOTECA DE CATALUNYA – ICEC

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

T: +34-93 567 1070

F: +34-93 316 2783

www.filmoteca.cat/web

filmoteca.cultura@gencat.cat

Film Archive (Centre de Conservació i Restauració):

Parc Audiovisual de Catalunya, Edifici I, BA L1, Carretera BV-1274,
Km. 1., 08225 Terrassa, SPAIN; T: +34-93 567 1070; F +34-93 316 2783;
orxiufilmoteca.cultura@gencat.cat

Correspondence

Mr. Esteve Riambau, Director
erriambau@gencat.cat

Mr. Octavi Martí, Head of Programming and Deputy Director
omartic@gencat.cat

Ms. Mariona Bruzzo, Head of Archive
mbruzzo@gencat.cat

Ms. Mireia Sanahuja, Senior Administrator
msanahujap@gencat.cat

Languages: English, Spanish, French

Joined FIAF in 1992

Current status: Member

> Beijing

CHINA FILM ARCHIVE

Nº3, Wenhuiyuan Road, Haidian District, 100082 Beijing, CHINA

T: +86-10 8229 6281

F: +86-10 6225 9315

www.cfa.org.cn

cfa.fiaf@cfa.org.cn

Correspondence

Ms. Sun Xianghui, Director

Ms. Liu Wenning, International Coordinator

T: +86-10 8229 6186; liuwenning@cfa.org.cn

Languages: English, French

Joined FIAF in 1980

Current status: Member

> Beirut

CINEMATHEQUE NATIONALE DU LIBAN (CNL)

Unesco Palace, Annexe Bldg, 3rd Floor, Beirut, LEBANON

Street Address: Ministry of Culture, Immeuble HATAB, Rue de
Verdun, Beirut, LEBANON

T: +961-1 744 250 / 51

F: +961-1 807 206

Correspondence

M. Hares Bassil, Centre du Patrimoine Cinématographique
T: +961-358 5650; bharess1@yahoo.com

Languages: French, English

Joined FIAF in 2008

Current status: Associate

> Belgrade

JUGOSLOVENSKA KINOTEKA

Uzun Mirkova 1, 11000 Beograd, SERBIA

T: +381-11 2622 555

F: +381-11 2622 555

www.kinoteka.org.rs

kinoteka@kinoteka.org.rs, kinarhiv@kinoteka.org.rs;

jkmuzej@kinoteka.org.rs

Correspondence

Mr. Jugoslav Pantelic, Director

kinoteka@kinoteka.org.rs

Mr. Aleksandar Erdeljanovic, Head of Archive

T: +381-11 3549 794; kinarhiv@kinoteka.org.rs

Mr. Marjan Vujovic, Head of the Museum and Programming Director
marjan.vujovic@kinoteka.org.rs

Languages: English, French

Joined FIAF in 1951

Current status: Member

> Berkeley

UC BERKELEY ART MUSEUM

& PACIFIC FILM ARCHIVE (BAMPFA)

2120 Oxford Street #2250, Berkeley, CA 94720,

UNITED STATES OF AMERICA

T: +1-510 642 1412

F: +1-510 642 4889

www.bampfa.berkeley.edu

Films: same as above for domestic shipments. For international
shipments, please contact BAMPFA in advance.

Correspondence

Ms. Susan Oxtoby, Senior Film Curator

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

Ms. Mona Nagai, Film Collection Curator

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

Ms. Nancy Goldman, Librarian

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

Languages: English

Joined FIAF in 1989

Current status: Member

> Berlin

BUNDESARCHIV-FILMARCHIV

Postfach 31 06 67, 10636 Berlin, GERMANY
Street Address: Finckensteinallee 63, 12205 Berlin, GERMANY
T: +49-3018 77 70 988
F: +49-3018 77 70 999
www.bundesarchiv.de
filmarchiv@bundesarchiv.de
Films: Bundesarchiv-Filmarchiv, Lindenallee 55 - 57,
15366 Hoppegarten, GERMANY

Correspondence

Mr. Karl Griep, Head
T: +49-3018 77 70 900; k.griep@bundesarchiv.de
Ms. Babette Heusterberg, Deputy Head, General Affairs
T: +49-3018 77 70 910; b.heusterberg@bundesarchiv.de
Ms. Undine Beier, Acquisition
T: +49-3018 77 70 940; u.beier@bundesarchiv.de
Ms. Annika Souhr-Königshaus, Cataloguing and Distribution
T: +49-3018 77 70 915; a.souhr-koenighaus@bundesarchiv.de
Mr. Egbert Koppe, Technical Department
T: +49-3018 77 70 628; e.koppe@bundesarchiv.de

Languages: English, French, Spanish
Joined FIAF in 1973
Current status: Member

> Berlin

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

Potsdamer Strasse 2, 10785 Berlin, GERMANY
T: +49-30 300 903-0
F: +49-30 300 903-13
www.deutsche-kinemathek.de
info@deutsche-kinemathek.de

Correspondence

Dr. Rainer Rother, Artistic Director
T: +49-30 300 903-11; rrother@deutsche-kinemathek.de
Mr. Florian Bolenius, Administrative Director
T: +49-30 300 903-14; fbolenius@deutsche-kinemathek.de
Prof. Martin Koerber, Curator Film
T: +49-30 300 903-30; mkoerber@deutsche-kinemathek.de
Ms. Klaudia Wick, Curator Television
T: +49-30 300 903-811; kwick@deutsche-kinemathek.de
Mr. Daniel Meiller, Head Technician Audiovisual Collection
T: +49-30 300 903-35; dmeiller@deutsche-kinemathek.de
Ms. Sandra Hollmann, Head of Communications
T: +49-30 300 903-17; shollmann@deutsche-kinemathek.de
Ms. Anke Hahn, Distribution
T: +49-30 300 903-31; ahahn@deutsche-kinemathek.de
Mr. Peter Mänz, Exhibitions and Collections
T: +49-30 300 903-54; pmaenz@deutsche-kinemathek.de
Ms. Ines Kolbe, Head Library
T: +49-30 300 903-71; ikolbe@deutsche-kinemathek.de
Ms. Cordula Doehrer, Librarian, Periodicals Dept.
T: +49-30 300 903-652; cdoehrer@deutsche-kinemathek.de

Languages: English, French
Joined FIAF in 1965
Current status: Member

> Bern

LICHTSPIEL / KINEMATHEK BERN

Sandrainstrasse 3, 3007 Bern, SWITZERLAND
T: +41-31 381 15 05
F: +41-31 381 15 41
www.lichtspiel.ch
info@lichtspiel.ch

Correspondence

Mr. David Landolf, Director
david.landolf@lichtspiel.ch
Ms. Judith Hofstetter, Programming / Administration
judith.hofstetter@lichtspiel.ch
Ms. Brigitte Paulowitz, Head of Film Archive
brigitte.paulowitz@lichtspiel.ch

Languages: French, English, Spanish
Joined FIAF in 2006
Current status: Associate

> Bloomington

**INDIANA UNIVERSITY LIBRARIES MOVING IMAGE ARCHIVE /
IU CINEMA**

1320 East 10th Street Wells Library, (IULMIA) / 1213 E. 7th Street
(CINEMA), Bloomington, IN 47405, UNITED STATES OF AMERICA
T: +1-812 855 2523
F: +1-812 855 2576
https://libraries.indiana.edu/iulmia; http://www.cinema.indiana.edu
iulmia@indiana.edu

Correspondence

Ms. Rachael Stoeltje, Director
rstoeltj@indiana.edu
Mr. Andy Uhrich, Film Archivist
T: +1-812 856 7081; jauhrich@indiana.edu
Ms. Carmel Curtis, Film Digitization Specialist
T: +1-812 855 7751; carcurt@iu.edu
Mr. Jon Vickers, Director of the IU Cinema
T: +1-812 855 7632; jvwicker@indiana.edu
Ms. Alicia Hickman, Film Preparations Manager
T: +1-812 855 2314; alihickm@iu.edu
Mr. Tim Wagner, Assistant Film Archivist
T: +1-812 855 7086; timowagn@iu.edu
Ms. Amber Bertin, Assistant Film Archivist
T: +1-812 855 6883; abertin@iu.edu
Mr. Jamie Thomas, Head Projectionist and Screening Room
Coordinator
T: +1-812 855 9806; jt85@indiana.edu
Ms. Brittany Frieser, Associate Director, IU Cinema
T: +1-812 856 9540; bdfrieser@indiana.edu
Ms. Barbara Grassia, Technical Director, IU Cinema
T: +1-812 856 4064; bgrassia@iu.edu

Languages: English
Joined FIAF in 2011
Current status: Member

> Bogota

**CINEMATECA DISTRITAL – GERENCIA DE ARTES
AUDIOVISUALES DEL IDARTES**

Cra 7 No 22-79, Bogotá, COLOMBIA
T: +57-1 3795750 ext 3408
www.cinematecadistrical.gov.co
infocinemateca@idartes.gov.co

Correspondence

Ms. Paula Villegas, Director
paula.villegas@idartes.gov.co
Mr. Ricardo Cantor Bossa, Advisor
ricardo.cantor@idartes.gov.co
Ms. Maria Paula Lorgia, Advisor
maria.lorgia@idartes.gov.co
Ms. Angélica Reyes Hernández, Assistant
T: +57-1 3795750 ext 3402; angelica.reyes@idartes.gov.co

Languages: Spanish, English
Joined FIAF in 1984
Current status: Associate

> Bogota

FUNDACION PATRIMONIO FILMICO COLOMBIANO

Carrera 45 No.26-49, 111321 Bogotá, D.C., COLOMBIA
T: +57-1 744 1339
www.patrimoniofilmico.org.co
info@patrimoniofilmico.org.co

Correspondence

Ms. Alexandra Falla Zerrate, Directora
T: +57-1 744 1321; alexandra.falla@patrimoniofilmico.org.co
Mr. Rito Torres, Subdirector técnico
T: +57-1 315 256 4717; rito.torres@patrimoniofilmico.org.co

Languages: Spanish, English
Joined FIAF in 1988
Current status: Member

> Bologna

FONDAZIONE CINETECA DI BOLOGNA

Via Riva Di Reno 72, 40122 Bologna, ITALY
T: +39-051 219 4826
F: +39-051 219 4821
www.cinetecadibologna.it
cinetecadirezione@cineteca.bologna.it

Correspondence

Mr. Gian Luca Farinelli, Director
T: +39-051 219 4828; gianluca.farinelli@cineteca.bologna.it
Mr. Davide Pietrantonì, Deputy Director
T: +39-051 219 4818; davide.pietrantonì@cineteca.bologna.it
Mr. Andrea Meneghelli, Head of Film Collections
T: +39-051 601 8606; andrea.meneghelli@cineteca.bologna.it
Ms. Anna Fiaccarini, Head of Non Film Collections/Library
T: +39-051 219 5300; anna.fiaccarini@cineteca.bologna.it
Ms. Cecilia Cenciarelli, Head of Research and Special Projects
T: +39-051 219 5317; cecilia.cenciarelli@cineteca.bologna.it
Ms. Rosaria Gioia, Stills Collections
T: +39-051 219 4848; rosaria.gioia@cineteca.bologna.it

Mr. Andrea Morini, Programming

T: +39-051 219 4839; andrea.morini@cineteca.bologna.it
Mr. Guy Borlée, Il Cinema Ritrovato, Coordinator
T: +39-051 219 4813; guy.borlee@cineteca.bologna.it
Mr. Andrea Ravagnan, Press Officer
T: +39-051 219 4833; andrea.ravagnan@cineteca.bologna.it
Ms. Elena Tammaccaro, FIAF Summer School / L'Immagine
Ritrovata Deputy Director
T: +39-051 552 541; elena.tammaccaro@immagineritrovata.it

Languages: English, French, Spanish
Joined FIAF in 1989
Current status: Member

> Boulogne

MUSEE ALBERT-KAHN

14 Rue du Port, 92100 Boulogne-Billancourt, FRANCE
T: +33-1 55 19 28 10
F: +33-1 46 03 86 59
http://albert-kahn.hauts-de-seine.fr
museealbertkahn@hauts-de-seine.fr

Correspondence

Mme Valérie Perlès, Conservateur (Direction du musée)
M. Bertrand de Sainte-Marie, Responsable de l'unité Conservation,
documentation, recherche
T: +33-1 55 19 28 49; bdesaintemarie@hauts-de-seine.fr
Mme Frédérique Le Bris, Chargée de valorisation film et audiovisuel
T: +33-1 55 19 28 14; flebris@hauts-de-seine.fr
M. Thierry Bultingaire, Chargé de la base informatisée des collections
T: +33-1 55 19 28 13; tbultingaire@hauts-de-seine.fr

Languages: French, English
Joined FIAF in 1992
Current status: Associate

> Bratislava

SLOVAK FILM INSTITUTE

Grösslingová 32, 811 09 Bratislava 1, SLOVAKIA
T: +421-2 5710 1503
F: +421-2 5296 3461
www.sfu.sk
sfu@sfu.sk

Correspondence

Mr. Peter Dubecky, General Manager
peter.dubecky@sfu.sk
Mr. Marián Hausner, National Film Archive, Director
T: +421-2 5710 1504; marian.hausner@sfu.sk
Mr. Peter Csordás, Head of Digitization and Restoration
T: +421-2 9175 2523 5; peter.csordas@sfu.sk
Mr. Richard Steinhübel, Relations with FIAF
T: +421-2 5710 1514; richard.steinhubel@sfu.sk

Languages: English
Joined FIAF in 1997
Current status: Member

> Brest

CINEMATHEQUE DE BRETAGNE

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

T: +33-2 98 43 38 95

F: +33-2 98 43 38 97

www.cinematheque-bretagne.fr

renseignements@cinematheque-bretagne.fr

Correspondence

M. Michel Guilloux, Président

michel.guilloux@cinematheque-bretagne.fr

Mme Cécile Petit-Vallaud, Directrice

cecile.petit-vallaud@cinematheque-bretagne.fr

Languages: French, English

Joined FIAF in 1993

Current status: Associate

> Brisbane

**AUSTRALIAN CINEMATHEQUE, QUEENSLAND ART GALLERY /
GALLERY OF MODERN ART**

PO Box 3686, South Brisbane, QLD 4101, AUSTRALIA

Street Address: Stanley Place, South Brisbane, QLD 4101, AUSTRALIA

T: +61-7 3840 7197

www.qagoma.qld.gov.au/cinema

jose.dasilva@qagoma.qld.gov.au

Correspondence

Mr. José Da Silva, Head of Australian Cinémathèque

Languages: English, French

Joined FIAF in 2005

Current status: Associate

> Brussels

CINEMATHEQUE DE LA FEDERATION WALLONIE-BRUXELLES

Boulevard Léopold II 44, 1080 Bruxelles, BELGIUM

T: +32-2 413 27 30 / F: +32-2 413 37 78

www.cinematheque.cfwb.be

cinematheque@cfwb.be

Correspondence

M. Alain Goossens, Directeur

alain.goossens@cfwb.be

M. David Dusart, Media Manager

david.dusart@cfwb.be

Mme Valeria Musio, Communication and Collection

Promotion Manager

valeria.musio@cfwb.be

Languages: French, English

Joined FIAF in 2012

Current status: Associate

> Brussels

**CINEMATHEQUE ROYALE DE BELGIQUE / KONINKLIJK
BELGISCH FILMARCHIEF / ROYAL FILM ARCHIVE OF BELGIUM**

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

T: +32-2 551 1900 / F: +32-2 551 1955

www.cinemathek.be

info@cinemathek.be

Correspondence

Mr. Nicola Mazzanti, Conservateur/Director

secretariat@cinemathek.be

Mr. Jean-Paul Dorchain, Non-film Collections

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

Ms. Arianna Turci, Film Collections / Acquisition & Access

T: +32-2 627 1678; access@cinemathek.be

Languages: French, English

Joined FIAF in 1946

Current status: Member

> Bucharest

ARHIVA NATIONALA DE FILME – CINEMATECA ROMANA

Sos. Sabarului 2, 70231 Jilava, ROMANIA

T: +40-21 450 1267

F: +40-21 450 1267

www.anf-cinemateca.ro

cinematecaromana@gmail.com

Str. Dem. I. Dobrescu nr. 4-6, sector 1, 010026, Bucuresti

Correspondence

Mr. Mihai Fulger, Director

Ms. Ana Ivan, International Relations

ana.stan23@gmail.com

Languages: English, French

Joined FIAF in 1960

Current status: Member

> Budapest

HUNGARIAN NATIONAL FILM ARCHIVE

Budakeszi út 51/E, 1021 Budapest, HUNGARY

Street Address: Magyar Nemzeti Filmalap KH NP ZRT, Filmarchivum

Igazgatóság – Rona utca 174,1145 Budapest, HUNGARY

T: +36-1 394 1322

F: +36-1 398 0781

http://filmarchiv.hu/hu

info@filmarchiv.hu

Films (shipping address): Magyar Nemzeti Filmalap, Filmarchivum

Igazgatóság- Budakeszi út 51/E, 1021 Budapest, HUNGARY

Correspondence

Mr. György Raduly, Director

T: +36-1 398 0781; raduly.gyorgy@filmarchiv.hu

Ms. Eszter Fazekas, Head of Restoration Department

fazekas.eszter@filmarchiv.hu

Mr. Márton Kurutz, Head of Collection

kurutz.marton@filmarchiv.hu

Mr. Péter Muszatics, Education and Festival Manager

muszatics.peter@filmarchiv.hu

Ms. Tamara Nagy, International Sales Manager

nagy.tamara@filmarchiv.hu

Languages: English, French

Joined FIAF in 1957

Current status: Member

> Buenos Aires

FUNDACION CINEMATECA ARGENTINA

Salta 1915, Piso 2°, 1137 Buenos Aires, ARGENTINA

T: +54-11 4306 0562

F: +54-11 4306 0592

cinematecaargentina.org.ar

cinematecaargentina@gmail.com; cinematecargentina@yahoo.com.ar

Correspondence

Ms. Marcela Cassinelli, President

cinematecaargentina@gmail.com

Mr. Luciano Monteagudo, Head of Programming Sala Leopoldo Lugones

cinematecaargentina@gmail.com

Mr. Sergio Rentero, Preservation Science and Technology Counselor

T: +54-11 4899 0900; sergio.rentero@gotika.com

Ms. Mónica Bartolomé, Accessibility Advisor in Audiovisual Media

T: +54-11 4803 1343; mbartolome@mbartolome.com.ar

Ms. Alejandra Portela, Education and Special Programs

alejandraportela@gmail.com

Languages: English, French, Spanish

Joined FIAF in 1957

Current status: Member

> Buenos Aires

MUSEO DEL CINE PABLO C. DUCROS HICKEN

Agustín R. Caffarena 51, Ciudad Autónoma de Buenos Aires, ARGENTINA

Street Address: Ministro Brin 615, 1158AAE, Ciudad de Buenos Aires, ARGENTINA

T: +54-11 4307 1969

F: +54-11 4303 2882

www.museodelcineba.org

museodelcine@buenosaires.gob.ar

Correspondence

Ms. Paula Félix-Didier, Director

pfddidier@gmail.com

Mr. Andrés Levinson, Chief Film Curator

andreslevinson@gmail.com

Mr. Leandro Listorti, Film Archivist and Curator

leandrolistorti@gmail.com

Ms. Carolina Cappa, Film Archivist and Curator

carolinacappa@gmail.com

Languages: English, Spanish, French

Joined FIAF in 2001

Current status: Associate

> Cagliari

CINETECA SARDA – CENTRO SERVIZI CULTURALI CAGLIARI DELLA SOCIETÀ UMANITARIA

Viale Trieste 118/126, 09123 Cagliari, ITALY

T: +39-070 28 0367 / 27 8630

www.lacinetecasarda.it

direzione.csc.cagliari@gmail.com;

amministrazione.csc.cagliari@gmail.com

Correspondence

Mr. Paolo Serra, Director

F: +39-070 27 8630

Dr. Antonello Zanda, Curator

Mr. Natalino Viridis, Head of Collections

Languages: English

Joined FIAF in 1996

Current status: Associate

> Cairo

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

Ministry of Culture – Minister office, 2, Shagarat El Dor Street –

Zamalek, Cairo, EGYPT

T: +20-1 227 837 830

Correspondence

Dr. Khaled Abdelgelil, Conseiller du ministre de la Culture,

chargé du Cinéma

Khaledjalel@hotmail.com

Languages: French, English

Joined FIAF in 1970

Current status: Associate

> Cambridge

HARVARD FILM ARCHIVE – HARVARD UNIVERSITY

24 Quincy Street, Cambridge, MA 02138, UNITED STATES OF AMERICA

T: +1-617 495 4700

F: +1-617 496 6750

hcl.harvard.edu/hfa

Correspondence

Mr. Haden Guest, Director

T: +1-617 496 6605; hguest@fas.harvard.edu

Ms. Liz Coffey, Film Conservator

T: +1-617 496 8647; coffey@fas.harvard.edu

Ms. Brittany Gravely, Publicist

T: +1-617 496 3211; bgravely@fas.harvard.edu

Mr. Mark Johnson, Film Trafficker / Vault Manager / Loans and Access

T: +1 617 496 8438; F: +1 617 496 6750; mhjohns@fas.harvard.edu

Mr. John Quackenbush, Projectionist

T: +1-617 496 5031; jrquack@fas.harvard.edu

Ms. Karin Kolb, Programming Assistant

Languages: English

Joined FIAF in 2001

Current status: Member

> Canberra

NATIONAL FILM AND SOUND ARCHIVE

GPO Box 2002, Canberra, ACT 2601, AUSTRALIA

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

T: +61-2 6248 2222

F: +61-2 6248 2165

www.nfsa.gov.au

Films: McCoy Circuit, Acton, ACT 2601, AUSTRALIA

Correspondence

Mr. Jan Müller, Chief Executive Officer

T: +61-2 6248 2010; jan.muller@nfsa.gov.au

Ms. Denise Cardew-Hall, Chief Operating Officer / Chief Financial Officer

T: +61-2 6248 2043; denise.cardew-hall@nfsa.gov.au

Ms. Meg Labrum, General Manager, Collections
T: +61-2 6248 2104; meg.labrum@nfsa.gov.au
Ms. Jacqui Uhlmann, Senior Manager, Strategy
T: +61-2 6248 2119; jacqui.uhlmann@nfsa.gov.au
Mr. Ian Baldeosingh, Senior Manager, Digital and Media Operations
T: +61-2 6248 2037; ian.baldeosingh@nfsa.gov.au
Ms. Nina Frykberg, Senior Manager, Communications
T: +61-2 8202 0103; nina.frykberg@nfsa.gov.au
Ms. Anna Nolan, Senior Manager, Access and Commercial
T: +61-2 8202 0137; anna.nolan@nfsa.gov.au
Ms. Tasha James, Manager, Indigenous Connections
T: +61-2 8202 0104; tasha.james@nfsa.gov.au
Mr. Rod Butler, Senior Curator, Sound and Broadcast
T: +61-2 6248 2125; rod.butler@nfsa.gov.au

Languages: English
Joined FIAF in 1962
Current status: Member

> Caracas

FUNDACION CINEMATECA NACIONAL

Centro Simón Bolívar, Torre Norte,, Piso 18-19, El Silencio,
Caracas 1010, VENEZUELA
T: +58-212 481 3247
www.cinemateca.gob.ve

Correspondence

Mr. William Santana, Presidente
fcn.presidencia@gmail.com

Languages: English, French, Spanish
Joined FIAF in 1992
Current status: Associate

> Chester Hill

**NATIONAL ARCHIVES OF AUSTRALIA – AUDIOVISUAL
PRESERVATION SECTION**

120 Miller Road, Chester Hill, AUSTRALIA
T: +61-2 9782 4900
F: +61-2 9782 4999
www.naa.gov.au
ref@naa.gov.au

Correspondence

Ms. Robyn Gamble, Director, Audiovisual Preservation
robyn.gamble@naa.gov.au
Mr. Quentin Turnour, Assistant Manager, Film Preservation
quentin.turnour@naa.gov.au

Languages: English
Joined FIAF in 2015
Current status: Associate

> Columbia

**MOVING IMAGE RESEARCH COLLECTIONS (MIRC) –
UNIVERSITY OF SOUTH CAROLINA**

707 Catawba St., Columbia, SC 29208, UNITED STATES OF AMERICA
T: +1-803 777 6841
F: +1-803 777 4756
http://library.sc.edu/p/collections/mirc
MIRC@mailbox.sc.edu

Correspondence

Ms. Heather Heckman, Director
T: +1-803 777 3277; heckmanh@mailbox.sc.edu

Languages: English
Joined FIAF in 2015
Current status: Associate

> Copenhagen

THE DANISH FILM INSTITUTE

Gathersgade 55, 1123 København K, DENMARK
T: +45-33 74 3400
www.dfi.dk
dfi@dfi.dk

Correspondence

Mr. Jens Nielsen Gram, Head of Archives & Digitisation
T: +45-33 74 3450; jensng@dfi.dk
Ms. Pernille Schütz, Head of Cinematheque & Library Department
pernilles@dfi.dk
Mr. Thomas C. Christensen, Curator
T: +45-33 74 3576; thomasc@dfi.dk
Ms. Marianne Jerris, Booking
T: +45-33 74 3620; mariannej@dfi.dk

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

> Cordoba

FILMOTECA DE ANDALUCIA

C/ Medina Y Corella 5, 14003 Córdoba, SPAIN
T: +34-957 10 36 27
F: +34-957 74 00 16
www.filmotecodeandalucia.com
informacion.filmoteca.ccul@juntadeandalucia.es

Correspondence

Mr. Pablo García Casado, Programming
pablo.garcia@juntadeandalucia.es
Mr. Ramón Benítez Cordonets, Archive
ramon.benitez@juntadeandalucia.es
Ms. Josefa Díaz Dueñas, Documentation
josefa.diaz.duenas@juntadeandalucia.es

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

> Dhaka

BANGLADESH FILM ARCHIVE

F-05, Agargaon Administrative Area, Sher-e-Bangla Nagar,
Dhaka-1207, BANGLADESH
T: +88-02 911 1772
F: +88-02 913 2849
www.bfa.gov.bd
bfarchivebd@gmail.com; dg@bfa.gov.bd

Correspondence

Mr. Sachindra Nath Halder, Director General
bfarchivebd@gmail.com

Mr. Nizamul Kabir, Director
T: +88-02 913 3813; kabirdnizamul@yahoo.com
Mr. Mohammad Arifuzzaman, Assistant Director (Maintenance)
T: +88-01 9368 56770; bfarchivebd@gmail.com
Mr. Md. Moniruzzaman, Assistant Director (Operation)
T: +88-01 6755 11061; monirbfa@gmail.com

Languages: English
Joined FIAF in 1980
Current status: Member

> **Dijon**
CINEMATHEQUE REGIONALE DE BOURGOGNE
JEAN DOUCHET

27 rue Parmentier, 21000 Dijon, FRANCE
T: +33-3 45 62 81 04
www.cinemathequedebourgogne.fr
contact@cinemathequedebourgogne.fr

Correspondence
M. Nicholas Petiot, Directeur général
T: +33-6 30 54 18 78; npetiot@cinemathequedebourgogne.fr
Mme Marine Hajduk, Directrice générale adjointe
T: +33-6 37 99 60 82; mhajduk@cinemathequedebourgogne.fr
M. Sylvain Vereycken, Président
T: +33-6 67 67 53 03; sverecken@cinemathequedebourgogne.fr

Languages: French
Joined FIAF in 2014
Current status: Associate

> **Dublin**
IFI IRISH FILM ARCHIVE
6 Eustace Street, Dublin D02 PD85, Republic of IRELAND
T: +353-1 679 5744
F: +353-1 677 8755
www.irishfilm.ie
archive@irishfilm.ie

Correspondence
Ms. Kasandra O'Connell, Head of IFI Irish Film Archive
koconnell@irishfilm.ie
Ms. Raelene Casey, Digital Collections and Access Manager
rcasey@irishfilm.ie
Mr. Manus Mc Manus, Film Collections and Acquisitions Manager
mcmmanus@irishfilm.ie
Mr. Felix Meehan, Special Collections Manager
fmeehan@irishfilm.ie
Ms. Sunniva O'Flynn, Head of IFI Irish Film Programming
soflynn@irishfilm.ie
Ms. Eleanor Melinn, Festivals and IFI International Co-ordinator
emelinn@irishfilm.ie

Languages: English
Joined FIAF in 1989
Current status: Member

> **Dudelange**
CENTRE NATIONAL DE L'AUDIOVISUEL
BP 105, 3402 Dudelange, LUXEMBOURG
Street Address: 1b, Rue du Centenaire, 3475 Dudelange, LUXEMBOURG
T: +352-522 4241
F: +352-520 655
www.cna.lu
info@cna.etat.lu

Correspondence
M. Paul Lesch, Directeur
paul.lesch@cna.etat.lu
Mme Viviane Thill, Responsable du Département film-tv
viviane.thill@cna.etat.lu
Mme Alessandra Luciano, Responsable Archives film-tv
T: +352-522 424 239; alessandra.luciano@cna.etat.lu

Languages: French, English
Joined FIAF in 1996
Current status: Associate

> **Düsseldorf**
FILMMUSEUM LANDESHAUPTSTADT DÜSSELDORF
Schulstrasse 4, 40213 Düsseldorf, GERMANY
T: +49-211 899 2232
F: +49-211 899 3768
www.duesseldorf.de/filmmuseum
filmmuseum@duesseldorf.de

Correspondence
Mr. Bernd Desinger, Director
T: +49-211 899 3770; bernd.desinger@duesseldorf.de
Mr. Matthias Knop, Deputy Director and Curator
T: +49-211 899 4720; matthias.knop@duesseldorf.de
Ms. Sabine Weissenbach, Assistant to the Director
T: +49-211 899 2256; sabine.weissenbach@duesseldorf.de
Mr. Andreas Thein, Archive and Collections
T: +49-211 899 3724; andreas.thein@duesseldorf.de
Mr. Florian Deterding, Cinema Department
T: +49-211 899 3715; florian.deterding@duesseldorf.de
Ms. Margret Schild, Library
T: +49-211 899 3777/6116; margret.schild@duesseldorf.de
Ms. Karin Woyke, Media Education
T: +49-211 899 4730; karin.woyke@duesseldorf.de

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

> **Firenze**
MEDIATECA REGIONALE TOSCANA FILM COMMISSION
Via San Gallo 25, 50129 Firenze, ITALY
T: +39-055 271 9036
F: +39-055 271 9040
www.mediatecatoscana.it
biblioteca@fondazioneisistematoscana.it
Administration offices: Fondazione Sistema Toscana Via Duca
D'Aosta, 9, 50129 Firenze, ITALY

Correspondence

Ms. Stefania Ippoliti, Director
s.ippoliti@fondazioneisistematoscana.it

Languages: English
Joined FIAF in 2009
Current status: Associate

> Frankfurt

DEUTSCHES FILMINSTITUT – DIF

Schaumainkai 41, 60596 Frankfurt/M, GERMANY
T: +49-69 961 220 0
F: +49-69 961 220 999
www.deutsches-filminstitut.de ; www.deutsches-filmmuseum.de
info@deutsches-filminstitut.de
Film Archive: Friedrich-Bergius-Straße 5, 65203 Wiesbaden, GERMANY;
T: +49-611 97 000 10; F: +49-611 97 000 15;
filmverleih@deutsches-filminstitut.de

Correspondence

Ms. Ellen M. Harrington, Director
T: +49-69 961 220 301; harrington@deutsches-filminstitut.de
Mr. Thomas Worschech, Head of Film Archive
T: +49-69 961 220 581; worschech@deutsches-filminstitut.de
Mr. Michael Schurig, Film Archive
T: +49-611 9700 012; schurig@deutsches-filminstitut.de
Mr. Markus Wesselowski, Film Distribution
T: +49-611 9700 010; filmverleih@deutsches-filminstitut.de
Cinema Department
T: +49-69 961 220 502; kino@deutsches-filminstitut.de
Mr. Hans-Peter Reichmann, Head of Collections / Non-Film Archive
T: +49-69 961 220 302; reichmann@deutsches-filminstitut.de
Mr. André Mieles, Stills Collection
T: +49-69 961 220 454; mieles@deutsches-filminstitut.de
Ms. Frauke Hass, Presse- Und Öffentlichkeitsarbeit
hass@deutsches-filminstitut.de
Library
T: +49-69 961 220 432; bibliothek@deutsches-filminstitut.de
Ms. Christine Kopf, Moving Image Media Literacy
T: +49-69 961 220 508; kopf@deutsches-filminstitut.de
Ms. Heleen Gerritsen, goEast – Festival of Central and Eastern
European Film
T: +49-61 123 684 311; gerritsen@filmfestival-goeast.de
Ms. Julia Fleissig, LUCAS – International Festival for Young Film Lovers
T: +49-69 961 220 671; fleissig@lucasfilmfestival.de

Languages: English, French
Joined FIAF in 1952
Current status: Member

> Fremont

NILES ESSANAY SILENT FILM MUSEUM

37417 Niles Boulevard, Fremont, CA 94536, UNITED STATES OF AMERICA
T: +1-510 494 1411
www.nilesfilmmuseum.org
info@nilesfilmmuseum.org

Correspondence

Ms. Dorothy Bradley, President
president@nilesfilmmuseum.org

Mr. David Kiehn, Historian
historian@nilesfilmmuseum.org

Languages: English
Joined FIAF in 2016
Current status: Associate

> Fukuoka

FUKUOKA CITY PUBLIC LIBRARY FILM ARCHIVE

3-7-1 Momochihama Sawara-ku, Fukuoka 814-0001, JAPAN
T: +81-92 852 0608
F: +81-92 852 0609
www.cinela.com/english/filmarc.htm
filmarchive@toshokan.city.fukuoka.lg.jp

Correspondence

Mr. Yoshiyuki Yahiro, Director
Ms. Junko Uchida, International Affairs

Languages: English
Joined FIAF in 2003
Current status: Associate

> Gemona

LA CINETECA DEL FRIULI

Via Bini 50, Palazzo Gurisatti, 33013 Gemona (Udine), ITALY
T: +39-0432 98 0458
F: +39-0432 97 0542
www.cinetecadelfriuli.org
info@cinetecadelfriuli.org

Correspondence

Mr. Livio Jacob, Director
cdf@cinetecadelfriuli.org
Mr. Lorenzo Codelli, Deputy Director
Ms. Giuliana Puppini, Press Office
press.gcm@cinetecadelfriuli.org
Ms. Ilaria Cozzutti, Librarian
biblioteca@cinetecadelfriuli.org
Ms. Elena Beltrami, Film Collections
T: +39-0432 98 1019; film@cinetecadelfriuli.org
Mr. Andrea Tessitore, Technical Manager
T: +39-0432 98 1019; tech@cinetecadelfriuli.org

Languages: English
Joined FIAF in 1989
Current status: Member

> Geneva

FONDATION DES CINÉMAS DU GRÜTLI

Rue Général-Dufour 16, 1204 Geneva, SWITZERLAND
T: +41-22 320 78 78
www.cinemas-du-grutli.ch
info@cinemas-du-grutli.ch

Correspondence

M. Edouard Waintrap, Directeur
M. Alfio Di Guardo, Responsable programmation et technique
Mme Sarah Maes, Chargée de communication
sm@cinemas-du-grutli.ch
M. Bernard Grosjojat, Administrateur

Languages: French, English
Joined FIAF in 2013
Current status: Associate

> Glasgow

NATIONAL LIBRARY OF SCOTLAND – MOVING IMAGE ARCHIVE

Kelvin Hall, 1445 Argyle Street, Glasgow G3 8AW, Scotland,
UNITED KINGDOM
T: +44-845 366 4600
F: +44- 845 366 4601
movingimage.nls.uk
movingimage@nls.uk

Correspondence

Ms. Ruth Washbrook, Head of Moving Image and Sound Collections
T: +44-141 880 2314; r.washbrook@nls.uk
Ms. Claire Mackenzie, Access Services Manager
T: +44-141 880 2303; c.mackenzie@nls.uk
Mr. Alan Russell, Technical and Preservation Manager
T: +44-141 880 2305; a.russell@nls.uk
Ms. Kay Foubister, Acquisitions Curator
T: +44-141 880 2308; k.foubister@nls.uk
Mr. Allan Mackay, Gaelic and Acquisitions Curator
T: +44-141 880 2304; a.mackay@nls.uk

Languages: English
Joined FIAF in 1989
Current status: Member

> Grenoble

CINEMATHEQUE DE GRENOBLE

4, Rue Hector Berlioz, 38000 Grenoble, FRANCE
T: +33-4 76 54 43 51
F: +33-4 76 51 24 43
www.cinemathequedegrenoble.fr
contact@cinemathequedegrenoble.fr

Correspondence

M. Nicolas Tixier, Président
nicolas.tixier@cinemathequedegrenoble.fr
Mme Peggy Zejgman-Lecarm, Directrice
peggy.zejgman@cinemathequedegrenoble.fr

Languages: French, English
Joined FIAF in 2006
Current status: Associate

> Hanoi

VIETNAM FILM INSTITUTE

523 Kim Ma Street, Ba Dinh District, Hanoi, VIETNAM
T: +84-24 3771 7522
F: +84-4 3771 9193
http://vienphim-vfi.org.vn
vnfilmstitute@gmail.com
Sub-archive: 7 Phan Ke Binh Str., District 1, Ho Chi Minh City, Vietnam;
Tel: +84-8 3829 9874; Fax: +84-8 3824 3523

Correspondence

Mr. Vu Nguyen Hung, Director of VFI
T: +84-24 3834 3467;

Ms. Nguyen Thi Hong Hanh, Deputy Director of Sub-Archive in HCMC
T: +84-8 3911 1235; hanh_ltda@yahoo.com
Mr. Le Duc Cuong, Head of Film Preservation
T: +84-4 3771 9495;
Ms. Tran Thu Thuy, Head of Collection & Documentation
T: +84-4 3831 8596;
Ms. Nguyen Kieu Linh, Head of Access & Public Screening
T: +84-4 3771 9492; quangmcs@gmail.com
Ms. Ta Hoang Anh, Head of Research & Criticism
T: +84-4 3771 9494; tahoanganhvfi@gmail.com
Ms. Ngo Kim Hoa, Head of Cataloguing & Filing
T: +84-4 3771 5802;
Mr. Nguyen Van Sang, Vice-Head of Technique & Equipment
T: +84-4 3771 5275;
Ms. Vien Thi Ngoc, Director of Ngoc Khanh Film Studio
T: +84-4 3771 5276;
Mr. Nguyen Xuan Du, Deputy Director of VFI – Director
of Sub-Archive in HCM city
T: +84-24 3771 5801;
Ms. Ngo Dang Tra My, Deputy Director of VFI
Ms. Vuong Thi Que, Head of Personnel and Organization Dept
Mr. Pham Minh Truong, Head of Technical Dept
Mr. Hoang Van Nghia, Deputy Director of Sub Archive in HCM city
Mr. Nguyen Duc Duong, Deputy Director of Sub Archive in HCM city

Languages: English
Joined FIAF in 1987
Current status: Member

> Havana

CINEMATECA DE CUBA

Calle 23, nº 1155, entre 10 y 12, Vedado, Plaza de la Revolución,
10400 La Habana-4, CUBA
T: +53-7838 2844/3650 (178)1
cinemateca@icaic.cu

Correspondence

Mr. Luciano Castillo, Director
lcastillo@icaic.cu
Ms. Dolores Calviño, Vicedirector
vicecinemateca@icaic.cu
Mr. Antonio Mazón, Programmer
espec2@icaic.cu
Ms. Sara Vega Miche, Curator of Exposition
zara@icaic.cu
Mr. Mario Naito, Documentation
naito1948@cubarte.cult.cu
Mr. Mario Espinosa, Documentation
mespinosa@icaic.cu
Ms. Daymar Valdés, Documentation
daymar@icaic.cu
Mr. Lázaro Alderete, Public Relations
aldereteterry@icaic.cu

Languages: Spanish, French, English
Joined FIAF in 1963
Current status: Member

> Helsinki

KANSALLINEN AUDIOVISUAALINEN INSTITUUTTI / NATIONAL AUDIOVISUAL INSTITUTE

PO BOX 16, 00500 Helsinki, FINLAND

Street Address: Sörnäisten rantatie 25 A, 00510 Helsinki, FINLAND

T: +358-29 5338 000

www.kavi.fi

kavi@kavi.fi

Films: Kansallinen audiovisuaalinen instituutti, Sörnäisten rantatie 25 B, 00500 Helsinki, FINLAND. TNT 19551, FedEx 228 360 589.

Correspondence

Mr. Matti Lukkarila, Director

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

Mr. Mikko Kuutti, Deputy Director

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

Ms. Outi Heiskanen, Head of Communications

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

Ms. Kirsi Raitaranta, Head of Audiovisual Culture

T: +358-29 5338 106; kirsi.raitaranta@kavi.fi

Mr. Antti Alanen, Film Programmer

T: +358-29 5338 126; antti.alanen@kavi.fi

Mr. Tommi Partanen, Archivist – Domestic Film Collections

T: +358-29 5338 125; tommi.partanen@kavi.fi

Mr. Juha Kindberg, Archivist – Foreign Film Collections

T: +358-29 5338 017; juha.kindberg@kavi.fi

Mr. Timo Matoniemi, Librarian

T: +358-29 5338 119; timo.matoniemi@kavi.fi

Languages: English, French

Joined FIAF in 1958

Current status: Member

> Hong Kong

HONG KONG FILM ARCHIVE

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

T: +852-2 739 2139

F: +852-2 311 5229

www.filmarchive.gov.hk

hkfa@lcsd.gov.hk

Correspondence

Ms. Janet Young Ho-yan, Head

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

Mr. Fred Chan Chun-leung, Assistant Manager

(Building Management / Film Archive)

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

Languages: English

Joined FIAF in 1996

Current status: Member

> Istanbul

SINEMA-TV ENSTITÜSÜ / TURKISH FILM & TV INSTITUTE

Yıldız Posta Cad. Atlas Sok. No1, 34349 Kısılönü Besiktas, Istanbul,

TURKEY

T: +90-212 266 10 96

F: +90-212 267 04 94

sinematv@msgsu.edu.tr

Correspondence

Prof. Asiye Korkmaz, Director

asiye.korkmaz@msgsu.edu.tr

Prof. Alev Idrisoglu, Education

alev.idrisoglu@msgsu.edu.tr

Prof. Cem Odman, Head of Technical Departments

cem.odman@msgsu.edu.tr

Languages: English, French

Joined FIAF in 1973

Current status: Member

> Ivry

ECPAD – ETABLISSEMENT DE COMMUNICATION

ET DE PRODUCTION AUDIOVISUELLE DE LA DEFENSE

Fort D'Ivry, 2-8 Route du Fort, 94205 Ivry Sur Seine Cedex, FRANCE

T: +33-1 49 60 52 71

F: +33-1 49 60 52 06

www.ecpad.fr

ecpad@ecpad.fr

Correspondence

M. Christophe Jacquot, Directeur

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

M. Christophe Cazorla, Adjoint au chef du pôle des archives

T: +33-1 49 60 52 74; christophe.cazorla@ecpad.fr

Mme Nathalie Sarvac, Chef du département de conservation et restauration

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

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

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

Languages: French, English

Joined FIAF in 1993

Current status: Member

> Jerusalem

ISRAEL FILM ARCHIVE / JERUSALEM CINEMATHEQUE

P.O. Box 8561, 91083 Jerusalem, ISRAEL

Street Address: Hebron Road, Jerusalem 91083, ISRAEL

T: +972-2 565 4332

F: +972-2 565 4335

www.jer-cin.org.il

jer-cin@jer-cin.org.il

Correspondence

Ms. Noa Regev, Director

T: +972-2 565 4354; noa@jff.org.il

Mr. Russo Meir, Archive Director

rusom@jer-cin.org.il

Languages: English, French

Joined FIAF in 1963

Current status: Member

> Jerusalem

STEVEN SPIELBERG JEWISH FILM ARCHIVE

Jack Valenti Pavilion, Humanities Build., Hebrew University,
Mt Scopus, 91905 Jerusalem, ISRAEL
T: +972-2 588 2513
F: +972-2 581 2061
jfa.huji.ac.il
jfa@savion.huji.ac.il

Correspondence

Ms. Deborah Steinmetz, Director and Client Services Librarian
T: +972-2 588 1511;
Ms. Robin Zalben, Librarian
T: +972-2 588 1509;

Languages: English
Joined FIAF in 1988
Current status: Member

> Jos

NATIONAL FILM VIDEO AND SOUND ARCHIVE

7 Gbadamasi Close, Jos, Plateau State, NIGERIA
T: +234-73 46 3519
F: +234-73 46 1233
md_nfc@hotmail.com

Correspondence

Ms. Esther Jemila Chukwuma, Head
T: +234-80 5263 2049; estynuel@yahoo.com

Languages: English
Joined FIAF in 2002
Current status: Associate

> Katowice

SILESIA FILM ARCHIVE

Ul. Sokolska 66, 40-087 Katowice, POLAND
T: +48-32 351 12 22
F: +48-32 351 12 23
www.filmotekaslaska.pl

Correspondence

Ms. Anna Michnowska, Chief of Silesian Film Archive
a.michnowska@filmotekaslaska.pl
Ms. Agata Tecl-Szubert, Specialist for the Collections
a.tecl-szubert@filmotekaslaska.pl

Languages: English
Joined FIAF in 2008
Current status: Associate

> Kiev

OLEKSANDR DOVZHENKO NATIONAL CENTRE

Vasylkivska Str. 1, 03040 Kyiv, UKRAINE
T: +380-44 201 65 74
F: +380-44 257 30 17
www.dovzhenkocentre.org/eng
info.dc@dovzhenkocentre.org

Correspondence

Mr. Oleksandr Prokopenko, International Project Manager
o.prokopenko@dovzhenkocentre.org

Mr. Ivan Kozlenko, General Director
ivan.kozlenko@dovzhenkocentre.org

Languages: English
Joined FIAF in 2003
Current status: Member

> La Paz

FUNDACION CINEMATECA BOLIVIANA

P.O. Box 9933, La Paz, BOLIVIA
Street Address: C. Oscar Soria esq. Rosendo Gutierrez, N° 110,
La Paz, BOLIVIA
T: +591-2 244 4090
www.cinematocaboliviana.net
info@cinematocaboliviana.net

Correspondence

Ms. Mela Marquez, Executive Director
T: +591-7250 2338; mmarquez@cinematocaboliviana.net
Ms. Elizabeth Carrasco, Documentation
T: +591-7156 0754; ecarrasco@cinematocaboliviana.net

Languages: Spanish, English, French
Joined FIAF in 2008
Current status: Associate

> Lausanne

CINEMATHEQUE SUISSE

Case Postale 5556, 1002 Lausanne, SWITZERLAND
Street Address: Allée Ernest Ansermet 3, 1002 Lausanne, SWITZERLAND
T: +41-58 800 02 00
F: +41-58 800 03 90
www.cinematheque.ch
info@cinematheque.ch
Films: Cinémathèque suisse via GONDRAND S.A. Genève - Aéroport

Correspondence

M. Frédéric Maire, Directeur
T: +41-58 800 02 13; frederic.maire@cinematheque.ch
Mme Chicca Bergonzi, Adjointe de direction et Cheffe
département programmation et diffusion
T: +41-58 800 02 12; chicca.bergonzi@cinematheque.ch
M. Christophe Bolli, Chef département communication
et marketing
T: +41-58 800 02 51; christophe.bolli@cinematheque.ch
Mme Sonia Cornaz, Cheffe département administration
et finances
T: +41-58 800 02 11; sonia.cornaz@cinematheque.ch
Mme Nadia Roch, Cheffe département non-film
T: +41-58 800 03 51; nadia.roch@cinematheque.ch
Département film
T: +41-58 800 03 03; film@cinematheque.ch
M. Didier Pourcelot, Chef département informatique et numérique
T: +41-58 800 02 31; didier.pourcelot@cinematheque.ch
M. Jean-François Vulliemin, Chef département infrastructures
et logistique
T: +41-58 800 02 71; jf.vulliemin@cinematheque.ch

Languages: French, English, Spanish
Joined FIAF in 1948
Current status: Member

> Lausanne

OLYMPIC FOUNDATION FOR CULTURE AND HERITAGE

Quai d'Ouchy 1, 1006 Lausanne, SWITZERLAND

T: +41-21 621 65 11

F: +41-21 621 65 12

www.olympic.org/museum

Correspondence

Mr. Francis Gabet, Director

francis.gabet@olympic.org

Ms. Yasmin Meichtry, Head of Heritage Management

yasmin.meichtry@olympic.org

Mr. Blaise Chardonnens, Senior Collection Manager – Images
& Sounds

blaise.chardonnens@olympic.org

Languages: English, French

Joined FIAF in 2017

Current status: Associate

> Lima

**FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA
DEL PERU (PUCP)**

Tomas Ramsey 925, Lima 17, PERU

T: +51-1 6262 000 ext. 7544

filmoteca@pucp.edu.pe

Correspondence

Mr. Salomón Lerner Febres, Presidente del Directorio

slerner@pucp.pe

Ms. Norma Rivera, Coordinadora General

nriviera@pucp.pe

Languages: Spanish, English

Joined FIAF in 2005

Current status: Member

> Lisbon

CINEMATECA PORTUGUESA / MUSEU DO CINEMA

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

T: +351-21 359 6200

F: +351-21 359 6298

www.cinematca.pt

cinematca@cinematca.pt

Conservation Centre (ANIM): Quinta da Cerca, Rua da República 11,

Chamboeira-Freixial, 2670-674 Bucelas, PORTUGAL.

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

Correspondence

Mr. José Manuel Costa, Director

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

Mr. Rui Machado, Deputy Director

T: +351-21 968 9400; rui.machado@cinematca.pt

Mr. Tiago Baptista, Curator of Archive and Conservation Center

T: +351-21 968 9400; tiago.baptista@cinematca.pt

Languages: English, French, Spanish

Joined FIAF in 1956

Current status: Member

> Ljubljana

**ARHIV REPUBLIKE SLOVENIJE – SLOVENSKI FILMSKI
ARHIV (SFA)**

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

T: +386-1 241 4200/14

F: +386-1 241 4269

www.arhiv.gov.si

ars@gov.si

Correspondence

Mr. Bojan Cvelfar, Director

bojan.cvelfar@gov.si

Mr. Alojzij Tersan, Head of Archive

alozjij.tersan@gov.si

Mr. Vladimir Suncic, International Relations

vladimir.suncic@gov.si

Languages: English

Joined FIAF in 1993

Current status: Member

> Ljubljana

SLOVENIAN CINEMATHEQUE / SLOVENSKA KINOTEKA

Miklosiceva 28, 1000 Ljubljana, SLOVENIA

T: +386-1 4342 510

F: +386-1 4342 516

www.kinoteka.si

Correspondence

Mr. Ivan Nedoh, General Manager

ivan.nedoh@kinoteka.si

Ms. Darja Gartner, Secretariat

darja.gartner@kinoteka.si

Mr. Igor Prassel, Film Program

igor.prassel@kinoteka.si

Ms. Metka Daris, Museum

metka.daris@kinoteka.si

Mr. Andrej Sprah, Research and Publishing

andrej.sprah@kinoteka.si

Mr. Darko Strukelj, Archive

darko.strukelj@kinoteka.si

Languages: English

Joined FIAF in 1998

Current status: Member

> London

BFI NATIONAL ARCHIVE

21 Stephen Street, London W1T 1LN, UNITED KINGDOM

T: +44-207 255 1444

F: +44-144 228 9112

www.bfi.org.uk

National Archive: J Paul Getty Conservation Centre, Kingshill Way,
Berkhamsted, HERTS, HP4 3TP, UNITED KINGDOM Films: BFI c/o FTS
(Freight Forwarders) Ltd., Aerodrome Way, Cranford Lane, Hounslow,
Middlesex, TW5 9QB, UNITED KINGDOM; F: +44-208 990 9028

Correspondence

Ms. Amanda Nevill, Chief Executive

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

Ms. Heather Stewart, Creative Director
T: +44-207 957 4804; heather.stewart@bfi.org.uk
Ms. Angela Doane, Head of Collections and Information
T: +44-207 957 4788; angela.doane@bfi.org.uk
Mr. Robin Baker, Head Curator
T: +44-207 957 4773; robin.baker@bfi.org.uk
Mr. Charles Fairall, Clifford Shaw Head of Conservation
T: +44-144 287 6301; charles.fairall@bfi.org.uk
Mr. Stephen McConnachie, Head of Data
T: +44-207 957 8982; stephen.mcconnachie@bfi.org.uk
Mr. Ron Martin, Head of Collections Management
T: +44-144 287 6301; ron.martin@bfi.org.uk
Mr. Peter Boden, Technical Operations & Engineering Manager
T: +44-144 228 9104; peter.boden@bfi.org.uk
Mr. Mark Duguid, Senior Curator, Archive Projects Online
T: +44-207 957 8965; mark.duguid@bfi.org.uk
Ms. Helen Edmunds, Collections Manager
T: +44-144 228 9148; helen.edmunds@bfi.org.uk
Mr. Danny Leigh, Senior Curator, Fiction Television and Film
T: +44-207 957 4781; danny.leigh@bfi.org.uk
Dr. Nathalie Morris, Senior Curator, Special Collections
T: +44-207 957 4705; nathalie.morris@bfi.org.uk
Mr. Patrick Russell, Senior Curator, Non-fiction Television and Film
T: +44-207 957 8926; patrick.russell@bfi.org.uk
Ms. Katrina Stokes, Archive Sales Manager
T: +44-144 287 6301; katrina.stokes@bfi.org.uk
Mr. Kieron Webb, Film Conservation Manager
T: +44-144 228 9137; kieron.webb@bfi.org.uk

Languages: English, French
Joined FIAF in 1938
Current status: Member

> London

IMPERIAL WAR MUSEUMS – FILM ARCHIVE

Lambeth Road, London SE1 6HZ, UNITED KINGDOM
T: +44-20 7416 5291 / 92
F: +44-20 7416 5299
film.iwmcollections.org.uk
film@iwm.org.uk
Archive: All Saints Building, Austral Street, London SE11 4SJ,
UNITED KINGDOM

Correspondence

Mr. Matthew Lee, Head of Film
T: +44-161 836 4028; mlee@iwm.org.uk
Ms. Jane Fish, Senior Curator
T: +44-20 7416 5292; jfish@iwm.org.uk
Dr. Toby Haggith, Senior Curator
T: +44-20 7416 5293; thaggith@iwm.org.uk
Mr. David Walsh, Head of Digital Collections
T: +44-20 7416 5248; dwalsh@iwm.org.uk
Ms. Helen Upcraft, Asst Curator (including FIAF Loans)
T: +44-20 7416 5243; hupcraft@iwm.org.uk
Ms. Fiona Kelly, Curator
T: +44-20 7416 5291; fkelly@iwm.org.uk
Ms. Rebecca Harding, Curator
rharding@iwm.org.uk

Languages: English
Joined FIAF in 1980
Current status: Member

> Los Angeles

ACADEMY FILM ARCHIVE

1313 Vine Street, Los Angeles 90028-8107, UNITED STATES OF AMERICA
T: +1-310 247 3006
F: +1-310 247 3032
www.oscars.org/filmarchive/index.html

Correspondence

Mr. Michael Pogorzelski, Director
T: +1-310 247 3027; mpogo@oscars.org
Mr. Josef Lindner, Preservation Officer
jlindner@oscars.org
Ms. May Haduong, Public Access Manager
T: +1-323 817 4179; mhaduong@oscars.org

Languages: English
Joined FIAF in 1992
Current status: Member

> Los Angeles

AMERICAN FILM INSTITUTE

2021 North Western Avenue, Los Angeles, CA 90027,
UNITED STATES OF AMERICA
T: +1-323 856 7600
www.afi.com
information@afi.com
AFI SILVER THEATRE AND CULTURAL CENTER, 8633 Colesville Rd., Silver
Spring, MD 20910, U.S.A.; T: +1-301 495 6720; silverinfo@afi.com

Correspondence

Mr. Bob Gazzale, AFI President and CEO
bgazzale@afi.com
Mr. Todd Hitchcock, AFI Silver Theatre and Cultural Center
thitchcock@AFI.com
Ms. Sarah Clothier, AFI Catalog of Feature Films
T: +1-323 856 7752; sclothier@afi.com

Languages: English
Joined FIAF in 1972
Current status: Associate

> Los Angeles

UCLA FILM & TELEVISION ARCHIVE

302 East Melnitz, Box 951323, Los Angeles, CA 90095-1323,
UNITED STATES OF AMERICA
T: +1-310 206 8013
F: +1-310 206 3129
www.cinema.ucla.edu
Film Archive/Labs: UCLA Film & Television Archive, The PHI Stoas, 26155
Rockwell Canyon Road, Santa Clarita, CA 91355-1803.

Correspondence

Dr. Jan-Christopher Horak, Director
T: +1-310 694 7300; jchorak@cinema.ucla.edu
Mr. Todd Wiener, Film Archivist (Acquisitions, Loans)
T: +1-661 383 2085; twiener@ucla.edu

Mr. Mark Quigley, Television Archivist
T: +1-661 383 2083; mquigley@cinema.ucla.edu
Mr. Paul Malcolm, Film Programming Head
T: +1-310 968 5074; pmalcolm@cinema.ucla.edu
Ms. Kelly Graml, Head of Communications
T: +1-310 206 8588; kgraml@cinema.ucla.edu

Languages: English, French, Spanish
Joined FIAF in 1987
Current status: Member

> **Luanda**

CINEMATECA NACIONAL DE ANGOLA

P.O. Box 3512, Luanda, P.R. of ANGOLA
Street Address: Largo António Jacinto, Edifício, do Ministério
da Cultura, 1º andar, Luanda, P.R. of ANGOLA
T: +244-222 720 393/723 061
F: +244-222 43 0926
contato@cinematecangola.org

Correspondence

Mr. Domingos Magalhães, CEO
T: +244-927 33 6777; cunhamagalhaes@hotmail.com
Mr. Felisberto Xingo, Administrador Sénior
T: +244-927 13 8310; felisberto.xingo@outlook.pt

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

> **Luxembourg**

CINEMATHEQUE DE LA VILLE DE LUXEMBOURG

10, rue Eugène Ruppert, 2453 Luxembourg, LUXEMBOURG
T: +352-4796 2644
F: +352-407 519
www.cinematheque.lu
cinematheque@vdl.lu

Correspondence

M. Claude Bertemes, Conservateur
cbertemes@vdl.lu

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

> **Lyon**

INSTITUT LUMIERE

25, Rue du Premier-Film, BP 8051, 69352 Lyon Cedex 08, FRANCE
T: +33-4 78 78 18 95
F: +33-4 78 78 18 94
www.institut-lumiere.org

Correspondence

M. Bertrand Tavernier, Président
M. Thierry Frémaux, Directeur général
T: +33-4 78 78 18 97; tfremaux@institut-lumiere.org
Mme Maëlle Arnaud, Responsable programmation
et collection films
T: +33-4 78 78 18 75; marnaud@institut-lumiere.org

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

> **Madison**

WISCONSIN CENTER FOR FILM AND THEATER RESEARCH

407 Historical Society, 816 State Street, Madison, WI 53706,
UNITED STATES OF AMERICA
T: +1-608 264 6466
F: +1-608 264 6472
www.wcftr.commarts.wisc.edu
askmovies@wisconsinhistory.org

Correspondence

Mr. Jeff Smith, Director WCFTR
T: +1-608 263 3132; jpsmith8@wisc.edu
Ms. Amy Sloper, Film Archivist
T: +1-608 264 6467; ajsloper@wisc.edu
Ms. Mary Huelsbeck, Assistant Director WCFTR
T: +1-608 262 9706; huelsbeck@wisc.edu

Languages: English
Joined FIAF in 1984
Current status: Associate

> **Madrid**

FILMOTECA ESPAÑOLA

C/ Magdalena 10, 28012 Madrid, SPAIN
T: +34-914 67 26 00
F: +34-914 67 26 11
www.mecd.gob.es/cultura-mecd/areas-cultura/cine/mc/fe/portada.html
filMOTECA@mecd.es
Cine Doré: C/ Santa Isabel 3, 28012 Madrid, SPAIN, T: +34-913 69 32 25,
F: +34-913 69 12 50; CCR (Centro de Conservación y Restauración):
C/ Juan de Orduña 1, 28223 Pozuelo de Alarcón (Madrid), SPAIN

Correspondence

Ms. Ana Gallego Torres, Directora
T: +34-914 67 26 06; ana.gallego@mecd.es
Mr. Carlos Reviriego Boveda, Adjunto a la Dirección
y Jefe de Programación
T: +34-914 67 25 69; carlos.reviriego@mecd.es
Ms. Mercedes de la Fuente Torre, Directora del Centro
de Conservación y Restauración
T: +34-910 50 27 75; mercedes.delafuente@mecd.es
Ms. Ana Isabel Barrado, Jefe de Servicio del Departamento
de Cooperación
T: +34-914 67 25 74; anai.barrado@mecd.es
Ms. Patrocinio Nieto Moreno, Gerente del Cine Doré
T: +34-913 69 21 18; patrocinio.nieto@mecd.es
Mr. José Luis Sánchez Martínéz, Jefe de Servicio
del Departamento Económico
T: +34-914 67 25 65; jluis.sanchez@mecd.es
Ms. Laura Carrillo Caminal, Responsable de Catalogación
y Documentación
T: +34-910 50 27 76; F: +34-915 28 94 69; laura.carrillo@mecd.es
Ms. Ana Cristina Iriarte Riuz, Responsable de Publicaciones
T: +34-910 50 58 22; cristina.iriarte@mecd.es

Mr. Ramón Rubio Lucia, Responsable de la Restauración y la Recuperación
T: +34-910 50 27 61; ramon.rubio@meacd.es
Mr. Eduardo Sastre Gómez, Responsable de la Biblioteca
T: +34-914 67 25 85; eduardo.sastre@meacd.es
Ms. Trinidad del Río Sánchez, Archivo Gráfico
T: +34-91 50 58 30; trinidad.delrio@meacd.es

Languages: Spanish, French, English
Joined FIAF in 1985
Current status: Member

▷ Manchester

NORTH WEST FILM ARCHIVE

Manchester Central Library, PO BOX 532, Albert Square, Manchester
M60 2LA, UNITED KINGDOM
T: +44-161 247 3097
www.nwfa.mmu.ac.uk
n.w.filmarchive@mmu.ac.uk

Correspondence

Ms. Marion Hewitt, Service Manager
m.hewitt@mmu.ac.uk
Mr. Mark Bodner, Technical Officer
m.bodner@mmu.ac.uk

Languages: English
Joined FIAF in 1994
Current status: Member

▷ Maputo

INSTITUTO NACIONAL DE AUDIOVISUAL E CINEMA (INAC)

Avenue Agostinho Neto, 960, Caixa Postal 679, Maputo, MOZAMBIQUE
T: +258-21 43 10 68
F: +258-21 30 71 90
www.inac.gov.mz
dg.inac@tvcabo.co.mz

Correspondence

Mr. Djalma Luis Felix Lourenço, Director
T: +258-82 57 46 737; djalma.lourenco@hotmail.com

Languages: English
Joined FIAF in 2012
Current status: Associate

▷ Melbourne

AUSTRALIAN CENTRE FOR THE MOVING IMAGE (ACMI)

PO Box 14, Flinders Lane VIC 8009, Melbourne, AUSTRALIA
Street Address: Federation Square, Flinders Street, Melbourne, AUSTRALIA
T: +61-3 8663 2200
F: +61-3 8663 2511
www.acmi.net.au
collections.access@acmi.net.au

Correspondence

Ms. Katrina Sedgwick, Director and CEO
katrina.sedgwick@acmi.net.au
Mr. Paul Bowers, Director, Exhibitions and Collections
paul.bowers@acmi.net.au

Mr. Nick Richardson, Collections and Access Manager
nick.richardson@acmi.net.au
Ms. Claire Butler, Communications Adviser
claire.butler@acmi.net.au

Languages: English
Joined FIAF in 2010
Current status: Associate

▷ Mexico

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

Calzada de Tlalpan 1670, Colonia Country Club, Del. Coyoacán
- CP 04220 México D.F., MEXICO
T: +52-55 5549 6470
F: +52-55 4155 0092
www.elccc.com.mx
web@elccc.com.mx

Correspondence

Mr. Alfredo Loaeza Sánchez, General Director
T: +52-55 5544 2652; dirgral@elccc.com.mx
Ms. Lisa Danielle Johnson Mújica, Jefatura de Acervos
Biblioteca y Tránsito
T: +52-55 5549 6470; lisa.biblioteca@gmail.com

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

▷ Mexico

CINETECA NACIONAL

Ave. México-Coyoacán, 389, Col. Xoco, C.P. 03330 México D.F., MEXICO
T: +52-55 4155 1200
www.cinetecanacional.net
alejandro@cinetecanacional.net
Films: México-Coyoacán, 389, Col. Xoco, C.P. 03330 México D.F.
MEXICO T: +52-55 4155 1217; etorres@cinetecanacional.net

Correspondence

Mr. Alejandro Pelayo Rangel, General Director
T: +52-55 4155 1201;
Ms. Dora Moreno Brizuela, Archive Director
T: +52-55 4155 1205; dora@cinetecanacional.net
Ms. Claudia Sofia Arévalo Gallardo, Deputy Archive Director
T: +52-55 4155 1248; preservacion@cinetecanacional.net
Mr. Edgar Torres, Digital Restoration Lab
T: +52-55 4155 1217; etorres@cinetecanacional.net
Ms. Catherine Alice Bloch, Deputy Director of Research
T: +52-55 4155 1220; cbloch@cinetecanacional.net

Languages: Spanish, English, French
Joined FIAF in 1977
Current status: Member

▷ Mexico

FILMOTECA DE LA UNAM

Cirujito Mario de la Cueva S/n, Ciudad Universitaria Coyoacán,
04510 Cd. de México, MEXICO
T: +52-55 5622 9595 / F: +52-55 5622 9585
www.filmoteca.unam.mx
direcfilmotecaunam@unam.mx

Correspondence

Mr. Hugo Villa Smythe, General Director
hugovilla@unam.mx
Mr. Albino Alvarez Gómez, Film Rescue and Restoration
T: +52-55 5622 9584; algoal57@unam.mx
Ms. Antonia Rojas, Documentation and Academic Services
T: +52-55 5622 9376; antonia@unam.mx
Mr. José Manuel García Ortega, Access
T: +52-55 5622 9597; jmgar@unam.mx
Mr. Miguel Ángel Recillas Herrera, Collections and Cataloguing
T: +52-55 5622 9588; marh@unam.mx

Languages: Spanish, English, French
Joined FIAF in 1977
Current status: Member

> Mexico

INSTITUTO MEXICANO DE CINEMATOGRAFIA (IMCINE)

Insurgentes Sur 674, Col. Del Valle, C.P. 03100 Del. Benito Juárez,
México D.F., MEXICO
T: +52-55 5448 5300
F: +52-55 5523 1110
www.imcine.gob.mx
dirgral@imcine.gob.mx

Correspondence

Mr. Jorge Gerardo Sánchez Sosa, Director General

Languages: Spanish, English
Joined FIAF in 2011
Current status: Associate

> Milan

FONDAZIONE CINETECA ITALIANA

Viale Fulvia Testi 121, 20162 Milano, ITALY
T: +39-02 8724 2114
F: +39-02 8724 2115
www.cinetecamilano.it
info@cinetecamilano.it

Correspondence

Mr. Gabriele Mazzotta, President
Mr. Matteo Pavesi, Director and Legal Representative
matteo.pavesi@cinetecamilano.it
Mr. Enrico Nosei, Head of Programming
enrico.nosei@cinetecamilano.it
Ms. Luisa Comencini, Secretary-General / External Relations
luisa.comencini@cinetecamilano.it
Mr. Roberto Della Torre, Head of Film Collections
roberto.dellatorre@cinetecamilano.it
Mr. Luigi Boledi, Head Cataloguer / Film Archive
luigi.boledi@cinetecamilano.it
Ms. Silvia Pareti, Special Projects / Educational Activities Manager
silvia.pareti@cinetecamilano.it
Ms. Cristiana Ferrari, Press Office
ufficiostampa@cinetecamilano.it

Languages: English, French
Joined FIAF in 1948
Current status: Member

> Monaco

ARCHIVES AUDIOVISUELLES DE MONACO

Le Garden House, 4 Avenue Hector Otto, 98000 Monaco, MONACO
T: +377-97 98 43 26
F: +377-97 77 80 21
www.cineressources.net/partenaires.php?idPartenaire=AAM
info@films-archive.mc

Correspondence

M. Vincent Vatrican, Directeur
vv@films-archive.mc

Languages: French, English
Joined FIAF in 2011
Current status: Associate

> Monterrey

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

Parque Fundidora, Ave. Fundidora y Adolfo Prieto, Monterrey N.L.,
MEXICO
T: +52-81 2140 3000
www.conarte.org.mx/cineteca
cgcampillo@conarte.org.mx

Correspondence

Mr. Carlos García Campillo, Coordinador de Programación
y Acervo – Cineteca
T: +52-81 2140 3006;

Languages: Spanish, English
Joined FIAF in 2001
Current status: Associate

> Montevideo

ARCHIVO NACIONAL DE LA IMAGEN Y LA PALABRA – SODRE

Casilla de Correo 1412, 11000 Montevideo, URUGUAY
Street Address: Sarandi 430, 1° Piso, 11000 Montevideo, URUGUAY
T: +598-2 915 5493
www.sodre.gub.uy
anip@sodre.gub.uy

Correspondence

Sr. Juan José Mugni, Director
jmugni@sodre.gub.uy
Ms. Maria Del Huerto Varela, Librarian
mvarela@sodre.gub.uy

Languages: Spanish, English, French
Joined FIAF in 1963
Current status: Member

> Montevideo

CINEMATECA URUGUAYA

Lorenzo Carnelli 1311, 11200 Montevideo, URUGUAY
T: +598-2 419 5795
F: +598-2 419 4572
www.cinemateca.org.uy
coordinacion.cinemateca@gmail.com
Vaults: C.U., Official 1, 3357; T: +598-2 222 1091;
cinemateca.archivo@gmail.com

Correspondence

Ms. María José Santacreu, Directrice générale
T: 598-2 412 8516;
Ms. Lorena Pérez, Archive
T: +598-2 222 1091; cinemateca.archivo@gmail.com
Ms. Alejandra Trelles, Direction artistique
T: +598-2 412 8516;

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

► Montreal

LA CINEMATHEQUE QUEBECOISE

335, Boulevard De Maisonneuve Est, Montréal, Québec, H2X 1K1,
CANADA
T: +1-514 842 9763 / F: +1-514 842 1816
www.cinematheque.qc.ca
info@cinematheque.qc.ca

Correspondence

M. Marcel Jean, Directeur général
T: +1-514 842 9763 ext. 225; mjean@cinematheque.qc.ca
Mme Marie-Christine Picard, Directrice commercialisation
et partenariats d'affaires
T: +1-514 842 9768 ext. 291; mcpicard@cinematheque.qc.ca
Mme Marina Gallet, Directrice de la préservation
et du développement des collections
T: +1-514 842 9768 ext. 224; mgallet@cinematheque.qc.ca
M. Anhtu Vu, Chef des services techniques
T: +1-514 949 2540; avu@cinematheque.qc.ca
M. Guillaume Lafleur, Directeur de la diffusion
et de la programmation
T: +1-514 842 9768 ext. 290; glafleur@cinematheque.qc.ca
Mme Josianne Ricci, Adjointe à la direction générale
T: +1-514 842 9768 ext. 251; jricci@cinematheque.qc.ca

Languages: French, English
Joined FIAF in 1966
Current status: Member

► Moscow

GOSFILMOFOND OF RUSSIA

Belye Stolby, 142050, Domodedovo, Moskovskaja Oblast', RUSSIA
Street Address: Prospekt Gosfilmofonda, 8, Domodedovo,
Moscow Oblast, 142050, RUSSIA
T: +7-495 980 4486 / F: +7-495 925 3570
www.gosfilmofond.ru
gff@gff-rf.ru; gosfilmofond.rf@gmail.com
Moscow Office: Podsosenskij side-street house 21, building 1,
105062 Moscow, RUSSIA; T: +7-499 110 2140; Email: mosgff@yandex.ru

Correspondence

Mr. Vyacheslav Telnov, Director General
Mr. Oleg Bochkov, Head of Scientific Data Handling
and Foreign Relations Dpt.
T: +7-495 276 3393; bochkov.o@gff-rf.ru

Languages: English, French
Joined FIAF in 1948
Current status: Member

► Mumbai

FILM HERITAGE FOUNDATION

707, Arun Chambers, Tardeo Road, 400034 Mumbai, INDIA
T: +91 22 2354 0246/47
www.filmheritagefoundation.co.in
contact@filmheritagefoundation.co.in

Correspondence

Mr. Shivendra Singh Dungarpur, Director
shivendra@filmheritagefoundation.co.in
Ms. Teesha Cherian, Director
teesha@filmheritagefoundation.co.in
Mr. Jayant Patel, Administrator
T: +91-22 6736 777;

Languages: English
Joined FIAF in 2015
Current status: Associate

► Munich

FILMMUSEUM MÜNCHEN

St Jakobs-Platz, 1, 80331 München, GERMANY
T: +49-89 233 223 48
F: +49-89 233 239 31
www.filmmuseum-muenchen.de
filmmuseum@muenchen.de

Correspondence

Mr. Stefan Droessler, Director
T: +49-89 233 225 75; stefan.droessler@muenchen.de
Ms. Claudia Engelhardt, Deputy Director
T: +49-89 233 205 38; claudia.engelhardt@muenchen.de
Ms. Stephanie Hausmann, Secretary
stephanie.hausmann@muenchen.de
Mr. Klaus Volkmer, Programming and Archive
T: +49-89 233 243 73; klaus.volkmer@muenchen.de
Mr. Christoph Michel, Programming
T: +49-89 233 277 18; christoph.michel@muenchen.de

Languages: English, French
Joined FIAF in 1979
Current status: Member

► New Haven

YALE FILM STUDY CENTER

53 Wall Street, New Haven, CT 06511, UNITED STATES OF AMERICA
T: +1-203 432 0148
F: +1-203 432 4079
http://library.yale.edu/film
filmstudycenter@yale.edu

Correspondence

Mr. Michael Kerbel, Director
T: +1-203 432 0150; michael.kerbel@yale.edu
Mr. Brian Meacham, Archive & Special Collections Manager
T: +1-203 432 2798; brian.meacham@yale.edu

Languages: English
Joined FIAF in 2014
Current status: Associate

▷ New York

ANTHOLOGY FILM ARCHIVES

32 Second Avenue, New York, N.Y. 10003, UNITED STATES OF AMERICA

T: +1-212 505 5181

F: +1-212 477 2714

www.anthologyfilmarchives.org

Correspondence

Mr. John Klacsmann, Chief Archivist

johnk@anthologyfilmarchives.org

Mr. John Mhiripiri, Director

john@anthologyfilmarchives.org

Ms. Ava Tews, Director of Communications

ava@anthologyfilmarchives.org

Languages: English

Joined FIAF in 1989

Current status: Associate

▷ New York

THE MUSEUM OF MODERN ART – DEPARTMENT OF FILM

11 West 53rd Street, New York, N.Y. 10019, UNITED STATES OF AMERICA

T: +1-212 708 9600

F: +1-212 333 1173

www.moma.org

Correspondence

Mr. Rajendra Roy, Chief Curator

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

Mr. Dave Kehr, Curator (Exhibitions and Loans)

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

Mr. Josh Siegel, Curator (Exhibitions)

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

Mr. Ron Magliozzi, Curator (Documentation)

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

Ms. Anne Morra, Associate Curator (Exhibitions)

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

Ms. La Frances Hui, Associate Curator (Exhibitions)

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

Ms. Sophie Cavoulacos, Assistant Curator

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

Ms. Katie Trainor, Film Collection Manager

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

Mr. Peter Williamson, Film Conservation

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

Ms. Thelma Ross, Cataloger

thelma_ross@moma.org

Ms. Ashley Swinnerton, Film Study Center

T: +1-212 708 9602; ashley_swinnerton@moma.org

Languages: English

Joined FIAF in 1938

Current status: Member

▷ Nice

CINEMATHEQUE DE NICE

Acropolis – 3, Esplanade Kennedy, 06364 Nice Cedex 4, FRANCE

T: +33-4 92 04 06 66 / F: +33-4 92 04 07 47

www.cinematheque-nice.com

cinematheque@ville-nice.fr

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

Correspondence

M. Guillaume Poulet, Directeur

T: +33-4 97 12 69 87; guillaume.poulet@ville-nice.fr

Mme Anne Sachot, Chef de projet

T: +33-4 97 12 69 81; anne.sachot@ville-nice.fr

M. Pierre d'Amerval, Assistant de programmation

pierre.amerval@ville-nice.fr

M. Jean-François Mary, Responsable des éditions

jean-francois.mary@ville-nice.fr

Languages: French, English

Joined FIAF in 2005

Current status: Associate

▷ Nijmegen

EUROPEAN FOUNDATION JORIS IVENS

Post Box 606, 6500 AP Nijmegen, NETHERLANDS

Street Address: Wezenlaan 71, 6531 BD Nijmegen, NETHERLANDS

T: +31-24 3888 774

www.ivens.nl

info@ivens.nl

Correspondence

Mr. André Stufkens, Director

a.stufkens@ivens.nl

Mr. Harko Wubs, Coordinator

Languages: English

Joined FIAF in 2002

Current status: Associate

▷ Oslo

NORWEGIAN FILM INSTITUTE

Postboks 482 Sentrum, 0105 Oslo 1, NORWAY

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

T: +47-22 47 45 00 / F: +47-22 47 45 98

www.nfi.no

filmarkivet@nfi.no

Correspondence

Ms. Julie Ova, Head of Department

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

Mr. Jan Langlo, Head of Cinemateket Oslo

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

Ms. Irene Torp Halvorsen, Programmer / National Coordinator

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

Languages: English

Joined FIAF in 1958

Current status: Associate

▷ Oslo / Mo i Rana

THE NATIONAL LIBRARY OF NORWAY – FILM AND BROADCASTING

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

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

T: +47-8100 1300

www.nb.no

Correspondence

Mr. Lars Gaustad, Head of Film Section (Digital Library Development), Mo I Rana
T: +47-7512 1154; lars.gaustad@nb.no
Mr. Eirik Frisvold Hanssen, Head of Film and Broadcasting Section (Research and Dissemination), Oslo
T: +47-2327 6298; eirik.hanssen@nb.no

Languages: English
Joined FIAF in 1996
Current status: Member

> Ouagadougou

CINEMATHEQUE AFRICAINE DE OUAGADOUGOU – FESPACO

01 B.P. 2505, Ouagadougou 01, BURKINA FASO
T: +226-25 50 69 14
F: +226-25 50 69 14
www.fespaco.bf
dgfespaco@gmail.com
Films: CHRONOPOST INTER. 01, BP. 2423, OUAGADOUGOU;
T: +226-25 30 64 22; F: +226-25 31 35 49; emsbepi@fasonet.bf

Correspondence

M. Ardiouma Soma, Délégué général FESPACO
T: +226-70 25 95 90; ardsoma@yahoo.fr
M. Jean Yves Nana, Directeur
T: +226-70 23 84 73; jeanyves.nana@yahoo.fr

Languages: French
Joined FIAF in 1994
Current status: Associate

> Paris

BIBLIOTHEQUE NATIONALE DE FRANCE – DEPARTEMENT DE L'AUDIOVISUEL

Quai François-Mauriac, Tour des Nombres, 75706 Paris Cedex 13, FRANCE
T: +33-1 53 79 53 02
F: +33-1 53 79 47 21
www.bnf.fr
audiovisuel@bnf.fr

Correspondence

Mme Pascale Issartel, Directrice du département de l'audiovisuel
T: +33-1 53 79 53 00; pascale.issartel@bnf.fr
M. Alain Carou, Chef du service images animées
T: +33-1 53 79 53 22; alain.carou@bnf.fr

Languages: French, English
Joined FIAF in 2008
Current status: Associate

> Paris

CENTRE POMPIDOU – MUSEE NATIONAL D'ART MODERNE

Département du développement culturel, 19 rue Beaubourg, 75191 Paris Cedex 04, FRANCE
T: +33-1 44 78 14 80
F: +33-1 44 78 14 32
www.centrepompidou.fr

Correspondence

M. Philippe-Alain Michaud, Conservateur, MNAM CCI
philippe-alain.michaud@centrepompidou.fr
Mme Isabelle Daire, Responsable de la collection, MNAM CCI
T: +33-1 44 78 46 01; isabelle.daire@centrepompidou.fr
M. Alexis Constantin, Restaurateur du patrimoine, MNAM CCI
T: +33-1 44 78 15 93; alexis.constantin@centrepompidou.fr
M. Jonathan Pouthier, Responsable de la programmation, MNAM CCI
T: +33-1 44 78 14 84; jonathan.pouthier@centrepompidou.fr

Languages: French
Joined FIAF in 1998
Current status: Associate

> Paris

CINEMATHEQUE FRANCAISE / MUSEE DU CINEMA

51, Rue de Bercy, 75012 Paris, FRANCE
T: +33-1 71 19 32 00
F: +33-1 71 19 32 01
www.cinematheque.fr
contact@cinematheque.fr
Films: Fort de Saint Cyr, Rue du Fort de Saint Cyr, 78180 Montigny-le-Bretonneux; T: +33-1 71 19 60 02

Correspondence

M. Constantin Costa-Gavras, Président
T: +33-1 71 19 33 21 / 22; president@cinematheque.fr
M. Frédéric Bonnaud, Directeur général
T: +33-1 71 19 33 21 / 22; s.vallon@cinematheque.fr
M. Michel Romand-Monnier, Directeur général adjoint
T: +33-1 71 19 33 22; m.romandmonnier@cinematheque.fr
M. Joël Daire, Directeur délégué du patrimoine
T: +33-1 71 19 32 48; j.daire@cinematheque.fr
M. Laurent Mannoni, Directeur scientifique du patrimoine et du conservatoire des techniques
T: +33-1 44 73 57 41; l.mannoni@cinematheque.fr
Mme Céline Ruivo, Directrice des collections films
T: +33-1 39 42 10 10; c.ruivo@cinematheque.fr
M. Jean-François Rauger, Directeur de la programmation
T: +33-1 71 19 33 54; jf.rauger@cinematheque.fr
M. Bernard Benoliel, Directeur de l'action culturelle
T: +33-1 71 19 33 90; b.benoliel@cinematheque.fr
M. Jean-Christophe Mikhailoff, Directeur de la communication et des relations extérieures et du développement
T: +33-1 71 19 33 14; jc.mikhailoff@cinematheque.fr

Languages: French, English
Joined FIAF in 1938
Current status: Member

> Paris

CINEMATHEQUE UNIVERSITAIRE

Centre Censier – Univ. Paris I, 13 Rue de Santeuil, 75005 Paris, FRANCE
T: +33-1 45 87 41 49
www.cinematheque-universitaire.com
cinematheque-universitaire@univ-paris3.fr

Correspondence

Mme Sylvie Lindeperg, Présidente
Sylvie.Lindeperg@univ-paris1.fr

M. Laurent Véray, Secrétaire général
laurent.veray@univ-paris3.fr
Mme Laure Gaudenzi, Programmation & collection film
laure.gaudenzi@univ-paris3.fr

Languages: French
Joined FIAF in 1975
Current status: Associate

> Paris

FONDATION JEROME SEYDOUX-PATHE

73, Avenue des Gobelins, 75013 Paris, FRANCE

T: +33-1 83 79 18 96

F: +33-1 83 79 18 94

www.fondation-jeromeseydoux-pathe.com/
contact@fondationpathe.com

Correspondence

Mme Sophie Seydoux, Présidente
T: +33-1 83 79 18 80; sseydoux@fondationpathe.com
Mme Dominique Erenfrid, Directrice
T: +33-1 83 79 18 98; derenfrid@fondationpathe.com
Mme Stéphanie Salmon, Directrice des collections historiques
en charge des expositions
T: +33-1 83 79 18 97; ssalmon@fondationpathe.com
Mme Aurélie Dubery, Responsable des collections récentes
T: +33-1 83 79 18 82; adubery@fondationpathe.com
Mlle Nora Quaziz, Responsable de la programmation
et de l'exploitation
T: +33-1 83 79 18 99; nouaziz@fondationpathe.com
Mme Manon Billaut, Chargée de la collection films
T: +33-1 83 79 18 92; mbillaut@fondationpathe.com

Languages: French, English, Spanish
Joined FIAF in 2008
Current status: Associate

> Paris

FORUM DES IMAGES

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

T: +33-1 44 76 62 00

F: +33-1 40 26 40 96

www.forumdesimages.fr

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

Correspondence

M. Claude Farge, Directeur général
T: +33-1 44 76 62 15; claude.farge@forumdesimages.fr
M. Fabien Gaffez, Directeur des programmes
T: +33-1 44 76 62 67; fabien.gaffez@forumdesimages.fr
M. Gilles Rousseau, Directeur adjoint à la programmation
T: +33-1 44 76 62 57; gilles.rousseau@forumdesimages.fr

Languages: French, English, Spanish
Joined FIAF in 1994
Current status: Associate

> Paris

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

11, Avenue du Tremblay, 75012 Paris, FRANCE

T: +33-1 41 74 49 47

F: +33-1 41 74 45 35

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

Correspondence

M. Julien Faraut, Responsable de l'Iconothèque
julien.faraut@insep.fr

Languages: French
Joined FIAF in 2009
Current status: Associate

> Paris / Bois d'Arcy

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

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

T: +33-1 30 14 80 00

F: +33-1 34 60 52 25

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

Correspondence

M. Laurent Cormier, Directeur du patrimoine cinématographique
laurent.cormier@cnc.fr
Mme Béatrice de Pastre, Directrice des collections
T: +33-1 30 14 81 60; beatrice.depastre@cnc.fr
M. Eric Le Roy, Chef du service accès, valorisation
et enrichissement des collections
T: +33-1 30 14 80 54; eric.le_roy@cnc.fr
M. Daniel Borenstein, Chef du service laboratoire / restauration
T: +33-1 30 14 83 76; daniel.borenstein@cnc.fr
M. Laurent Bismuth, Chef du service analyse et gestion
documentaire des collections
T: +33-1 30 14 80 14; laurent.bismuth@cnc.fr
Mme Karine Nonnon, Chef du service administration générale
T: +33-1 30 14 81 19; karine.nonnon@cnc.fr
M. Patrick Khafif, Chef du service hygiène, sécurité,
environnement et maintenance
T: +33-1 30 14 81 03; patrick.khafif@cnc.fr

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

> Perpignan

INSTITUT JEAN VIGO / CINEMATHEQUE EURO-REGIONALE

Arsenal - Espace des Cultures Populaires, 1 Rue Jean Vielledent,

66000 Perpignan, FRANCE

T: +33-4 68 34 09 39

F: +33-4 68 35 41 20

www.inst-jeanvigo.eu
contact@inst-jeanvigo.eu

Correspondence

M. Michel Cadé, Président
michel.cade@inst-jeanvigo.eu
M. Frédéric Borgia, Directeur
frederic.borgia@inst-jeanvigo.eu

Mme Dorothée Berthomieu, Partenariat et communication
dorothee.berthomieu@inst-jeanvigo.eu

Languages: French, English, Spanish
Joined FIAF in 2007
Current status: Associate

> **Phnom Penh**
**BOPHANA AUDIOVISUAL RESOURCE CENTER – CENTRE DE
RESSOURCES AUDIOVISUELLES**

64, Rue 200 Oknhia Mén, Phnom Penh, CAMBODIA
T: +855-2399 2174
www.bophana.org

Correspondence

M. Rithy Panh, Président
rithy.panh@gmail.com
M. Sopheap Chea, Directeur adjoint
T: +855-92 90 25 43; sopheap.chea@bophana.org

Languages: English, French
Joined FIAF in 2008
Current status: Associate

> **Podgorica**
CRNOGORSKA KINOTEKA / MONTENEGRIN CINEMATHEQUE

Miljana Vukova 59, 81000 Podgorica, MONTENEGRO
T: +382-20 232 016
F: +382-20 232 015
www.kinoteka.me
info@kinoteka.me

Correspondence

Mr. Andro Martinovic, Director
andro.martinovic@kinoteka.me

Languages: English
Joined FIAF in 2009
Current status: Associate

> **Porto-Vecchio**
**CINEMATHEQUE RÉGIONALE DE CORSE CASA DI LUME –
COLLECTIVITÉ TERRITORIALE DE CORSE**

Espace Jean-Paul de Rocca Serra, 20137 Porto-Vecchio, FRANCE
T: +33-4 20 20 20 01/02
F: +33-4 95 70 59 44
casadilume.corse.fr
cinematheque@ct-corse.fr

Correspondence

Mme Yolaine Lacolonge, Chef du service de l'audiovisuel, du
cinéma et de l'image animée (SACIA)
T: +33-4 95 10 98 62; yolaine.lacolonge@ct-corse.fr
M. Jean-Pierre Mattel, Président 'La Corse et le Cinéma',
fondateur de la Cinémathèque de Corse
lacorseetlecinema@orange.fr

Languages: French, English
Joined FIAF in 1994
Current status: Associate

> **Prague**

NARODNI FILMOVY ARCHIV

Malesická 12/14, 130 00 Praha 3, CZECH REPUBLIC
T: +420-604 243 290
www.nfa.cz
nfa@nfa.cz

Correspondence

Mr. Michal Bregant, CEO
T: +420-603 282 513; michal.bregant@nfa.cz

Languages: English
Joined FIAF in 1946
Current status: Member

> **Pretoria**

**SOUTH AFRICAN NATIONAL FILM, VIDEO AND SOUND
ARCHIVES**

Private Bag X236, Pretoria 0001, SOUTH AFRICA
Street Address: 698 Stanza Bopape Street, Arcadia, Pretoria 0001,
SOUTH AFRICA
T: +27-12 441 3184
F: +27-86 529 5981
www.national.archives.gov.za ; www.dac.gov.za
film.enquiries@dac.gov.za

Correspondence

Ms. Masego Mmutle, Film and Video Collection
T: +27-12 441 3158; masegom@dac.gov.za
ADV Dennis Maake, Head
T: +27-12 441 3152; dennism@dac.gov.za

Languages: English
Joined FIAF in 1996
Current status: Member

> **Pune**

NATIONAL FILM ARCHIVE OF INDIA

Law College Road, Pune 411 004, INDIA
T: +91-20 2565 2259
F: +91-20 2567 0027
www.nfaipune.gov.in
nfaipune@gmail.com

Correspondence

Mr. Prakash Magdum, Director
Mr. Santosh Ajmera, OSD
osdnfhm@gmail.com
Mr. Kiran Dhiwar, Film Preservation Officer
nfaifilmlibrary@gmail.com

Languages: English
Joined FIAF in 1969
Current status: Member

> **Pyongyang**

**JOSUN MINJUJUI INMINGONGHWAGUK KUGGA YONGHWA
MUNHONGO / NATIONAL FILM ARCHIVE OF DPRK**

15, Sochang-dong, Central District, Pyongyang, D.P.R. of KOREA
T: +850-2 381 5806 / F: +850-2 381 4410
kukbo@star-co.net.kp

Correspondence

Mr. Ri KumChol, Director

Languages: English, French
Joined FIAF in 1974
Current status: Member

Quito

CINEMATECA NACIONAL DEL ECUADOR ULISES ESTRELLA - CCE 'BENJAMIN CARRION'

Casilla Postal 67, Quito, ECUADOR
Street Address: Avs. 6 de Diciembre y Patria, Quito, ECUADOR
T: +593-2 222 1006 ext. 111
<http://www.cinematecaecuador.com>
gestion.cinematecanacional@gmail.com

Correspondence

Mr. Diego Coral López, Director
Ms. Laura Godoy Andrade, Coordinación
Mr. Fabián Cadena, Digitalización Filmica
Mr. Hernán Chinchín, Preservación Filmica
Mr. Esteban Castillo, Catalogación
Mr. Diego Sosa, Sala de Cine

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

Rabat

CINEMATHEQUE MAROCAINE - CENTRE CINEMATOGRAPHIQUE MAROCAIN (CCM)

B.P. 421, Quartier Industriel, Av. El Majd, Rabat, MOROCCO
T: +212-537 28 92 00 / F: +212-537 79 81 05 / 08
www.ccm.ma
contact@ccm.ma

Correspondence

M. Sarim Fassi-Fehri, Directeur général du CCM
T: +212-537 28 92 00/01; ccm@menara.ma
M. Abdellatif Laassadi, Assistant du directeur général -
responsable de la Cinémathèque marocaine
T: +212-537 28 92 58 / 52; a.laassadi@ccm.ma
M. Mohamed Sabiri, Chef de la division technique
T: +212-537 28 92 00/ 76; m.sabiri@ccm.ma

Languages: French
Joined FIAF in 1996
Current status: Member

Reykjavik

KVIKMYNDASAFN ISLANDS

Hvaleyrarbraut 13, 220 Hafnarfjörður, ICELAND
T: +354-5 65 5993
www.kvikmyndasafn.is
es@kvikmyndasafn.is

Correspondence

Mr. Erlendur Sveinsson, Director
T: +354-8 61 0562;
Ms. Gunnthóra Halldórsdóttir, Documentation, Films
gh@kvikmyndasafn.is

Languages: English
Joined FIAF in 1979
Current status: Member

Rio de Janeiro

ARQUIVONACIONAL

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

Correspondence

Ms. Carolina Chaves de Azevedo, Deputy General Director
T: +55-21 2179 1313; diretoriogeral@arquivonacional.gov.br
Ms. Adriana Cox Hollós, Coordenadora-Geral de Processamento
e Preservação de Acervo
T: +55-21 2179 1307; adrianahollos@arquivonacional.gov.br
Mr. Antonio Laurindo dos Santos, Specialist Superior Level -
Coordenação de Documentos Audiovisuais e Cartográficos
antoniolaurindo@arquivonacional.gov.br

Languages: English
Joined FIAF in 2007
Current status: Associate

Rio de Janeiro

CINEMATECA DO MUSEU DE ARTE MODERNA

Av. Infante Dom Henrique 85, 20021-140 Rio de Janeiro, R.J., BRAZIL
T: +55-21 3883 5631
F: +55-21 2240 4899
www.mamrio.org.br
cinemateca@mamrio.org.br

Correspondence

Mr. Ricardo Cota, Chief Curator
curadoriacinemateca@mamrio.org.br
Mr. José Quental, Adjunct Curator
adjuntocinemateca@mamrio.org.br
Mr. Hernani Heffner, Head of Preservation
T: +55-21 3883 5630; cinemateca_arquivo@mamrio.org.br
Mr. Fábio Vellozo, Head of Documentation
T: +55-21 3883 5630; cinemateca_doc@mamrio.org.br
Mr. Carlos Eduardo Pereira, Head of Programming
cinemateca@mamrio.org.br

Languages: English, French, Spanish
Joined FIAF in 1978
Current status: Associate

Rochester

GEORGE EASTMAN MUSEUM

Moving Image Department, 900 East Avenue, Rochester, NY 14607,
UNITED STATES OF AMERICA
T: +1-585 327 4800 / F: +1-585 327 4895
www.eastman.org

Films: George Eastman Museum, 900 East Ave., Rochester,
NY 14607, USA; Customs broker: Masterpiece International, Ltd. T:
+1-212 825 4800; F: +1-212 825 7010; Film Loans: dbish@eastman.org;
Film Stills: stills@eastman.org

Correspondence

Mr. Paolo Cherchi Usai, Senior Curator
T: +1-585 327 4976; pcherchiusai@eastman.org
Mr. Jurij Meden, Curator of Film Exhibitions
T: +1-585 327 4974; jmeden@eastman.org
Mr. Jeffrey L. Stoiber, Assistant Curator / The L. Jeffrey Selznick School of Film Preservation
T: +1-585 327 4933; jstoiber@eastman.org
Ms. Caroline Yeager, Assistant Curator / Administration and Project Manager
T: +1-585 327 4975; cyeager@eastman.org
Ms. Deborah Stoiber, Collections Manager
T: +1-585 327 4840; dstoiber@eastman.org
Mr. Anthony L'Abbate, Head of Preservation
T: +1-585 327 4989; alabbate@eastman.org
Mr. Jared Case, Head of Information and Access
T: +1-585 327 4934; jcase@eastman.org
Ms. Nancy Kauffman, Reproductions of Stills, Posters, and Paper Collections
T: +1-585 327 4879; stills@eastman.org
Ms. Sophia Lorent, Scholarly Research
T: +1-585 327 4931; filmstudycenter@eastman.org
Archival Loans
T: +1-585 327 4916; movingimages@eastman.org
The L. Jeffrey Selznick School of, Film Preservation
T: +1-585 327 4933; selznickschool@eastman.org
Film Preservation Services (FPS)/ Digital Laboratory
T: +1-585 327 4933; labservices@eastman.org

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

> Rome

ARCHIVIO AUDIOVISIVO DEL MOVIMENTO OPERAIO E DEMOCRATICO

Via Ostiense 106, 00154 Roma, ITALY
T: +39-06 5730 5447
F: +39-06 575 8051
www.aamod.it
info@aamod.it

Correspondence

Mr. Vincenzo Vita, President
presidenza@aamod.it
Mr. Matteo Angelici, Managing Director
angelici@aamod.it
Ms. Letizia Cortini, Scientific Coordinator
lcortini@aamod.it
Ms. Aurora Palandrani, Cultural Events & External Relations
palandrani@aamod.it

Languages: English, French
Joined FIAF in 1998
Current status: Associate

> Rome

FONDAZIONE CENTRO SPERIMENTALE DI CINEMATOGRAFIA - CINETECA NAZIONALE

Via Tuscolana, 1524, 1-00173 Roma, ITALY
T: +39-06 7229 41
F: +39-02 5776 6880
www.fondazioneesc.it
CIAN - Archivio Nazionale Cinema Impresa, Viale della Liberazione, 10015 Ivrea, ITALY T: +39-012 5230204

Correspondence

M. Felice Laudadio, Président du CSC
T: +39-06 7229 4250; segreteriapresidente@fondazioneesc.it
M. Marcello Foti, Directeur général du CSC
T: +39-06 7229 4382; dirgen@fondazioneesc.it
Ms. Daniela Currò, Conservatrice
daniela.curro@fondazioneesc.it
M. Gabriele Antinolfi, Directeur Administratif
T: +39-06 7229 4373; gabriele.antinolfi@fondazioneesc.it
Mme Laura Argento, Diffusion culturelle
T: +39-06 7229 4316; laura.argento@fondazioneesc.it
M. Mario Militello, Administration
T: +39-06 7229 4267; mario.militello@fondazioneesc.it
M. Sergio Bruno, Restauration, collections et fonds filmiques
T: +39-06 7229 4221; sergio.bruno@fondazioneesc.it
M. Daniele Venturini, Gestion archive film
T: +39-06 7229 4200; daniele.venturini@fondazioneesc.it
Mme Maria Assunta Pimpinelli, Préservation et accès numérique
T: +39-06 7229 4369; mariaassunta.pimpinelli@fondazioneesc.it
Mme Viridiana Rotondi, Iconothèque
T: +39-06 7229 4228; viridiana.rotondi@fondazioneesc.it
M. Alberto Guerri, Elaboration graphique et archive affiches
T: +39-06 7229 4388; alberto.guerri@fondazioneesc.it

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

> San Francisco

SAN FRANCISCO SILENT FILM FESTIVAL

1407 Valencia Street, San Francisco CA 94110, UNITED STATES OF AMERICA
T: +1-415 777 4908
www.silentfilm.org
info@silentfilm.org

Correspondence

Mr. Robert Byrne, President, Board of Directors
rob@silentfilm.org
Ms. Stacey Wisnia, Executive Director
stacey@silentfilm.org
Ms. Anita Monga, Artistic Director
anita@silentfilm.org
Becky Mertens, Operations Director
becky@silentfilm.org

Languages: English
Joined FIAF in 2015
Current status: Associate

> San Juan

ARCHIVO DE IMAGENES EN MOVIMIENTO – ARCHIVO GENERAL DE PUERTO RICO

Apartado Postal 9024184, San Juan 00902-4184, PUERTO RICO
Street Address: Ave. Constitución #500, Puerta de Tierra 00906,
PUERTO RICO

T: +1-787 725 1060 ext.2005 / F: +1-787 725 1685

agpr_aim@icp.pr.gov

Correspondence

Ms. Marisel Flores Patton, Archivera AIM
marpatton96@gmail.com

Languages: English, Spanish

Joined FIAF in 1991

Current status: Member

> San Sebastian

EUSKADIKO FILMATEGIA FUNDAZIOA / FUNDACIÓN FILMOTECA VASCA

Tabakalera, Plaza de las Cigarreras, 1, (2ª planta), 20012 Donostia /
San Sebastián, SPAIN

T: +34-943 46 8484 / F: +34-943 46 9998

www.filmotecavasca.com

filmoteca@filmotecavasca.com

Correspondence

M. Joxean Fernández, Directeur
M. Ion López, Directeur du département de conservation
Mme Maider Zendoia, Coordinatrice des services

Languages: French, Spanish, English

Joined FIAF in 1994

Current status: Associate

> Santiago

CINETECA NACIONAL DE CHILE

Avenida José Domingo Cañas 1395, 7750187 Ñuñoa, Santiago, CHILE
T: +56-2 2898 9950

www.cinetecanacional.cl

info@cinetecanacional.cl

Sala de Cine: Centro Cultural Palacio La Moneda, Plaza de la
Ciudadanía n°26, Santiago, CHILE

Correspondence

Ms. Mónica Villarroel, Directora y Curadora
T: +56-2 2898 9951; monica.villarroel@cinetecanacional.cl
Ms. María Eugenia Meza, Coordinadora de difusión y formación
T: +56-2 2898 9952; marioeugenia.meza@cinetecanacional.cl
Mr. Pablo Insunza, Coordinador de conservación
y plataforma digital
T: +56-2 2898 9953; pablo.insunza@cinetecanacional.cl
Mr. Francisco Venegas, Encargado de programación
T: +56-2 2898 9967; francisco.venegas@cinetecanacional.cl
Ms. Macarena Bello, Productora
T: +56-2 2898 9954; macarena.bello@cinetecanacional.cl
Mr. Marcelo Morales, Encargado de archivo on line y documentación
T: +56-2 2898 9963; marcelo.morales@cinetecanacional.cl

Languages: Spanish, English

Joined FIAF in 2006

Current status: Member

> Santo Domingo

CINEMATECA DOMINICANA – DIRECCION GENERAL DE CINE

Ave. Pedro Henríquez Ureño, entrada II, Plaza de la Cultura Juan Pablo
Duarte, 10204 Santo Domingo, DOMINICAN REPUBLIC

T: +1-809 685 9396

www.cinemateca.gob.do

info@cinemateca.gob.do

Correspondence

Ms. Fíora Cruz, Director
direccion@cinemateca.gob.do
Mr. José Enrique Rodríguez, Coordinador de acervo y acceso
a la información
archivo@cinemateca.gob.do

Languages: Spanish, English

Joined FIAF in 2005

Current status: Associate

> Sao Paulo

CINEMATECA BRASILEIRA

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

T: +55-11 3512 6111

www.cinemateca.gov.br

coordenacaogeral@cinemateca.gov.br

Correspondence

Ms. Olga Futeemma, General Coordinator
olga.futeemma@cinemateca.gov.br
Ms. Gabriela Queiroz, Head of the Documentation Department
gabriela.queiroz@cinemateca.gov.br
Mr. Rodrigo Mercês, Head of the Preservation Department
rodrigo.mercês@cinemateca.gov.br
Mr. Leandro Pardi, Head of the Programming Department
leandro.pardi@cinemateca.gov.br
Ms. Ligia Farias, Assistant Coordinator
ligia.farias@cinemateca.gov.br
Mr. João Batista Silva, Audiovisual Secretary
T: +55-61 2024 2883; joao.batista@cultura.gov.br

Languages: French, English, Spanish

Joined FIAF in 1948

Current status: Member

> Sarajevo

KINOTEKA BOSNE I HERCEGOVINE

Rue Alipasina 19, Sarajevo 71000, BOSNIA AND HERZEGOVINA

T: +387-33 668 678 / 223 398

F: +387-33 668 678

www.kinotekabih.ba

kinjubih@bih.net.ba

Correspondence

Ms. Devleta Filipovic, MA, Director
filipovicdevleta@bih.net.ba

Languages: English, French

Joined FIAF in 1996

Current status: Associate

> Seoul

KOREAN FILM ARCHIVE

400 Worldcupbuk-ro, Mapo-gu, Seoul, 03925, Republic of KOREA
T: +82-2 3153 2001
F: +82-2 3153 2080
www.koreafilm.or.kr
kofa@koreafilm.or.kr

Correspondence

Ms. Minhwa Jung, Curator, Cinematheque Department
T: +82 2 3153 2036; minhwa@koreafilm.or.kr
Mr. Jailim Ryu, Director
kofa@koreafilm.or.kr

Languages: English
Joined FIAF in 1985
Current status: Member

> Singapore

ASIAN FILM ARCHIVE

100 Victoria Street, Level 4, National Library Building,
Singapore 188064, SINGAPORE
T: +65-6777 3243
F: +65-6694 5264
www.asianfilmarchive.org

Correspondence

Ms. Karen Chan, Executive Director
karen@asianfilmarchive.org

Languages: English
Joined FIAF in 2007
Current status: Associate

> Singapore

NATIONAL MUSEUM OF SINGAPORE – CINEMATHEQUE

93 Stamford Road, 178897 Singapore, SINGAPORE
T: +65-6332 0119
F: +65-6332 1420
http://nationalmuseum.sg/cinematheque

Correspondence

Ms. Matilda Hong, Temp Project Manager
T: +65-6332 3871; matilda_hong@nhb.gov.sg

Languages: English
Joined FIAF in 2013
Current status: Associate

> Skopje

KINOTEKA NA MAKEDONIJA

P.O.Box 16, 1020 Skopje, MACEDONIA
Street Address: Ul. Nikola Rusinski, 1, 1000 Skopje, MACEDONIA
T: +389-2 3071 814 / 5
F: +389-2 3071 813
www.maccinema.com
kinoteka@ukim.edu.mk

Correspondence

Mr. Vladimir Angelov, Acting Director
T: +389-2 3071 814; vladoa@maccinema.com

Mr. Igor Stardelov, MA, Head of Film Archive
T: +389-2 3071 814 ext.115; igors@maccinema.com
Mr. Petar Volnarovski, Head of Department for Research,
Publishing and Public Relations
T: +389-2 3071 814 ext.116; petarv@maccinema.com
Ms. Aleksandra Mladenovik, International Relations
T: +389-2 3071 814 ext.105; aleksandram@maccinema.com

Languages: English
Joined FIAF in 1990
Current status: Member

> Sofia

**BULGARSKA NACIONALNA FILMOTEKA / BULGARIAN
NATIONAL FILM ARCHIVE**

36, Gourko Str., 1000 Sofia, BULGARIA
T: +359-2 987 0296 / 3740
F: +359-2 987 6004
www.bnf.bg
filmoteka@bnf.bg

Correspondence

Ms. Antonia Kovacheva, Director / International Relations
antoniak@bnf.bg
Mr. Rosen Spasov, International relations
T: +359-2 989 7469; spasov@bnf.bg

Languages: English
Joined FIAF in 1959
Current status: Member

> Stockholm

INGMAR BERGMAN ARCHIVES

Box 27178, 102 52 Stockholm, SWEDEN
T: +46-8 665 11 88
www.ingmarbergman.se
info@ingmarbergman.se

Correspondence

Ms. Hélène Dahl, Curator
T: +46-8 665 11 53; helene.dahl@ingmarbergman.se

Languages: English
Joined FIAF in 2016
Current status: Associate

> Stockholm

SVENSKA FILMINSTITUTET

Box 27126, 102 52 Stockholm, SWEDEN
Street Address: Filmhuset, Borgvägen 1-5, 115 53 Stockholm, SWEDEN
T: +46-8 665 1100
F: +46-8 665 1450
www.sfi.se
registrator@filminstitutet.se

Correspondence

Mr. Mathias Rosengren, Director of Film Heritage
T: +46-8 665 1165; mathias.rosengren@filminstitutet.se
Mr. Jon Wengström, Curator of Archival Film Collections
T: +46-8 665 1124; jon.wengstrom@filminstitutet.se

Mr. Mats Skärstrand, Head of Library and Documentation Collections
T: +46-8 665 1114; mats.skarstrand@filminstitutet.se
Mr. Lars Karlsson, Head of Digital Preservation and Restoration
T: +46-8 665 1107; lars.karlsson@filminstitutet.se
Ms. Lova Hagerfors, Head of Access, Rights and Distribution
T: +46-8 665 1120; lova.hagerfors@filminstitutet.se
Mr. Daniel Brännström, Head of Cinematheque
T: +46-8 665 1197; daniel.brannstrom@filminstitutet.se

Languages: English
Joined FIAF in 1946
Current status: Member

> Taipei

TAIWAN FILM INSTITUTE

4F, N°7 Qingdao East Road, Taipei 100,
T: +886-2 2392 4243 / F: +886-2 2392 6359
www.tfi.org.tw/en

Correspondence

Dr. Pin-Chuan Chen, Director
T: +886-2 2392 4243 ext 101; chen.pc@mail.tfi.org.tw
Mr. Howard Yang, International Coordinator
T: +886-2 2392 4243 ext 359; howardaustin0911@mail.tfi.org.tw

Languages: English
Joined FIAF in 1992
Current status: Member

> Tallinn

FILM ARCHIVES OF THE NATIONAL ARCHIVES OF ESTONIA

Ristiku Street 84, 10138 Tallinn, ESTONIA
T: +372-693 8613 / F: +372-693 8611
www.ra.ee
filmiarhiiv@ra.ee

Correspondence

Dr. Eva Närepea, Director
T: +372-693 8612; eva.naripea@ra.ee
Ms. Ivi Tomingas, Archivist
T: +372-693 8619; ivi.tomingas@ra.ee

Languages: English
Joined FIAF in 2008
Current status: Associate

> Tangier

CINEMATHEQUE DE TANGER

Cinéma RIF, Place du 9 Avril, Grand Socco, 90 000 Tangier, MOROCCO
T: +212-5 39 93 46 83 / F: +212-5 39 93 54 50
www.cinemathequedetanger.com

Correspondence

Mme Malika Chaghal, Déléguée générale
T: +212-6 56 74 05 67; malika.chaghal@cinemathequedetanger.com
Mme Elodie Saget, Archiviste – documentaliste
archive@cinemathequedetanger.com

Languages: French, English
Joined FIAF in 2008
Current status: Associate

> Tbilisi

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

1 Vazha Pshavela Avenue, 0160 Tbilisi, GEORGIA
T: +995-32 237 2801
F: +995-32 237 2801
info@archives.gov.ge

Correspondence

Ms. Teona Lashvili, General Director
Ms. Nina Dzandzava, Assisting Director
ndzandzava@archives.gov.ge

Languages: English
Joined FIAF in 2013
Current status: Associate

> Tehran

NATIONAL FILM ARCHIVE OF IRAN

Ministry of Culture & Islamic Guidance, Baharestan Square,
Tehran 11499-43381, IRAN
T: +98-21 3851 2583
F: +98-21 3851 2710
nfairan@hotmail.com

Correspondence

Ms. Ladan Taheri, Director

Languages: English
Joined FIAF in 1949
Current status: Member

> Thessaloniki

THESSALONIKI CINEMA MUSEUM – CINEMATHEQUE / THESSALONIKI INTERNATIONAL FILM FESTIVAL

Warehouse A, Port, P.O. Box 10024, 541 10 Thessaloniki, GREECE
T: +30-23 10 50 83 98
www.filmfestival.gr
cinematheque@filmfestival.gr

Correspondence

Mrs. Maria Papatotiri, Head of Museum
papatotiri@cinemuseum.gr
Mr. Tellos Filis, Head of Cinematheque
T: +30-23 10 37 84 08;

Languages: English
Joined FIAF in 2008
Current status: Associate

> Tirana

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

Rue Aleksander Moisiu, 76/1, 1005 Tirana, ALBANIA
T: +355-6720 53183
www.aqshf.gov.al
info@aqshf.gov.al

Correspondence

Ms. Iris Elezi, Director
 T: +355-6820 53221; iris.elezi@aqshf.gov.al
 Ms. Eriona Vyshka, Film Archivist
 eriona.vyshka@aqshf.gov.al

Languages: English
 Joined FIAF in 1963
 Current status: Member

> Tokyo**NATIONAL FILM CENTER – NATIONAL MUSEUM OF MODERN ART, TOKYO**

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

T: +81-3 3561 0823

F: +81-3 3561 0830

www.momat.go.jp

Correspondence

Mr. Akira Tochigi, Chief Curator
 tochigi@momat.go.jp
 Mr. Yoshiro Irie, Curator (Film Collections)
 irie@momat.go.jp
 Mr. Hisashi Okajima, Adviser
 okajimahisashi@momat.go.jp

Languages: English
 Joined FIAF in 1958
 Current status: Member

> Toronto**TIFF FILM REFERENCE LIBRARY**

TIFF Bell Lightbox, Reitman Square, 350 King Street West,

Toronto, ON, M5V 3X5, CANADA

T: +1-416 599 8433 x3

F: +1-416 967 0628

www.tiff.net/library

Correspondence

Ms. Theresa Scandiffio, Senior Director, Learning
 T: +1-416 934 8433; tscandiffio@tiff.net
 Ms. Michelle Lovegrove Thomson, Senior Manager, Film Reference Library
 T: +1-416 934 3284; mlovegrovethomson@tiff.net

Languages: English
 Joined FIAF in 1999
 Current status: Member

> Toulouse**LA CINEMATHEQUE DE TOULOUSE**

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

T: +33-5 6230 3010

F: +33-5 6230 3012

www.lacinemathequedetoulouse.com

contact@lacinemathequedetoulouse.com

Correspondence

M. Franck Loiret, Directeur délégué
 F: +33-5 6230 3016; franck.loiret@lacinemathequedetoulouse.com

M. Dominique Auzel, Conservateur

T: +33-5 6230 9296; dominique.auzel@lacinemathequedetoulouse.com

M. Franck Lubet, Responsable de la programmation

T: +33-5 6230 3014; franck.lubet@lacinemathequedetoulouse.com

Mme Francesca Bozzano, Directrice adjointe des collections

T: +33-5 6271 9295; francesca.bozzano@lacinemathequedetoulouse.com

Secrétariat du Centre de conservation et de recherche

T: +33-5 6271 9292; conservation@lacinemathequedetoulouse.com

Mme Clarisse Rapp, Chargée de communication

T: +33-5 6230 3015; clarisse.rapp@lacinemathequedetoulouse.com

Languages: French, English

Joined FIAF in 1965

Current status: Member

> Turin**MUSEO NAZIONALE DEL CINEMA – FONDAZIONE MARIA ADRIANA PROLO**

Via Montebello, 22, 10124 Torino, ITALY

T: +39-011 81 38 501 / 4

F: +39-011 81 38 506

www.museocinema.it

info@museocinema.it

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

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

Correspondence

Mme Laura Milani, Présidente

T: +39-011 81 38 509; presidenza@museocinema.it

Mme Donata Pesenti Campagnoni, Directrice par intérim /
 Conservateur en chef

T: +39-011 81 38 521; pesenti@museocinema.it

Mme Claudia Gianetto, Chef des archives films

T: +39-011 81 38 582; gianetto@museocinema.it

Mme Roberto Basano, Chef des archives photos

T: +39-011 81 38 522; basano@museocinema.it

Mme Nicoletta Pacini, Chef des archives affiches et memorabilia

T: +39-011 81 38 523; pacini@museocinema.it

Mme Raffaella Isoardi, Chef des archives appareils
 et collections précinéma

T: +39-011 81 38 528; F: +39-011 81 38 575; isoardi@museocinema.it

Mme Carla Ceresa, Chef des archives papier

T: +39-011 81 38 529; ceresa@museocinema.it

Mme Antonella Angelini, Chef de la bibliomédiathèque

T: +39-011 81 38 590; angelini@museocinema.it

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

T: +39-011 81 38 519; boni@museocinema.it

Mme Paola Traversi, Chef des services éducatifs

T: +39-011 81 38 516; traversi@museocinema.it

Mme Maria Grazia Girotto, Chef de la communication
 et promotion

T: +39-011 81 38 507; girotto@museocinema.it

Mme Veronica Geraci, Chef du bureau de presse

T: +39-011 81 38 509; geraci@museocinema.it

Languages: French, English

Joined FIAF in 1953

Current status: Member

T

> Ulaanbaatar

**FILM AND AUDIOVISUAL RECORDS ARCHIVES – GENERAL
AUTHORITY FOR ARCHIVES OF MONGOLIA**

17121, Ulaanbaatar city, Buyant-Ukhaa district, 10th khoroo,
Ulaanbaatar 17121, MONGOLIA
T: +976-77 002 096
F: +976-77 002 096
www.archives.gov.mn
info@archives.gov.mn

Correspondence

Mr. D. Darisuren, Foreign Relations and Training Officer
T: +976-77 002 045; darisuren@archives.gov.mn
Mr. S. Erdenebat, Instructor
T: +976-77 002 092; audiovisual@archives.gov.mn

Languages: English
Joined FIAF in 2005
Current status: Associate

> Valencia

FILMOTECOA DE VALENCIA – INSTITUT VALENCIÀ DE CULTURA

Plaça de L'Ajuntament, 17, Edifici Rialto, 46002 Valencia, SPAIN
T: +34-96 353 9300 / 40
F: +34-96 353 9330
ivac.gva.es
ivac@gva.es

Correspondence

Mr. José Luis Moreno Maicas, Director General
T: +34-96 353 9341; moreno_josmai@gva.es
Mr. José Antonio Hurtado Alvarez, Programación
T: +34-96 353 9312; hurtado_jos@gva.es
Mr. Nacho Lahoz Rodrigo, Conservación y Restauración
T: +34-96 136 6306; lahoz_ign@gva.es
Ms. Inma Trull Ortiz, Adquisiciones
T: +34-96 353 9328; trull_inm@gva.es
Ms. Nieves López Menchero, Documentación y Publicaciones
T: +34-96 353 9321; lopez_niemen@gva.es
Ms. Dora Martí Requena, Promoción del Audiovisual Valenciano
T: +34-96 353 9296; marti_dor@gva.es
Ms. Nuria Castellote Herranz, Programación
T: +34-96 353 9310; castellote_nur@gva.es

Languages: Spanish, English, French
Joined FIAF in 1989
Current status: Member

> Vatican City

FILMOTECOA VATICANA

Via della Conciliazione 5, 00120 Città del Vaticano, VATICAN
T: +39- 06 698 91806

Correspondence

Ms. Claudia Di Giovanni, Director
claudia.digiovanni@spc.va

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

> Veyrier-du-Lac

CINEMATHEQUE DES PAYS DE SAVOIE ET DE L'AIN

Le Téléphérique, 12 bis Route d'Annecy, 74290 Veyrier-du-Lac, FRANCE
T: +33-4 50 23 51 09
www.letelepherique.org
contact@letelepherique.org

Correspondence

Mme Marion Grange, Directrice
marion.grange@letelepherique.org

Languages: French
Joined FIAF in 2016
Current status: Associate

> Vienna

FILMARCHIV AUSTRIA

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

Correspondence

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

Languages: English
Joined FIAF in 1955
Current status: Member

> Vienna

ÖSTERREICHISCHES FILM MUSEUM / AUSTRIAN FILM MUSEUM

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

Correspondence

Mr. Michael Loebenstein, Director
m.loebenstein@filmmuseum.at
Ms. Alessandra Thiele, Deputy Director

U
V

T: +43-1 533 7054 22; a.thiele@filmmuseum.at
Dr. Paolo Caneppele, Head of Collections
T: +43-1 370 4671 11; p.caneppele@filmmuseum.at
Ms. Regina Schlagnitweit, Head of Programme & Print Coordination
T: +43-1 533 7054 18; r.schlagnitweit@filmmuseum.at
Mr. Alejandro Bachmann, Head of Education, Research, Publications
T: +43-1 533 7054 10; a.bachmann@filmmuseum.at
Ms. Sabine Maierhofer, Marketing & Cooperations
T: +43-1 533 7054 19; s.maierhofer@filmmuseum.at
Ms. Elisabeth Streit, Library
T: +43-1 533 7054 31; e.streit@filmmuseum.at

Languages: English
Joined FIAF in 1965
Current status: Member

> **Warsaw**

FILMOTEKA NARODOWA – INSTYTUT AUDIOWIZUALNY (FINA)

ul. Walbrzyska 3/5, 02-739 Warszawa, POLAND
T: +48-22 380 49 03
F: +48-22 380 49 01
www.fn.org.pl
sekretariat@nina.gov.pl

Correspondence

Mr. Dariusz Wieromiejczyk, General Director
Ms. Anna Sienkiewicz-Rogowska, Deputy Director for the Archival Resource
T: +48-22 380 49 00; sekretariat@nina.gov.pl
Ms. Grazyna Grabowska, Senior Curator
T: +48-22 542 10 91; ggrabowska@fn.org.pl
Ms. Elzbieta Wysocka, Head of Film Restoration and Digital Repository
T: +48-22 380 49 39; ewysocka@fn.org.pl
Ms. Agnieszka Majewska, Head of Film Rights and Sales Section
T: +48-22 380 49 39; agnieszka.majewska@nina.gov.pl
Ms. Anna Witek, Head of Programming Section
T: +48-22 380 49 44; anna.witek@nina.gov.pl

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

> **Washington**

NATIONAL GALLERY OF ART – FILM DEPARTMENT

6th Street and Constitution Ave NW, Washington DC 20565,
UNITED STATES OF AMERICA
T: +1-202 737 4215
F: +1-202 789 3007
www.nga.gov
filmdepartment@nga.gov

Correspondence

Ms. Margaret Parsons, Curator Film Dept.
p-parsons@nga.gov
Ms. Joanna Raczynska, Assistant Curator Film Dept.

Languages: English
Joined FIAF in 2009
Current status: Associate

> **Washington / College Park**

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

8601 Adelphi Road, College Park, MD 20740, UNITED STATES OF
AMERICA
T: +1-301 837 0496
www.archives.gov

Correspondence

Mr. Daniel Rooney, Supervisory Archivist
T: +1-301 837 1995;
Ms. Criss Kovac, Supervisory Motion Picture Preservation Specialist
christina.kovac@nara.gov

Languages: English
Joined FIAF in 2011
Current status: Associate

> **Washington / Culpeper**

**LIBRARY OF CONGRESS – NATIONAL AUDIO-VISUAL
CONSERVATION CENTER (MBRS DIVISION)**

Packard Campus, 19053 Mount Pony Road, Culpeper,
Virginia 22701-7551, UNITED STATES OF AMERICA
T: +1-202 707 5840
F: +1-202 707 0857
www.loc.gov

REFERENCE CENTERS, 101 Independence Ave S.E.,
Washington, D.C. 20540-4104, UNITED STATES OF AMERICA

Correspondence

Mr. Gregory Lukow, Chief, NAVCC – Packard Campus
T: +1-202 707 5709; gluk@loc.gov
Mr. David Pierce, Assistant Chief, NAVCC – Packard Campus
prizma2@gmail.com
Dr. Michael Mashon, Head, Moving Image Section
T: +1-202 707 5698; mima@loc.gov
Ms. Caitlin Hunter, Head, Recorded Sound Section
T: +1-202 707 0476; chun@loc.gov
Mr. Zoran Sinobad, Reference Inquiries
T: +1-202 707 5603; zsin@loc.gov
Ms. Rosemary Hanes, Reference Inquiries
T: +1-202 707 8572; rhane@loc.gov
Mr. Steve Leggett, National Film Preservation Board Coordinator
T: +1-202 707 5912; sleg@loc.gov

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

> **Wellington**

**NGA TAONGA SOUND & VISION/THE NEW ZEALAND ARCHIVE
OF FILM, TELEVISION AND SOUND**

P.O.Box 11449, Wellington 6142, NEW ZEALAND
Street Address: 84 Taranaki Street, Wellington 6011, NEW ZEALAND
T: +64-4 384 7647
www.ngataonga.org.nz
information@ngataonga.org.nz

Correspondence

Ms. Rebecca Elvy, Chief Executive
T: +64-4 896 4801; rebeccaelvy@ngataonga.org.nz

Mr. Jamie Lean, Group Manager Collection Services
T: +64-4 896 4843; jamielean@ngataonga.org.nz
Ms. Sarah Davy, Group Manager Information Services
T: +64-4 384 4846; sarahdavy@ngataonga.org.nz
Ms. Jackie Hay, Group Manager Outreach & Engagement
T: +64-4 896 4815; jackiehay@ngataonga.org.nz
Ms. Charlotte McInnes, Chief Operating Officer
T: +64-4 896 4863; charlottemcinnnes@ngataonga.org.nz
Ms. Honiana Love, Pou Arahi/Strategic Maori Advisor
T: +64-4 896 4853; honianalove@ngataonga.org.nz
Ms. Esther Hoskin, Governance and Records Management Advisor
T: +64-4 896 4869; estherhoskin@ngataonga.org.nz

Languages: English
Joined FIAF in 1985
Current status: Member

> Zagreb

**HRVATSKI FILMSKI ARHIV – HRVATSKI DRZAVNI ARHIV /
CROATIAN FILM ARCHIVES – CROATIAN STATE ARCHIVES**

Marulicev trg 21, Zagreb 10000, CROATIA

T: +385-1 619 0618

F: +385-1 619 0618

www.arhiv.hr

kinoteka@arhiv.hr

Films: Savska 131, Zagreb 10000, CROATIA

Correspondence

Mr. Dinko Majcen, Head

dinko@arhiv.hr

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

clhotka@arhiv.hr

Mr. Mladen Buric, Head of Division for Arranging Film, Video
& Phono Documents

mburic@arhiv.hr

Languages: English
Joined FIAF in 1993
Current status: Member

FIAF SUPPORTERS

In 2013, FIAF launched a new partnership programme which gives non-profit organizations (foundations, museums, universities) and commercial companies (laboratories, equipment suppliers, etc) with a keen interest in film heritage issues, an opportunity to develop a more formal relationship with FIAF and its affiliates, and to support FIAF's activities financially via an annual donation. This new initiative, which stems from the former group of "FIAF Donors", not only clarifies but also enhances the practical benefits enjoyed by those organizations. More information on this programme and its benefits are available on the FIAF website.

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

ARRI

ARRI

Türkenstrasse 89
80799 München
GERMANY
T: +49-89 3809 1382
F: +49-89 3809 1113 82
www.arri.com

Individual Contacts:

Mr. Thomas Feuchtmann, Head of
Marketing BU Camera Systems
T : +49-89 3809 1712 (office)
tfeuchtmann@arri.de

Arnold & Richter Cine Technik (ARRI) is a global company within the motion picture media industry, employing around 1,500 staff worldwide. The company was founded in 1917 in Munich, Germany, where the headquarters is still located today. Other subsidiaries exist in Europe, North and South America, Asia, and Australia.

The ARRI Group consists of five business units: Camera Systems, Lighting, Media, Rental, and Medical. ARRI is a leading designer and manufacturer of camera and lighting systems for the film and broadcast industry, with a worldwide distribution and service network. It is also an integrated media service provider in the fields of film post- and co-production and international sales, as well as equipment rental, supplying camera, lighting, and grip packages to professional productions. ARRI Medical focuses on the use of core imaging technologies for surgical applications.

The Academy of Motion Picture Arts and Sciences has recognized ARRI's engineers and their contributions to the industry with 19 Scientific and Technical Awards.

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

AV Preservation by
reto.ch

AV PRESERVATION BY RETO.CH LLC

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

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We are a small, highly skilled moving image conservation and restoration facility based in Switzerland. Our team provides worldwide comprehensive services that encompass the whole range of audio-visual preservation and offer Swiss quality at a competitive price. We are also actively engaged in a number of relevant national and international professional bodies.

AXIELL
ARCHIVES LIBRARIES MUSEUMS

AXIELL – ARCHIVES LIBRARIES MUSEUMS

Barclay House
35 Whitworth St. West,
Manchester, M1 5NG
UNITED KINGDOM
<http://alm.axiell.com/moving-image-collections>

Individual Contacts:

Christina Leahy, Global Marketing Manager
T: +44-161 236 9209
sales-alm@axiell.com

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Axiell is the supplier of the only ready-made collections management system to adhere to the FIAF international film standard EN 15907. Designed specifically for moving image collections, Axiell's film archives solution allows you to have one central source of data for your collections management, freeing you from the need to manage multiple systems or to undertake the lengthy and expensive process of designing your own bespoke solution.

Axiell is the world's number one supplier of collections management systems to the museums, archives and special libraries sector, providing technically advanced and innovative solutions and services. As of 2015 Axiell has more than 290 employees in Abu Dhabi, Australia, Canada, Denmark, Finland, Germany, the Netherlands, New Zealand, Norway, Qatar, Sweden, the U.K. and the U.S.A. Our systems are in use in more than 3000 institutions across 36 countries.



CINEDAVIS

Bergstrasse 31
01069 Dresden
GERMANY
www.cinedavis.com

Individual Contacts:

Cell: +49-172 350 48 36
T: +49-351 470 078 92
T: +49-351 422 63 12
marlon.teichfuss@cinedavis.com

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Having provided image processing, computer animation and film recording since 1993, Dr. Marlon Teichfuss and Uwe Hanicke founded Cinedavis GmbH in 2000 in Dresden, Germany. The company concentrates on content production services, custom software development and technology products focused on the challenge 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.



CINEGRELL POSTPRODUCTION GmbH

Saatlenstrasse 265
8050 Zürich
SWITZERLAND
www.cinegrell.ch
T: +41-44 440 20 00
office@cineregg.ch
Join us: facebook.com/cinegrellpostproduction

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Currently employing 16 people, Cinegrell runs the only remaining film laboratory in Switzerland and offers comprehensive services of the highest quality for 16mm and 35mm film. Combined with camera rental and post-production, equipped with the current grading, compositing and restoration tools, we cover the full range of services. For every workflow we have the right solution, be it the latest digital formats or the oldest type of film stock.

An important feature of our post-production offer is the Dolby 5.1 certified cinema with a comfortably arranged grading suite, equipped with Filmlight's Baselight TWO grading system and a Christie 2K digital projector. With this we prove our visionary attitude and present our customers with a unique portfolio.

Research & development in film restoration

In collaboration with the University of Zürich and well-known industry and research partners we took part in the DIASTOR research project, thus continually expanding our expertise in the growing domain of film restoration. In doing so, we rely on best practices and moreover have developed new technologies to preserve old film material for posterity and make it accessible.

Saving, preserving, and making old film material accessible, as well as long-term storage on film stock, has become one of Cinegrell's core business activities, and is of great concern to us. The restoration team lives film to the fullest, and treats every project with the utmost care.



CTM GROUP

Individual Contacts:

Arnaud Frilley, CTM Group President
arnaud.frilley@ctmgroup.fr
info@ctmgroup.fr
T: +33-1 40 85 45 45
www.debrie.fr

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

- DEBRIE : French film equipment manufacturer;
- CTM Solutions: integration of post-production and archiving solutions;
- NINSIGHT: the Media Asset Management and Ninsight software editor.

Today we offer a full range of professional audiovisual solutions and film equipment: film scanners, inspection and rewinding tables, film cleaning machines, color grading tools, digital restoration, MAM. Among our clients are archives and cinematheques, public institutions and private laboratories.

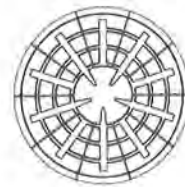
DEBRIE is the leader in cinema equipment dedicated to archives, and one of the last manufacturers of film equipment in the world. Since 1898, Debrie has registered more than 400 patents in France, and has been constantly innovating and designing new solutions for film preservation. We design and manufacture all our equipment onsite. We also are an exclusive provider of technical support of all CTM/DEBRIE equipment, including maintenance and hotline services. We offer new or used machines with manufacturer warranty. All our equipment is available either for sale or rental.

In 2018 we will celebrate DEBRIE's 120th anniversary - 120 successful years in the film preservation industry.

CTM Group and its film department DEBRIE present a unique and highly innovative product for Film Archives - PERFECTA 5.1K: a digital table + scanner.

PERFECTA 5.1K is the combination of a traditional horizontal viewing table and a high-definition scanner. PERFECTA 5.1K handles all film formats from 8mm to 35mm, without change of rollers, with a definition up to 5K and shrinkage up to 5%.

PERFECTA has the lowest amount of rollers on the market which significantly simplifies film loading. It is designed with a sprocketless capstan film drive and image stabilization through perforation analysis and software tools. Output formats are AVI-DPX-H264-WAV-HDSI.



DANCAN CINEMA SERVICES

Carit Etlars Vej 5, 1.tv.
1814 Frederiksberg C
DENMARK
Website: www.dancan.com

Individual Contacts:

Morten Jacobsen
T: +45-40 50 41 80
Email: info@dancan.dk
VAT: DK 3564 1483

Dancan Cinema Services: 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 in black recycled pp. This is the only truly archival film can in the world.

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 around for 50 years.



DFT – DIGITAL FILM TECHNOLOGY

Borsigstrasse 13
64291 Darmstadt
GERMANY
www.dft-film.com/

Individual Contacts:

Simon Carter, Sales & Marketing Director
T: +49-6 151 8503 500
F: +49-6 151 8503 600
M: +44-777 629 7371
simon.carter@dft-film.com

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

DFT products include the Sondor QMA-E, Versa, Resonances, Scanity 4K HDR Film Scanner and associated Wetgate systems, Archive film scanning solutions & Services, and Phantom II, a specialized software for Spirit control.

The entire DFT team is highly regarded within the industry, and is dedicated to uncompromised product and technology development, as well as superior sales and support services.

Film scanning is in our DNA!

DFT – Digital Film Technology is headquartered in Darmstadt, and has regional offices in London, Cambridge, and Los Angeles. DFT is independently owned by Prasad Group, a Chennai-based organization.

For more information please visit: www.dft-film.com, or connect via Facebook, Twitter, and Instagram.



EASTMAN KODAK COMPANY

Individual Contacts:

Julie Taylor-Butt, Senior Marketing Manager,
EMEA & APR Entertainment Imaging
www.kodak.com
julie.taylor-butt@kodak.com

Kodak is a technology company focused on imaging. We provide – directly and through partnerships with other innovative companies – hardware, software, consumables and services to customers in graphic arts, commercial print, publishing, packaging, entertainment and commercial films, and consumer products markets. With our world-class R&D capabilities, innovative solutions portfolio and highly trusted brand, Kodak is helping customers around the globe to sustainably grow their own businesses and enjoy their lives. For additional information on Kodak, visit us at kodak.com, follow us on Twitter @Kodak, or like us on Facebook at KodakNow.

Kodak's Entertainment Imaging business is the world leader in providing motion picture film and imaging products, services, and technology for the professional motion picture and exhibition industries. For more information, visit www.kodak.com/go/motion.

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YouTube: youtube.com/KodakShootFilm



ECLAIR

Individual Contacts:

Pierre Boustouller
Sales Director, France & International Restoration Division
pierre.boustouller@eclair.digital
T: +33-1 58 04 14 17
www.eclair.digital

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Founded in 1907 in the early days of cinema, Éclair is a historic, innovative, and respected services company in the motion picture and television industries. We offer smart solutions across Europe and North America, to producers, film and live-event distributors, rights-holders, cinema exhibitors, advertising agencies, broadcasters, video publishers, and VOD/SVOD platforms. The company consists of six distinct business units: post-production, restoration, preservation, theatrical delivery, digital distribution, and versioning & accessibility. Éclair has become a leader in UHD 4K and HDR technologies for feature films, documentaries, TV movies and series. In 2016, a new innovation set to revolutionize film projection was launched: EclairColor. This new digital color technology is able to achieve image projection of unprecedented quality. Headquartered in Paris-Vanves, Éclair has offices in Auxerre, Barcelona, Berlin, Issy-les-Moulineaux, Karlsruhe, Liège, London, Madrid, New York, Rabat, Strasbourg and Vicenza. Eclair is part of Ymagis Group, the European leader in advanced digital technology services for the cinema industry. For more information, please connect to <http://www.ymagis.com> and <http://www.eclair.digital> or contact info@eclair.digital



FILMOTEC GmbH

Ortsteil Wolfen
Röntgenstr. 3
06766 Bitterfeld-Wolfen
GERMANY
T: +49-3494 36 96 80
F: +49-3494 36 96 82
filmotec@filmotec.de
www.filmotec.de

Individual Contacts:

Frank Böhme
Marketing Manager
T: +49-3494 36 95 25
F: +49-3494 36 95 20
boehme@filmotec.de
VAT: DE195780540

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FilmoTec GmbH produces a wide range of high-quality photographic film products at its factory in Wolfen, Germany, on a 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, renowned worldwide by their many customers for technical excellence in meeting demanding specialized needs for the expert work of Film Archives, Film Laboratories, Post-Production Houses, Film Producers, and Film Studios.

Currently, ORWO's 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.

LES FILMS DU JEUDI

LES FILMS DU JEUDI

3, rue Hautefeuille
75006 Paris
FRANCE
T: +33-1 40 46 97 98
F: +33-1 40 46 89 88
filmsdujeudi@filmsdujeudi.com
www.filmsdujeudi.com

en

Les Films du Jeudi (founded in 1964) is now the main and best-known of the companies successively founded in 1929 (Les Films du Panthéon, ex Cinéma du Panthéon) and 1945 (Les Films de la Pléiade).

Les Films du Jeudi continues to manage the catalogue of films produced by Pierre Braunberger (1905-1990) from 1925 to the present day (111 feature films, 165 documentaries, and 130 shorts), as well as films acquired from other companies. It is one of France's last major independent film catalogues.

In 1991 his daughter Laurence Braunberger took over the management of the companies, focusing on the restoration of films in the catalogue. She has continued to produce films to which she feels a special commitment.

fr

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

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

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



GALLERY SYSTEMS

5 Hanover Square, Suite 1900
New York, NY 10004-2614, U.S.A.
www.gallerysystems.com

Individual Contacts:

Paul Thyssen, Director of Sales
Paul.Thyssen@gallerysystems.com
info@gallerysystems.com
T: +1-510 652 8950

Gallery Systems has developed collections management solutions for the finest global cultural institutions since 1981. Our powerful and intuitive solutions help you protect, manage, and share your film archive's data. The TMS Suite of tools supports the international standard for cataloguing and managing film collections, allowing you to collect, preserve, share, and grow your film collection with confidence.

Manage Collections Objects and Information

Organizations seeking to consolidate, manage, and control all information related to their collections rely on The Museum System (TMS) for their collections management needs. TMS provides streamlined exhibition planning, easy access to loans, full shipping and insurance details, and end-to-end control of object information.

Share Collections

To facilitate visitor interaction, educational initiatives, and research, institutions use eMuseum, the TMS web publishing toolkit, to seamlessly integrate collections content and media on the web. eMuseum is Linked Data compatible and provides complete API services to facilitate data sharing and collaboration.

Streamline Conservation Processes

Conservators work with TMS Conservation Studio, a web-based tool that fully supports conservation project management, survey and treatment information, reports, images, and media. Conservation Studio lets conservators do their job more efficiently by easily accessing, updating, and sharing conservation information throughout the organization.

Simplify Digital Asset Management

TMS Media Studio provides advanced media management tools to help organizations efficiently handle any type of media, even those not related to their collections. Media Studio is browser-based and fully integrated with The Museum System (TMS), ensuring easy and secure access to your media from anywhere.



GAUMONT SA

30 avenue Charles de Gaulle
92200 Neuilly-sur-Seine
France

T: +33-1 46 43 23 14

www.gaumont.fr

Individual Contacts:

Mme. Ariane Toscan du Plantier
Directrice de la Communication et du patrimoine
ariane.toscan@gaumont.com

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Gaumont est née avec le cinéma; plus de 120 ans dans le cinéma, avec le cinéma, au service du cinéma et d'abord des films.

Gaumont est une société en évolution: riche de sa culture, elle s'adapte aux évolutions de son temps; elle insuffle de la nouveauté dans la continuité.

Gaumont a toujours été une société patrimoniale, c'est un choix, c'est une force. Un patrimoine géré avec une très grande implication, regroupant des archives, d'actualités entre autres, un musée, un catalogue de plus 1 000 films. Attentive à la préservation de ses droits et de ceux qu'elle représente Gaumont a constitué, en France, le second catalogue de films, dont elle a produit la plus grande partie.

Le coeur du métier de Gaumont est la production de films.

Gaumont est ambitieuse et développe un important programme de productions à la ligne éditoriale large et équilibrée.

Une production annuelle d'une dizaine de films par an offrant une grande diversité: premier film, comédie, film d'action, film policier, film en langue anglaise à vocation plus internationale...



GAUMONT PATHÉ
archives



GAUMONT PATHÉ ARCHIVES

30, Av. Charles de Gaulle

F-92200 Neuilly s/Seine

FRANCE

Street Address:

24 rue du Docteur Bauer

93400 Saint Ouen

FRANCE

T: +33-1 4948 1515

F: +33-1 4948 1510

www.gaumontpathearchives.com

contact@gaumontpathearchives.com

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L'HISTOIRE DU 20^{ème} SIÈCLE, L'ACTUALITÉ DU 21^{ème} SIÈCLE

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 1^{ère} banque francophone d'images animées n&b et couleur avec plus de 14 000 heures qui permettent tant d'illustrer l'Histoire du 20^{ème} siècle que l'actualité du 21^{ème} siècle.



HAGHEFILM DIGITAAL

HAGHEFILM DIGITAAL

Willem Fenengastraat 39
1114 AH Amsterdam-Duivendrecht
NETHERLANDS
T: +31-20 568 54 11
peter@haghefilm-digitaal.nl
rene@haghefilm-digitaal.nl
info@haghefilm-digitaal.nl
www.haghefilm-digitaal.nl

Haghefilm Digitaal: "The Gold Standard for film conservation". This quote from an article published by showbiz newspaper Variety on the occasion of the world premiere of the restored Orson Welles film *Too Much Johnson* briefly indicates 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 fields 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. With the recent installation of the DFT Scanity with wet-gate option the company can meet the highest requirements set by film archives for digitization work. 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 with respect to the preservation of historical cinema treasures for the future, please contact Peter Roelofs or René Stapel at Haghefilm Digitaal.

HIVENTY

IMAGE | SOUND | SERVICES

HIVENTY

Film Heritage & Post-Production
1 quai Gabriel Péri
94340 Joinville-le-Pont
FRANCE
www.hiventy.com

Individual Contacts:

Benjamin Alimi
T: +33-6 35 57 94 95
T: +33-1 55 97 39 76
benjamin.alimi@hiventy.com
Thierry Delannoy
T: +33-6 10 64 16 02
T: +33-1 55 97 39 70
thierry.delannoy@hiventy.com

The historic site where Charles Pathé created a major film printing and tinting factory in 1906 is now home to Hiventy (Digimage's new identity), one of the most modern, fully integrated photochemical and film restoration labs.

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

Hiventy gathers under one roof, in a safe environment specially designed for the handling of nitrate films, all necessary film laboratory equipment (wetgate printing, film processing and cleaning) and the most recent digital technologies in scanning, colour correction or restoration for picture and sound.

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



THE HUNGARIAN FILMLAB

Division of the Hungarian National Film Fund
Budakeszi út 51
1021 Budapest
HUNGARY
www.filmlab.hu
VAT: HU23376159

Individual Contacts:

Gabor Pinter
T: +36-30 64 59 810
restoration@filmlab.hu

- SPECIALIZING IN FILM RESTORATION – FILMS REBORN
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- All delivery formats of the modern digital era
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- SPIRIT HD Telecine, ARRILASER 4K
- Unique colour restoration processes
- BASELIGHT FOUR and ONE colour correction systems
- DOLBY DIGITAL sound mix studio with 4K and 35mm/16mm projection
- FILMLAB DAILIES web view, for supervising your archive project
- 10 Gb/s bandwidth for fast file transfer
- SEPARATION process
- References and long-term archive clients from a dozen countries



IMAGICA CORP.

Sales & Produce Department, Movie Production Division
2-14-1 Higashigotanda
Shinagawa-ku
Tokyo 141-0022
JAPAN
T: +81-3 3280 1338
F: +81-3 3280 1407
archiving@imagica.jp
<http://www.imagica.com/e/>

Company Background

Since 1935, IMAGICA Corp. has been present in the creative industries as an imaging technology company, starting with the Far East Film Laboratory, the first commercial film laboratory in Japan.

IMAGICA holds the largest share of the Japanese post-production market, and is a wholly owned subsidiary of Imagica Robot Holdings Inc., a public listed company with subsidiaries in post-production, content production, broadcasting, imaging systems and human resource consulting, and staffing for the industry. Operating from six sites throughout Tokyo, the company offers extensive production and post-production services for any content production and distribution, from film, TV, advertising, and mobiles to games.

With long-standing knowledge of film and the newest digital imaging technology, archiving and restoration is one of IMAGICA's flagship services, which include processes such as film developing and printing, and duplicating of flammable film. Additionally, scanning, digital restoration, film recording for both 2K and 4K, and metadata management systems are key components of the services offered by IMAGICA, which differentiates the company as a film laboratory.

Since the incorporation of Imagica South East Asia Sdn. Bhd. in Malaysia in 2014, IMAGICA has started to make a more significant impact, even as it continues to contribute to the creative industries in Asia.

L'IMAGE RETROUVÉE

140 Boulevard de Clichy
75018 Paris
FRANCE
T: + 33-1 45 22 08 89
info@imageretrouvee.fr
www.imageretrouvee.fr

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Paris – the city where the Lumière Brothers invented the cinema – and more precisely Place de Clichy – has hosted the French site of L'Immagine Ritrovata since the summer 2016.

L'Immagine Ritrovata has always had a very strong relationship with the French cinema and the professional bodies working with their cinematic heritage, be they public or private. The laboratory in Paris makes possible a closer dialogue with French rights-holders, technicians, and researchers, and allows us to respond more effectively to the ever-growing demand from realities, both in France and from other countries for whom Paris is a natural destination.

This is an opportunity to share the approach to film restoration that we have been developing for 25 years, not only in terms of technology but also aesthetics and philology.

L'IMMAGINE RITROVATA

Via Riva di Reno 72
40122 Bologna
ITALY
T: +39-051 552541
F: +39-051 521584
info@immagineritrovata.it
www.immagineritrovata.it

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L'Immagine Ritrovata is a highly specialized film restoration laboratory created and developed in Bologna, Italy, thanks to the Fondazione Cineteca di Bologna.

Solid film knowledge, long experience – 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.

L'Immagine Ritrovata has two branches abroad, in Hong Kong (L'Immagine Ritrovata Asia) and Paris (L'Image Retrouvée). They enable L'Immagine Ritrovata to respond more effectively to the ever-growing demand from foreign archives, film libraries, and researchers.

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 there again in 2018. The school has also been hosted in Singapore (November 2013), Mumbai (February 2015), and Buenos Aires (2017).



L'IMMAGINE RITROVATA ASIA

1/f Milkyway Building, 77 Hung To Road,
Kwun Tong
HONG KONG
T: + 852-3105 1302
info@ir-asia.hk
www.immagineritrovata.asia

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"L'Immagine Ritrovata Asia is the Asian branch of Bologna's L'Immagine Ritrovata film restoration laboratory. Our base in Hong Kong enables us to better serve Asian film archives, libraries, production companies, distributors, and filmmakers, who can now take advantage of our quality film restoration service without long-distance logistics and time differences in communication. The close collaboration between the Bologna headquarters and the Hong Kong branch offers a resourceful array of solutions for the region's ever-increasing archival and preservation needs."

KEM STUDIOTECHNIK GmbH

KEM STUDIOTECHNIK GmbH

Hans-Böckler-Ring 43
22851 Norderstedt
GERMANY
info@kem-studiotechnik.de
www.kem-studiotechnik.de

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KEM STUDIOTECHNIK has a rich tradition of quality and innovation in the design and manufacturing of film editing and inspection tables.

For over 45 years, a wide selection of KEM STUDIOTECHNIK products have been essential tools for film studios, laboratories, and archives around the world helping to preserve our valuable film heritage.

Now, after an intensive period of research and engineering, KEM rolls out a redesigned and state-of-the-art fleet of preparation tables which treat film as gently as it deserves to be treated – based on the requirements of archivists.

The new KEM family consists of the rewinding table KEMroll, the inspection table KEMwind, and, coming this year, the viewing table KEMview.

KEMroll is a modern winding table for almost any film format. It produces a winding quality not yet seen, without sprockets or capstan. It is designed for the evaluation, visual and haptic study, preparation and ventilation of almost any stock.

The KEMwind is a state-of-the-art winding table with several modules, advanced cleaning, sound replay and recording, shrinkage detection, and more. It features automation in capturing the film's condition and remote control via App.

Please have a look at our web page to learn more about our technologies.

KEM Studiotechnik also provides a lot of tools and accessories around the work in film archives.

KINO xenix

KINO XENIX

Kanzleistrasse 52
CH-8004 Zürich
SWITZERLAND
www.xenix.ch/

Individual Contacts:

René Moser
Jenny Billeter
T: +41-43 322 13 80
F: +41-43 322 13 89
programm@xenix.ch

Zürich's Kino Xenix is an independent movie theatre showcasing special monthly programs. Their subject may be thematic, geographical, social or political – or they may focus on specific individuals working in film with a retrospective of their works. Special attention is given to independent filmmakers and to cinema from various (sub)cultures. Films are shown in their original format and original language with subtitles. Kino Xenix also provides the transfer of knowledge, inviting guests who give lectures and readings, and promoting discussions with the audience. Each month, the in-depth program booklet includes an introductory text on the program's contents.

Ln

Lumières numériques

LUMIÈRES NUMÉRIQUES

36 rue Emile Decorps
69 100 Villeurbanne
FRANCE
info@lumieres-numeriques.fr
www.lumieres-numeriques.fr

Individual Contacts:

Pierre-Loïc Précausta, CEO
pl.precausta@lumieres-numeriques.fr
T: +33-4 82 904 904

In Lyon, the birthplace of the Cinématographe, and a century after the Lumières' invention, motion picture artworks are recovering their radiance. A few steps away from the factory of the Rue du Premier Film, Lumières Numériques digitizes and restores the cinematographic legacy with state-of-the-art technology.

A dedicated team of passionate people tends to every element of a film to restore masterpieces to their original splendor. Our ARRISCAN Archive 6K Wet Gate processes the most fragile and damaged elements, and each film finds its most suitable workflow for the best possible results.

Lumières Numériques' goldsmiths welcome you in the hometown of cinema. Visit us at www.lumieres-numeriques.fr

memnon

a Sony Company

MEMNON

contact@memnon.com

http://memnon.com/

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Founded in 1989, Memnon is a world-leading service provider for digital archive management providing digitization, online management, and metadata indexations for better discoverability of audio-visual, film, and photographic materials. Among our prestigious clients are many universities, broadcasters, and media firms, national archives and libraries, and international organizations, as well as businesses like Indiana University (U.S.A.), the Bibliothèque Nationale de France, the International Olympic Committee, INA, the BBC, SONUMA, VRT, VIAA, the Royal Library of Belgium, SABC (South Africa), the United Nations, the European Parliament, and many more.

With more than three million hours of content digitized for hundreds of different projects around the world, Memnon operates its digitization facilities in Europe, United States, and Dubai, as well as many on-site services at client sites around the world. On 1 July 2015 Memnon became a subsidiary of the Sony Group, which gives unique access to equipment and engineering capacities, as well as the technical knowledge to offer customers unparalleled technical expertise and operational excellence.

Memnon's capabilities concerning film encompass mechanical restoration, cleaning, scanning, and various post-processing, with several tens of thousands of film reels in various formats (8mm, 16mm, and 35mm), with in-depth inspection, physical treatment to ultrasonic chemical cleaning and 4K/2K scanning. Our highly qualified team handles your material with care and applies all its skills to restore, clean, repack, synchronize sound, and catalogue and digitize your collections. Our expertise and experience ensure that we will supply the highest possible levels of quality, while our powerful enrichment module adds value to your content and facilitates multi-platform repurposing.



CREATING ARCHIVE INNOVATIONS

NOA GmbH

Johannagasse 42

1050 Wien

AUSTRIA

T: +43-1 545 2700

F: +43-1 545 2700 14

www.noa-archive.com

Individual Contacts:

Manuel Corn, Sales & Marketing

m.corn@noa-archive.com

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NOA is the leading global provider of flexible turnkey solutions for quality-controlled digitizing, archiving, description, and retrieval of AV and other media content. Scalable to suit collections of all sizes, NOA's product families – ingestLINE™, actLINE™, jobDB™, mediARC™ and the entry-level Pico systems – help ensure long-term preservation of media, and support enterprise-wide collaboration, efficiency, and productivity, with fast, accurate identification and retrieval of clips from the full range of an enterprise's archive.

NOA's easy-to-use proprietary technologies are today installed in some 30 high-profile enterprises worldwide, including Austrian National Broadcaster ORF, Sveriges Radio Förvaltnings (SRF), Yleisradio Finland (YLE), Radiotelevizija Slovenija (RTV), Fonoteca Nacional de Mexico, the Vlaamse Radio- en Televisieomroep (VRT), and many more. With its headquarters in Vienna, Austria, NOA is committed to the ongoing development of innovative technologies to safeguard invaluable cultural heritage for future generations. Since the company's founding in 2000, over 3.5 million hours of legacy audio and video material have been digitized with NOA products.



PATHÉ

2, rue Lamennais
75008- Paris
FRANCE
T: +33-1 71 72 30 00
F: +33-1 71 72 31 00
www.pathe.com
contact@pathe.com

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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 theatre 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 cinematographic heritage through its major film digitization and restoration programme, which enables the general public to discover or re-discover great works from cinema history.

R3:store
studios.com

R3STORE STUDIOS

Unit 26
Poplar Business Park
10 Prestons Road
London E14 9RL
UNITED KINGDOM
www.r3storestudios.com

Individual Contacts:

Jo Griffin – COO
T: +44-20 3871 5300
jo@r3storestudios.com

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We are specialists in film restoration and digital archiving, and we're meticulously working on a worldwide mission to restore film to its former glory and update it for a new digital global audience hungry for knowledge of the past.

Our work enhances, invigorates, and preserves historical archive footage. Using techniques that combine leading-edge technical resources with the gentle reverence of experienced film craftsmen, every piece of film is fastidiously restored to emphasize the contours and details of its message.

Working with some of the world's leading film archives, R3Store's processes are more than simply capturing and digitizing moving images. Exploring the nature and relevancy of the content is crucial to the work, dictating the fine use of colour grading and restorative techniques.

The final results are delivered to the collection's curators in digital formats, granting them the ability to broadcast the glory of their film archives to a new audience without fear of damaging or degrading their original resources. This way, R3Store breathes new life into footage once considered almost too valuable to view.



ROSBEEK TECHNIEK

Sir Winston Churchillaan 309
2287 AA Rijswijk
NETHERLANDS
T: +31-70 3194071
info@rosbeektechniek.nl
www.rosbeekcinematech.com

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The installation and maintenance of all types of 35mm and 70mm film projectors, including associated sound equipment, is the core business of our company. For example, we have succeeded in the re-design of optical analogue sound readers to special venue types! The projectionist can choose between red or white light scanning at his own discretion, with the flip of a switch.

Rosbeek Techniek can also provide state-of-the-art archive film spools for delicate reel-to-reel shows. For this we have had input from motivated projectionists all over Europe.

The international reputation of Rosbeek Techniek / International Cinema Technology is based on decades of experience and proven expertise, combined with flexibility and reliability. Rosbeek Techniek focuses primarily on European film institutions like EYE Film Museum in Amsterdam, the Norwegian Film Institute in Oslo, and the Swedish Film Institute in Stockholm. Our most recent accomplishment is a project at the Egyptian Theatre in Los Angeles.

Rosbeek Techniek / International Cinema Technology has expertise in matters relating to motion picture film projection and analogue sound scanning of both optical and magnetic soundtracks.

We offer services to clients engaged in the preservation of important cinematographic material and the promotion of film culture in all its aspects.

SD CONSULT

20, avenue d'Ivry
75013 Paris
FRANCE
www.audioplus.fr
SIRET 491 553 699 00019

Individual Contacts:
Serge DOUBINE
serge.doubine@orange.fr
T: +33-1 45 85 04 31
F: +33-9 70 62 40 54
M: +33-6 23 55 51 00

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

Our range of products includes:

- acid detection strips for nitrate and polyester films
- film cores
- film leaders
- pump-activated solvent dispensers
- film splicing tapes
- film splicers
- handheld magnifiers
- stabilized and vented plastic film cans

Our list of offerings probably is not as complete as we would hope in these early stages, but we would very much like to see it grow, hoping at some point to make us the only people to talk to when it comes to your need for products. Give us a call, and we'll try our best to give you the swiftest service possible.



STIL CASING SOLUTION

76 Saint-Paul, Suite 103
Québec QC, G1K 3V9
CANADA
T: +1-418 694 0449 (International)
T: +1-888 414-0449 (Canada & U.S.A.)
F: +1-418 694 1621
sales@stilcasing.com

Individual Contacts:

Frederic.lapointe@stilcasing.com
<http://www.linkedin.com/in/fredericlapointe>
www.stilcasing.com/blogue
www.stilcasing.com

STIL Casing Solution – Achievement in design – LEADING-EDGE PRESERVATION of film works, audio tapes, or digital data

A wonderful ally! Forging partnerships with prestigious institutions and film archivists worldwide.

Trusted by major film studios, universities and government agencies, and national, international, and multinational corporations.

Created by specialists to remain the epitome of professionals dedicated to insuring the protection and integrity of your assets with an ongoing development of products and systems of exceptional quality and design.

Our innovations stand out from the competition by their design, and are beyond the position based solely on physical and functional products. We offer a comprehensive archiving solution for added value, focused on the culture of innovation, mutual benefit, and customer orientation.



SUB-TI

32 Wigmore Street, 1st Floor
London W1U 2RP
UNITED KINGDOM
T: +44-20 7495 7494
T: +44-20 3744 0380
F: +44-20 7535 1071
www.subti.com

Individual Contacts:

Federico Spoletti
federico@subti.com
Dir: +44-20 3744 0392

SUB-TI is a London-based subtitling company, specializing in film subtitling for film festivals and archives.

We provide high-quality subtitling in all European languages, as well as Japanese, Chinese and Arabic.

We are also access services suppliers, promoting cultural accessibility to the sensory impaired, providing captions and audio description for films and other audio-visual content.

Our clients include renowned international film festivals (e.g., the Venice Film Festival and Cinema Ritrovato in Bologna), film archives (the BFI in London and the National Gallery in Washington DC), and museums (MoMA in New York).

Any collaboration ensures access to our database of thousands of films.

www.subti.com

Tuscan ProVent

Archival Film Storage Containers
Prolong. Protect. ProVent.

TUSCAN CORPORATION

5301 S. Superstition Mountain Drive, Suite 104-113
Gold Canyon, AZ 85118
U.S.A.

Individual Contacts:

Luann Schneider
T: +1-480 288 9398
F: +1-480 288 9474
info@tuscancorp.com
www.tuscancorp.com

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

8mm. 16mm. 35mm film. 16mm microfilm. Whatever you archive, Tuscan has the complete product line to fully preserve them. Plus, Tuscan manufactures according to standards set by ANSI, AIIIM, ISO and SMPTE organizations in order to create the highest-quality product line that's consistent and compatible with the industry.

Whether you're a film studio archive, university archive, film lab, post-production house, government archive or corporate archive, it's time to join the ranks of the biggest names in film worldwide that trust Tuscan with their analog preservation.

As the largest archival container provider in the country and the only U.S. manufacturer, Tuscan's proprietary "ProVent" design achieves premium film preservation better than anything else. And with rapid turnaround and a great price point, Tuscan is the perfect solution for both your high- and low-volume preservation projects.

Learn more about ProVent film containers, and why more and more of the biggest names in film are trusting Tuscan with their film preservation.



vintage cloud®

VINTAGE CLOUD A/S

Vandtårnsvej 62B
2860 Søborg,
DENMARK
T: +45-53 54 51 15
www.vintagecloud.com

Individual Contacts:

Mr. Peter Englesson, CEO
pe@vintagecloud.com

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Vintage Cloud is a world leader in the technologies required to ensure the fast and safe digitization of valuable film archives. The company's goal is to help its customers quickly and easily monetize their assets by making them more accessible with tools that are cost-effective, innovative and intuitive, and designed for the delicate task.

Vintage Cloud Steenbeck Digitizer is the first true all-in-one film archive digitization system that is characterized by its unprecedented ease of use, flexibility, speed and affordability.

Vintage Cloud was founded in 2012, headquartered in Copenhagen, Denmark. The company acquired film editing table manufacturer Steenbeck in 2016.



Musée
d'Orsay

AUDITORIUM DU MUSEE D'ORSAY

62, rue de Lille - 75007 PARIS
T: +33-1 40 49 49 38
F: +33-1 40 49 46 00
www.musee-orsay.fr

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L'Auditorium du musée d'Orsay est une salle de spectacle de 350 places, qui présente chaque saison environ 130 manifestations dans des disciplines diverses : musique, cinéma, conférences, manifestations jeune public.

Le cinéma occupe une place toute particulière dans cette programmation avec l'organisation chaque saison de trois à quatre 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 51 cycles consacrés à des réalisateurs, des acteurs, des cinématographies nationales ou des thématiques en lien avec les expositions.



BROOKLYN ACADEMY OF MUSIC (BAM)

30 Lafayette Ave
New York, NY 11217
U.S.A
T: +1-718 636 4100
www.bam.org

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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.



Centro de Pesquisadores do Cinema Brasileiro

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

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

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The Brazilian Cinema Research Center (CPCB) is a non-profit organization founded in 1978. Among its main purposes are the preservation of Brazil's cinema history, the restoration of its important and historic films, and the stimulation of research in the ways of contributing to the audiovisual memory of our culture.



THE CINEMA MUSEUM

THE CINEMA MUSEUM

The Master's House
2 Dugard Way
London SE11 4TH
UNITED KINGDOM
T: +44-20 7840 2200
F: +44-20 7840 2299
martin@cinemamuseum.org.uk
www.cinemamuseum.org.uk

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London's Cinema Museum is devoted to keeping alive the spirit of cinema from the days before the multiplex. Set in historic surroundings in Kennington, 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.

**ENTERTAINMENT ID REGISTRATION
ASSOCIATION (EIDR)**

Entertainment ID Registry
544 Hillside Road
Redwood City, CA 94062
U.S.A.
www.eidr.org

Individual Contacts:

Executive Director: Will Kreth
wkreth@eidr.org
Membership inquiries: membership@eidr.org

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

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

Membership inquiries: membership@eidr.org

THE FILM FOUNDATION

Los Angeles:
7920 Sunset Boulevard, 6th Floor
Los Angeles, CA 90046
U.S.A.
T: +1-323 436 5060
New York:
110 W. 57th Street, 6th Floor
New York, NY 10019
U.S.A.
T: +1-212 258 0860
Website: film-foundation.org
Email: tff_asst@film-foundation.org

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



FILM SOCIETY OF LINCOLN CENTER

165 W. 65th St, 4th Floor
New York, NY 10023, U.S.A.
T: +1-212 875 5610
<http://www.filmlinc.org/>

Individual Contacts:

Dennis Lim, Director of Programming
T: +1-212 875 5578, dlim@filmlinc.org
Florence Almozini, Associate Director of Programming
T: +1-212 875 5685, falmazini@filmlinc.org
Rufus de Rham, Programming Operations Manager
T: +1-212 875 5638, rderham@filmlinc.org
Dan Sullivan, Assistant Programmer
T: +1-212 875 5632, dsullivan@filmlinc.org
Madeline Whittle, Programming Associate
T: +1-212 875 5628, mwhittle@filmlinc.org
Tony Trius, Programming Operations Assistant
T: +1-212 875 5841, ttrius@filmlinc.org

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

As an independent constituent of the world's foremost performing arts center, the Film Society of Lincoln Center presents year-round programming that includes premieres of new films from an international roster of established and emerging directors; major retrospectives; in-depth symposia and high-profile events.

The Film Society is best-known for two world-class international festivals – the New York Film Festival (the most famous and prestigious in the country), and New Directors/New Films (celebrating new cinematic artists). It runs two state-of-the-art year-round cinemas, the Walter Reade Theater (268 seats) and the Elinor Bunin Munroe Film Center (90 seats, 150 seats, and the 75-seat Amphitheater), and publishes the country's most respected cinema journal, *Film Comment*. Each year the organization presents its annual Gala Tribute honoring legendary stars and industry leaders of our generation at Lincoln Center's Alice Tully Hall. At various times of the year the Film Society partners with Hollywood studios to present premieres and special live appearances.



FOCAL INTERNATIONAL

79 College Road
Harrow
Middlesex
HA1 1BD
UNITED KINGDOM
www.focalint.org

Individual Contacts:

Madeline Bates, General Manager – Outreach
Mary Egan, General Manager – Finance and Development
Amanda Dantas, Operations and
Communications Executive
T: +44-20 3178 3535
Email: info@focalint.org

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

We have FREE referral services on our website for clients to find content for their programmes/projects from our members via the FOOTAGE & CONTENT FINDER, plus if a client requires the services of an archive producer, facility, etc., we have the FOOTAGE SKILLS & 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 the footage archives have a voice on these issues which affect all archives throughout the world.



Hochschule für Technik
und Wirtschaft Berlin

University of Applied Sciences

HOCHSCHULE FÜR TECHNIK UND WIRTSCHAFT (HTW) BERLIN

FB 5 Gestaltung und Kultur – Konservierung
und Restaurierung/Grabungstechnik
Wilhelminenhofstraße 75A, 12459 Berlin, GERMANY
T: +49-30 5019 4356
F: +49-30 5090 134

Individual Contacts:

Prof. Dr. Ulrich Rüdel
ulrich.ruedel@htw-berlin.de
Conservation-Restoration Programme
<http://kr.htw-berlin.de/> (Master)
<http://krg.htw-berlin.de/> (Bachelor)

The HTW – University of Applied Science's degree course in the preservation of audiovisual cultural heritage offers a uniquely interdisciplinary training approach. Film preservation, the youngest of conservation and restoration disciplines, is pursued in an in-depth programme within the entire context of cultural heritage conservation.

Course topics for the audiovisual preservation curriculum – one of four specializations offered by the programme – thus range from restoration ethics to art history, from cultural to film and photo history; manual photography retouching to digital image processing; general materials science to photographic chemistry; and collection surveys and passive conservation to film reconstruction and restoration. A choice of individual projects, course and thesis subjects, and external internships allows students to pursue a broader education, or to focus on a particular area of interest (for instance, film preservation or sound restoration).

The school offers both a Bachelor's degree and a Master's programme. Graduates from the programme have thus found employment in institutions ranging from EYE Filmmuseum to the Deutsche Kinemathek, from the Swedish Film Institute to the Bundesarchiv/German Federal Archives.

Teaching is both in German and English; thus a knowledge of German is required for taking part in the programme. However, certified proficiency is only required after the first year of study. International visitors have always been a vital and integral part of the student body, and the programme aims to further its global approach. Thus, international candidates interested in studying moving image preservation in Germany, in one of the world's most vibrant municipalities, are emphatically encouraged to apply.



LOUVRE

MUSÉE DU LOUVRE

75058 Paris cedex 01
FRANCE
T: +33-1 40 20 58 59
www.louvre.fr/films

Individual Contacts:

Ms. Pascale Raynaud, Responsable
de la programmation cinéma
Direction de la Médiation et de la
Programmation Culturelle
Sous-direction de l'Auditorium
pascale.raynaud@louvre.fr

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

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

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

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

Moving Image Archiving and Preservation Program
 NYU Department of Cinema Studies
 665 Broadway, Room 637
 New York, NY 10012
 U.S.A.
 T: +1-212 998 1618
 F: +1-212 995 4061
 tisch.preservation@nyu.edu
 www.nyu.edu/tisch/preservation

Curriculum

The Master of Arts degree in Moving Image Archiving and Preservation (MIAP) is an interdisciplinary course of study that trains future professionals to manage and preserve collections of film, video, and digital works. The program provides an international, comprehensive education in the theories, methods, and practices of moving image archiving and preservation. The curriculum includes courses on the conservation and preservation of film, video, digital, and multimedia works; collection management; moving image metadata; copyright and legal issues; curatorial work; the cultures of museums, archives, and libraries; and the histories of film and television. MIAP takes full advantage of its New York City location, giving students opportunities to work with local archives, museums, libraries, labs, and arts organizations.

Internships

Internships give students experience with multiple institutions, each with its own organizational culture and approach to archiving and preservation. Students complete two intensive semester-long internships and one full-time summer internship. Semester internships are New York-based and accompanied by an internship seminar. For the summer internship, many students travel outside of New York City to work on collections in other parts of the country or abroad.

Careers

MIAP students graduate with a solid academic grounding in media history and substantial practical work experience in a variety of audiovisual collections. Our graduates have careers as preservationists, archivists, research scholars, and conservators in diverse organizations: museums, library preservation departments, regional and national archives, digital libraries, media arts and heritage organizations, as well as production and distribution companies.



RAINER WERNER FASSBINDER FOUNDATION

Giesebrechtstrasse 7, 10629 Berlin, GERMANY
 T: +49-30 88 72 49 0
 F: +49-30 88 72 49 29
 info@fassbinderfoundation.de
 http://www.fassbinderfoundation.de/

When 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 his unique artistic estate had to be saved and preserved. Therefore Lieselotte Eder, Fassbinder's mother, founded in 1986 the private, not-for-profit Rainer Werner Fassbinder Foundation (RWFF) and entrusted it soon after to Ms. Lorenz, Fassbinder's film editor and last partner, who since 1992 has served the RWFF as president and managing director.

Fassbinder's most famous movies include titles like *The Merchant of Four Seasons*, *The Bitter Tears of Petra von Kant*, *Effi Briest*, *Ali - Fear Eats the Soul*, *The Marriage of Maria Braun*, *Berlin Alexanderplatz*, *Lili Marleen*, *Lola*, *Veronika Voss*, and *Querelle*. His complete oeuvre as a playwright, actor, writer-director, prose- and song-writer, as well as a producer, encompasses over 150 titles.

The RWFF's main goal is to preserve and nurture Fassbinder's complete artistic work, and make it available worldwide in all its present 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 film or theatre works, with MoMA (1997), the BFI (1999), the Centre Pompidou (2005), and the Deutsches Theatermuseum (2012), and is in permanent collaboration with the Goethe-Institut, which operates worldwide. Our last project, on the occasion of the anniversary of Fassbinder's 70th birthday, produced by the Deutsche Filminstitut/Deutsches Filmmuseum in 2014/2015 and presented at Martin-Gropius-Bau Berlin, was "Fassbinder-Jetzt", which has toured 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). The latest restoration project, of the five-part 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, was presented at the 67th Berlinale in 2017.



**SUNRISE FOUNDATION
FOR EDUCATION AND THE ARTS**

5959 Waverly Avenue
La Jolla, CA 92037
U.S.A.
Individual Contacts:
Cynthia Walk, Chair
cwalk@ucsd.edu

Sunrise Foundation for Education and the Arts is a private charitable foundation that collaborates with partners in both Europe and the U.S. It is currently funding the restoration of two German and Austrian silent films: *Das Alte Gesetz* (The Ancient Law, 1923) at the Deutsche Kinemathek in Berlin, and *Die Stadt Ohne Juden* (The City Without Jews, 1924) at Filmarchiv Austria in Vienna. Both projects will premiere in 2018 and be published on DVD.



JON GARTENBERG

Gartenberg Media Enterprises
143 W. 96th Street, Suite 7B
New York City, NY 10025
U.S.A.
T: +1-212 280 8654
F: +1-212 280 8656
jon@gartenbergmedia.com

Jon Gartenberg has long-standing, close ties to FIAF. For nearly 20 years he was a curator in MoMA's film archive, where he worked on preservation projects ranging from the films of D.W. Griffith to those of Andy Warhol. He acquired experimental films for MoMA's permanent collection, and curated numerous exhibitions based on MoMA's archival holdings. In the early 1980s he pioneered the conversion of MoMA's film catalogue from a manual one to a PC-based computerized system.

He attended the first FIAF Summer School in the German Democratic Republic, and presented papers on early cinema at the Brighton Congress in 1978, on slapstick at the MoMA Congress in 1985, and on experimental films at the Athens Congress in 1991. Additionally, he was a member of the FIAF Cataloguing Commission from 1981-1991, and editor of the FIAF Glossary of Filmographic Terms (1985 and 1989 editions).

After MoMA, Gartenberg worked on organizing and distributing moving image collections at Broadway Video and Golden Books Family Entertainment. He currently heads his own company, Gartenberg Media Enterprises (www.gartenbergmedia.com). He has recovered significant celluloid film collections from commercial warehouse storage, which were then acquired by archives in the U.S. and abroad. He has also overseen a long-term project to further the legacy of film artist Warren Sonbert through a program of preservation, distribution, exhibition and study, and has curated exhibitions of this filmmaker's work at FIAF archives internationally. In addition, his company distributes DVDs that have been produced by archives and boutique publishers to universities in North America.



LAURENCE KARDISH

165 Perry Street, 1B
 New York, NY 10014
 U.S.A.
 Mobile/Text: +1-646 302 2776
 F: +1-212 255 9295
 laurencekardish@verizon.net

Laurence Kardish, former Senior Curator of Film at The Museum of Modern Art, organized over a thousand film and moving-image exhibitions during his 44-year career at MoMA, borrowing materials from FIAF members for many of these retrospectives and surveys. As a board member of the Fassbinder Foundation, USA, a consultant for the Cohen Media Group's Quad Cinema, a founder of SaveFilm.org, and a teacher at New York's School of Visual Arts, Kardish brings an appreciation of and enthusiasm for the critical work done by FIAF members to his current activities. He is also the co-artistic director of Film Columbia, a festival in upstate New York which includes recently restored films, and is working on a book about Shirley Clarke, a text which would not have been possible without the preservation of Clarke's films and digital works.

In 2017 he did consultancy work for the Rainer Werner Fassbinder Foundation in regard to the establishment of a Fassbinder Research Center at the Deutsches Filmmuseum in Frankfurt. He is also a curatorial consultant for an exhibition about American Cinema scheduled to take place at the Jewish Museum and Tolerance Center in Moscow in 2019. As Artistic Director of the FilmColumbia festival in Chatham, New York, he screened Heiner Carow's recently restored DEFA feature, *Die Russen Kommen* (The Russians are Coming,) shot in 1968 and edited in 1987.



DR. RICHARD J. MEYER

Seattle International Film Festival
 1213 East Shelby Street, #9, Seattle, WA 98102, U.S.A.
 T: +1-765 215 9735
 meyerhar@aol.com

Richard J. Meyer teaches film at several Seattle Universities and produces motion pictures. He co-produced *Amore tra le rovine* (Love Among The Ruins), shot on location in Ferrara, Italy, which was released in the United States in 2015. He will become Distinguished Fulbright Scholar at the Centre for World Cinemas and Digital Cultures at the University of Leeds in the U.K. in 2018. In 2012 and 2013 he was Visiting Scholar at the New Zealand Film Archive. He became the Distinguished Fellow of Film and Media Studies at Arizona State University in 2007, and the Distinguished Fulbright Professor at l'Università del Piemonte Orientale Amedeo Avogadro in Italy for the Spring 2005 trimester. In 2001, he was a Fellow of the Asian Cultural Council in Hong Kong. Dr. Meyer is Edmund F. and Virginia B. Ball Professor of Telecommunications Emeritus at Ball State University in Muncie, Indiana, and Visiting Professor at the Center for Journalism and Media Studies at the University of Hong Kong.

He was Fulbright Scholar at National Chengchi University in Taiwan, where he studied Chinese Silent Films at the Beijing, Taipei, and Hong Kong film archives. Dr. Meyer received his BA and MA Degrees from Stanford University and his Ph.D. from New York University. His post-doctoral fellowships were at Columbia University and the East-West Center in Honolulu.

Dr. Meyer has produced three CDs, Donald Sosin Plays His Scores From Silent Films, Piano Themes From the Silent Screen, and Piano Portraits of the Goddess, and three DVDs, of the 1934 classic Chinese film *The Goddess*, the 1931 Shanghai hit *The Peach Girl*, and the 1932 epic *Wild Rose*. His book *Ruan Ling-yu: The Goddess of Shanghai* was published by Hong Kong University Press in 2005. His second book, *Jin Yan: The Rudolph Valentino of Shanghai*, was published by Hong Kong University Press in 2009. His latest publication, *Wang Renmei: The Wild Cat of Shanghai*, was released by Hong Kong University Press in 2013.

He has been a speaker at several FIAF Congresses, and numerous related venues. Presently Dr. Meyer is President Emeritus of the San Francisco Silent Film Festival and a member of the Board of Directors of the Seattle International Film Festival. He produces and introduces restored silent films accompanied by music at various "LIVE CINEMA" presentations.



ADRIAN WOOD

Owl Studio
 WaveCoast Bldg. 3-505
 2-2-3 Atagoyama
 Nishi-Ku, Fukuoka
 819-0013
 JAPAN
 T: +81-92 836 6680
 adrian@owlstudio.co
 adrian@restorationasia.org

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, and has ranged across all film, video, and digital formats from the 1890s until today.

Restorations supervised by him, both digital and analog, of work by directors such as Fanck, Riefenstahl, Ichikawa, Marcellini, and Shinoda, have screened at festivals in Cannes, Venice, Tokyo, and Moscow, as well as at cinemateques around the world. His concept to promote restoration in Asia through "Restoration Asia" continues.

While retaining a deep commitment to the supervision of restorations, he continues to develop productions led by archival content. His commitment to research and the discovery of forgotten content has led to him being honoured with several prestigious international awards for both production and restoration in the U.K. and the U.S. He is currently based in Japan.

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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Moreno Maicas	José Luis	Valencia
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Müller	Jan	Canberra
Musio	Valeria	Brussels
Muszatics	Péter	Budapest
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Rapp	Clarisse	Toulouse

Rauger	Jean-François	Paris
Ravagnan	Andrea	Bologna
Recillas Herrera	Miguel	Mexico
Regev	Noa	Jerusalem
Reichmann	Hans-Peter	Frankfurt
Rentero	Sergio	Buenos Aires
Reviriego Boveda	Carlos	Madrid
Reyes Hernández	Angélica	Bogota
Riambau	Esteve	Barcelona
Ricci	Josianne	Montreal
Richardson	Nick	Melbourne
Ripmeester	Leenke	Amsterdam
Rivera	Norma	Lima
Rocca	Susanne	Vienna
Roch	Nadia	Lausanne
Rodriguez	José Enrique	Santo Domingo
Rojas	Antonia	Mexico
Romand-Monnier	Michel	Paris
Rooney	Daniel	Washington / College Park
Rosengren	Mathias	Stockholm
Ross	Thelma	New York
Rother	Rainer	Berlin
Rotondi	Viridiana	Rome
Roumen	Frank	Amsterdam
Rousseau	Gilles	Paris
Roy	Rajendra	New York
Rubio Lucia	Ramón	Madrid
Ruivo	Céline	Paris
Russell	Alan	Glasgow
Russell	Patrick	London
Ryu	Jailim	Seoul
Sabiri	Mohamed	Rabat
Sachot	Anne	Nice
Saget	Elodie	Tangier
Salmanov	Rasim	Baku
Salmon	Stéphanie	Paris
Sanahuja	Mireia	Barcelona
Sánchez Martínéz	José Luis	Madrid
Sánchez Sosa	Jorge Gerardo	Mexico
Santacreu	María José	Montevideo
Santano	William	Caracas
Saryac	Nathalie	Ivry
Sastre Gómez	Eduardo	Madrid
Scandiffio	Theresa	Toronto
Schild	Margret	Düsseldorf
Schlagnitweit	Regina	Vienna
Schurig	Michael	Frankfurt
Schütz	Pernille	Copenhagen
Sedgwick	Katrina	Melbourne
Selznick School of	The L. Jeffrey	Rochester
Semiane	Lyes	Algiers
Serra	Paolo	Cagliari
Seydoux	Sophie	Paris
Siegel	Josh	New York
Sienkiewicz-Rogowska	Anna	Warsaw
Sinobad	Zoran	Washington / Culpeper
Skärstrand	Mats	Stockholm
Sloper	Amy	Madison
Smit	Nita	Amsterdam
Smith	Jeff	Madison

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Spasov	Rosen	Sofia
Spiegel	Peter	Vienna
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Sprah	Andrej	Ljubljana
Stardelov	Igor	Skopje
Steinhübel	Richard	Bratislava
Steinmetz	Deborah	Jerusalem
Stewart	Heather	London
Stoeltje	Rachael	Bloomington
Stoiber	Deborah	Rochester
Stoiber	Jeffrey	Rochester
Stokes	Katrina	London
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Streit	Elisabeth	Vienna
Strukelj	Darka	Ljubljana
Stufkens	André	Nijmegen
Sukvong	Dome	Bangkok
Suncic	Vladimir	Ljubljana
Sveinsson	Erlendur	Reykjavik
Swagemakers	Walter	Amsterdam
Swinnerton	Ashley	New York
Taheri	Ladan	Tehran
Tammaccaro	Elena	Bologna
Tavernier	Bertrand	Lyon
Tecl-Szubert	Agata	Katowice
Telnov	Vyacheslav	Moscow
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Tessitore	Andrea	Gemona
Tews	Ava	New York
Thein	Andreas	Düsseldorf
Thi Ngoc	Vien	Hanoi
Thi Que	Vuong	Hanoi
Thiele	Alessandra	Vienna
Thill	Viviane	Dudelange
Thomas	Jamie	Bloomington
Thomassin	Emmanuel	Ivry
Thuy	Tran Thu	Hanoi
Tixier	Nicolas	Grenoble
Tochigi	Akira	Tokyo
Tomingas	Ivi	Tallinn
Torp Halvorsen	Irene	Oslo
Torres	Edgar	Mexico
Torres	Rito	Bogota
Tra My	Ngo Dang	Hanoi
Trainor	Katie	New York
Traversi	Paola	Turin
Trelles	Alejandra	Montevideo
Trull Ortiz	Inma	Valencia
Tsuneishi	Fumika	Vienna
Turci	Arianna	Brussels
Turnour	Quentin	Chester Hill
Uabumrungjit	Chalida	Bangkok
Uchida	Junko	Fukuoka
Uhlmann	Jacqui	Canberra
Uhrich	Andy	Bloomington
Upcraft	Helen	London
Valdés	Daymar	Havana

Van Den Berg	Soeluh	Amsterdam
Van Nghia	Haang	Hanoi
Van Sang	Nguyen	Hanoi
van Velzen	Ernst	Amsterdam
Vatrican	Vincent	Monaco
Vazelaki	Tania	Athens
Vega Miche	Sara	Havana
Vellozo	Fáblo	Rio de Janeiro
Venegas	Francisco	Santiago
Venturini	Daniele	Rome
Véray	Laurent	Paris
Vereycken	Sylvain	Dijon
Vickers	Jon	Bloomington
Villarroel	Mónica	Santiago
Villegas	Paula	Bogota
Virdis	Natalino	Cagliari
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Valnarovski	Petar	Skopje
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Vullemin	Jean-François	Lausanne
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Wagner	Tim	Bloomington
Waintrop	Edouard	Geneva
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Webb	Kieron	London
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Young Ho-yan	Janet	Hong Kong
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AMERICAN FILM INSTITUTE	Los Angeles
ANTHOLOGY FILM ARCHIVES	New York
ARCHIVES AUDIOVISUELLES DE MONACO	Monaco
ARCHIVIO AUDIOVISIVO DEL MOVIMENTO OPERAIO E DEMOCRATICO	Rome
ARCHIVO DE IMAGENES EN MOVIMIENTO - ARCHIVO GENERAL DE PUERTO RICO	San Juan
ARCHIVO NACIONAL DE LA IMAGEN Y LA PALABRA – SODRE	Montevideo
ARHIV REPUBLIKE SLOVENIJE - SLOVENSKI FILMSKI ARHIV (SFA)	Ljubljana
ARHIVA NATIONALA DE FILME - CINEMATECA ROMANA	Bucharest
ARKIVI QENDROR SHTETEROR I FILMIT (AQSHF) / CENTRAL STATE'S FILM ARCHIVE	Tirana
ARQUIVO NACIONAL	Rio de Janeiro
ASIAN FILM ARCHIVE	Singapore
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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 /BULGARIAN NATIONAL FILM ARCHIVE	Sofia
BUNDESARCHIV-FILMARCHIV	Berlin
CENTRE NATIONAL DE L'AUDIOVISUEL	Dudelange
CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE – DIRECTION DU PATRIMOINE CINÉMATOGRAPHIQUE	Paris / Bois d'Arcy

CENTRE POMPIDOU - MUSEE NATIONAL D'ART MODERNE	Paris
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CENTRO GALEGO DE ARTES DA IMAXE	A Coruña
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ECPAD - ETABLISSEMENT DE COMMUNICATION ET DE PRODUCTION AUDIOVISUELLE DE LA DEFENSE	Ivry
EUROPEAN FOUNDATION JORIS IVENS	Nijmegen
EUSKADIKO FILMATEGIA FUNDAZIOA / FUNDACIÓN FILMOTECA VASCA	San Sebastian
EYE FILMMUSEUM	Amsterdam
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FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU (PUCP)	Lima
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FILMOTECA ESPAÑOLA	Madrid
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JOSON MINJUJUI INMINGONGHWAGUK KUGGA YONGHWA MUNHONGO / NATIONAL FILM ARCHIVE OF DPRK	Pyongyang

JUGOSLOVENSKA KINOTEKA	Belgrade
KANSALLINEN AUDIOVISUAALINEN INSTITUUTTI / NATIONAL AUDIOVISUAL INSTITUTE	Helsinki
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NATIONAL FILM CENTER - NATIONAL MUSEUM OF MODERN ART, TOKYO	Tokyo
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NATIONAL GALLERY OF ART - FILM DEPARTMENT	Washington
NATIONAL LIBRARY OF NORWAY - FILM AND BROADCASTING, THE	Oslo / Mo i Rana
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NATIONAL SCREEN AND SOUND ARCHIVE OF WALES	Aberystwyth

NGA TAONGA SOUND & VISION / THE NEW ZEALAND ARCHIVE OF FILM, TELEVISION AND SOUND	Wellington
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SAN FRANCISCO SILENT FILM FESTIVAL	San Francisco
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SINEMA-TV ENSTITÜSÜ / TURKISH FILM & TV INSTITUTE	Istanbul
SLOVAK FILM INSTITUTE	Bratislava
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