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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.

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).


El Directorio de la FIAF contiene los nombres de las instituciones afiliadas a la FIAF—Miembros y Asociados—por orden alfabético del nombre de las ciudades donde están domiciliadas. El 1 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.
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Los Afiliados de la FIAF - Miembros y Asociados están clasificados por orden alfabético del nombre de las ciudades donde están domiciliados.

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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 afiliadas, así como de sustentar las actividades de la FIAF por medio de una aportación anual. Esta nueva iniciativa, que proviene del antiguo grupo de «Donantes FIAF», no sólo clarifica sino que acentúa los beneficios de los que disfrutan estas organizaciones. En la web de la FIAF se encuentra disponible más información sobre este programa y sus beneficios.
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We are a small, highly skilled moving image conservation and restoration facility based in Switzerland. Our team provides worldwide comprehensive services that encompass the whole range of audio-visual preservation and offer Swiss quality at a competitive price. We are also actively engaged in a number of relevant national and international professional bodies.

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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.
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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

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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 cinemathques, 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-HDSDI.

DANCAN CINEMA SERVICES

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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

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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 Sonor 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.

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Eastman Kodak Company

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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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Twitter: @Kodak_ShootFilm
Instagram: Kodak_ShootFilm
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ECLAIR

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Eclair is a historic, innovative, and respected services company in the motion picture and television industries. We offer services 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. Eclair 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-Venves, Eclair 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.

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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 (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.


Les Films du Jeudi aujourd'hui continuent de faire vivre le catalogue des films produits de 1925 à nos jours (111 long-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.
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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 cœur 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...
HAGHEFILM DIGITAAL

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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 Scanit 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 Roolofs or René Stapel at Haghefilm Digitaal.

HIVENTY

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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.

Hiventy’s 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

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• SPECIALIZING IN FILM RESTORATION – FILMS REBORN
• FULL SERVICE – picture and sound, analogue and digital
• ALL WORKFLOWS from full 4K to all 35mm/16mm
  photochemical processes
• VFX restoration specialists with up-to-date softwares and
  own restoration algorithms
• All delivery formats of the modern digital era
• SONDOR Resonances optical soundtrack scanner
• NORTHLIGHT Scanner with archive gate option, pinless
  Scanning up to 8K
• 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

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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 mobile 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.
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 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

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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

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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.
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.

In Lyon, the birthplace of the Cinématographe, and a century after the Lumières' invention, motion picture artworks are recovering their radience. 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 4K 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
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 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, repackage, 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.

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 Förlätnings (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.
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.

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.
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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 real-to-real 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

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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

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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.

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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
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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, AIIM, 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.

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VINTAGE CLOUD A/S

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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.
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.

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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 (CPCB)

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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 important and historic films, and the stimulation of research in the ways of contributing to the audiovisual memory of our culture.

THE CINEMA MUSEUM

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

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

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FOCAL INTERNATIONAL

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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.
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.
NYU TISCH SCHOOL OF THE ARTS - MOVING IMAGE ARCHIVING AND PRESERVATION PROGRAM

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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.

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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, Veronica 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 Centro Pompidou (2005), and the Deutsches Theatermuseum (2012), and 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 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 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 Filmmographic 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.
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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 curator-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
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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 Sonin 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

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Adrian Wood has been a supporter of FIAF since 2008. He has worked with archival material for over 40 years, either in the context of documentary production or 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 cinemathèques 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 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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