

RECON

RE-valuation of Cultural-Heritage, Knowledge and Opportunity Network



Feasibility study for the realization of the Apulian Cinematheque

By Apulia Film Commission Foundation (PP3)

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Produced in collaboration with the 'A. Moro' University of Bari

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INDEX

<i>PREMISE</i>	4
The starting point	4
Protection of film heritage.....	5
The birth of film libraries	6
From film to digital	10
1. CHARACTERISTICS OF A FILM LIBRARY: MODELLING	12
1.1 Defining elements and identification of the prototype.....	12
1.2 Identification of referential elements.....	12
1.3 Legal Dimension.....	13
1.4 Technical-administrative dimension.....	17
1.5 Economic-financial dimension.....	19
1.6 Organisational Dimension.....	21
1.7 Environmental dimension.....	21
2. METHODOLOGY	24
2.1 The value of pilot experiences.....	24
2.2 Methodology description	25
2.3 Case histories.....	27
2.3.1 National Film Library.....	27
2.3.2 Friuli Film Library	32
2.3.3 Film Library of the Turin Film Museum.....	36
2.3.4 Cineteca dello Stretto.....	38
2.3.5 Crnogorska kinoteka	40
2.3.6 Albanian National Film Archive.....	42
3. PROJECT HYPOTHESIS	49
3.1 Governance, organisational structure, management areas and departments	50
3.2 Operative Costs.....	51
3.3 Composition and cost of personnel	52

3.4 Headquarters location	53
3.5 Archiving and Preservation	56
3.6 Restoration	58
3.7 Agreements and contributions	60
3.8 Accessibility and secondary activities	61
<i>APPENDIX 1</i>	64
<i>APPENDIX 2</i>	85

PREMISE

The starting point

This work is aimed at the realisation of one of the objectives envisaged in the framework of the **RECON** project 'RE-valuation of Cultural-Heritage, Knowledge and Opportunity Network', financed by the Interreg IPA CBC Italy-Albania Montenegro Programme 2014-2020, which is aimed at the valorisation of the cinematographic heritage and the preservation of the historical and cultural memory of those territories, through the recovery, digitisation and fruition of the audiovisual sector's excellence. The project is also an opportunity to foster the development of synergies of action between the institutions and stakeholders operating within the sector in the countries involved (Italy, Albania, and Montenegro). The objective pursued here is the 'Drafting of a Feasibility Study' which is aimed at the creation of a Film Library in Apulia that would be responsible for the cataloguing and preservation of the regional film heritage, making it accessible to the public and facilitating the exchange and interaction with the two cross-border partners.

For the realisation of this feasibility study, we have mainly relied on the research activity carried out within the three-year project 'Puglia Audiovisual Library (PAL)' supported by the Apulia Region and carried out by the University of Bari 'Aldo Moro' which, from December 2020, has contributed to the mapping, cataloguing and digital archiving of the regional film heritage, aiming to the realisation of a collection within the regional platform Puglia Digital Library. Apulia possesses an audiovisual heritage including both traditional resources (films, film posters, film machines, etc.) and other less conventional supports, mostly resulting from the work carried out in recent years by the various activities coordinated by the Apulia Film Commission Foundation (AFC).

The project is aimed at mapping, sorting, cataloguing, and digitising the products of the film activities carried out by the Apulia Region in the framework of projects, workshops, forums, festivals, as well as the materials documenting the different activities carried out by the network of Apulian film festivals. These different materials (video recordings, films, photographs, printed publications, ...) could enter the patrimonial nucleus of the Apulian Film

Library. For this to be the case, it must consist of an orderly collection of film materials and audiovisual media for immediate consultation. To this end, after the material retrieval and cataloguing phases, the reasoned digitisation and publication of digital files will be carried out on the regional digital platform of the Apulia Digital Library (PDL), which in turn will be implemented by 'InnovaPuglia'. Further, the products will be also disseminated and studied, willing to measure the extent of public interventions in the field of filmmaking in terms of economic value-building, social impact, and cultural legacy for the future. The study and the data obtained through this analysis will be the object of study for possible future projects and, as in this case, could be used as a heritage base for the creation of a film library on the Apulian territory. Since there is no single reference model, an attempt will be made to construct a project hypothesis based on the assimilation of good practices and the pursuit of the objectives of the European agenda in terms of the valorisation and accessibility of Heritage.

Protection of film heritage

In Italy, the regulatory reference for the protection and enhancement of cultural heritage is the 'Code of Cultural Heritage and Landscape' laid down in Legislative Decree No. 42 of 22 January 2004¹. The articles that directly refer to the definition and assessment of cultural heritage are Articles 2-10 of the aforementioned Code. Art. 2 of the Code mentions: 'Cultural assets are immovable and movable things of artistic, historical, archaeological, ethno-anthropological, archival and bibliographic interest and other things identified by law or on the basis of the law as testimonies having civilisational value'.² Article 10, on the other hand, identifies for each type of property the individual safeguards to be used. Specifically, paragraph 1, letter 'f' of the same article advocates the need to protect 'photographs, with their negatives and matrices, specimens of cinematographic or audiovisual works or sequences of moving images, documentations of demonstrations, sound, or verbal, however made, whose production dates back more than twenty-five years'.

¹ Legislative Decree No. 42 of 22 January 2004 'Cultural Heritage and Landscape Code, pursuant to Article 10 of Law No. 137 of 6 July 2002' published in the Official Gazette No. 45 of 24 February 2004.

² Art. 2 L.D. 42 of 22 January 2004.

In 2016, in implementation of Articles 9, 21 and 33 of the Constitution and within the framework of the principles established by Article 167 of the *Treaty on the Functioning of the European Union* and the *UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions*, according to which the Italian Republic promotes and supports the cinema and audiovisual sector as fundamental means of artistic expression, cultural education and social communication, and in implementation of Article 117, third paragraph, of the Constitution, a new provision of Law (Law 220/2016) has been issued that dictates the fundamental principles of public intervention in support of cinema and audiovisual as activities of relevant general interest, which contribute to the definition of the national identity and to the civil, cultural and economic growth of the country, foster industrial growth, promote tourism and create employment, including through the development of professions in the sector. Article 7 of the law deals with the protection and enjoyment of the cinematographic and audiovisual heritage and with the mandatory deposit of a copy, including a digital copy, of cinematographic works produced in Italy at the National Film Library. The above-mentioned institution, by law, will have the function of coordinating the national network of cinémathèques, whose purpose is to support the exchange of works and information between cinémathèques and to foster the sharing of initiatives related to the enhancement, dissemination, enjoyment and circulation of the film heritage in schools, also for the purpose of supporting image education (*film literacy*) and the implementation of initiatives aimed at educating the public.³

The birth of film libraries

The awareness of the need to protect film heritage is due on one hand to the uncertainty of the future of cinema, an art form that has continued to evolve artistically and technologically since its inception, and on the other hand to the growing interest in its past that leads to the recovery and preservation of its history. This has led to the need to preserve and protect the

³ For all the details of the regulations, please refer to the text of the Law of 14/11/2016 no. 220 - Disciplina del cinema e dell'audiovisivo, published in the Official Gazette no. 277 of 26 November 2016, updated in Art. 7 Protection and enjoyment of the cinematographic and audiovisual heritage. National Film Library. In force from 25/07/2021 Amended by: Decree-Law no. 73 of 25/05/2021 Article 65.

film heritage in order to guarantee its transmission to future generations, also through increasingly sophisticated restoration techniques and technologies that make use of historical-philological research work. In this perspective of enhancing film history and its accessibility, the presence of Film Archives has become increasingly important. The term *cinémathèque* refers to a public body, foundation, or institution whose main function is to catalogue, preserve, restore, and make accessible films and audiovisual material of all kinds. Today, structures of this kind can be found in various regional, national, and international territories.

Film libraries can be made up of collections both from private individuals and from public bodies such as municipalities, cultural associations, or universities. As is the case for almost the entire artistic and cultural sector in Italy, their holdings include both public and private funds. The collections of film libraries are not limited to film material but also include other non-film items of primary interest in the field of film culture (books, scripts, playbills, videotapes, magnetic tapes, CDs, epistolary letters, magazines, and other media). However, film preservation represents the main challenge for film libraries. Indeed, it must be taken into account that for each individual format, be it a 16mm film, a Super 8 film, a 35mm film, specific preservation conditions are required and that the materials must be handled with extreme care by highly qualified personnel.

Among the functions that characterise the work of film libraries, film restoration is certainly one of the most important. A first rudimentary restoration technique exclusively concerns the transfer of flammable film onto a safety medium. It must also be added that flammable material, in the past, was often sent to pulp if it was not possible to carry out a proper transfer. This meant that many film works were lost. With the expansion of mass cinephilia and the multiplication of university teaching of film disciplines, a tendency has developed towards a full equalisation of cinema with other cultural goods, a tendency that has concretely translated into a renewed presence of film libraries in cultural life. Screening theatres became widespread, where films in the archives or exchanged with other film archives were offered to the public. With the specialisation of new professional figures, new laboratories specialised in film restoration were created, while philological studies that increasingly combined the efforts of archivists and historians grew exponentially.

It must be remembered that the use of a film, i.e., a positive copy by an archive, presupposes that it has its negative. Copies that are projected or lent tend to wear out over time and must therefore be replaced with undamaged copies. If only one negative copy is available, it is in danger of being lost or damaged, resulting in a loss of image quality. Before this awareness of the fragility of film assets became widespread, many films on film, especially with nitrate support, risked being destroyed and deteriorated over time. For this reason, many films from the early season are no longer traceable. It is estimated that around 75-80% of films dating back to silent cinema have been lost. This trend became even more widespread with the arrival of sound at the end of the 1920s, when earlier films were considered of lesser importance. Another major problem stemmed from fires and the very nature of films, which were particularly flammable as they were made of cellulose nitrate.⁴

The first to launch the idea of creating a film museum or repository was Bolesław Matuszewski, a film pioneer in Poland who emigrated to France. After World War I, film companies such as Metro Goldwyn Mayer, in the USA, and Gaumont, in France, began to implement policies to preserve their films. At the same time, the General Film Library was established in New York, a real first archive that operated a systematic and organised collection of information loaded on different types of media (stock shots, i.e., film clips generally sold at USD 3 to 15 per metre). The same phenomenon began to spread in other parts of the world: in England, a Film Library was created within the British Film Institute [date missing], in the Soviet Union in 1926 an archive of photographic, sound and film documents was created and in the United States, the Museum of Modern Art opened its own Film Library, a section dedicated to cinema that collected films together with non-film material, also organising retrospectives and festivals open to the public. In Italy, in 1930, Mario Ferrari and the future director Luigi Comencini started collecting silent films abandoned in distributors' cellars and in the booths of suburban cinemas.⁵

Every single archive can be made up of public or private funds, which are a collection of documents preserved thanks to the efforts of an entity that has taken care of their preservation and management. Public archives where documents relevant to the history of

⁴ See Raymond Borde, *Les cinémathèques*, L'Age d'Homme, Lausanne, 1983.

⁵ https://www.treccani.it/enciclopedia/cineteca_%28Enciclopedia-del-Cinema%29/

film can be found include municipal, provincial, regional, state, judicial, notary, school, church, chamber of commerce and professional association archives.⁶ It is also possible that a single fund includes documentation originally from separate archives. Among the private archives, the individual and family archives in which testimonies of those who played some role in the film industry are preserved deserve attention. The big turning point came in 1938 when the Fédération Internationale des Archives du Film (FIAF) was founded in Paris with the collaboration of the British Film Institute, the MoMA in New York, the Cinémathèque Française and the Reichsfilmarchiv. The **FIAF** brings together the world's leading institutions in the field of film heritage preservation and enhancement and is open, as stated in its founding charter, to 'national, semi-official film archives and recognised private associations interested in the history and aesthetics of film [...] whose purpose is the preservation of films, the collection of film documentation and, if necessary, the screening of films for non-commercial, historical, educational or artistic purposes'.⁷ Thanks to the federation, which today includes more than 150 institutions from over 77 countries worldwide, the preservation of film material has become a matter of worldwide interest.

Over the last twenty years, the coordinated action of international federations and associations such as FIAF and the European Association of Film Archives (ACE), supported at a global level by UNESCO⁸ and, in Europe, by the MEDIA Programme, has made collaboration relationships between the different (regional, local and national) Film Archives active in Europe possible, giving a fundamental impulse to the preparation and implementation of innovative and targeted plans aimed at the preservation and restoration of film works of recognised historical, cultural, anthropological, social and artistic value. Also, thanks to the increased opportunities for the exchange of knowledge, values, and cultural objects and the collaboration between organisations involved in the preservation of the audiovisual heritage,

⁶ <http://rivista.ibr.regione.emilia-romagna.it/xw-200302/xw-200302-d0001/xw-200302a0018>

⁷ <https://www.britannica.com/topic/Federation-Internationale-des-Archives-du-Film>

⁸ Consider, in this sense, the fundamental contribution made by UNESCO, from the late 1970s, with the publication of the Proceedings of the *International Experts' Meeting on Specialised Requirements Concerning the Preservation of Films and Other Audiovisual Materials in Developing Countries* (1979) and the *Recommendation for the Safeguarding and Preservation of Moving Images* (1980). Thus, reference is made to two texts that have strongly contributed to give centrality to the preservation of audiovisual heritage within the cultural policies and actions of the nations of the world - mainly, in Europe and North America.

it is now possible to plan and implement initiatives that can enable technological advancement in the field of digitisation and restoration of audiovisual materials. It is therefore possible, through this synergic action, to give a more inclusive and democratically open interpretation of what actually becomes part of the cultural heritage of a territory, as well as to imagine perspectives for the protection and enhancement of an audiovisual heritage belonging to historically interconnected regions such as those bordering the Adriatic Sea (including Italy, Albania and Montenegro).

From film to digital

The advent of digital cinema was a real revolution. After one hundred years of history, cinema is abandoning its basic element and most symbolic format: film. In fact, the transition is almost compulsory, with 2013 arguably being the watershed-year, no distribution company will offer films on analogue support any longer. This change was undoubtedly influenced by the high printing and distribution costs of celluloid, which pushed productions worldwide to abandon this type of medium.

With the transition to digital technologies, film has been replaced by digital media (Digital Cinema Packages) that have profoundly transformed the ways in which film is produced and distributed, as well as those related to its preservation. Although the materiality of the film medium has been strongly downgraded within today's film industry to the point of becoming marginal, today some film archives continue to be engaged in both the analogue preservation of their film heritage and the digitisation of films. Institutions with the appropriate financial resources have been able to equip themselves with laboratories, technologies, and personnel with which they acquire every frame of the preserved material through the use of a scanner. Today, film libraries make use of software and digital applications designed to allow them to carry out *cleaning* and *adjusting* processes, i.e., they clean and adjust compromised frames through processes that are also very useful for improving analogue restoration, and that guarantee a clearer and cleaner view of the film. Film libraries continue to carry on what was the 1970s FIAF motto 'Don't Throw Film Away'. Thus, the awareness and stance of institutions toward the protection of these films to date,

no longer on film, becomes clear. However, the conviction remains, on the part of FIAF members, that film archives must continue to acquire and preserve film materials, a strategy that is considered necessary in order to guarantee the durability of the cultural asset over time and for which the newest and most sophisticated digital technologies must still be used.⁹

⁹ FIAF Manifesto, Paris, 2008. Reference: www.fiaf.org/pages/Community/FIAF--Manife--sto.html. Consulted: August 2016.

1. CHARACTERISTICS OF A FILM LIBRARY: MODELLING

1.1 Defining elements and identification of the prototype

Faced with a phenomenon - the preservation of the audiovisual heritage - for which, as mentioned in the introduction, there are no codified and consolidated models or literature, it was decided, in the framing and analysis phase, to develop not so much a theoretical and deductive research, but rather a reconstruction of the similar elements that could better define and characterise the experiences of other Film Archives according to an inductive approach. From the analysis of the mapped 'historical' cases, it can be stated that a cinémathèque is a site set for the systematic film collection and preservation, restoration, consultation, and dissemination that has among its priorities the protection of heritage and its accessibility.¹⁰

The elements identified in the analysis of the activity of the cinémathèques here accounted for were declined by distinguishing five aspects useful for the realisation of this feasibility study. These 'enabling factors', i.e. elements useful for the definition of what could be the analysis break-even points, can be broken down as follows:

- The legal dimension
- The technical-administrative dimension
- The economic-financial dimension
- The organisational dimension
- The environmental dimension

1.2 Identification of referential elements

Before starting the analysis of the individual points, it is worth mentioning that initially six case studies were analysed, which refer to distant national and international territorial contexts with different characteristics in terms of history, location, and type of activity.

¹⁰ See, for instance, R. Borde, *Les cinémathèques*, Lausanne 1983; R. Roud, *A Passion for Films. Henri Langlois and the Cinémathèque Française*, Johns Hopkins University Press 1999; L. Comencini (ed.), *Restauro, conservazione e distruzione*, M. Pavesi, Milano 2001; A. Benedetti, *Il cinema documentato*, Genoa 2002; F. Casetti (ed.), *La cineteca italiana. Una storia milanese*, Il Castoro, Milan 2005. Other references can be found in volumes and essays dedicated to the musealization of film and archives.

Furthermore, it should be borne in mind that the contact persons of the individual film archives provided data that was not always exhaustive for the purposes of the analysis. At the same time, the contact persons of the institutions dealing with audiovisual media in the Apulia region were interviewed: the Head of the Department for Culture of the Apulia Region with responsibility for audiovisual media and the project manager of the Apulia Film Commission Foundation. The data obtained from the involvement of all these actors were cross-referenced in order to build a project model functional to the expectations of the territory and in line with the most virtuous experiences in the field of film preservation, protection, consultation and dissemination.

1.3 Legal Dimension

The analysis of the statutes of the most important national and cross-border film libraries was instrumental in bringing into focus some relevant aspects concerning the legal dimension of these realities.

1. From a legal point of view, in Italy, the role of film libraries is regulated by the last law issued on Cinema and Audiovisual Discipline. In Article 1 of Law No. 220 of 14 November 2016 of the Ministry of Cultural Heritage and Activities and Tourism, a Cinémathèque is described as: 'a subject with legal personality, registered office and tax domicile in Italy, characterised by carrying out, according to the international reference standards of the sector, activities of acquisition, preservation, cataloguing, restoration, study, research, enjoyment and valorisation of the cinematographic heritage'. The same article also mentions the Public Film Library, i.e., 'which is included, or is the office of an entity included, in the list of public administrations included in the consolidated economic account published by the National Institute of Statistics pursuant to Article 1, paragraph 3 of Law no. 196 of 31 December 2009 and subsequent amendments'. This law also provides for the obligation to deposit 'at the Cineteca Nazionale, a copy of the work produced for which a benefit or a contribution was obtained under the same law'. Article 7 provides for the promotion of the network between

national public film archives to encourage the dissemination of works and the enhancement of film heritage.

2. Concerning legislation supporting Film Archives at European level, reference is made to ACE, which is currently composed of 40 film archives, national and regional Film Archives throughout Europe. ACE was founded in 1991 as a non-profit organisation under Belgian law. ACE is currently based in Frankfurt, Germany. The mission of the association is to promote European film heritage and to protect audiovisual material so that it can be appreciated and studied by future generations. With the support of the European Commission, ACE and its member archives have jointly joined several projects in the field of analogue restoration, training, and education, designing a multilingual web portal with catalogue information on non-film archival heritages, pioneering standardisation processes and providing guidance for digitisation of audiovisual content. Recently, a European portal called European Film Gateway was set up to provide access to the film holdings of 16 European archives.
3. On a global level, there is the FIAF, whose registered office is in Brussels, Belgium. It brings together the world's leading institutions in the field of film heritage preservation and enhancement. FIAF-affiliated archives are dedicated to the collection, restoration, preservation and screening of films, considered both as works of art and culture and as historical documents. The Federation today comprises more than 150 institutions in over 77 countries. Many of the Italian film archives are part of both the FIAF and ACE network, which allows both greater protection of film material and compliance with the general regulations of the two circuits regarding preservation, cataloguing and protection.
4. In regard to the specificity of national and cross-border cases, it can be observed that the legal systems most frequently adopted by Film Archives are those of Foundations, public bodies or public institutions. Many of the realities analysed in this study have changed their status to *Foundation*, with the aim of promoting significant social change at territorial level. Foundations are a sub-category of non-profit organisations, firstly because they pursue public benefit purposes, reserving their services to third parties, and secondly because their main objective is not profit. They are Entities with private legal status governed by the Civil Code

and based on assets aimed at a specific lawful purpose of social utility. Foundations mainly operate through three channels of intervention: 1) direct activity (operating foundation or operating), 2) the provision of financial contributions such as donations, grants and subsidies to other actors, entities, subjects or non-profit organisations mainly through calls for selection that stimulate participation and external involvement on projects close to their statutory aims (grant-making foundation or *grantmaking*), 3) a mixed modality involving both kinds of intervention.

5. Non-profit organisations, non-profit bodies, and more generally entities operating in the third sector are organisational entities created for the purpose of meeting social needs without gaining profit. They also include associations, i.e. collective organisations whose purpose is the pursuit of a non-economic purpose, which may have legal personality (recognised association) or not (unrecognised association). The reform (Legislative Decree No. 117 of 3 July 2017, as amended) recognised the Third Sector as a social, economic, and cultural reality that complements the activities of the state and public administration (First Sector) and of businesses (Second Sector), and which precisely encompasses all those activities that instead work for the common good. The implementation decrees, started in 2021, are aimed at reorganising the sector and its valorisation mechanisms.

<i>Fondazione</i>	<i>Associazione riconosciuta</i>
Costituita con atto unilaterale	Costituita con contratto
Può essere costituita per testamento	Non può essere costituita per testamento
Costituita dalla volontà esterna di uno o più fondatori	Formata dalla volontà di più persone
Prevale l'elemento patrimoniale	Prevale elemento personale
Organo amministrativo (no assemblea, salvo ipotesi particolari, come le fondazioni di partecipazione)	Assemblea degli associati
Dotata di personalità giuridica	Dotata di personalità giuridica
Senza personalità giuridica non è una fondazione	Senza personalità giuridica è un'associazione non riconosciuta
Patrimonio minimo di 30 mila euro	Patrimonio minimo di 15 mila euro
Controllo e vigilanza sull'amministrazione dell'ente (art. 25 c.c.)	

6. The two cross-border entities involved are recognised as public institutions, i.e. they constitute legal-economic units whose main function is to produce goods and services that are not for sale and/or for redistribution of income and wealth, and whose main resources consist of compulsory levies from households, businesses and non-profit institutions or non-repayable transfers received from other public administration institutions.

7. Italian and cross-border film archives make use of the Public Private Partnership (PPP), which encompasses a wide range of cooperation models between the public and private sectors. The recourse to the Public Private Partnership, through its different implementation methods, can, in general, be evoked in all those cases in which the public sector intends to implement a project involving a public work or a work of public utility whose design, implementation, management and financing, in whole or in part, are entrusted to the private sector, which is able to provide its managerial, commercial and innovative skills in the design, financing, construction and management of infrastructures of public utility, obtaining an economic return. In turn, the public sector benefits from the presence of the private sector, which

enables the pursuit of objectives through the optimisation of investments and a general advantage in the economic-financial sphere.

1.4 Technical-administrative dimension

The factors concerning the technical dimension, concern the competencies, technical and relational, that must be applied for a film library to come into being. In particular, the recurring elements for the generative process, the contextual elements, the physical film library, and the relationship with the public administration are considered. The institutional context plays a fundamental role in the emergence and success of film libraries. The cases analysed in this feasibility study all belong to areas characterised by great economic and cultural development or in the process of development where great attention is paid to digitisation tools and new restoration techniques. This element is also emphasised by the fact that the film archives belong to national and international networks.

1. All interviewees have agreed that the birth of a film library is based on the identification of a community's necessity. This necessity must be 'real' and perceived as urgent by a significant part of the community. In all the cases analysed, the community need coincides with the acknowledgement, by the institutions and the sector's operators, of the necessity to have a physical place in which to preserve, protect and organise their cultural heritage, specifically film heritage. In all cases, the capacity for analysis and coordinated planning is strategic, in which different realities insisting in the territories (cultural agencies, universities, associations, the industrial sector) are moved by the same urgency to not disperse the assets produced and to enhance what can best serve the construction of the cultural identity of the new generations.
2. The need for a film library in the local area, therefore, responds to the need of a community of reference that intends to enhance its cultural heritage and create value through an organised action of its management. The awareness of possessing assets that need to be preserved over time must arouse the interest of local administrations and stakeholders in the

area. The largest national realities, such as the National Film Archive, have strongly raised awareness in the public administration sector on the issue of film heritage preservation, but also the Albanian and Montenegrin realities have seen in the establishment of a film archive the possibility of being able to disseminate and preserve film documents for new and future generations.

3. A further element indicated as indispensable for the creation of a film library is the presence of a very cohesive promoter group, with strong leadership and capable of generating consensus around the business project. This element is indispensable in the start-up phase. Since they are entrepreneurial activities that entail risks, cinémathèques need an initial person or group that is willing to take charge of them. What is needed, therefore, is the decision of a small minority that will take charge, but without forgetting that it is then necessary to open up to local actors and involve the rest of the citizenry. In this perspective, the founding group could be represented by the regional public institution itself, with the support of the territorial agency for audiovisuals (Apulia Film Commission).
4. One aspect of primary importance is the establishment of the territorial network. Creating a sense of belonging for the various sponsors or partners makes it possible to broaden what is of collective interest but also to foster fruitful collaboration in the area. All the entities present use private collaborators, who are necessary both economically and technically since they are able to provide services and facilities. Creating a network of stakeholders in an area, of a private nature, would foster social cohesion by creating sustainability through the emergence of new job opportunities and becoming a driving force for political and cultural strategies also at an international level. A further outlet could be represented by the development of local platforms that use the digital tool as one of the (non-exclusive) bases for the exchange of information and for further connection and social and economic cohesion (in this regard, we recall that the Apulia Region already has an infrastructure, the Apulia Digital Library platform, within which a digital collection called the Apulia Audiovisual Library has been set up, which could represent the starting point for the establishment of the patrimonial nucleus of the Regional Film Library).

5. A further enabling element that falls within the technical sphere is that of relations with the Public Administration (PA). Close relations with the PA are envisaged by both foundations and third-sector organisations. In fact, the code of the third sector emphasises that these bodies can be valuable allies of public bodies in the various sectors of activity of general interest, especially in the phases of co-planning, to be understood as the identification of needs to be met, and in co-planning, to be interpreted as the definition and implementation of specific service or intervention projects.

1.5 Economic-financial dimension

The factors concerning the economic-financial area pertain to the volumes and methods of expenditure envisaged for the entity in question, as well as the financial assets it has. This area takes into account financing, conventions, public-private relations and promotion of local and sustainable use.

1. Associations or organisations recognised in the Third Sector register have several ways of obtaining the funds they need to function and carry out their activities. The most common is undoubtedly the request for a registration fee from the various members (membership fee), which is necessary to be part of the association and have the right to vote in the assemblies; to this, will be added the members' participation fees in the association's various activities. These initial funds will then be eventually supplemented with extraordinary contributions, through liberal donations, whether from members or third parties, inheritances, or testamentary legacies; contributions from institutions such as municipalities, provinces, regions and public bodies; through fundraising; revenues from auxiliary commercial activities, but nevertheless aimed at achieving institutional objectives.
2. What emerges from the experiences analysed is first and foremost the value creation model adopted. Although the cases partially differ from one another, it is possible to identify some recurring characteristics. Indeed, the realities analysed are characterised by a strong focus on

sustainable local development, capable of preserving both the environment and the socio-relational balances within the audiovisual chain. This principle finds its direct application in the development strategy of the analysed cinémathèques, which preferred to diversify their activities, rather than to focus on scale growth.

3. This choice, which may appear costly from an economic efficiency point of view, is nevertheless perceived as necessary by the cinémathèques for maintaining the socio-relational balances within the national and international interchange network. The realities analysed, therefore, prefer to focus on economies of scope rather than economies of scale or in other words, the film archives analysed do not apply models of *'scaling up'* their economic activity but models of *'scaling down'*, in line with their cultural function. A very topical factor is, of course, the development of activities in the territory to foster a sustainable territorial expansion, creating a sense of belonging that is also territorial, creating a mix of local productive activities (involvement of subjects dealing with audience training such as schools and universities, support for the organisation of film festivals, collaboration with wider cultural actions and projects).
4. In order for this diversification of economic activities to be effective and operate, all the film archives analysed need to gain external economic resources. In other words, the activities promoted by film libraries, in order to be economically viable, must meet the needs of the sector and open up to the cultural industry market. This means that a cinémathèque must be able either to attract resources or to offer its production services also outside its narrow field of competence. The key element is that the economic margins produced by 'external' activities are then reinvested in services or activities that increase the sustainability of the primary activity of heritage conservation.
5. A further significant element, as far as the economic-financial dimension is concerned, is the dependence of film archives on public funding. In fact, the financial resources of the realities under consideration derive in part from ministerial or European support, and in part from commercial relationships with private customers. The economic endowment necessary for

their start-up is often the prerogative of significant public support. In addition, it is not possible to overlook the fact that many of the realities analysed receive important 'factors of production' (e.g. buildings or land) granted on a subsidised loan by the public body.

1.6 Organisational Dimension

The factors concerning the organisational area examine governance, i.e. the laws and regulations governing the functioning of a film library, the composition of the board of directors, management areas and departments, and the involvement of stakeholders.

1. In many of the activities analysed, the measures of third-sector entities are adopted. First and foremost, this involves the establishment of a board of directors consisting of at least five members, among whom a chairman is appointed. Generally, the organisational chart tends to follow a functional organisational structure. Other areas are divided into subgroups and individual management areas are established. The management generally deals with the activities of the conservation, cataloguing and executive committees.
2. The Albanian Archive and the Cinémathèque of Montenegro are public institutions under the control of the state government. Their activity is based on the norms and rules laid down in the Constitution of the Albanian Republic and the Republic of Montenegro.
3. One aspect that deserves analysis in the context of organisational enabling factors is the presence of a clear multi-stakeholder model in the analysed film libraries. Indeed, the presence of institutional partners within the corporate structure is frequent. Probably this choice is part of the attempt to involve the territorial network at several levels, imagining a coordinated management of activities. It should be noted that, in this sense, the Foundation model is more appropriate to the pursuit of this *modus operandi*.

1.7 Environmental dimension

The environmental analysis of the Cineteca project mainly considers: the building choices, the re-use of currently unused public buildings and premises, the sustainability factors, and the

environmental impact of the Cineteca within the context in which it would operate. These profiles are analysed by closely correlating the intervention hypotheses, the potential effects of these and the areal characteristics of Bari's urban context, referring to the choices of other regional and national cinémathèques.

1. All of the film archives surveyed in this study are located in buildings that have been donated by public institutions or have been made available through leases of indefinite duration. The buildings have a logistical organisation that always includes at least one wing used exclusively for the film library and its archive. The most recent of the national institutions to have been established is the Cineteca dello Stretto, currently located in a temporary space, but for which a building already present in the area will be made available, which will be refurbished ad hoc in accordance with the principles of environmental sustainability. In the case of the Cineteca del Friuli, the building in which the new archive is located, equipped with all the necessary instruments for its proper preservation, is privately owned. In the case of Albania and Montenegro, on the other hand, the preservation facilities, as public institutions in themselves, have been located in state-owned buildings.
2. In order to make sustainable choices, especially with a view to setting up a public facility, it would be desirable to use a building currently present in the area and to conform it to all the sustainability protocols present, paying particular attention to energy requalification, not only for an environmental issue but also to have a lower territorial impact due to excessive costs. For the realisation of a Film Library, which can conform to the same parameters as the other realities analysed, it is also necessary to take on a large amount of energy for the refrigerated rooms.
3. In recent years, environmental sustainability for the construction sector has been assuming increasing importance, also thanks to the thrust received in the European sphere. Within the framework of policies supporting sustainable development, the purchase of goods and services by the Public Administration has been identified by the European Commission as one of the possible sectors of intervention, as the significant amounts of annual expenditure could

help orient the market towards sustainable production and consumption from a social, economic, and environmental point of view. The Ministry of the Environment has therefore equipped itself at the national level with the '*Action Plan for the Environmental Sustainability of Public Administration Consumption*', in order to develop and implement 'green public procurement' (GPP), i.e. the purchase of goods and services by the PA, in line with the principles of sustainable development. 'The new procurement code' calls for technical specifications and contract clauses in the *minimum environmental criteria* or CAM, which complement the other technical disciplines already in place. On 6 November 2017, the Decree of 11 October 2017 '*Minimum Environmental Criteria for the awarding of design services and works for the new construction, renovation and maintenance of public buildings*' was published in the Official Gazette.

4. In order to evaluate the opportunity of managing an existing space or acquiring a new one, it is proposed that a cost-benefit study be carried out to allow the proposing party to estimate the advantages and disadvantages of the intervention in terms of environmental sustainability. Probably the choice of using a space that is already available and that the Apulia Region is redeveloping on the basis of the regulations in force (the former Rossani Barracks) could prove to be the most advantageous.

2. METHODOLOGY

2.1 The value of pilot experiences

In tackling the feasibility study, two elements emerged clearly. On one hand, it is clear that territories, where Film Libraries are located, are better able to enhance the work of the supply chain and are therefore able to implement synergic actions between all the actors involved in the process of creation, production, enhancement and protection of the audiovisual heritage. On the other hand, this reticular development allows those same territories to become expansion hubs, i.e. strategically open to the needs of all cultural, industrial, and commercial actors operating in the film sector.

In the light of these two findings, film archives seem to express a response to the needs of areas and communities that aim to enhance their resources, intend to open up to communities of operators, scholars and simple enthusiasts, and are able to benefit directly from the major investments planned at territorial, national and international level for the protection of heritage.

These elements have guided us in our search for keys to understanding the generative processes of businesses, their consolidation, and their drive towards development. The choice has therefore been to start from the analysis of some 'type' cases ('sample' cases), characterised by the presence of a historical path or by a genesis determined by the strong focus on the sector by the territories. These are complex experiences that cannot be ascribed to a single model, as they all insist on territories with different historical and cultural roots, but which were realised thanks to the 'enlightened' and tenacious work of groups of founders who strongly believed in the work of preserving and protecting film heritage; visionary, willing and tenacious minorities who in many cases have achieved true models of action in the field of film heritage preservation.

These are the examples that were intended to be analysed, not so much to encourage the transferability of pioneering experiences to other contexts, but rather to use them in a 'prototypical' form to reconstruct and find enabling elements that enabled their 'generativity'.

2.2 Methodology description

The choice initially fell on the basis of the competencies, strategies and consolidated practices in use among the cinémathèques active in Italy. In surveying the pilot experiences, we relied on written interviews administered to the administrators, which made it possible to usefully derive homogeneous data on the governance structure and the level of involvement of members and territories, on the main items and indices of the financial statements, on the assessment of the geographical contexts in which the cinémathèques were established, on the management of assets, on the organisation of work and personnel, and on the evaluation of existing experiences in terms of value creation and social impact. Not all the institutions contacted for the purposes of this study have replied to the questionnaire.

The questionnaire, relating to the study of the various fields of action of the individual realities, was sent to the following Film Archives:

- o Centro Sperimentale di Cinematografia- Fondazione Cineteca Nazionale (Rome)
- o Cineteca Italiana (Milan)
- o Fondazione Cineteca di Bologna (Bologna)
- o Cineteca del Friuli (Gemona del Friuli)
- o Fondazione Maria Adriana Prolo- Cineteca del Museo del Cinema di Torino (Turin)
- o Cineteca dello Stretto (Messina)

Among these institutions, four out of six have agreed to answer the questionnaire. These are:

1. Centro Sperimentale di Cinematografia- Fondazione Cineteca Nazionale (Rome)
2. Cineteca del Friuli (Gemona del Friuli)
3. Cineteca del Museo del Cinema di Torino (Turin)
4. Cineteca dello Stretto (Messina)

However, it has also been decided to take into account the data of the other cinémathèques that are accessible through transparent publication on their respective websites. Statutes,

budgets and management models of the Cineteca di Bologna and the Cineteca Italiana are publicly available for consultation and will therefore be taken into account in this study. It was then decided to interview the contact persons of the two major institutions in the area dealing with film matters, namely the Apulia Region and the Apulia Film Commission Foundation. The Head of the Department of Culture of the Apulia Region with responsibility for audiovisuals, and the project manager of the Apulia Film Commission Foundation answered a questionnaire (in the appendix to this study) highlighting the strengths of the project from their own perspective and suggesting useful actions to favour the creation of a film library in the Apulian region.

The Italian institutions considered in this study are geographically located in heterogeneous areas (Bologna, Gemona del Friuli, Rome and Messina). To these testimonies, we added the evaluation of two other relevant cases from the project partner countries, Tirana for the Albanian National Film Archive and Podgorica for Montenegro's Crnogorska Kinoteka. The instances of these six institutions, which have been established in different historical and cultural contexts, allow us to carry out a study that tackles multiple fronts. The questionnaire was also supplemented with additional information from the analysis of budgets and the study of other research segments where present. Based on the model adopted in the study of the five areas of interest, eleven areas of analysis were developed. The following research dimensions concern:

1. Governance and organisational structure
2. Management areas and departments
3. Operating costs
4. Staff composition and cost
5. Locations
6. External companies
7. Archive
8. Preservation
9. Restoration

10. Conventions and contributions

11. Secondary Activities

The following is a summary of the fact sheets of the aforementioned institutions. The summary provides an array of information and data which pertain to the eleven dimensions charted above, along with an analysis of the relevant survey parameters.

2.3 Case histories

2.3.1 National Film Library

Founded in 1935, the National School of Cinema immediately became the centre of Italian cinematography, offering training courses to create new experts in the field. As early as the mid-1930s, an initial idea of a Cineteca was created, albeit in an embryonic manner, in which many audiovisual works were stored, but many of these were lost due to looting by German soldiers during the Second World War.

The Cineteca Nazionale, established by state law in 1949, has the task of preserving and disseminating the Italian film heritage. In 1949 the Cineteca joined the FIAF which was founded on the eve of the conflict. In the same year, law no. 958 of 29 December¹¹ founded the 'Cineteca Nazionale' and established the legal deposit: a copy of every Italian production or co-production film must be delivered to the Cineteca Nazionale. In 1965, law no. 1213 of 4 November¹² extended the legal deposit to short films, newsreels, and current affairs. With Decree 28 of 2004¹³ the obligation is extended to productions that have received government subsidies. Over time, donations from private and public bodies, exchanges with other archives worldwide, targeted purchases of film material, deposits by third parties and agreements with private individuals have contributed and continue to contribute to enrich the holdings.

Since 2005 the Cineteca Nazionale has included the National Archive of Enterprise Cinema in Ivrea, established with the task of preserving and disseminating film material produced by

¹¹ Law No. 958 of 29 December 1949

¹² Law No. 1213 of 4 November 1965

¹³ Decree-Law No 28 of 22 January 2004

Italian companies. In addition to the preservation of its precious heritage, the Cineteca Nazionale carries out an intense cultural dissemination activity, making a vast catalogue, 75% of which consists of Italian films, available to cultural organisations for non-commercial events. Over 1500 screenings are organised each year in Italy and abroad. Its archives contain 80,000 films, 600,000 photographs, 50,000 posters and the collection of the Italian Association for Film History Research. The Cineteca Nazionale has a Photo and Poster Archive dedicated to film iconography, with a collection, partly computerised, of more than one and a half million photographs and over 50,000 pieces of advertising material.¹⁴

CASE ANALYSIS

- 1. Governance and Organisational Structure:** The Foundation has a functional organisational structure with a *Board of Directors*, common to each body of the CSC, composed of 5 *members*, of which the President, Marta Donzelli, was appointed with Ministerial Decree 130 of 24/03/2021 by the Minister of Culture Dario Franceschini, after having obtained the favourable opinions of the competent parliamentary commissions, respectively, of the Senate of the Republic in the session of 23 March 2021 and of the Chamber of Deputies in the session of 24 March 2021. The Minister of Culture also appointed the new Board of Directors, which is composed of **Cristiana Capotondi**, **Valentina Gemignani**, **Guendalina Ponti** and **Andrea Purgatori**. They succeed **Roberto Andò**, **Giancarlo Giannini** and **Carlo Verdone**, members of the previous Board of Directors. The film library also has its own management staff, including *Administrative Director* Stefano Iacchetti and *Head Conservator* Alberto Anile.
- 2. Management Areas and Departments** the Cineteca Nazionale has various management areas and departments, including the *budget management* area, the *collections and film heritage* area, the *analysis and cataloguing* department, the *logistics and movement* department, the *preservation and restoration* area, the environment control and monitoring department, the *digital restoration* department, the *analogue restoration* department, the *photographic and iconographic archive* area, the *cataloguing* department, the *digital image processing*

¹⁴ https://web.archive.org/web/20140319204438/http://www.fondazioneccsc.it/context.jsp?ID_LINK=10&area=6

department, the *rights and legal deposit* area, the *film heritage rights management* department, the *cultural dissemination* area, the *programming* department, the *external relations* department, the *editorial projects* area, the *black and white coordination management* department, the *Great Cinema editorial management* department, the *graphic projects coordination* department.

3. **Running costs:** the total running costs of the ASC are:

Costi della produzione	2021	2020	Variazioni
Materie prime, sussidiarie, di consumo e di merci	35.586	24.937	10.649
Costi per servizi	8.621.013	6.642.496	1.978.517
Costi per godimento beni di terzi	327.439	270.962	56.477
Costi per il personale	7.539.526	7.317.610	221.916
Ammortamenti e svalutazioni	1.433.641	1.183.392	250.249
Altri accantonamenti	0	1.540.398	-1.540.398
Oneri diversi di gestione	268.959	203.680	65.279
Totali	18.226.164	17.183.475	1.042.689

Document published in the Transparent Administration section of the *Fondazione Centro Sperimentale di Cinematografia* website

4. **Composition and cost of personnel:** Total *personnel costs* 7,539,526. The figure corresponds to the total costs of the Experimental Cinematography Centre.

A) VALORE DELLA PRODUZIONE	22.288.643 €
B) COSTI DELLA PRODUZIONE	18.226.164 €
DIFFERENZA TRA VALORE E COSTI DELLA PRODUZIONE	4.062.479 €
C) PROVENTI E ONERI FINANZIARI	-7.338 €
D) RETTIFICHE DI VALORE DI ATTIVITA'	0 €
RISULTATO PRIMA DELLE IMPOSTE	4.055.141 €
IMPOSTE SUL REDDITO DELL'ESERCIZIO	417.731 €
UTILE DELL'ESERCIZIO	3.637.410 €

Document published in the Transparent Administration section of the *Fondazione Centro Sperimentale di Cinematografia* website

5. **Locations:** All locations used by the National Film Archive are public property. The *buildings* in which the Foundation's headquarters conducts its institutional activities and the land on which the buildings stand is *owned by the Foundation for more than twenty years* and is free of prejudicial registrations and transcriptions. When preparing the financial statements for the

year 2017, the portion of buildings constructed after 1967 for a total value of EUR 4,027,920.00 was also depreciated for the year 2021 by applying the depreciation coefficient of 3%.

6. **Archive:** The film archive *holds films from all over the world, from silent films to the present day*, and spans the entire history of Italian cinema. An important part of the collection consists of **nitrate films**, many of which are unique copies. The collection of **newsreels and documentaries** of national and international production is also substantial. The archive also preserves all the work made by the students at the **National Film School**. Most of the material preserved is on 35mm film, but there are numerous 16mm films and other formats such as 70mm, 28mm, 9.5mm, 8mm and super8 are also represented. In the Photographic Archive, the collections *mostly refer to Italian cinema*, although there is no lack of images of foreign-produced films and are made up of various funds acquired, donated, and deposited over time. Among the most important are the Bini fund, acquired directly by the producer Alfredo Bini, consisting mainly of scene and set photographs of Pier Paolo Pasolini's films; the Frontoni fund, acquired in partnership with the National Cinema Museum of Turin, consisting of negatives acquired directly by set photographers; the Civirani fund and the fund of negatives acquired by Reporters Associati. Of particular importance is the fund of images relating to the history of the Experimental Centre of Cinematography, which documents the presence of the many students who studied there, some of the exercises and essays they produced, the visits and lectures of great authors, events, and also bears witness to the changes that have affected the structures and environments of the Experimental Centre over time. The Cineteca Nazionale's poster archive *collects and preserves posters, playbills and promotional materials created from the early years of cinema to the present day*. Among the most important funds, resulting from acquisitions, donations and agreements, are the Matteini Fund, the Sac Fund and the Titanus Fund.

7. **External companies:** not present.

8. **Storage:** The Film Archive stores the nitrate films in separate buildings from the rest of the safety collection, buildings that meet *specific requirements such as temperature and humidity control* according to international standards to ensure the long-term preservation of the film materials. The temperature for the most fragile films is -4°.

9. **Restoration:** The Film Library undertakes restoration with an average time frame of three to four months. The preserved and restored works range from **silent film** masterpieces to **experimental films**, from **documentaries** to the great **classics** of post-war cinema. *Every restoration* by the Cineteca Nazionale involves the *creation of preservation elements on film* in the conviction that this medium is the best guarantee of long-term survival for the film heritage. The Cineteca Nazionale is also committed to the **digitisation of its heritage in order** to make it accessible to the widest possible public at home and abroad. The current value of the item Restoration of € 5,841,588 represents the capitalisation of restoration work carried out on works from 1 January 2004 to 31 December 2021. Expenses concerning the acquisition of copyrights, film restoration and film heritage are valued at purchase and production costs and are not amortised as their use is unlimited in time.

10. **Grants and subsidies:** the National Film Archive *acquires grants from the Creative Europe MEDIA programme* to finance the EU film and audiovisual industries in the development, distribution, and promotion of their works. It helps promote and distribute works with a European dimension and international potential to travel beyond national and European borders. It also *participates in calls for proposals submitted by the Ministry of Culture* for grants for film and audiovisual activities and promotion. The final balance sheet dated 2021 shows 13,300,000 from state funds and 5,326,809 from revenues and miscellaneous. It appears that the Cineteca Nazionale no longer made use of the Art bonus.

11. **Secondary Activities:** as is well known, the Cineteca Nazionale is part of the Centro Sperimentale di Cinematografia. In addition to its ordinary activities related to preservation and restoration, it deals with cultural lending, access to documentary, photographic and film

funds, organisation of events and screenings, publishing activities and support for training activities.

2.3.2 Friuli Film Library

The **Cineteca del Friuli** was born after the 1976 earthquake. From travelling screenings, it moved on to the idea of a Cineclub based in Gemona and then to the Cineteca. In 1977, a group of young cinephiles, Livio Jacob and Piera Pata, set themselves the goal of rebuilding the cinema, wanting to create a stable space for social gatherings. Helped by the intervention of Angelo Humouda, founder of the Cineteca D.W. Griffith of Genoa, who offered to support these young film enthusiasts, they recreated the archive in 1977. The founders of the cineforum continued to spend days looking for funds to open the cinema. Many Italian film clubs made their contribution, providing not only money but also material goods such as 16 mm projectors and equipment necessary for the projection.

The archive holds almost 23,000 films including fiction films, documentaries and newsreels, in 16 and 35mm, plus over 30,000 titles on VHS, DVD, and BLU-RAY. The most important collections concern animation classics, Italian and European silent films, and experimental cinema. Special attention is paid to films and documentaries produced in Friuli-Venezia Giulia. The book collection is also substantial, with over 25,000 titles including volumes and brochures. Every year the Cineteca del Friuli organises Le Giornate del Cinema Muto (Silent Film Days), which since 2007 have returned to their historic location in Pordenone. In 2008, thanks also to regional funding of 1.4 million euros, it was possible to create the archive with a space able to hold more than 100,000 films. The archive is able to restore films and preserve them for an average duration of 300 years. The Cineteca del Friuli is still a flagship among Italian and European film archives. It has been internationally recognised through membership of FIAF (International Federation of Film Archives) and ACE (Association of European Film Archives).

CASE ANALYSIS

1. **Governance and organisational structure:** a recognised association, it follows the regulations of the Third Sector. The governing bodies are the Members' Assembly and the Governing Council. The Board of Directors consists of a minimum of three and a maximum of seven members. It currently consists of five members, including the President Livio Jacob.
2. **Management areas and departments:** board of directors, scientific committee, board of auditors, staff and collaborators, graphics and communication.
3. **Running costs:** the running cost to 2021 is around 1,395,657.
4. **Staff composition and cost:** the average number of employees is about nine per unit. Currently, excluding the Board of Directors, there are about 14 employees. The average personnel cost in 2021 was approximately 303,945.
5. **Locations:** The seat is privately owned by the Film Library. There is a legal seat in Via Bini n.50 Gemona del Friuli and an operative seat in Via Osoppo n.26, Gemona del Friuli. All facilities are public property granted to the Cineteca del Friuli.
6. **External companies:** not present
7. **Archive:** As of 31 December 2021, the film collection of the Cineteca del Friuli consists of 22,771 titles, of which 11,788 have been inventoried, inspected, and catalogued. The silent period is represented by 2,475 titles, of which 506 (corresponding to 626 reels) are on cellulose nitrate support. A total of 131 reels, corresponding to 110 titles, were inventoried during the year: 6 titles (9 reels) on 35mm medium, and 104 titles (122 reels) on 16mm medium. To date, it consists of several funds such as: 16mm GEH fund on the collection of classic American films from the 1930s to the 1970s; Arrilio Cappai fund, a collection of 300 feature films and 82 documentaries on 35mm film; Hünsruck 600 fund, consisting of 616

feature films on 35mm film; Italian Club collection, consisting of 300 films in positive on 35mm format with accompanying posters and playbills; Nfsa Camberra a small fund of 25 films; Pathé Rural Fund, consisting of 33 titles in multiple copies; Soviet Fund Collection consisting of 42 films on 35mm format and 90 on 16mm film; Fvg Region consisting of 4720 titles on 35mm and 16mm. There are other smaller funds of varying sizes and classifications. There are also Photographic Archives consisting of approximately 50,000 stills and the Angelo R. Humouda library.

8. **Storage:** the new Film Archive of the Cineteca del Friuli offers a climate-controlled space at 4/5 degrees and 30% humidity.
9. **Restoration:** The film archive has been carrying out reprints and restoration of film works since 1984. Thanks to the construction of the current archive, located in the industrial area of Gemona, the most innovative restoration and digitisation techniques are applied. The film library is supported by all FIAF member film libraries.

10. **Agreements and contributions:**

Di seguito si indicano i contributi ricevuti per finalità specifiche:

Contributo Fondazione Friuli € 15.000,00 PROGETTO: GUIDO GALANTI (UDINE 1901-1989) Proposta per la realizzazione di un DVD che riunisca le più importanti opere del cineasta friulano.

Contributo Fondazione Friuli € 10.000,00 PROGETTO: "La statua vivente": il restauro di un film rivelatore, dal testo teatrale dello scrittore sandanielese Teobaldo Ciconi.

Ministero Della Cultura -Direzione Generale Cinema E Audiovisivo € 450.000,00 Contributo art.29 L.220/2016 anno 2018 -attività di digitalizzazione delle opere Audiovisive e Cinematografiche dell'anno 2018.

Ministero Della Cultura -Direzione Generale Cinema E Audiovisivo € 317.000,00 Contributo art.29 L.220/2016 anno 2017 - attività di digitalizzazione delle opere Audiovisive e Cinematografiche dell'anno 2017.

Regione Autonoma Friuli Venezia Giulia € 15.000,00 PROGETTO: La memoria cinematografica del Vajont (Legge regionale 8 luglio 2019, n.10- Istituzione della giornata del ricordo del Vajont e riconoscimento Memoria del Vajont).

SOVVENZIONI, CONTRIBUTI, INCARICHI RETRIBUITI DALLA PUBBLICA AMMINISTRAZIONE INCASSATI NELL'ANNO 2021

DENOMINAZIONE SOGGETTO RICEVENTE E CODICE FISCALE	SOGGETTO EROGANTE	SOMMA INCASSATA al lordo della ritenuta	DATA INCASSO	CAUSALE
LA CINETECA DEL FRIULI 91001160307	REGIONE FRIULI VENEZIA GIULIA	€ 7.500,00	04/01/21	Legge regionale 27 2012 art.6 comma 209 - Contributo ventennale per la realizzazione adeguamento digitale
LA CINETECA DEL FRIULI 91001160307	REGIONE DEL VENETO	€ 5.122,90	27/01/21	DGR n.1263 del 01.09.2020 -Saldo fattura servizio di deposito e conservazione patrimonio cinematografico in pellicola della Mediateca regione del Veneto anno 2021
LA CINETECA DEL FRIULI 91001160307	COMUNE DI GEMONA DEL FRIULI	€ 10.000,00	31/03/21	Delibera di Giunta Comunale n.128 del 21.10.2020 - Contributo per "Cinema sotto le stelle" - Evento Cine Concerto "Genius - il Leonardo ritrovato" e altre attività dell'associazione
LA CINETECA DEL FRIULI 91001160307	MINISTERO DELLA CULTURA -DIREZIONE GENERALE CINEMA E AUDIOVISIVO	€ 400.000,00	09/04/21	Contributo per svolgimento attività istituzionale 2021 legge 220.2016- DM 3.02.2021 rep.65
LA CINETECA DEL FRIULI 91001160307	REGIONE FRIULI VENEZIA GIULIA	€ 125.000,00	16/04/21	Legge regionale 09 agosto 2018, n.20, art.7, commi da 21 a 25 - Saldo contributo per gli interventi di straordinaria manutenzione all'interno dei locali adibiti a ricovero delle pellicole
LA CINETECA DEL FRIULI 91001160307	REGIONE FRIULI VENEZIA GIULIA	€ 400.000,00	03/05/21	Convenzione n.4 del 24/06/2019, ai sensi dell' art.20 comma 2 legge regionale 11 agosto 2014 n.16 - Contributo per il sostegno dell'attività istituzionale e di interesse pubblico per l'anno 2021
LA CINETECA DEL FRIULI 91001160307	MINISTERO DELLA CULTURA -DIREZIONE GENERALE CINEMA E AUDIOVISIVO	€ 6.798,00	07/05/21	Legge 14 novembre 2016 n. 220 - D.M. 14.07.2017- D.M. 31.07.2017 - Contributo d'Essai per Attività Cinematografica d'Essai 2019
LA CINETECA DEL FRIULI 91001160307	FONDAZIONE FRIULI	€ 15.000,00	28/05/21	Contributo per attività di restauro
LA CINETECA DEL FRIULI 91001160307	REGIONE FRIULI VENEZIA GIULIA	€ 7.500,00	01/07/21	Legge regionale 27 2012 art.6 comma 209 - Contributo ventennale per la realizzazione adeguamento digitale
LA CINETECA DEL FRIULI 91001160307	MINISTERO DELLA CULTURA -DIREZIONE GENERALE CINEMA E AUDIOVISIVO	€ 175.000,00	03/08/21	Contributo art.29 L.220/2016 anno 2019 -acconto attività di digitalizzazione delle opere Audiovisive e Cinematografiche dell'anno 2019
LA CINETECA DEL FRIULI 91001160307	COMUNE DI GEMONA DEL FRIULI	€ 2.500,00	20/08/21	Saldo fattura rimborso spese di pulizia locali Cinema Teatro Sociale - sesta annualità concessione n.1601 del 10.03.2016
LA CINETECA DEL FRIULI 91001160307	UNIVERSITA' DEGLI STUDI DI UDINE	€ 8.196,72	06/09/21	Saldo fattura collaborazione e consulenza ricostruzione Biologica documentario "La battaglia dall'Asico al Piave"
LA CINETECA DEL FRIULI 91001160307	CINQUE PER MILLE MEF	€ 780,89	29/10/21	Quota cinque per mille anno 2020 2019
LA CINETECA DEL FRIULI 91001160307	FONDAZIONE FRIULI	€ 15.000,00	22/11/21	Contributo per attività istituzionale
LA CINETECA DEL FRIULI 91001160307	MINISTERO DELLA CULTURA -DIREZIONE GENERALE CINEMA E AUDIOVISIVO	€ 13.826,00	23/12/21	Decreto DG-C 3209 del 25/11/2021 " Fondo emergenza sale cinematografiche"

SOVVENZIONI, CONTRIBUTI, INCARICHI RETRIBUITI DALLA PUBBLICA AMMINISTRAZIONE INCASSATI NELL'ANNO 2020

DENOMINAZIONE SOGGETTO RICEVENTE E CODICE FISCALE	SOGGETTO EROGANTE	SOMMA INCASSATA al lordo della ritenuta	DATA INCASSO	CAUSALE
LA CINETECA DEL FRIULI 91001160307	REGIONE FRIULI VENEZIA GIULIA	€ 7.500,00	02/01/20	Legge regionale 27 2012 art.6 comma 209 - Contributo ventennale per la realizzazione adeguamento digitale
LA CINETECA DEL FRIULI 91001160307	REGIONE FRIULI VENEZIA GIULIA	€ 400.000,00	30/04/20	Convenzione n.4 del 24/06/2019, ai sensi dell' art.20 comma 2 legge regionale 11 agosto 2014 n.16 - Contributo per il sostegno dell'attività istituzionale e di interesse pubblico per l'anno 2020
LA CINETECA DEL FRIULI 91001160307	REGIONE FRIULI VENEZIA GIULIA	€ 15.000,00	04/05/20	Legge regionale 8 luglio 2019, n.10- Istituzione della giornata del ricordo del Valont e riconoscimento Memoria del Valont. Contributo art.29 L.220/2016 anno 2018 -acconto attività di digitalizzazione delle opere Audiovisive e Cinematografiche dell'anno 2018
LA CINETECA DEL FRIULI 91001160307	MINISTERO PER I BENI E LE ATTIVITA' CULTURALI -DIREZIONE GENERALE CINEMA	€ 225.000,00	19/05/20	Contributo per svolgimento attività istituzionale 2020 legge 220.2016
LA CINETECA DEL FRIULI 91001160307	MINISTERO PER I BENI E LE ATTIVITA' CULTURALI -DIREZIONE GENERALE CINEMA	€ 400.000,00	24/06/20	Contributo per svolgimento attività istituzionale 2020 legge 220.2016
LA CINETECA DEL FRIULI 91001160307	REGIONE FRIULI VENEZIA GIULIA	€ 7.500,00	01/07/20	Legge regionale 27 2012 art.6 comma 209 - Contributo ventennale per la realizzazione adeguamento digitale
LA CINETECA DEL FRIULI 91001160307	AGENZIA DELLE ENTRATE	€ 3.668,00	14/07/20	Contributo art.25 di n.34 del 2020
LA CINETECA DEL FRIULI 91001160307	MINISTERO PER I BENI E LE ATTIVITA' CULTURALI -DIREZIONE GENERALE CINEMA	€ 9.678,00	15/07/20	Legge 14 novembre 2016 n. 220 - D.M. 14.07.2017- D.M. 31.07.2017 - Contributo d'Essai per Attività Cinematografica d'Essai 2018.
LA CINETECA DEL FRIULI 91001160307	CINQUE PER MILLE MEF	€ 1.143,21	30/07/20	Quota cinque per mille anno 2018 2017
LA CINETECA DEL FRIULI 91001160307	COMUNE DI GEMONA DEL FRIULI	€ 2.500,00	31/07/20	Saldo fattura rimborso spese di pulizia locali Cinema Teatro Sociale - quinta annualità concessione n.1601 del 10.03.2016
LA CINETECA DEL FRIULI 91001160307	COMUNE DI GEMONA DEL FRIULI	€ 4.408,00	31/07/20	Saldo fattura gestione Cinema Teatro Sociale - quinta annualità concessione n.1601 del 10.03.2016
LA CINETECA DEL FRIULI 91001160307	CINQUE PER MILLE MEF	€ 1.033,69	06/10/20	Quota cinque per mille anno 2019 2018
LA CINETECA DEL FRIULI 91001160307	REGIONE FRIULI VENEZIA GIULIA	€ 4.125,00	15/10/20	Regolamento 236/2018 e s.m.l. - Concessione dell'incentivo di politica attiva del lavoro
LA CINETECA DEL FRIULI 91001160307	MINISTERO PER I BENI E LE ATTIVITA' CULTURALI -DIREZIONE GENERALE CINEMA	€ 13.972,50	20/10/20	Decreto DG-C 2170 del 25/08/2020 " Fondo emergenza sale cinematografiche"
LA CINETECA DEL FRIULI 91001160307	COMUNE DI GEMONA DEL FRIULI	€ 2.500,00	29/10/20	Delibera Giunta Comunale n.229 del 30.12.2019 "Sostegno per attività annuale dell'associazione anno 2019"
LA CINETECA DEL FRIULI 91001160307	AGENZIA DELLE ENTRATE	€ 7.336,00	26/11/20	Contributo art.1 di n.137 del 2020
LA CINETECA DEL FRIULI 91001160307	MINISTERO PER I BENI E LE ATTIVITA' CULTURALI -DIREZIONE GENERALE CINEMA	€ 10.782,62	23/12/20	Decreto DG-C 3042 del 09/12/2020 " Fondo emergenza sale cinematografiche"
LA CINETECA DEL FRIULI 91001160307	MINISTERO PER I BENI E LE ATTIVITA' CULTURALI -DIREZIONE GENERALE CINEMA	€ 11.169,20	28/12/20	Decreto DG-C 3118 del 15/12/2020 " Fondo emergenza sale cinematografiche"

Document published in the Transparent Administration section of the Cineteca del Friuli website

11. **Secondary activities:** Among the most sought-after activities is the organisation of 'Le Giornate del Cinema Muto', the most important festival on the subject at the European level. Several TV productions have also been produced since 2005.

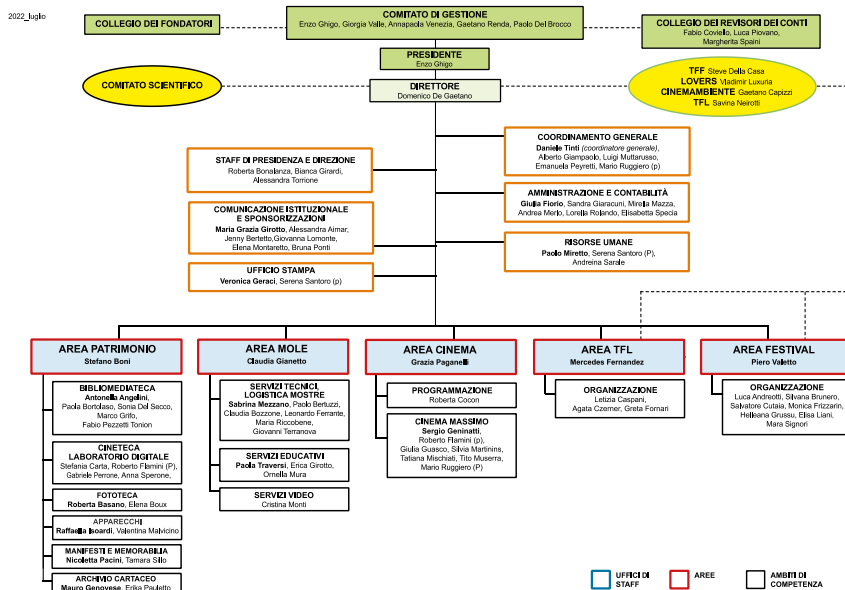
2.3.3 Film Library of the Turin Film Museum

The idea of opening a National Cinema Museum in Turin was born in 1941 thanks to the conception and dedication of Maria Adriana Prolo, a Piedmontese scholar of film history. In 1995, on the occasion of the centenary of the birth of cinema, it was decided to move the museum's set-up to the interior of the nearby Mole Antonelliana as it was originally collected in 1946. The Museum's film collection, a rare and precious heritage, has been built up since 1942 when Maria Adriana Prolo bought the first film for 30 lire. Today it counts more than 30,000 films on film, representing the most diverse epochs and filmographies, from Giovanni Pastrone to Werner Herzog: a collection that is constantly growing thanks to acquisitions, donations, and deposits. Of extraordinary historical value is the nucleus of the oldest nitrate copies and the collection of silent films, evidence of early 20th-century cinema, when Turin was one of the main production centres of Italian cinematography.

The Cineteca is engaged in restoration initiatives, also in collaboration with other Italian and foreign film archives. Among the most significant initiatives is the exceptional work on Cabiria - with the parallel restoration of the 1914 version and the 1931 soundproofed re-release - which has enabled the film to be distributed worldwide. The Museum has been a full member of the FIAF since 1953. A project is currently underway to digitise the film heritage belonging to the film library.

CASE ANALYSIS

1. **Governance and organisational structure:** foundation, with a functional organisational structure. Management Committee consist of five members and is chaired by Enzo Ghigo. The management of the film library is included in the patrimonial area. The employees of the film library are three: Stefania Carta, Gabriele Perrone, Anna Sperone.



Document published in the Transparent Administration section of the Turin Cinema Museum website

2. **Management areas and departments:** it includes a single management department within the overall organisation of the Foundation.
3. **Running costs:** the annual running cost in 2021 was Euro 3,286,958.
4. **Staff composition and cost:** the foundation employs a total of 204 people, with a total personnel cost of Euro 3,401,795. The cost of the three managers of the Cineteca di Torino is between 50,000 and 60,000.
5. **Locations:** over the years, the City has granted the Foundation the availability of buildings owned by the Municipality in various capacities, in particular the Mole Antonelliana, Cinema Massimo, Building no. 5 of the former Superga building in Via Orvieto no. 57. The film library is located in the building at 195 A Via Sospello, Turin.
6. **External companies:** not present.

7. **Archive:** today, it counts more than 30,000 films on film, representing the most diverse epochs and filmographies, from Giovanni Pastrone to Werner Herzog: a collection that is constantly growing thanks to acquisitions, donations, and deposits.
8. **Storage:** no information available.
9. **Restoration:** the Cineteca is engaged in restoration activities, also in collaboration with other Italian and foreign film archives. Among the most significant initiatives is the exceptional intervention on *Cabiria*, with the parallel recovery of the 1914 version and the 1931 soundproofed re-edition.

The restoration work, patiently carried out scene by scene, has a single priority: strict respect for the source materials. And a primary objective: to propose and make known these materials to an audience as wide as possible with targeted screenings and participation in festivals and events of national and international relevance.
10. **Grants and contributions:** the Cineteca di Torino, as well as the foundation as a whole, receives grants directly from the Piedmont Region and the City of Turin. It also accesses funds from the European Commission.
11. **Secondary activities:** additional activities such as the promotion of film festivals, film productions as well as the well-known Museum of Cinema, which consists not only of film material on film but also of other objects amounting to some **1.8 million**.

2.3.4 Cineteca dello Stretto

The idea of opening a municipal film library in Messina, under the name **Cineteca dello Stretto**, is not a recent idea; in fact, it dates back more than thirty years. The Don Orione association, after reopening the premises of the Lux cinema, continued its mission in the field of film. Back in 1987, the municipal administration bought 512 films, 320 film presentations, and a disproportionate amount of publicity material, shelves, and projection machines for 80

million lire. As of January 2022, the Don Orione Cineforum Association, whose presidents include Nino Genovese and Francesco Torre, sent a note to the administration asking for a film library that would be able to enhance, by means of cataloguing and preservation, all the inherited film holdings. Initially, the film library was placed in temporary storage at the regional autonomous body of the Verdi Theatre. Investigations are currently underway to find a suitable location that respects the correct temperature and humidity parameters necessary to preserve the current state of the films. The material is currently stored in the Palace of Culture in Messina, while waiting for a new, more suitable building.

CASE ANALYSIS

1. **Governance and organisational structure:** the film library, which is currently in the start-up phase, will be managed by two project leaders and two cultural associations working together with their volunteers.
2. **Management areas and departments:** not present.
3. **Running costs:** being newly activated, there are no such data.
4. **Staff composition and cost:** there are currently no estimates as seven volunteers are working on the project for conservation, cataloguing and restoration.
5. **Locations:** provisionally, the archive is located in a room of about 70 square metres in the Palace of Culture in Messina, but a municipal film library is currently being built.
6. **External companies:** currently about twenty people are involved in the creation of a film library and the cataloguing project.
7. **Archive:** There are currently 2000 films and about ten miles of extra-film material including posters, boards, and photocopies. The films range from the 1950s to the 1980s.

The films were purchased by the municipality of Messina from Angelicus Film, an important distribution company in Sicily and Calabria, consisting almost entirely of 16 mm films. There are, in fact, also private funds consisting exclusively of private funds.

8. **Storage:** there are currently no refrigerated rooms, but these are under construction.
9. **Restoration:** Thanks to the voluntary association, the film library is responsible for the restoration of films acquired by the municipality of Messina.
10. **Conventions and contributions:** The film library relies almost exclusively on public funds.
11. **Secondary activities:** the film library is also involved in other cultural activities such as exhibitions, screenings, and workshops.

2.3.5 Crnogorska kinoteka

The **Crnogorska kinoteka** was established in 2000, with the main objective of collecting and preserving Montenegrin films, films by Montenegrin authors and films produced in Montenegro. At the same time, an archive was formed with a collection of films that are part of the world's film heritage. The basic activities of the film archive are the collection and preservation of films, as well as other film materials consisting of objects from the history of cinema such as photographs, posters, documentation, advertising material and others. Through the screening of films of artistic, cultural, historical and scientific importance, the public has the opportunity to learn more about the national and world's film heritage.

The Montenegrin Film Library is open to all researchers in the field of film history and theory, students of film schools and film enthusiasts in general. In 2010, the Montenegrin Film Library was admitted to the FIAF and the ACE. The transfer of the Film Library to the new building that was to house the Film Centre of Montenegro was announced, but the FCCG decided to remain in its existing building. In this building, it will be possible, through an

upgraded space, to properly store films and all negatives, use editing rooms, display material, restore films and damaged material, and ensure the long-term preservation of films.

CASE ANALYSIS

1. **Governance and organisational structure:** the Film Library is a public institution founded by the Montenegrin government.
2. **Management areas and departments:** not present.
3. **Running costs:** running costs are around 270,000 euro per year.
4. **Staff composition and cost:** the film library currently has 12 full-time and 9 part-time workers. Annual personnel costs are around Euro 300,000.
5. **Premises:** the building housing the film library was donated by the Ministry of Urban Planning. The new building is approximately 10,000 m², but only one third of the total space is used. The film library also shares the building with another education institution, the Music Centre of Montenegro.
6. **External societies:** like many other European film libraries, it is a member of both FIAF and ACE.
7. **Archive:** The film archive currently holds 10,000 films. Some of these films were also donated by state television and were shot on 16mm film.
8. **Storage:** the film library has three refrigerated rooms. The most fragile films are stored at a temperature of 6 degrees and a humidity of 30%.

9. **Restoration:** Currently, the film library is not fully equipped to carry out restoration on film, but the costs are around 20,000 to 50,000 on each restored film, depending on its duration.
10. **Grants and subsidies:** the film library is fully subsidised by state grants, but also obtains grants thanks to the European Interreg project.
11. **Secondary activities:** The film library does not take part in any other activities but offers a theatre with about 63 seats inside for viewing films and making presentations.

2.3.6 Albanian National Film Archive

Albanian National Film Archive - Arkivi Qendror Shtetëror i Filmit was established in 1947 through a decision of the Council of Ministers No. 160, Decree 314, and Law 422 'On the Transfer of State Film Property'. Initially, these decrees were used for the storage of films, which were taken from film archives and assigned to state ownership. In 1963 it was invited to join the FIAF and joined in 1970. From 1947 to 1996, the film archive served as the archive of the Albanian Film Studio. The CSFA continues to be enriched through the addition of new Albanian productions and through joint productions between Albanian and international studios since 1992. Further enrichment is facilitated through the help of many volunteers. Each producer can also deposit his work in the central film archive. In addition to the film collection, which includes film materials of other types such as director's notes, photographs, promotional material, etc., there is also a film archive.

CASE ANALYSIS

1. **Governance and organisational structure:** it follows the organisation of a state institution.
2. **Management Areas and Departments:** Administration, Preservation, Archive Access and Film Promotion.

3. **Running costs:** EUR 4,000 per year plus any additional costs.
4. **Staff composition and cost:** 10 full-time and 4 part-time employees. Around EUR 75,300 per year.
5. **Premises:** is publicly owned. It consists of approximately 1,500 m2, comprising three buildings, one for administrative offices, one for storing film materials and one for a projection room.
6. **External companies:** not present.
7. **Archive:**

ALBANIAN NATIONAL FILM ARCHIVE LIST	
ALBANIAN MOVING IMAGE FILM COLLECTIONS	35mm original camera negative, interpositive, internegative, positive prints (44,000 reels)
	➤ BettaCam, BettaDigital, Videocassettes, DVDs
	➤ DCP, digital files
WORLD MOVING IMAGE FILM COLLECTIONS	➤ 35mm interpositive, positive prints (12,173 reels)
MAGNETIC AUDIO TAPE	Quarter inch tape recordings of original film music (872 pcs)
FOTOTEKA	➤ Original negative film photos
	7 mm 6000 pcs
	35 mm 6000 pcs
	➤ Negative photos on glass plates (576 pcs)

	<ul style="list-style-type: none"> ➤ Printed photos of social-political life (7,239 pcs)
	Printed photos of film stills, auditions, locations (30,000 pcs)
	Printed ID photos Kinostudio artists and staff (520 pcs)
ORIGINAL ART COLLECTIONS	<ul style="list-style-type: none"> ➤ Original posters in paper (3500+ pcs)
	Original Set Designs by Shyqyri Sako (46 pcs), Emir Gramo (6 pcs) and Alban Hajdini (5 pcs)
	<ul style="list-style-type: none"> ➤ Costume sketches (113 pcs)
	<ul style="list-style-type: none"> ➤ Original Animation Sketches (141 pcs)

ORIGINAL PAPER COLLECTIONS	Original handwritten sheet music (210 works, 56 authors, 74 miscellaneous)
	<ul style="list-style-type: none"> ➤ Original Scripts, Technical-Scripts, Continuity Lists
	<ul style="list-style-type: none"> ➤ Biographical notes
	<ul style="list-style-type: none"> ➤ Draft Scripts (unpublished)
	<ul style="list-style-type: none"> ➤ Newspaper clips
	<ul style="list-style-type: none"> ➤ Promotional materials: Program Notes, Lobby Cards
	<ul style="list-style-type: none"> ➤ Notebooks from Kinostudio commissions
	<ul style="list-style-type: none"> ➤ Italian film passport (Libretto di circolazione) (57 pcs)
MUSEUM OBJECTS	<ul style="list-style-type: none"> ➤ Cups, Trophy, Plates, Medals (100 objects)
	<ul style="list-style-type: none"> ➤ Old cameras, film projectors, film equipment
LIBRARY	Books
	<ul style="list-style-type: none"> ➤ Periodicals
	<ul style="list-style-type: none"> ➤ Magazines

8. **Storage:** comprises six rooms in which films are stored with temperature and humidity controls. The most fragile films are stored at a temperature of 25 degrees in summer and 8 degrees in winter, while humidity is 40% in summer and 45% in winter.
9. **Restoration:** Restorations are only carried out on film and not digitally. The average restoration period is 2 to 4 months. Average restoration costs can range from 8,000 to 36,000 euro.
10. **Grants and subsidies:** the national archive is subsidised directly through state funds. It also receives, not regularly, European funds.
11. **Secondary Activities:** The National Archives organises film festivals, film weeks and many other film events in order to promote classic Albanian films.

	National Film Library	Friuli Film Library	Film Library of the Turin Film Museum	Straits Film Library	Montenegrin Cinémathèque	Albanian National Film Archive
Governance and organisational structure	Foundation with Board	Third sector organisation	Foundation with Management Committee	State Association	Public institution	State institution
Management areas and departments	21 areas present	5 areas present	Single management department	Not present	Not present	4 areas present
Operating costs	Approximately 18,226,164 euro per year	1,395,657 euro per year	3,286,958 euro per year	Not present	270,000 euro per year	4,000 euro per year plus any additional costs
Number and cost of personnel	Annual personnel cost 7,539,526 euro	14 employees with a total cost of EUR 303,945 per year	204 total employees in the foundation. Total expenses 3,401,795	Not present. Currently there are only volunteers	12 full-time and 9 part-time employees	10 full-time and 4 part-time employees. 75,300 euro per year
Locations	Public property	Private property	Rent on public property	Public property	Public property	Public property

External companies	Not present	Not present	Not present	About twenty people participate in the project	They participate in the FIAF and ACE circuit	Not present
Archive	Film, photographic and iconographic archive	Film and Iconographic Archive	Film archive	Film and Iconographic Archive	Film archive	Film, photographic, iconographic archive
Conservation	Refrigerated spaces present	Refrigerated spaces present	There is no information	Refrigerated spaces under construction	Refrigerated spaces present	Refrigerated spaces present
Restoration	Average time frame of 3/4 months	Restoration workshops present	Restoration workshops present	There are spaces for restoration	Restoration laboratories being finalised. Average costs 20,000 to 50,000 per film	Average time from 2 to 4 months. Average costs from 8,000 to 36,000 euro
Conventions and contributions	State and European Conventions and Contributions	Regional, state and European grants and contributions	Conventions and contributions directly from the region and the state as well as from European	State Conventions and Contributions	Conventions and state and European contributions	State and European Conventions and Contributions

			funds			
Secondary Activities	The film library is part of the CSC	Silent Days' Festival	Film festivals, film museums	Exhibitions, screenings and workshops	Theatre presentations.	Film festivals, film weeks
Accessibility	Students, scholars, maximum circulation of heritage	Students, scholars, wide circulation of heritage	Students, scholars, museum activities	In the process of expansion	Students, scholars, wide circulation of heritage	Students, scholars, wide circulation of heritage

3. PROJECT HYPOTHESIS

The work of collecting data through interviews with the administrators of the reference film libraries, with whom a future collaboration for the nascent Cineteca Pugliese is imagined, is functional to the examination of the areas of interest useful for a realisation hypothesis. This initial survey could be enriched through the contribution of other Italian, Albanian or Montenegrin realities with the aim of implementing not only the collection, but also of supporting a useful and virtuous exchange of film materials aimed at the realisation of common projects (e.g., the possibility of sharing audiovisual products produced on both sides of the Adriatic Sea with a consequent spin-off in terms of socio-anthropological enhancement of local identities, historical reconstruction of migration processes, exchange of expertise on sea economies, land valorisation or cultural heritage protection).

At present, it is envisaged to start from the patrimonial nucleus already mapped and catalogued by the University of Bari 'A. Moro' through the research carried out within the framework of the 'Puglia Audiovisual Library' programme, whose executive project will be attached to this Feasibility Study. It consists of a set of private funds, donated to the Apulia Region and currently dispersed in various warehouses and facilities of the institution, and of public funds, such as those belonging to the University itself or directly consisting of products supported and financed by the Apulia Film Commission Foundation.

The involvement of the local Film Commission and the Department of Culture of the Apulia Region (whose referents, as mentioned, contributed to this study by responding to targeted interviews) was invaluable in order to better frame the real needs of the territory and to be able to imagine a concrete intervention on the part of institutions that currently show they have the political, economic and organisational strength necessary to promote and support this initiative. If, as we pointed out with regard to the technical-administrative dimension, it is important that a promoter group is formed to espouse the cause and commit itself to its realisation, we believe that this can be expressed precisely by these two structures, to which others can be added for operational and/or economic support.

An analytical framework is provided here below, and it is broken down by areas:

1. Governance, organisational structure and management areas and departments;

2. Operating costs;
3. Staff composition and costs;
4. Location;
5. Archives and preservation;
6. Restoration;
7. Conventions and contributions;
8. Accessibility and secondary activities.

3.1 Governance, organisational structure, management areas and departments

The identification of the most suitable organisational structure and governance for the creation of a Cineteca Pugliese is essential for a successful feasibility analysis. On the basis of the realities already analysed, the type of management model that would guarantee the best results would be that of a Foundation with public participation, with the establishment of a Shareholders' Meeting and a Board of Directors/Management composed of 3/5 members to whom specific tasks of administration and management of the Foundation's institutional activity would be assigned.

Having in the first place the support of public institutions, such as the Region or the Municipality, as well as the local Film Commission would be necessary, especially since one is imagining creating from nothing a reality that does not yet exist in the territory. On the other hand, we have seen that the public choice has characterised most of the reference Cineteche. Both the contact person of the Apulia Region and of the Apulia Film Commission foundation were in favour of the hypothesised governance model.

Privately managed realities such as the Cineteca del Friuli have been approached, whose management model in any case follows the provisions included in the Code of the Third Sector present in Legislative Decree no. 117 of 3 July 2017. This second option would guarantee not only greater connection with the community, in which the body or association would be inserted, but would also allow for greater patrimonial stability, without necessarily risking losing the possibility of using currently existing public facilities or upgrading them according to the canons of sustainability.

The subdivision of the management areas is essential to highlight what is needed with respect to personnel. On the basis of the cases studied, excluding the most developed experiences not only in the field of conservation but also of the other services provided, the basic departments

from which to start would be four: first of all, the administrative area; then the area relating to cataloguing activities; the more technical area relating to conservation proper; finally, the department dedicated to consultation, which would also include contact with the public. In the event that, as we shall see later in this analysis, there is also the possibility of setting up a fifth department dedicated to restoration, another management area would also have to be implemented. It is important to consider how, the number of management areas, is directly proportional to the size of the structure both structurally and administratively.

Governance	Code of the Third Sector
Organisational structure	Foundation with public participation
Management areas and departments	<ol style="list-style-type: none"> 1. Administration 2. Cataloguing 3. Conservation 4. Consultation 5. (Restoration)

3.2 Operative Costs

The type of reality described, following the guidelines of a public body, will mainly have a similar cost typology to the realities analysed that deal exclusively with the activity of a film library, with also other additional activities. At this stage, rather than the realities of the Cineteca Nazionale and the Museo del Cinema di Torino, it is appropriate to commensurate the model of a nascent Cineteca with medium-small realities such as the Cineteca del Friuli, the Albanian Archive and the Cineteca del Montenegro, for which the total value of annual running costs is around EUR 550,000. These running costs include, roughly speaking, the costs of energy consumption, the purchase of raw materials, personnel costs and company reimbursements, possible rents, and conservation costs. Restoration costs would inevitably increase this estimate.

To this must be added a functional start-up budget for the renovation of the structure in accordance with the law, the purchase of furniture and consultancy for the start-up of the activity.

The use of sums for the purchase of a building was excluded in this analysis, assuming the use of a building owned by the regional authority on loan.

Initial running costs	550.00 €
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3.3 Composition and cost of personnel

The composition of the staff is a key element for organisational success. By analysing the relevant structures, one realises how, depending on the context and the nature of the institution, the number of employees can change significantly. In realities such as the Cineteca Nazionale or the Cineteca of the Museo del Cinema di Torino, the total number of staff is definitely high, as it also includes the many activities parallel to conservation such as training, museum activities, and the organisation of film festivals and events. With realities such as the Cineteca del Montenegro, the Albanese Archive and the Cineteca del Friuli, on the other hand, the overall number is decidedly reduced, as the main activity of these structures falls exclusively on the cataloguing, preservation, and restoration of film heritage. A further important example comes from a new reality such as the Cineteca dello Stretto, in which only volunteer technicians work at the moment - i.e., before having a real definitive organic plan.

Bearing in mind the different fields of application, there is a need for professional staff of technicians dealing with cataloguing, conservation, and possibly restoration as well as employees with administrative, organisational and communication skills. Analyses of medium-sized film libraries suggest that the total number of staff should be around 10-14 full-time and 4-9 part-time employees. Again, the staff structure most likely to be adopted is the one found in the Montenegrin, Albanian and Friulian realities. Based on the analysis of the budgets carried out on the film libraries that provided them, the personnel costs were calculated to be approximately between 450,000 and 850,000 Euro. The value will obviously vary, and this will depend on the staff needed to ensure the smooth running of the Film Library.

Number of employees	10-14 full-time 4-9 part-time
Personnel costs	450.000 - 850.000 €

3.4 Headquarters location

The building or redevelopment of a structure in the urban area should be evaluated according to its spatial location. Starting from the examples studied, it is evident that the chosen space must have the possibility of being easily reached by public transport or be located close to cultural and educational facilities. In addition, it must provide an office area, and be suitable both for mere preservation and for the possibility of organising additional activities. From the cases of the Cineteca dello Stretto and the realities of Albania and Montenegro, it can be seen that the minimum space required for the proper functioning of a Cinémathèque is about 1,500 sqm.

Imagining the construction of the Cineteca Pugliese in a space close to the central station and on which other cultural realities in the city of Bari insist, its location in the new Parco delle Arti, envisaged by the Puglia Region's manager during the interview, seems perfectly appropriate. The regional authority supported the project to develop a vast urban area that includes a large, equipped garden and a redevelopment plan for the former Rossani Barracks. The barracks had one of the largest parade grounds in Italy, where the first football matches of the Bari team were also played. Decommissioned in 1991, it became the property of the Municipality of Bari in 2008. At the proposal of the Councillor for Public Works, the City Council approved a redevelopment project that will allow the buildings to be used for the Academy of Fine Arts of Bari and the Puglia Region Library Centre. The Regional Media Library, which is already operating in the same neighbourhood as the former Rossani Barracks, will be located inside which, the Apulia Region manager imagines, the new film library will be located. The design choices for the location of the various functions and the general criteria for the restoration of the existing buildings have been shared with the Superintendency and guided by the existing constraints, so as to preserve the

legibility of the original structures and guarantee project sustainability. The project provides for the following division of spaces. Three buildings were planned for the Academy of Fine Arts:

1. Building D gross area 1,670 square metres: the new Aula Magna, (dedicated to theatre teaching and performances, which can also be opened to external users), with a large 300-seat auditorium for the audience, a foyer and stage with dressing rooms, as well as teaching rooms, a stagecraft laboratory, distribution areas and toilets;
2. Building E gross floor area 3,350 m²: foyers, engraving workshops, graphics workshops, decoration workshops, ornamental plastic workshops, decoration and carpentry workshops, anatomy workshops, sculpture workshops, multimedia classrooms, painting workshops, fashion workshops, a multi-media cinema/TV tiered room, as well as services and dressing rooms, storage rooms, distribution areas, teachers' offices and toilets;
3. Building H gross floor area 3,640 square metres: new offices for lecturers and the advisory board, lecture rooms, professors' room, meeting room, as well as distribution areas and toilets.

The other buildings will be allocated to the Library Centre of the Apulia Region:

1. Building A will be directed to the realisation of the Regional Library Centre;
2. Building F will be used as a Multifunctional Centre in which the rooms of the Mediateca Regionale Pugliese will be located;
3. Building C is still awaiting allocation.



Plan 2 - Rossani barracks project

The design is inspired by maximum environmental sustainability and allows for optimal interaction between interior and exterior, using appropriate architectural solutions and also following the principles required in compliance with minimum environmental criteria.

Thus, we can hypothesise the creation of the Cineteca Pugliese within this space, presumably in the building (Palazzina F) that will house the Regional Mediatheque, and which will be, as we have seen, a Multifunctional Centre. In this case, it will not only be possible to maintain the relationship with the local community by facilitating access by the many young students in the university area and the regular visitors of the Mediateca, but also to ensure greater interaction with other companies and realities operating in the film sector, which has become widespread in Apulia over the last fifteen years, thus enabling the Cineteca to become a reference pole for the entire sector. As suggested by the representatives of the Apulia Film Commission and the Apulia Region themselves, this would be an excellent location for what could be called the 'citadel of audiovisuals'.

If the minimum space required is 1,500 square metres, the building can be structured in this way:

1. 550 square metres for the conservation rooms from which they will be made:
 - I. Machine storage room;
 - II. Three storage rooms;
 - III. An air-conditioned room for more fragile films;
2. 300 square metres for the projection room. The room will be equipped with a screen and stage where presentations and/or film shows can also be held;
3. 200 square metres for video consultation space. The room will also consist of desks and electronic devices that can be used for individual consultation;
4. 400 square metres for administrative offices and technical staff. The two main regulations on workplace design are legislative decree number 81 of 2008, Annex IV, which outlines all the requirements and characteristics of spaces for employees, and legislative decree number 242 of 1996 with subsequent amendments, which concerns the health and safety of workers in the workplace. According to these regulations, the minimum office area must be at least 9 square metres per room, with a height of 2.70 metres. According to these parameters, up to 45 offices could be accommodated in the identified space.
5. 50 sqm for facilities and services.

The location considered here will be the subject of future evaluations, especially depending on the space that can actually be used and the space required, also taking into account the general regulations in force. It must be borne in mind that the general square footage must take into account the space needed for services and facilities. The space needed for restoration has not been taken into account in this subdivision, which would be obtained later from the archives space or by having Building C, currently unallocated.

Location	Public	
Structure Space	1.500 mq	
	550 mq	For conservation
	300 mq	For projection
	200 mq	For video consultation
	400 mq	For administrative offices and technical staff
	50 mq	For facilities and services

3.5 Archiving and Preservation

Apulia's audiovisual and film heritage is constantly expanding, mainly thanks to private but also public bankrollers, who have and continue to donate the material in their possession to the Region for the benefit of the entire community. Assuming that the Cineteca Pugliese will be in charge of cataloguing, preserving, and possibly restoring more and more material, a considerable amount of space will be required, especially in the medium and long term. At present, the material that

makes up the patrimonial base mapped and catalogued by the University of Bari measured in terms of space occupation is as follows:

- Sebastiano Arturo Luciani Fund 20 folders (1m x 3m);
- Nico Cirasola Fund 120m x 50m;
- Laudadio Fund 10mt x10mt.

These holdings include not only films in various formats, but also projectors, motion pictures, film cameras, paper material (correspondence, scripts, production documents), playbills and much more. The types of products catalogued so far are:

- Coil;
- Graphic material;
- Moviola;
- Magnetic sound tape;
- 16mm film;
- 35 mm film;
- 8mm film;
- Super 8 film;
- Mini DV;
- Betacam;
- U-matic;
- VHS;
- Compact Disk;
- Digital 8;
- 35mm projector;
- Printed text.

The amount of space required for the preservation of these materials is to be considered as evolving in view of the continuous growth of the patrimony and in anticipation of an increasing number of donors who can entrust their assets to a reliable and guaranteed institution. The idea of being able to bring together all the public film holdings spread throughout the Region in a single

building for their preservation will make it possible to capitalise on those resources and will stimulate users to visit that place, identifying it as the ‘guardian of the audiovisual memory of the territory’.

To this end, the organisation of the archiving space for an optimal preservation of the heritage must meet the standards set by the FIAF (to which it is imagined that the Cineteca Pugliese will have to become affiliated from the outset). As in the cases of the film libraries examined, it will be of fundamental importance to be able to set up refrigerated rooms with humidity control for the archive. Like the others, this facility will also have to provide for the preservation of older films that are more prone to deterioration. As can be seen from the budget assumption, setting up the rooms at the right temperature (for 16 and 35mm films as well as nitrate films the temperature can fluctuate between 10 and -4 degrees, depending on the condition of the films and their dating, while the humidity level must not exceed 45%) is rather expensive, but is the only indispensable condition in order not to risk the investment losing its value.

Archive	Public Funds Private Funds
Conservation	Refrigerated areas ❖ temperature from 10 to -4 degrees ❖ 40-45% humidity

3.6 Restoration

What can represent added value for film archives is undoubtedly restoration work. Suffice it to think of the many films recovered, restored, and digitised by important laboratories such as that of the Cineteca di Bologna, which also provides its services through L'immagine Ritrovata Srl, a subsidiary that works by coordinating its activities with those of the foundation, the laboratory of

the Cineteca Nazionale and many others. Hypothesising the opening of a restoration centre in Apulia as well, could be a fundamental step, especially to ensure greater independence for the centre and in function of the promotion and dissemination of the heritage. Restored films, in fact, are able to circulate in the most famous national and international festivals, allowing the Cineteca to gain great visibility and to reach a high number of viewers for those products that are difficult for the public to see.

One possibility could be to start a collaboration with the newly established branch of the Centro Sperimentale di Cinematografia in Lecce in the Museo Castromediano. In 2020, the Experimental Centre of Cinematography inaugurated a three-year course in Apulia in 'Restoration and Management of the Audiovisual Heritage' with the objective of training young professionals in activities related to the preservation of cinema, both in its historical manifestations (film) and in more recent ones (electronic and digital image). A collaboration with this structure could be, at an early stage, an excellent alternative to setting up an in-house restoration laboratory. The advantages would be several: economic resources would be saved, a direct collaboration with one of the most important film laboratories in the world would begin, gaining both notoriety and lustre, and the know-how of established professionals would be capitalised on.

Another possible avenue would be to establish stronger relations with cross-border realities (Albania and Montenegro), consolidating a collaboration that has already been started. As these realities have also acquired an important tradition in the field of conservation and restoration, they could act as a driving force for the development of competences in the Apulian territory as well, or they could agree to restore the films in the heritage of the Cineteca Pugliese in their premises. If, on the other hand, there were the economic endowment for the creation of the restoration laboratory from the outset, according to the data acquired through the case studies, in the long term an average cost per film (also depending on the length and its state of preservation) of 28,500 euro should be imagined, with an average processing time of 2/4 months.

Average restoration cost	28.500 €
Average restoration time	2/4 months

3.7 Agreements and contributions

When deciding to establish a Cineteca, it is necessary to determine which bodies to contract with and which contributions to count on. Assuming that the Cineteca Pugliese is established as a Foundation with public participation, it could access different sources of funding. In order to carry out its institutional activities, this Foundation should have the following sources of funding at its disposal:

- annual dues of the founders and other members;
- contributions and financing provided by other public or private entities;
- proceeds from any initiatives and/or activities carried out, and from sponsorships;
- income from the management of its assets;
- any other income, also received as a donation or gift, that contributes to increasing the typical activity.

The first financiers would certainly be the State and the Region. As we have seen, many of the analysed Cinémathèques obtain agreements directly from the MiC either through specific calls, which may concern temporary projects, or through annual funding dedicated to culture. As it was possible to see, especially for those Cinémathèques that also operate in the field of digital preservation, funds are provided directly by the MiC Digital Library, which subsidises financially and with services the bodies directly involved in digitisation (it should be remembered that the Apulia Region is already the recipient of economic resources for the implementation of the Apulia Digital Library and that this infrastructure is imagined as integrated with the cataloguing activities of the Apulian Cinémathèque).

Many other forms of subsidies can come directly from the Region, to support initiatives that may concern the community, from the Municipality of Bari or other Apulia municipalities, to facilitate collaboration between stakeholders in the area, and also through partners and private sponsors who can invest through financial contributions or provision of services. A widely used tool, especially for costly projects concerning film heritage, is the collaboration in the activities of private film libraries through the Art Bonus, which provides a tax relief that allows patrons of culture and entertainment to recover 65% of the amount donated.

At European level, there are many initiatives that support the audiovisual industry. These include both the activities of Europa Creativa with the MEDIA programme, which supports the

audiovisual sector through international collaboration, and those of the Eurimages programme, which supports digitisation at European level by also ensuring collaboration between all participating partners.

Conventions and contributions	Status
	Region
	Municipality(ies)
	Privates
	Europe

3.8 Accessibility and secondary activities

The last element, which would ultimately enrich the overall service offer of the Cineteca Pugliese, is the identification of appropriate secondary activities. As we have seen, all the realities analysed perform several functions in addition to the ordinary ones foreseen by the core business.

Most of the film libraries analysed organise, produce or support film festivals that may cover various fields (authors, film genres, or historical periods). It is sufficient to recall the great success of the Cineteca del Friuli with the most important Silent Film Festival in Europe or the work of the Cineteca di Bologna with the Festival del Cinema Ritrovato. Other film archives, such as the Cineteca Nazionale, support numerous cultural initiatives to promote their heritage, such as film festivals, training activities, exhibition or publishing projects.

The Apulian film heritage may have specificities. Its funds could include films shot by Apulian authors (e.g. the films of the Apulian Vague of the 1990s by Rubini, Winspeare, Piva), others that tell the histories, traditions and customs of the local communities (think of the many works on the ethno-musical dimension of Salento), other films or video recordings of particular historical interest (among these, all the documentation on the first migratory flows from the Balkans to Apulia). These documents could also meet the interest of Albanian and Montenegrin structures, with whom one could imagine research projects on the topic or collaborations for the organisation of popular or celebratory activities.

Drawing on important cases such as Il Cinema Ritrovato and the Pordenone Silent Film Festival, a viable strategy to make the collections accessible and valorise them is represented by

festivals and retrospective events. In this regard, the festivals already existing in the regional area, such as the European Film Festival or the Bari International Film & Tv Festival - Bif&st, can be considered for collaborations, so as to create a greater network in the region and obtain greater visibility from public and private institutions, especially with a view to possible funding.

A further activity concerns the organisation of weekly reviews in the projection room, possibly involving interventions by critics or scholars in the field. The model to be followed could be the one already started by the Regional Mediatheque, the flagship of the Apulia Region in the field of dissemination of film culture in the territory. Just as that structure already does, opening its spaces free of charge to users who can visit it for reasons of study, cultural curiosity, or pure entertainment, so could the Cineteca Pugliese do by making its resources available to citizens. The accessibility of these spaces makes the community participate in the management process also with a view to sustainability and progress.

The organisation of workshops for children, guided tours or screenings for schools can also be envisaged, in order to foster interest in cinema and knowledge of the territory's film heritage. In this sense, as is the case in Bologna with the ABCProject and Schermi e Lavagne projects, it will be possible to involve those subjects in the Apulia region that have obtained important funding in the field of *film literacy* from Creative Europe. The CinEd project managed by the GET social cooperative or the *media education activities* of the Fantarca cooperative could usefully be involved in the training activities of the new generations within a virtuous network capable of creating social, cultural, and economic value.

It should be specified that the policies of cultural programming, curatorship and dissemination are strategic for the very legitimacy of this type of institution, representing its public/civic engagement profile and consequently defining its status of cultural authority.

Secondary activities	<p>Film festivals</p> <p>Weekly reviews</p> <p>Workshops, guided tours, film literacy projects</p>
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CONCLUSIONS

Through the analysis carried out it was possible to lay the ground for the establishment of a Pugliese Cineteca, organised as a Foundation with public participation, located in a space already undergoing redevelopment owned by the Apulia Region. The cases analysed, which served as a sample for the drafting of this analysis, will be considered again in order to implement any subsequent developments of the project. It is important to mention that the Apulian film industry is getting a pivotal agent at both the national and international level. Over the last fifteen years, also by virtue of the establishment of the regional Film Commission and of the important 'Film Fund', of the increasingly refined management strategies that have become a model for the Italian and foreign markets, and of the progressive ability of private subjects in the territory to catalyse economic resources (mainly European) in the different areas of the audiovisual chain, Apulia has been recognised as a 'film-intensive region'. If its strength lies upstream of the chain, in its ability to intercept, host and support audiovisual productions from all over the world, it is now necessary to strengthen the cultural actions downstream involving the valorisation of the many actions planned and supported by the public and private sectors and, above all, their preservation. Providing the territory with a physical space that can preserve its cultural heritage is not only useful in terms of completing the chain but also necessary in order not to dissipate the value of work that has lasted several years. It will be an opportunity to capitalise on the efforts already made, in anticipation of the new economic and cultural developments to be entrusted to the new generations. It is they, in fact, who will have to pick up the baton of this virtuous enterprise, and to do so they will necessarily have to know the history of their territory, the history of cinema and the processes of the audiovisual industry, but above all they will have to fall in love with this project.

APPENDIX 1

Film Archives Interviews

1. Cineteca Italiana

1. Name of the institution:

National Film Library

2. What was the reason that prompted you to open a film library?

The National Film Archive was established by state law in 1942

3. What type of governance is present?

Board of Directors appointed by the MIC and the MEF

4. How many internal people are involved?

/

5. How many external persons are involved?

/

6. Annual personnel costs?

/

7. Is the facility where archiving is carried out public or private?

Public

8. How big is the structure?

/

9. What are the building costs of the film library?

/

10. How high are the running costs?

/

11. Are there refrigerated spaces?

Yes

12. If so, at what temperature are the most fragile films stored?

-4 degrees

13. How many films and/or film material is still in the film library?

Over 50,000 items

14. What type of film material is most present?

Positive scene

15. In what number are there films from private funds?

5%

16. In what number are there films from public funds?

95%

17. Mark the films and/or formats in the film library

4.5 mm	8	<i>Super</i> 8 mm	<i>Single</i> 8 mm	8, 75 mm	9.5 mm	16 mm	17.5 mm	22 mm <i>Edison</i>	28 mm <i>Pathescope</i>	35 mm	70 mm
	x	x			x	x				x	

<i>Betacam</i>	<i>VHS</i>	<i>U-matic</i>	<i>Mini DV</i>	<i>DVD</i>	<i>Blu-ray</i>	<i>DCI</i>
x	x	x	x	x	x	x

18. What other types of material is in the film library:

<i>Screenplays</i>	<i>Books</i>	<i>Drafts</i>	<i>Sketches</i>	<i>Floor plans</i>	<i>Posters</i>	<i>More</i>
x	x				x	x

19. Does the film library deal with restoration?

Yes

20. If yes, the average restoration time?

3/4

21. Costs on each restored film?

/

22. Does the film library carry out other activities, if so which ones?

Cultural dissemination

23. Are there spaces for consultation?

Yes

24. Are there spaces for projecting material?

Yes

25. Does the film library benefit from European funds?

No

26. Does the film library receive state funding?

Yes

27. Does the film library benefit from the Art bonus (optional)?

No

28. Does the film library have future plans?

Preservation of films

29. The opening of a film library enabled a positive dissemination of the territorial image of belonging?

/

30. What changes would currently be implemented to favour a greater efficiency?

/

2. Cinémathèque of the Turin Film Museum

1. Name of the institution:

Cinémathèque of the National Museum of Turin

2. What was the reason for opening a film library?

It began as one of the collections of the National Museum of the Cinema by Maria Adriana Prolo

3. What type of governance is present:

FIAF guidelines and codes are followed

4. How many insiders are questioned:

3

5. How many outsiders are involved:

/

6. Annual personnel costs:

/

7. The facility where archiving takes place is either public or private:

Private

8. How big is the structure:

/

9. What are the building costs of the film library:

/

10. What are the running costs?

/

11. There are refrigerated spaces:

Yes

12. If so, at what temperature the most fragile films are stored:

Ten degrees

13. How many films and/or film material is still in the film library?

30,000 copies

14. Which type of film material is most present:

35 mm films

15. In what number are films from private funds:

All

16. In what number are films from public funds:

/

17. Mark the films and/or formats in the film library:

4.5 mm	8 mm	Super 8 mm	Single 8 mm	8, 75 mm	9.5 mm	16 mm	17.5 mm	22 mm Edison	28 mm Pathescope	35 mm	70 mm
x	x	x	x	x	x	x	x	x	x	x	x

Betacam	VHS	U-matic	Mini DV	DVD	Blu-ray	DCI
x	x	x	x	x	x	x

18. What other types of material is in the film library:

Screenplays	Books	Drafts	Sketches	Floor plans	Posters	More

19. The film library is involved in restoration:

Yes

20. If yes, the average restoration time:

1 year

21. The costs on each restored film:

/

22. The film library carries out other activities, if so which ones:

Consultancy, film lending and valorisation

23. There are spaces for consultation:

No

24. There are spaces for the projection of material:

Yes

25. The film library benefits from European funds:

Yes

26. The film library receives state funding:

Yes

27. The film library benefits from the Artbonus (optional):

/

28. The film library has future plans:

Yes

29. The opening of a film library enabled a positive dissemination of the territorial image:

Yes

30. What changes would currently be implemented to promote greater efficiency:

/

3. Cineteca del Friuli

1. Name of the institution:

Friuli Film Library

2. What was the reason for opening a film library?

The origins of the Cineteca del Friuli date back to the travelling screenings in the tent camps that sprung up immediately after 6 May 1976: it was during those technically improvised shows that the idea of a film club with a permanent home in Gemona was born. In February 1977, heedless of the motto 'houses first and then churches', we founded 'Cinepopolare' with the aim of rebuilding one of the town's two cinemas. We spent weekends amidst the rubble of the old town centre of Gemona, which was visited by many visitors and the curious, asking for money to open a cinema for cultural purposes. We managed to raise around 2,000,000 lire. At the same time, we launched an appeal through the daily press and film magazines. Ettore Scola and Tullio Kezich were among the first to respond. Those weeks also saw the Incontri Cinematografici di Monticelli Terme, which introduced the cinema of Wim Wenders to Italy. There, we were contacted by Angelo R. Humouda, the founder of the Cineteca D. W. Griffith of Genoa, who offered to come to Friuli to present his films. On 5 August 1977, Angelo arrived in Gemona equipped with films, projector, and screen. He stayed there until the 10th. In those six days, The Friuli Film Library was born. Angelo made us realise that our money would never be enough to build a cinema, whereas it was enough to start a film library. With the money collected, we were able to buy silent films with which film history lessons were organised in the schools of Gemona, Bordano, Trasaghis, Artegna and Venzone. There were 20 16mm films, Lumière and Méliès. In the year 2000, the Film Library owned 2600 fiction films and 3300 documentaries in 16 and 35mm, video cassettes, laser discs, DVDs, CD-ROMs, plus a photo library and one of Italy's largest specialised libraries.

3. What type of governance is present?

Third Sector

4. How many internal people are involved?

14

5. How many external persons are involved?

/

6. Annual personnel costs?

/

7. Is the facility where archiving is carried out public or private?

Private

8. How big is the structure?

/

9. What are the building costs of the film library?

/

10. How high are the running costs?

/

11. Are there refrigerated spaces?

Yes

12. If so, at what temperature are the most fragile films stored?

4/5 degrees

13. How many films and/or film material is still in the film library?

Approximately 25,000

14. What type of film material is most present?

/

15. In what number are there films from private funds?

/

16. In what number are there films from public funds?

/

17. Mark the films and/or formats in the film library

4.5 mm	8	<i>Super</i> 8 mm	<i>Single</i> 8 mm	8, 75 mm	9.5 mm	16 mm	17.5 mm	22 mm <i>Edison</i>	28 mm <i>Pathescope</i>	35 mm	70 mm
	x	x			x	x	x	x		x	x

<i>Betacam</i>	<i>VHS</i>	<i>U-matic</i>	<i>Mini DV</i>	<i>DVD</i>	<i>Blu-ray</i>	<i>DCI</i>
x	x	x	x	x	x	x

18. What other types of material is in the film library:

<i>Screenplays</i>	<i>Books</i>	<i>Drafts</i>	<i>Sketches</i>	<i>Floor plans</i>	<i>Posters</i>	<i>More</i>
x	x	x	x	x	x	x

19. Does the film library deal with restoration?

Yes

20. If yes, the average restoration time?

/

21. Costs on each restored film?

/

22. Does the film library carry out other activities, if so which ones

Yes, cinema hall

23. Are there spaces for consultation?

Yes

24. Are there spaces for projecting material?

Yes

25. Does the film library benefit from European funds?

No

26. Does the film library receive state funding?

Yes

27. Does the film library benefit from the Art bonus (optional)?

No

28. Does the film library have future plans?

Yes

29. The opening of a film library enabled a positive dissemination of the territorial image of belonging?

Yes

30. What changes would currently be implemented to promote greater efficiency?

/

4. Cineteca dello Stretto

1. Name of the institution:

Straits Film Library

2. What was the reason for opening a film library?

The film library was born out of the need to save a fund of films and extra film material acquired by the municipality in 1987 and never valorised.

3. What type of governance is present?

A municipal film library is currently being set up, managed by two project leaders and two cultural associations working together with their volunteers.

4. How many internal people are involved?

There are seven active volunteers in the film library

5. How many external persons are involved?

About 20 people participate in the project

6. Annual personnel cost

/

7. Is the facility where archiving is carried out public or private?

Public, the Palace of Culture in Messina

8. How big is the structure?

A room in the Palace of Culture in Messina is currently dedicated to the archive (about 70 square metres).

9. What are the building costs of the film library:

/

10. What are the running costs:

/

11. Are there refrigerated spaces?

No, they are scheduled

12. If so, at what temperature are the most fragile films stored?

/

13. How many films and/or film material is still in the film library?

There are approximately 2000 films in the film library, the extra film material (posters, posters, photocopies) consists of tens of thousands of items

14. What type of film material is most present?

Most films are 16mm cellulose triacetate

15. In what number are films from private funds:

We have about fifty 16mm titles belonging to private funds

16. In what number are films from public funds:

The entire film library is based on public funds.

17. Mark the films and/or formats in the film library:

4.5 mm	8 mm	Super 8 mm	Single 8 mm	8, 75 mm	9.5 mm	16 mm	17.5 mm	22 mm Edison	28 mm Pathescope	35 mm	70 mm
		x	x		x	x				x	

Betacam	VHS	U-matic	Mini DV	DVD	Blu-ray	DCI
x	x					

18. What other types of material is in the film library:

Screenplays	Books	Drafts	Sketches	Floor plans	Posters	More
					x	x

19. Does the film library deal with restoration?

The cultural association that manages the municipal film library is in charge of restoration.

20. If yes, the average restoration time:

/

21. The costs on each restored film:

/

22. The film library carries out other activities, if so which ones:

Exhibitions, screenings and workshops were organised.

23. Are there spaces for consultation?

Not yet

24. There are spaces for the projection of material:

/

25. The film library benefits from European funds:

/

26. The film library receives state funding:

/

27. The film library benefits from the Art bonus (optional):

/

28. The film library has future projects, if so which ones:

The film library is being set up, the first step being the inventory and cataloguing of all the material in our possession. It will be crucial to be able to allocate spaces for consultation and proper storage of the material.

29. Has the opening of a film library enabled a positive dissemination of the territorial image?

Absolutely, although the project is still in its early stages, the establishment of this film library has met with incredibly positive feedback both in the city and nationally.

30. What changes would currently be implemented to promote greater efficiency?

/

5. Albanian National Film Archive

1. Name of the institution:

Albanian National Film Archive - Arkivi Qendror Shtetëror i Filmit (AQSHF)

2. Why was it decided to establish a cinémathèque?

AQSHF is not a cinémathèque but mainly a film archive with added functions of a cinémathèque. Formerly a composite part of ex-Kinostudio, the one and only state-run production company from 1952 - 1990, AQSHF was re-established as a per-se institution in 1998, depending from the Ministry of Culture, as a national heritage state institution.

3. What kind of governance system have you adopted?

Public state institution. The activity of AQSHF is based on the Constitution of the Republic of Albania, Law no. 8096, dated 21.03.1996 'On Cinematography', Law No. 9353, dated 03.03.2005 'On some additions and changes to Law no. 8096, dated 21.03.1996 'On cinematography', Law 27/2018 'On cultural heritage and museums', Law no. 9154, dated 6.11.2003, 'On archives', Law no. 35/2016 'On copyright and other related rights' as well as in the legal and by-laws in force for moving image and sound documents (films, phonographs, photographs).

4. How many people work in your institution and in what departments do they operate?

There are 10 full-time and 4 part-time employees operating in administration, film maintenance, film access, and film promotion.

5. How many external advisors have you cooperated with and for what purposes?

Albanian Cinema Project organisation and professional network organisations such as FIAF, ACE and AMIA.

6. What is the yearly cost for your internal workforce?

Around 75,300 euro.

7. Is the archive a public or private facility?

Public institution.

8. How big is the archival facility?

The archive is located in a territory of about 1500m². It is composed of three attached buildings. The first building is dedicated to the administrative offices, the second building is dedicated to the film vaults, and the third building is the cinema hall.

9. How much did the actual building up of the cinémathèque cost?

We have no info as we have inherited the building from ex-Kinostudio management authorities.

10. What is the average yearly operating costs?

4,000 euro plus procurement procedure when investments in maintenance are needed.

11. Do you own refrigerating facilities for film materials storage?

There are 6 vaults with a capacity of 100m² each. These vaults are equipped with an old and outdated centrally controlled temperature (Carrier HVAC system) and 6 dehumidifiers. The cooling system dates back to the mid-80s, it functions through air compressors and cooling gas (Freon). The compressors function through water pumps and cooling towers with outer fans. The compressors are made by Carrier, model 022A 900 E, the production year is 1986. The system hasn't been fully operational since 2004 and there has been a partial investment in maintenance in 2018 to make it fully operational, but not along 24 hours. It needs to shut down for half of the day due to overwork capacity.

12. If yes was the answer to the previous question, what is the thermal state in these facilities?

T: 25 degrees Celsius during summer and 8 degrees Celsius during winter Rh: 45% during winter and 40% during summer)

13. How many films and/or film materials are safeguarded in your archive?

Please see the collections list attached.

14. Which is the main film support safeguarded in the archive's collections?

35mm films in its original elements.

15. Does your archive host collections donated by private collectors?

No.

16. How many collections from public institutions does your archive hold?

One collection on 35mm positive prints from Enver Hoxha archives, by the National Archives.

17. Please mark the films and/or film supports safeguarded in the archive:

4,5 mm	8	Super 8 mm	Single 8 mm	8, 75 mm	9,5 mm	16 mm	17,5 mm	22 mm Edison	28 mm Pathescope	35 mm	70 mm
						X				X	

Betacam	VHS	U-matic	Mini DV	DVD	Blu-ray	DCI
X	X	X		X	X	X

18. What non-film materials are collected in the archive?

Screenplays	Books	Drafts	Sketches	Floor plans	Posters	More
X	X	X	X	X	X	X

19. Does your institution own facilities and assets for film restoration?

Not for digital restoration, only physical repair and maintenance.

20. If yes was the answer to the previous question, how long does a film restoration process take?

From 2 - 4 months.

21. What is the cost for an individual film restoration initiative?

From our restoration project made with international studios: from 8,500 Eur to 36,000 Eur.

22. Is the cinémathèque active in any other activities (promotion, festivals, film education, etc.)? If that is the case, what are these activities?

Yes. We organise or take part in film festivals, film weeks, and other events to promote classic Albanian cinema. There are several programmes in collaboration with the municipality of Tirana; Kino-Neighbourhood is a free screening in different neighbours in the city, Kino-Pool is a free screening during summer, etc. All screenings are free.

23. Do you have consultation facilities?

/

24. Do you have screening theatres?

Yes, Archive has a screening theatre of 80 seats

25. Does the cinémathèque receive European funding?

Occasionally, not regularly.

26. Does the cinémathèque receive financial resources from the respective national government?

Yes, our annual budget is granted from the Ministry of Culture.

27. Does the cinémathèque make use of the Artbonus (optional)?

No.

28. What are the cinémathèque's plans for the future?

To raise the lab for film restoration.

29. Has the establishment of the cinémathèque enabled a fruitful circulation of the local audiovisual cultural heritage?

AQSHF is not a cinémathèque but mainly a film archive with added functions of a cinémathèque.

30. Which initiatives do you deem necessary in order to enhance the governance system and the circulation activities of the cinémathèque?

To raise the lab for film restoration for the preservation of the audiovisual heritage and quality screenings of the Albanian classics.

6. Montenegrin Cinematheque

1. Please, specify the name of the cinémathèque:

Montenegrin Cinematheque – Crnogorska kinoteka

2. Why was it decided to establish a cinémathèque?

To collect, conserve and preserve all film materials made by Montenegrin film authors and about Montenegro

3. What kind of governance system have you adopted?

Public institution formed by Montenegro government

4. How many people work in your institution and in what departments do they operate?

There is 12 full-time and 9 part-time employees

5. How many external advisors have you cooperated with and for what purposes?

We are part of international organizations FIAF and ACE.

6. What is the yearly cost for your internal workforce?

Around 300.000 euro

7. Is the archive a public or private facility?

Public institution

8. How big is the archival facility?

It is still not defined, because we recently moved to a new building with another institution, the Music Center of Montenegro, and the division is still not fully completed. The new building has 10,000 m² and we use about a third of this space operationally.

9. How much did the actual building up of the cinémathèque cost?

We have no info because building was done by Ministry of Urbanism and Spatial Planning.

10. What is the average yearly operating costs?

Around 270.000 euro

11. Do you own refrigerating facilities for film materials storage?

We have 3 vaults with air refrigerating equipment

12. If yes was the answer to the previous question, what is the thermal state in these facilities?

It is 6 degrees Celsius and rh 30%

13. How many films and/or film materials are safeguarded in your archive?

Around 10.000 film reels

14. Which is the main film support safeguarded in the archive's collections?

35mm and 16mm film reels

15. Does your archive host collections donated by private collectors?

No

16. How many collections from public institutions does your archive hold?

We hold materials from other public institution: RTCG (public broadcast television station) which is shot and edited on 16mm film reels

17. Please, mark the films and/or film supports safeguarded in the archive:

4,5 mm	8 mm	Super 8 mm	Single 8 mm	8, 75 mm	9,5 mm	16 mm	17,5 mm	22 mm Edison	28 mm Pathescope	35 mm	70 mm
						x	x			x	

Betacam	VHS	U-matic	Mini DV	DVD	Blu-ray	DCI
x	x	x	x	x		x

18. What non-film materials are collected in the archive?

Sceneggiature	Libri	Bozze	Schizzi	Planimetrie	Locandine	Altro
	x					

19. Does your institution own facilities and assets for film restoration?

No

20. If yes was the answer to the previous question, how long does a film restoration process take?

/

21. What is the cost for an individual film restoration initiative?

Depends on film and its length, but from 20.000 to 50.000 for feature film

22. Is the cinémathèque active in any other activities (promotion, festivals, film education, etc.)? If that is the case, what are these activities?

No

23. Do you have consultation facilities?

No

24. Do you have screening theatres?

Yes, we have. Its capacity is 63 seats

25. Does the cinémathèque receive European funding?

This IPA project "RECON" is first European funding

26. Does the cinémathèque receive financial resources from the respective national government?

Yes, our annual budget.

27. Does the cinémathèque make use of the Artbonus (optional)?

No

28. What are the cinémathèque's plans for the future?

To start to do digital restoration and have bigger budget for screenings

29. Has the establishment of the cinémathèque enabled a fruitful circulation of the local audiovisual cultural heritage?

Yes. We have screening films with collaboration of almost every cultural national and local institution in Montenegro

30. Which initiatives you deem necessary in order to enhance the governance system and the circulation activities of the cinémathèque?

To have bigger budget to make more activities in our program and to employ more people. Also, to speed up digitization and restoration process.

APPENDIX 2

Regional Institutions Interviews

1. Interview Puglia Region

Feasibility study

INTERVIEW - Puglia Region

1. Over the last fifteen years, the Apulia Region has invested heavily in the film sector. At present, it possesses an impressive audiovisual heritage which, also thanks to the contribution of the University of Bari, is being mapped and catalogued. Could the Region be interested in the creation of a physical film library that could house and preserve this material scattered in different places and in public and private funds?

Yes, absolutely.

2. What kind of legal form could a regional film library have?

The possible activation of the regional Cineteca could envisage the form of a Foundation. In this case the extension of functions by the Apulia Film Commission itself could be envisaged in order to avoid additional bodies. This would further strengthen the relationship between the Mediateca Regionale and the AFC.

3. Among the various actions planned to support the cinema and audiovisual sector, has the Apulia Region ever planned investments in the field of heritage conservation and protection?

The protection and thus preservation function is compulsorily fulfilled for the heritage of the Regional Media Library. This function has been extended today by virtue of the competence of provincial libraries and museums. On the other hand, the preservation function belongs to the state bodies which should provide funding for specific initiatives.

4. Would a collaboration between the Apulia Region and the Apulia Film Commission be conceivable in the area of preserving the heritage produced over the years by the agency?

Collaboration is inherent in the relationship established between the Apulia Region and the AFC Foundation. Concerning the obligations in terms of heritage conservation, please refer to the previous answer and if the Agency means the AFC, it is clear that Protection and therefore Conservation is in fact an obligation to be carried out in collaboration.

5. Do small or medium-sized national and cross-border Cinémathèques insist on a physical space of about 1500 square metres? Does the Apulia Region have a space of its own that would be suitable to host a Film Library?

Yes, the new Mediatheque to be located at the Ex Caserma Rossani is a suitable space.

6. If not, is there funding for the building of a facility for this purpose?

NO.

7. In the construction of the Urban Centre for the new culture centre, at the former Rossani barracks, are there areas available for a film library?

The spaces would be perfectly suited to host a film library.

8. Is there a possibility of investing in human resources in conservation?

The job profiles are already provided for in the job description. Recruitment capacities need to be verified.

2. Interview Apulia Film Commission

Feasibility study

INTERVIEW - Apulia Film Commission Foundation

1. Would the AFC Foundation be interested in supporting a project to create a Regional Film Library?

One of the objectives of the AFC, as established by the regional law and by its statute, is to enhance the heritage of the regional Media Library and thus to disseminate film culture. The presence of a regional Film Library would complete these objectives and create a true citadel of audiovisuals in Apulia, with the creation of a place for archival preservation and restoration, as well as for the promotion and dissemination of cinema and audiovisuals in agreement with the regional Media Library and the activities of the AFC Foundation, starting with the Apulia Film House.

2. Would the AFC Foundation be interested in establishing such a structure in the region? If so, what do you think would be the best legal form for such a structure?

It would be important for AFC to have a role within a regional film library, which should have its own legal subjectivity as a Foundation.

3. Is the preservation and protection of film heritage among the current objectives of the AFC Foundation? How does AFC deal with the problem of preserving the film heritage produced by the festival network and the regular activities of the agency?

Certainly, the preservation and protection of the film heritage is an AFC objective, but at the moment it is pursued on a project basis, i.e., on the basis of available resources. Instead, it would be important to have an expenditure chapter and thus qualified personnel such as a film library. At the moment, the heritage is stored at the regional media library and made accessible thanks to projects initiated through UNIBA.

4. Are investments already planned in this area?

Not yet.

5.If not, is there funding for the construction of a facility for this purpose?

By 2023 the Regional Media Library will be located in a much larger space, namely a building in the Rossani Barracks. It would be desirable to be able to nominate other premises in this area to house a regional film library, also with resources from the PNRR.

6.Could the PAL project of the University of Bari Aldo Moro, which envisages the mapping and cataloguing of the regional film heritage, and which already involves the AFC Foundation, stimulate the establishment of a physical film library?

The PAL project is fundamental in this process, which we hope will result in the creation of an audiovisual citadel with all functions systemised and integrated.



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