

FIAF 72° CONGRESS BOLOGNA 22-28 JUNE 2016

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

Palazzo Re Enzo
Teatro Comunale
Cineteca di Bologna



CONGRESS VENUES

CINEMA LUMIÈRE/RENZO RENZI LIBRARY

Piazzetta Pier Paolo Pasolini

PALAZZO RE ENZO

Piazza del Nettuno, 1

TEATRO COMUNALE

Largo Respighi, 1

PIAZZA MAGGIORE

UNDERGROUND EXHIBITION SPACE

Piazza Re Enzo

MERCATO DELLE ERBE

Via Ugo Bassi, 23-25

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

For public transportation schedule and information: www.tper.it

On Saturdays and Sundays via Ugo Bassi, via Rizzoli and via Indipendenza are pedestrian-only.

Due to these vehicle restrictions, buses take alternate routes displayed at all bus stops.

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

CONTACTS

www.fiaf2016.ilcinemaritrovato.it

fiaf2016@cineteca.bologna.it

+39 051 219 4826

+39 348 140 7864

ACCESS

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

CONGRESS/SYMPIOSIUM PASS FOR FIAF MEMBERS

Free access up to 4 representatives
(€200 for each additional representative)

CONGRESS/SYMPIOSIUM FOR FIAF ASSOCIATES

Free access up to 2 representatives
(€200 for each additional representative)

SYMPOSIUM PASS

€ 250

REDUCED SYMPOSIUM PASS

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

REDUCED FESTIVAL ACCREDITATION FOR CONGRESS/SYMPIOSIUM PASS HOLDERS

€ 45 (instead of € 85)

WHERE DO I PICK-UP MY FIAF CONGRESS/SYMPIOSIUM PASS?

JUNE 22 @ Festival Guest Office

2.00 pm - 10.00 pm

JUNE 23-26 @ Congress Secretariat:

9.00 am – 6.00 pm

WHERE DO I PICK-UP MY REDUCED FESTIVAL PASS?

JUNE 22 @ Festival Guest Office

2.00 pm – 10.00 pm

JUNE 23 – JULY 2 @ Festival Guest Office

9.00 am – 6.30 pm

CONGRESS SECRETARIAT:

PALAZZO RE ENZO, Piazza del Nettuno, 1

FESTIVAL GUEST OFFICE:

CINETECA DI BOLOGNA / RENZO RENZI
LIBRARY, Piazzetta Pasolini 3b

CONTENTS

WELCOME	4
CONGRESS SCHEDULE	6
SYMPOSIUM: NEW LIFE FOR CINEMA'S PAST	8
GUIDED TOURS & VISITS	11
2016 FIAF SECOND CENTURY FORUM	13
CLOSED MEETINGS	13
FIAF AFFILIATES	14
FIAF SUPPORTERS	20
FIAF CONGRESS EXHIBITORS	21

WELCOME

GIAN LUCA FARINELLI

Fondazione Cineteca di Bologna, Director

Dear Friends and Colleagues,

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

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

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

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

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

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

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

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

The FIAF Award to the Dardenne Brothers (in their presence) and Cinémathèque de Belgique's restoration of their film *La promesse* (1996).

During the last two days of the Congress, participants will be able to choose among four options: following Il Cinema Ritrovato and watching films around the clock; taking a tour of Cineteca di Bologna and L'Immagine Ritrovata; taking a guided tour of Bologna or visiting the National Museum of Cinema in Turin.

Every day will end with an open-air screening in Piazza Maggiore: a magical setting under the stars sharing with other thousands people the pure pleasure of watching cinematic masterpieces.

Finally, we are very pleased to inaugurate a new underground space (just under Piazza Maggiore), with a spectacular exhibit – curated together with the Institut Lumière in Lyon – dedicated to the Lumière Brothers to discover their genius and modernity.

ERIC LE ROY

FIAF, President

Dear Colleagues,

It is an honor for me to meet you here again in Bologna for the 72nd Congress of our Federation, over twenty years after the Congress of 1994. At that time, the selected theme for the Symposium was: "A Philosophy of Audiovisual Archiving".

Since its foundation, and later since it entered FIAF in 1989, the Cineteca di Bologna has greatly developed to become one of the world's leading institutions in the field of film preservation. Cineteca di Bologna was created fifty years ago thanks to the farsightedness of Renato Zangheri, who served first as Cultural Councilor and then as Mayor of Bologna. Zangheri firmly believed that a modern city should not only support the traditional institutions but also needed a Modern Art Gallery and a Film Archive. After the Second World War, Bologna – the oldest university of the western world – became a city where cinema was discussed and studied closely, thanks to renowned art critics like Roberto Longhi and Francesco Arcangeli, as well as prominent film critics like Renzo Renzi.

In addition to the archives (a significant patrimony of films, photos, posters, books, documents, numerous prestigious collections, including Chaplin and Pasolini), the Cineteca today runs has a cinema with two theatres: the Lumière Cinema, with the Mastroianni and Scorsese theatres. In the late 1980's, the Cineteca gave life to its own restoration laboratory. This has allowed Cineteca to enrich its collection of films, which, otherwise would be inaccessible, to deepen its research on the history of film and to restore, in collaboration with archives from all over the world, a dozen of films per year. This year the theme of the Symposium is thus naturally dedicated to restoration at large and we hope that the discussions will help us to define effective guidelines.

During these months of preparation, the tireless and passionate Gian Luca Farinelli, together with Anna Fiaccarini and their team have been active to guarantee the success of this Congress. I would like to compliment them, along with those who have been working relentlessly, and thank them for both their professional and warm welcome.

We will thus participate at this Congress following the usual schedule, with the Symposium, the Second Century Forum, the Commission Workshops and our annual General Assembly, with the addition, however, of a great wealth of screenings and film presentations of very different nature which reveal the vitality of our community. We should take advantage of this all too rare opportunity in which we are together to initiate debates, exchange information and points of view, and confer over propositions that, I hope, will be valuable to the respective archives, but will also give FIAF the possibility to continue to play a leading role in the sector of conservation and enhancement of film heritage worldwide.

I wish all guests a 2016 edition rich of work, energy, friendship and convivial meetings at the table with fine dishes from the Emilia Romagna region – known for its excellent cuisine – not to mention the magnificent setting of a city in full color.

CONGRESS SCHEDULE

WEDNESDAY, JUNE 22

Renzo Renzi Library

2.00 pm – 10.00 pm

Registration

Piazzetta Pier Paolo Pasolini

7.00 pm

Welcome Reception

Traditional Cuisine offered by the

Emilia-Romagna Region and APT

9.45 pm - Piazza Maggiore

THE AGE OF INNOCENCE

(USA/1993) by Martin Scorsese, 138'.

Restored by Sony Pictures Entertainment.

Introduced by **Roy Menarini**

THURSDAY, JUNE 23 / PALAZZO RE ENZO

9.00 am – 10.45 pm:

Congress Opening

General Assembly (First Session)

10.45 am - 11.15 am: *Coffee Break*

11.15 am – 1.00 pm

General Assembly

1.00 pm – 2.30 pm: *Lunch Break*

2.30 pm – 6.30 pm

General Assembly (Second Session)

9.45 pm - Piazza Maggiore

CARMEN

(France, Italy/1984) by Francesco Rosi, 155'.

Restored by Gaumont.

Introduced by **Nicolas Seydoux, Ruggero**

Raimondi, Frédérique Bredin

FRIDAY, JUNE 24 / PALAZZO RE ENZO

9.00 am – 10.45 am

Open Forum and Closing of the General Assembly

10.45am – 11.15 am: *Coffee Break*

11.15 am – 1.15 pm:

Second Century Forum.

FIAF's Past, Present and Future:

Outreach and Training Programs

1.15 pm – 2.30 pm: *Lunch Break*

2.30 pm – 3.15 pm

Commission Workshops:

Programming and access to collections

3.15 pm – 4.00 pm

Commission Workshops:

Technical Commission Workshop

4.00 pm – 4.45 pm

Commission Workshops:

Cataloguing and Documentation

5.00 pm - Lumière Theatre/Sala Mastroianni

VOYAGE À TRAVERS LE CINÉMA FRANÇAIS

(France/2016) by Bertrand Tavernier, 195'.

Introduced by **Bertrand Tavernier**, in the presence of the producers **Jérôme Seydoux** (Pathé) and **Nicolas Seydoux** (Gaumont)

8.00 pm - Underground Exhibition Space

Exhibition Opening:

LUMIÈRE! THE INVENTION OF CINEMA

with **Thierry Frémaux**

9.45 pm - Piazza Maggiore

THE FIRST LUMIÈRE SCREENING

20'. Live commentary by **Thierry Frémaux**

Followed by **CASQUE D'OR** (France/1952)

by Jacques Becker, 96'

LUMIÈRE!

L'INVENZIONE DEL CINEMATOGRAFO

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

10.00 am - 10.00 pm



Con il contributo di

Sponsor tecnici

SYMPOSIUM PROGRAM

SATURDAY, JUNE 25 / PALAZZO RE ENZO

9.00 am – 1.00 pm: Session ONE

NEW LIFE FOR CINEMA'S PAST

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

Opening remarks:

Gian Luca Farinelli

(Cineteca di Bologna)

Eighty Years of Restorations

Nicola Mazzanti

(Cinémathèque Royale de Belgique)

Digital vs. Analog, or "A horse is a horse"

Thierry Frémaux

(Cannes Classics/Institut Lumière)

Classic Cinema for a New Audience:

Restorations and New Prints in the Digital Era

10.30 am – 11.00 am: *Coffee Break*

Conversation:

Kevin Brownlow (Photoplay Productions)

Josh Siegel (MoMA)

Conversation:

Alexander Horwath (Austrian Filmmuseum)

Martin Koerber (Deutsche Kinemathek). The Old Life. Reframing Film Restoration

Esteve Rimbau (Filmoteca de Catalunya)

Restorations: is it necessary to rewrite the History of Cinema?

ROUND TABLE:

Grover Crisp (Sony Columbia)

Davide Pozzi (L'Immagine Ritrovata)

David Walsh (Fiaf Technical Commission)

Coordinated by **Gian Luca Farinelli**

What's the next step?

1.00 pm – 2.00 pm: *Break*

2.00 pm – 6.30 pm: Session TWO

THE FUTURE OF FILM CONSERVATION. PRESERVATION AND ACCESS TO COLLECTIONS

In the digital era the need to preserve films from the past has become more evident around the world. This session will focus on film conservation projects and access to collections in the US, Europe, Africa and Asia.

2.00 pm – 3.15 pm

PART A: Film Archives. New Projects

coordinated by **Jon Wengström**

(Swedish Film Institute)

UCLA Film & Television Archive:

Chris Horak

The Library Of Congress - Packard Campus For Audio Visual Conservation:

Patrick Loughney

Cinémathèque Suisse:

Frédéric Maire

Filmarchiv Austria:

Niklaus Wostry

Thai Film Archive:

Chalida Uabumrungjit

Korean Film Archive:

Minhwa Jung

3.20 pm – 4.45 pm

PART B: Challenges Worldwide: New Projects

coordinated by **Cecilia Cenciarelli**

(Cineteca di Bologna)

An Archive for Egyptian Cinema:

Khaled Abdel Galil

The Film Heritage Foundation:

Shivendra Singh Dungarpur

The African Archive Project:

Aboubakar Sanogo and **Cheick Oumar Sissoko**

National Film Archives of the Philippines:

Briccio G. Santos

China Film Archive:

Sun Xianghui

4.45 pm – 5.00 pm: *Break*

5.00 pm – 6.30 pm

PART C: Museums. New Projects

Coordinated by **Rainer Rother** (Berlinale)

Academy Museum:

Randy Haberkamp

Chaplin's World:

Kate Guyonvarch

EYE Filmmuseum:

Sandra den Hamer

The Fondation Jérôme Seydoux-Pathé

Museum:

Sophie Seydoux

The Kent Museum of the Moving Image:

David Francis e Joss Marsh

The BFI's New Centre:

Heather Stewart

9.45 pm - Piazza Maggiore

MODERN TIMES

(USA/1936) by Charlie Chaplin. 87'

Restored by Cineteca di Bologna at

L'Immagine Ritrovata laboratory in

association with Roy Export S.A.S.

Live accompaniment by **Orchestra del**

Teatro Comunale di Bologna conducted

by **Timothy Brock**

Introduced by **Gian Luca Farinelli** and

Kate Guyonvarch

SUNDAY, JUNE 26 / PALAZZO RE ENZO

9.00 am – 1.00 pm: Session THREE

**THE FUTURE OF CINEMA:
MOVIE THEATERS**

Even though the end of the twentieth century seemed to signal the end of movie theaters, the beginning of the new millennium has seen many new projects of historical theaters reopening and/or film heritage screenings.

Opening remarks:

Frédéric Bonnaud

(Cinémathèque française)

9.30 am - 11.30 am

PART A: The Future of Movie Theatres

coordinated by **Claude Eric Poiroux**

(Europa Cinemas)

Eden Théâtre à La Ciotat, France:

Emmanuelle Ferrari

Cinema Modernissimo, Italy:

Gian Luca Farinelli

Metro Kinokulturhaus, Austria:

Nikolaus Wostry

Cinema Capitoile, Switzerland:

Chicca Bergonzi

Cinémathèque de Tanger, Maroc:

Elodie Saget

12.00 am – 1.00 pm

**PART B: Out of the Cinemathèque: Classics
belong to Everyone**

Les Fauvettes, Paris:

Jérôme Seydoux

Cohen Film Collection's Quad Cinema, New York:

Tim Lanza

Regent Street Cinema, London:

Shira MacLeod

Closing remarks:

a conversation between

José Manuel Costa (Cinemateca Portuguesa)

Claude Eric Poiroux (Europa Cinemas)

11.30 am – 12.00 am: *Coffee Break*

SUNDAY, JUNE 26 / TEATRO COMUNALE

2.00 pm – 7.00 pm: Session FOUR

THE REEL THING

in collaboration with FIAF and AMIA
The Reel Thing addresses current thinking and most advanced practical examples of progress in the field of preservation, restoration and media conservation, and creates a common ground for discussion and evaluation of methodologies so that informed decisions can be made about when and how to deploy both traditional and emerging technologies. The Reel Thing has been presented all across the United States, as well as Europe and South America, since its inception in 1994
Organized by **Grover Crisp** and **Michael Friends**

Jonathan Erland (Color Composites)
introduced by **Michael Pogorzelski** (Academy Film Archive):
Frame Rates, Old and New

Masaki Daibo, Katsuhisa Ozeki, Kazuki Miura (NFC Tokyo):
Long Live Ozu's Colors: Towards a More Reliable Preservation of Color by Utilizing Black-and-White Separation Film

Anke Wilkening (Murnau Stiftung),
Barbara Flückiger (Universität Zürich),
Matteo Lepore (ARRI Media):
Agfacolor Restorations: *Immensee* (1943) and *Opfergang* (1944)

David Walsh (Imperial War Museum/FIAF Technical Commission):
Restoration Rules!

4.00 pm – 4.30 pm: Coffee Break

Simon Lund (Cineric):
Building a New Scanner for Restoration

Jayson Wall (Disney Company):
When Camp Turned Technicolor: Scopitones in Hollywood

Julia Wallmueller (Deutsche Kinemathek) and
Tom Geldhauser (ARRI):
Restoration of Werner Nekes' *Uliisses* (1982)

Michael Pogorzelski, Heather Linville (Academy Film Archive) and **John Polito** (Audio Mechanics):
Restoration of *The Front Page* (1931)

7.15 pm: FIAF Award Ceremony

FIAF AWARD TO JEAN-PIERRE AND LUC DARDENNE

In the presence of the filmmakers
followed by *La Promesse* (Belgium, 1996), 94'.
Restored by Cinémathèque Royale de Belgique

9.00 pm - Altro? Mercato delle Erbe

FAREWELL PARTY

9.45 pm - Piazza Maggiore

ONE-EYED JACKS

(USA/1961) by Marlon Brando. 141'.

Restored by Universal Studios in
collaboration with The Film Foundation.
Introduced by **Margaret Bodde**

10.15 pm - Piazzetta Pasolini

Carbon Arc Lamp Projection

STELLA

(USA/1925) by Henry King. 120'.

Piano and harp accompaniment by
Stephen Horne and
Elizabeth-Jane Bakldry

GUIDED TOURS & VISITS

MONDAY, JUNE 27

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

2.00 pm tour in English – 3.15 pm tour in French – 4.30 pm tour in Spanish

Estimated duration: 2 hours

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

MUSEO NAZIONALE DEL CINEMA DI TORINO (Day Trip)

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

Itinerary

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

8.00 am: departure from Bologna

4.30 pm: departure from Torino

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

FELLINI'S RIMINI: A TOWN OF MEMORIES (Half-day Trip)

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

Itinerary

3.00 pm: depart Bologna by bus;

4.30 pm: in Rimini's historic centre to discover the magical places recreated by Fellini in the Rome film studio Cinecittà, visit the museum where the original of *The Book of Dreams* and other artefacts are found, and visit the Fulgor cinema which is currently being renovated by Dante Ferretti;

6.30 pm: aperitif at the Rimini Grand Hotel;

8.00 pm: buffet dinner;

10.00 pm: return to Bologna.

The tour is organised and generously offered by the Municipality of Rimini and the Emilia Romagna Region Tourist Board, in collaboration with the Rimini Grand Hotel.

The number of participants is limited to 50 people. The tour will be confirmed with at least 20 participants.

TUESDAY, JUNE 28

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

2.00 pm tour in English – 3.15 pm tour in French – 4.30 pm tour in Spanish

Estimated duration: 2 hours

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

BOLOGNA CITY TOUR

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

Itinerary

Piazza Maggiore, entry to San Petronio church, Piazza della Mercanzia, the ancient market area, Archiginnasio courtyard, Santa Maria della Vita (entrance to the sculptures *Compianto sul Cristo Morto* by Niccolò dell'Arca), Two Towers.

Gathering at **5.15**, estimated duration: 2 hours

Duration: 2 hours

Bologna City Tour must be booked through the Bologna Welcome Office:

+ 39 051 6583190 / incoming@bolognawelcome.it

To reserve any tour or visit please send a request to:

fiaf2016@cineteca.bologna.it

THE 2016 FIAF SECOND CENTURY FORUM

FIAF's Past, Present and Future Outreach and Training Programs

A Synopsis of the introductory presentation portion of the forum will include:

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

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

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

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

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

Forum and collaboration:

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

CLOSED MEETINGS

EXECUTIVE COMMITTEE MEETING

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

CATALOGUING AND DOCUMENTATION COMMISSION MEETING

Bottega Finzioni, via Lame 114
Tuesday, June 21: 9.00 am – 5.00 pm
Wednesday, June 22: 9.00 am – 5.00 pm

REGIONAL MEETING

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

TECHNICAL COMMISSION MEETING

Meeting Room (1st floor), Cineteca di
Bologna, via Riva Reno 72
Friday, June 24: from 6.00 pm

FIAF AFFILIATES

Members

ARKIVI QENDROR SHTETEROR I FILMIT (AQSHF) CENTRAL STATE'S FILM ARCHIVE	ALBANIA	Tirana
NATIONAL FILM AND SOUND ARCHIVE	AUSTRALIA	Canberra
FILMARCHIV AUSTRIA	AUSTRIA	Vienna
ÖSTERREICHISCHES FILMMUSEUM / AUSTRIAN FILM MUSEUM	AUSTRIA	Vienna
BANGLADESH FILM ARCHIVE	BANGLADESH	Dhaka
CINEMATHEQUE ROYALE DE BELGIQUE KONINKLIJK BELGISCH FILMARCHIEF	BELGIUM	Brussels
CINEMATECA BRASILEIRA	BRAZIL	Sao Paulo
BULGARSKA NACIONALNA FILMOTEKA	BULGARIA	Sofia
LA CINEMATHEQUE QUEBECOISE	CANADA	Montreal
TIFF FILM REFERENCE LIBRARY	CANADA	Toronto
CINETECA NACIONAL DE CHILE	CHILE	Santiago
CHINA FILM ARCHIVE	CHINA	Beijing
HONG KONG FILM ARCHIVE	CHINA	Hong Kong
FUNDACION PATRIMONIO FILMICO COLOMBIANO	COLOMBIA	Bogota
HRVATSKI FILMSKI ARHIV - HRVATSKI DRZAVNI ARHIV CROATIAN FILM ARCHIVES - CROATIAN STATE ARCHIVES	CROATIA	Zagreb
CINEMATECA DE CUBA	CUBA	Havana
NARODNI FILMOVY ARCHIV	CZECH REPUBLIC	Prague
THE DANISH FILM INSTITUTE	DENMARK	Copenhagen
CHOSON MINJUJUI INMINGONGHWAGUK KUGGA YONGHWA MUNHONGO / NATIONAL FILM ARCHIVE OF DEMOCRATIC PEOPLE'S REPUBLIC OF KOREA	DPR of KOREA	Pyongyang
KANSALLINEN AUDIOVISUAALINEN INSTITUUTTI NATIONAL AUDIOVISUAL INSTITUTE	FINLAND	Helsinki
ECPAD - ETABLISSEMENT DE COMMUNICATION ET DE PRODUCTION AUDIOVISUELLE DE LA DEFENSE	FRANCE	Ivry
CINEMATHEQUE FRANCAISE / MUSEE DU CINEMA	FRANCE	Paris
CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE - DIRECTION DU PATRIMOINE CINÉMATOGRAPHIQUE	FRANCE	Paris / Bois d'Arcy
LA CINEMATHEQUE DE TOULOUSE	FRANCE	Toulouse

BUNDESARCHIV-FILMARCHIV	GERMANY	Berlin
DEUTSCHE KINEMATHEK / MUSEUM FÜR FILM UND FERNSEHEN	GERMANY	Berlin
DEUTSCHES FILMINSTITUT - DIF	GERMANY	Frankfurt
FILMMUSEUM MÜNCHEN	GERMANY	Munich
TAINIOTHIKI TIS ELLADOS / GREEK FILM ARCHIVE	GREECE	Athens
MAGYAR NEMZETI DIGITÁLIS ARCHÍVUM ES FILMINTÉZET (MANDA) HUNGARIAN NATIONAL DIGITAL ARCHIVE AND FILM INSTITUTE	HUNGARY	Budapest
NATIONAL FILM ARCHIVE OF INDIA	INDIA	Pune
NATIONAL FILM ARCHIVE OF IRAN	IRAN	Tehran
IFI IRISH FILM ARCHIVE	IRELAND	Dublin
ISRAEL FILM ARCHIVE / JERUSALEM CINEMATHEQUE	ISRAEL	Jerusalem
STEVEN SPIELBERG JEWISH FILM ARCHIVE	ISRAEL	Jerusalem
FONDAZIONE CINETECIA DI BOLOGNA	ITALY	Bologna
LA CINETECA DEL FRIULI	ITALY	Gemona
FONDAZIONE CINETECA ITALIANA	ITALY	Milan
FONDAZIONE CENTRO SPERIMENTALE DI CINEMATOGRAFIA - CINETECA NAZIONALE	ITALY	Rome
MUSEO NAZIONALE DEL CINEMA FONDAZIONE MARIA ADRIANA PROLO	ITALY	Turin
NATIONAL FILM CENTER NATIONAL MUSEUM OF MODERN ART, TOKYO	JAPAN	Tokyo
CINEMATHEQUE DE LA VILLE DE LUXEMBOURG	LUXEMBOURG	Luxembourg
KINOTEKA NA MAKEDONIJA	MACEDONIA	Skopje
CINETECA NACIONAL	MEXICO	Mexico
FILMOTECA DE LA UNAM	MEXICO	Mexico
CINEMATHEQUE MAROCAINE CENTRE CINEMATOGRAPHIQUE MAROCAIN (CMember)	MOROCCO	Rabat
EYE FILM INSTITUTE NETHERLANDS	NETHERLANDS	Amsterdam
NGA TAONGA SOUND & VISION / THE NEW ZEALAND ARCHIVE OF FILM, TELEVISION AND SOUND NGA TAONGA WHITIAHUA ME NGA TAONGA KORERO	NEW ZEALAND	Wellington
THE NATIONAL LIBRARY OF NORWAY - FILM AND BROADCASTING	NORWAY	Oslo / Mo i Rana
FILMOTEKA NARODOWA / NATIONAL FILM ARCHIVE	POLAND	Warsaw
CINEMATECA PORTUGUESA / MUSEU DO CINEMA	PORTUGAL	Lisbon
ARCHIVO DE IMAGENES EN MOVIMIENTO ARCHIVO GENERAL DE PUERTO RICO	PUERTO RICO	San Juan

KOREAN FILM ARCHIVE	REPUBLIC OF KOREA	Seoul
ARHIVA NATIONALA DE FILME - CINEMATECA ROMANA	ROMANIA	Bucharest
GOSFILMOFOND OF RUSSIA	RUSSIA	Moscow
JUGOSLOVENSKA KINOTEKA	SERBIA	Belgrade
SLOVAK FILM INSTITUTE	SLOVAKIA	Bratislava
ARHIV REPUBLIKE SLOVENIJE - SLOVENSKI FILMSKI ARHIV (SFA)	SLOVENIA	Ljubljana
SLOVENIAN CINEMATHEQUE / SLOVENSKA KINOTEKA	SLOVENIA	Ljubljana
SOUTH AFRICAN NATIONAL FILM, VIDEO AND SOUND ARCHIVES	SOUTH AFRICA	Pretoria
FILMOTECA DE CATALUNYA - ICEC	SPAIN	Barcelona
FILMOTECA ESPAÑOLA	SPAIN	Madrid
CULTURARTS - IVAC	SPAIN	Valencia
SVENSKA FILMINSTITUTET	SWEDEN	Stockholm
CINEMATHEQUE SUISSE	SWITZERLAND	Lausanne
FILM ARCHIVE (PUBLIC ORGANIZATION)	THAILAND	Bangkok
SINEMA-TV ENSTITÜSÜ / TURKISH FILM & TV INSTITUTE	TURKEY	Istanbul
OLEXANDR DOVZHENKO NATIONAL CENTRE	UKRAINE	Kiev
NATIONAL SCREEN AND SOUND ARCHIVE OF WALES	UNITED KINGDOM	Aberystwyth
NATIONAL LIBRARY OF SCOTLAND - MOVING IMAGE ARCHIVE	UNITED KINGDOM	Glasgow
BFI NATIONAL ARCHIVE	UNITED KINGDOM	London
IMPERIAL WAR MUSEUMS - FILM ARCHIVE	UNITED KINGDOM	London
NORTH WEST FILM ARCHIVE	UNITED KINGDOM	Manchester
UC BERKELEY ART MUSEUM & PACIFIC FILM ARCHIVE (BAMPFA)	USA	Berkeley
INDIANA UNIVERSITY LIBRARIES MOVING IMAGE ARCHIVE	USA	Bloomington
ACADEMY FILM ARCHIVE	USA	Los Angeles
UCLA FILM & TELEVISION ARCHIVE	USA	Los Angeles
THE MUSEUM OF MODERN ART - DEPARTMENT OF FILM	USA	New York
GEORGE EASTMAN MUSEUM	USA	Rochester
LIBRARY OF CONGRESS - MOTION PICTURE, BROADCASTING AND RECORDED SOUND DIVISION (M/B/RS) NATIONAL AUDIO-VISUAL CONSERVATION CENTER	USA	Washington / Culpeper
ARCHIVO NACIONAL DE LA IMAGEN Y LA PALABRA - SODRE	URUGUAY	Montevideo
CINEMATECA URUGUAYA	URUGUAY	Montevideo
FILMOTECA VATICANA	VATICAN	Vatican City
VIETNAM FILM INSTITUTE	VIETNAM	Hanoi
TAIWAN FILM INSTITUTE		Taipei

Associates

LA CINEMATHEQUE ALGERIENNE - CENTRE ALGERIEN DE LA CINEMATOGRAFIE	ALGERIA	Algiers
CINEMATECA NACIONAL DE ANGOLA	ANGOLA	Luanda
MUSEO DEL CINE PABLO C. DUCROS HICKEN	ARGENTINA	Buenos Aires
AUSTRALIAN CINEMATHEQUE, QUEENSLAND ART GALLERY / GALLERY OF MODERN ART	AUSTRALIA	Brisbane
NATIONAL ARCHIVES OF AUSTRALIA - AUDIOVISUAL PRESERVATION SECTION	AUSTRALIA	Chester Hill
AUSTRALIAN CENTRE FOR THE MOVING IMAGE (AMemberI)	AUSTRALIA	Melbourne
STATE FILM FUND OF AZERBAIJAN / AZERBAIJAN DÖVLET FILM FONDU	AZERBAIJAN	Baku
CINEMATHEQUE DE LA FEDERATION WALLONIE-BRUXELLES	BELGIUM	Brussels
FUNDACION CINEMATECA BOLIVIANA	BOLIVIA	La Paz
KINOTEKA BOSNE I HERCEGOVINE	BOSNA Y HERZEGOVINA	Sarajevo
ARQUIVO NACIONAL	BRAZIL	Rio de Janeiro
CINEMATECA DO MUSEU DE ARTE MODERNA	BRAZIL	Rio de Janeiro
CINEMATHEQUE AFRICAINE DE OUAGADOUGOU - FESPACO	BURKINA FASO	Ouagadougou
BOPHANA AUDIOVISUAL RESOURCE CENTER - CENTRE DE RESSOURCES AUDIOVISUELLES	CAMBODIA	Phnom Penh
CINEMATECA DISTITAL – GERENCIA DE ARTES AUDIOVISUALES DEL IDARTES	COLOMBIA	Bogota
CINEMATECA NACIONAL DEL ECUADOR - CCE 'BENJAMIN CARRION'	ECUADOR	Quito
AL-ARCHIVE AL-KAWMY LIL-FILM / NATIONAL FILM ARCHIVE	EGYPT	Cairo
FILM ARCHIVES OF THE NATIONAL ARCHIVES OF ESTONIA	ESTONIA	Tallinn
MUSEE ALBERT-KAHN	FRANCE	Boulogne
CINEMATHEQUE DE BRETAGNE	FRANCE	Brest
CINEMATHEQUE REGIONALE DE BOURGOGNE JEAN DOUCHET	FRANCE	Dijon
CINEMATHEQUE DE GRENOBLE	FRANCE	Grenoble
INSTITUT LUMIERE	FRANCE	Lyon
CINEMATHEQUE DE NICE	FRANCE	Nice
BIBLIOTHEQUE NATIONALE DE FRANCE - DEPARTEMENT DE L'AUDIOVISUEL	FRANCE	Paris

CENTRE POMPIDOU - DEPARTEMENT DU DEVELOPPEMENT CULTUREL	FRANCE	Paris
CINEMATHEQUE UNIVERSITAIRE	FRANCE	Paris
FONDATION JEROME SEYDOUX-PATHE	FRANCE	Paris
FORUM DES IMAGES	FRANCE	Paris
ICONOTHEQUE DE L'INSTITUT NATIONAL DU SPORT, DE L'EXPERTISE ET DE LA PERFORMANCE (INSEP)	FRANCE	Paris
INSTITUT JEAN VIGO / CINEMATHEQUE EURO-REGIONALE	FRANCE	Perpignan
CINEMATHEQUE REGIONALE DE CORSE CASA DI LUME - COLLECTIVITE TERRITORIALE DE CORSE	FRANCE	Porto Vecchio
THE NATIONAL ARCHIVES OF GEORGIA CENTRAL ARCHIVE OF AUDIOVISUAL DOCUMENTS (CAAD)	GEORGIA	Tbilisi
FILMMUSEUM LANDESHAUPTSTADT DÜSSELDORF	GERMANY	Dusseldorf
THESSALONIKI CINEMA MUSEUM - CINEMATHEQUE / THESSALONIKI INTERNATIONAL FILM FESTIVAL	GREECE	Thessaloniki
KVIKMYNDASAFN ISLANDS	ICELAND	Reykjavik
FILM HERITAGE FOUNDATION	INDIA	Mumbai
CINETECA SARDA - SOCIETÀ UMANITARIA CENTRO SERVIZI CULTURALI DI CAGLIARI	ITALY	Cagliari
MEDIATECA REGIONALE TOSCANA FILM COMMISSION	ITALY	Firenze
ARCHIVIO AUDIOVISIVO DEL MOVIMENTO OPERAIO E DEMOCRATICO	ITALY	Rome
FUKUOKA CITY PUBLIC LIBRARY FILM ARCHIVE	JAPAN	Fukuoka
CINEMATHEQUE NATIONALE DU LIBAN (CNL)	LEBANON	Beirut
CENTRE NATIONAL DE L'AUDIOVISUEL	LUXEMBOURG	Dudelange
CENTRO DE CAPACITACION CINEMATOGRAFICA, A.C. (CCC)	MEXICO	Mexico
INSTITUTO MEXICANO DE CINEMATOGRAFIA (IMCINE)	MEXICO	Mexico
CINETECA NUEVO LEON - CENTRO DE LAS ARTES I CONSEJO PARA LA CULTURA Y LAS ARTES	MEXICO	Monterrey
ARCHIVES AUDIOVISUELLES DE MONACO	MONACO	Monaco
FILM AND AUDIOVISUAL RECORDS CENTER GENERAL ARCHIVAL AUTHORITY OF MONGOLIA	MONGOLIA	Ulaanbaatar
CRNOGORSKA KINOTEKA / MONTENEGRIN CINEMATHEQUE	MONTENEGRO	Podgorica
CINEMATHEQUE DE TANGER	MOROCCO	Tangier
INSTITUTO NACIONAL DE AUDIOVISUAL E CINEMA (INAC)	MOZAMBIQUE	Maputo
EUROPEAN FOUNDATION JORIS IVENS	NETHERLANDS	Nijmegen

NATIONAL FILM VIDEO AND SOUND ARCHIVE	NIGERIA	Jos
NORWEGIAN FILM INSTITUTE	NORWAY	Oslo
FILMOTECA DE LA PONTIFICIA UNIVERSIDAD CATOLICA DEL PERU (PUCP)	PERU	Lima
SILESIAN FILM ARCHIV	POLAND	Katowice
CINEMATECA DOMINICANA - DIRECCION GENERAL DE CINE	REPUBLICA DOMINICANA	Santo Domingo
ASIAN FILM ARCHIVE	SINGAPORE	Singapore
NATIONAL MUSEUM OF SINGAPORE - CINEMATHEQUE	SINGAPORE	Singapore
CENTRO GALEGO DE ARTES DA IMAXE	SPAIN	A Coruna
FILMOTECA DE ANDALUCIA	SPAIN	Cordoba
EUSKADIKO FILMATEGIA FUNDAZIOA FUNDACIÓN FILMOTECA VASCA	SPAIN	San Sebastian
LICHTSPIEL / KINEMATHEK BERN	SWITZERLAND	Bern
FONDATION DES CINÉMAS DU GRÜTLI	SWITZERLAND	Geneva
HARVARD FILM ARCHIVE - HARVARD UNIVERSITY	USA	Cambridge
MOVING IMAGE RESEARCH COLLECTIONS (MIRC) UNIVERSITY OF SOUTH CAROLINA	USA	Columbia
AMERICAN FILM INSTITUTE	USA	Los Angeles
WISCONSIN CENTER FOR FILM AND THEATER RESEARCH	USA	Madison
YALE FILM STUDY CENTER	USA	New Haven
ANTHOLOGY FILM ARCHIVES	USA	New York
SAN FRANCISCO SILENT FILM FESTIVAL	USA	San Francisco
NATIONAL GALLERY OF ART - FILM DEPARTMENT	USA	Washington
NATIONAL ARCHIVES & RECORDS ADMINISTRATION (NARA) ARCHIVAL UNIT & PRESERVATION LAB	USA	Washington / College Park

FIAF SUPPORTERS

COMMERCIAL COMPANIES

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

NON-PROFIT ORGANIZATIONS

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

INDIVIDUALS

Adrian Wood

FIAF CONGRESS EXHIBITORS

DANCAN CINEMA SERVICES Aps

DIGITAL VISION

ECLAIR

FIXAFILM Sp. z o.o.

HUNGARIAN FILMLAB

L'IMMAGINE RITROVATA

KEM-Studiotechnik

MWA Nova GmbH

PIQL AS

PRASAD Corporation Pvt Ltd

RTI – Research Technology International

StiL Casing Solution

DANCAN

**Digital
Vision**

 **eclair**


FIXAFILM


Hungarian Filmlab

**l'immagine
ritrovata**
film restoration
& conservation 

KEM STUDIOTECHNIK

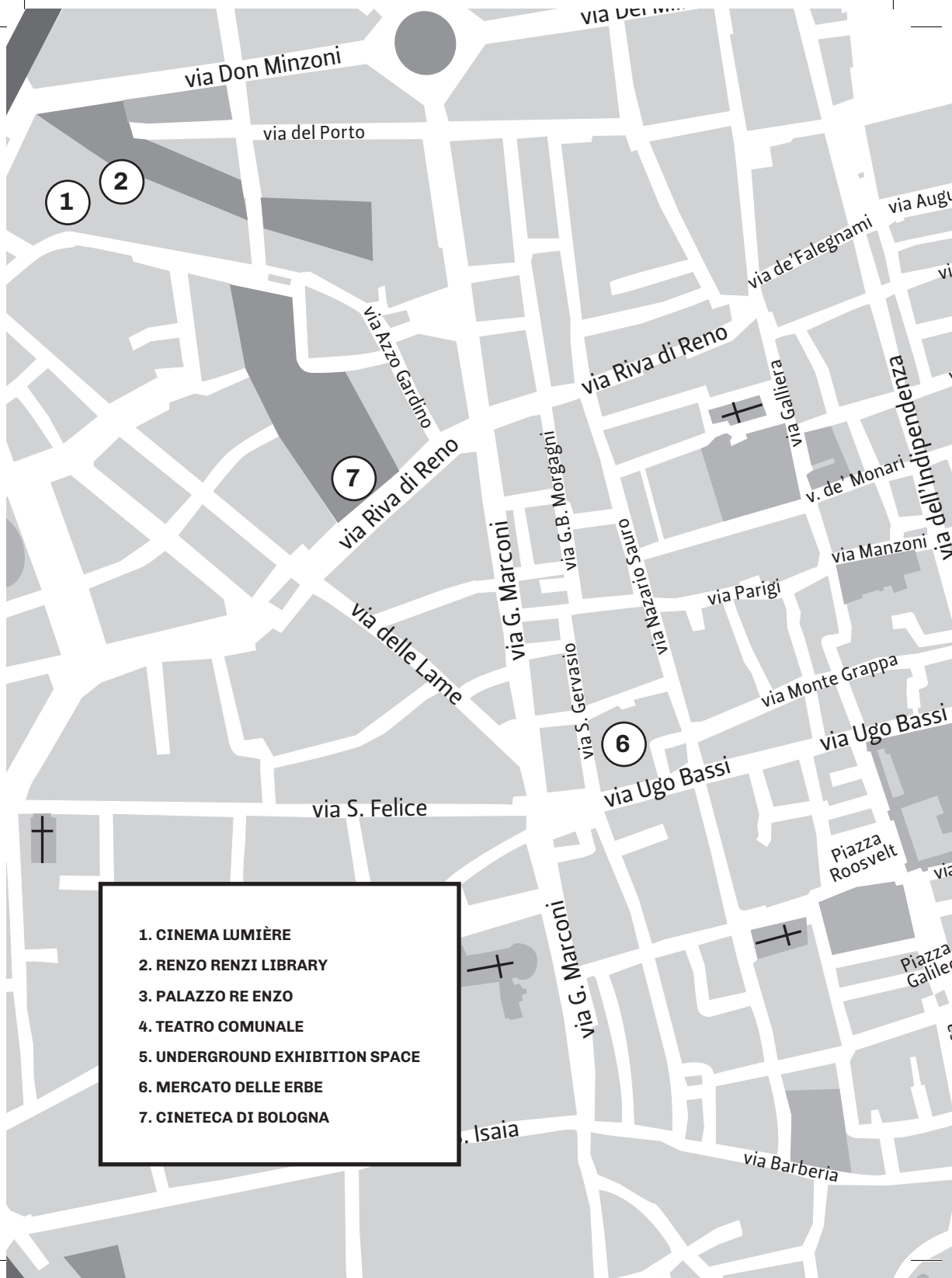
MWA

piql

 **prasad
CORP**

RTI

préservation
analogue
stiL
SOLUTION BOTTIER



1. CINEMA LUMIÈRE

2. RENZO RENZI LIBRARY

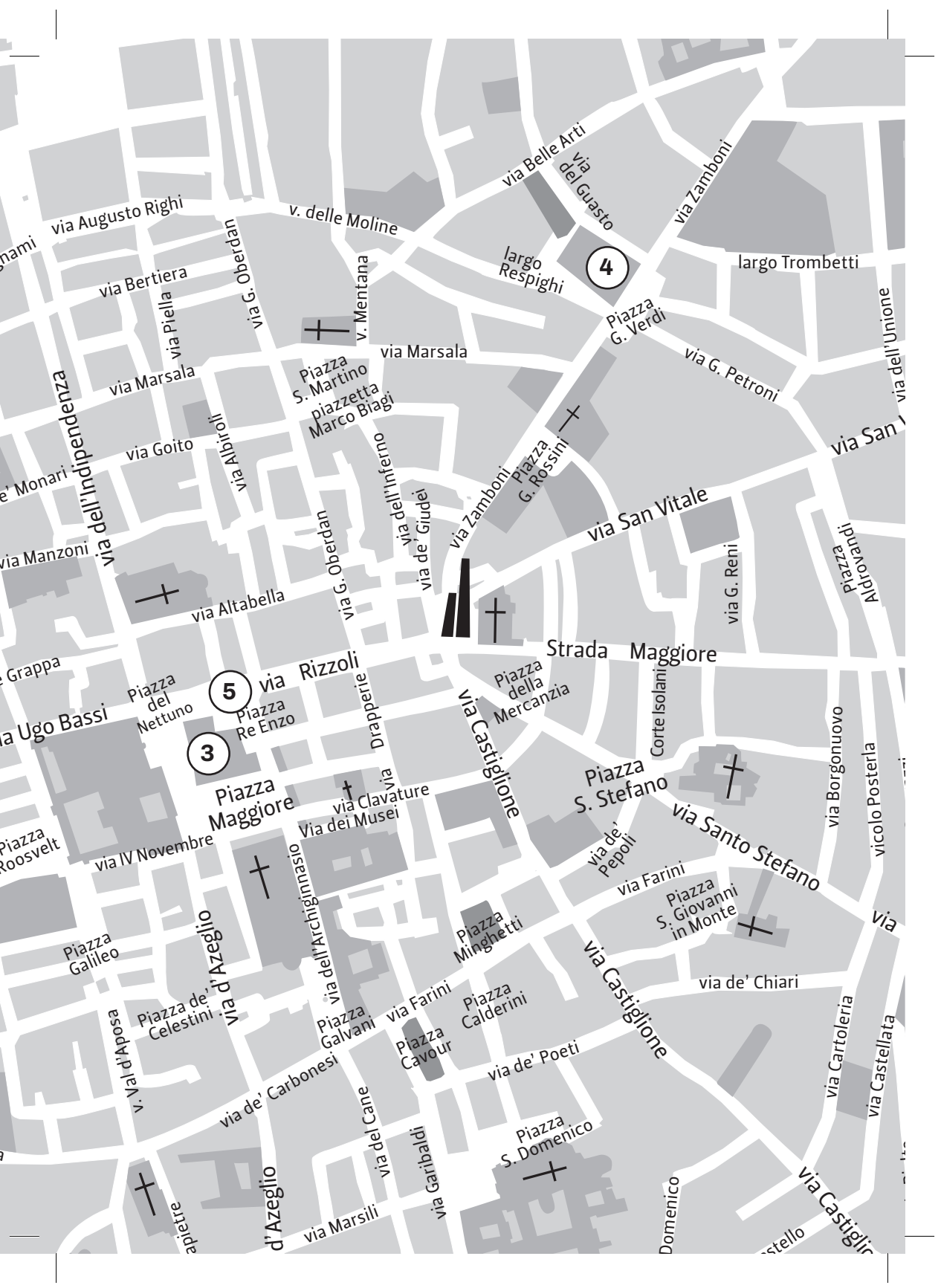
3. PALAZZO RE ENZO

4. TEATRO COMUNALE

5. UNDERGROUND EXHIBITION SPACE

6. MERCATO DELLE ERBE

7. CINETECA DI BOLOGNA



 CINETECA
BOLOGNA

F I A F
72° CONGRESS
2016
BOLOGNA

