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Bologna and its *Cineteca*: Building Trans-cending Networks

It is only after film archives of different countries have established regular contacts that we will know the true history of cinema.

(Langlois, 1936, p.99)

In a socio-political scenario marked by insurgent and 'heightened nationalist discourses' (Butler, 2004, p.xi), networks have come to play a nodal role in connecting nations and localities, enabling cultural exchange, affecting the dynamics of identity formation and, thus, countering the logic of national separatism. Social theorists have variously interpreted networks as creative drivers for urban development (Mommaas, 2004) and as cooperative relational systems (Rohrschneider and Dalton, 2002). In the midst of these

scholarly approaches, the concepts of the transnational and the translocal have provided nuance to our understanding of networks, shedding light on how these relational systems enable border-crossing practices performed among and through nations (Giddens, 1990; Bauböck, 2005; Freitag and von Oppen, 2010). Although transnationalism and translocalism concern different spatial dimensions, they have both been applied to enhance the understanding of different phenomena related to inter- and intra-national mobility, knowledge transfer, and local development, describing how these phenomena affect socio-cultural dynamics of identity formation. While the majority of these studies have been focused on international and rural-urban immigration flows (Peleikis, 2003; Velayutham and Wise, 2005; Uimonen, 2009; Gottowik, 2010; Chacko, 2011; Leung, 2011), the concepts of transnationalism and translocalism can be used to understand different kinds of phenomena, interpreting the dialectical relationship and the constant processes of negotiation interconnecting localities within the globalised world. Indeed, as Judith Butler has argued, interconnectedness and ‘inevitable interdependency’ must be ‘acknowledged as the basis for global political community’ and for the exchange of cultural texts (2004, p.xxiii).

My aim in this article is to intervene in this debate through an empirical case study. In particular, I propose an analysis of the networking strategy of a world-class film institution, that is, the Fondazione Cineteca di Bologna (hereafter, FCB). In analysing this *cinémathèque*, I will encompass both the translocal and transnational dimensions of its network, seeking to evidence how they overlap and connect with each other through the actions of the *Cineteca*. My aim, therefore, is to better anchor the concepts of transnational and translocal by using a case-study approach, thus unravelling the understanding of how key film institutions—such as film museums, film archives, *cinémathèques*, etc.—contribute to the dissemination of film culture within and beyond national borders. I thereby seek to contribute to

the scholarly debate on film circulation through institutional channels of distribution (Elsaesser, 2005; De Valck, 2007; Iordanova, 2009; Frodon, 2014; Robbins and Saglier, 2015; Loist, 2016).

Watching world cinema in Bologna

Before going into further detail, it is worth explaining why the FCB represents a meaningful example for such an investigation. Although this film museum is generally acknowledged as par excellence in the field of preservation, little has been said about its projects, history, commitments, and institutional roles. In response to the absence of writing on this institution, this article aims to start unravelling the (translocal and transnational) role of this *cinémathèque*, outlining some aspects of its history and further developments. While this will not serve as a comprehensive mapping of the FCB and its history, I seek to argue the necessity of furthering this study, thus suggesting a particular—and theoretically informed—view in which to approach similar film institutions.

For the purposes of this article, there is a core element of the FCB that I intend to focus on, namely its networking strategy in both local and international dimensions. In this connection, Dr Monia Acciari, scholar and expert on South-East Asian cinema and Film Festivals, has shared a personal memory which offers a useful introduction to this discourse. To quote a brief excerpt:

... [...] my craving for non-Italian cinema was satisfied when, as a student at the *Università degli Studi di Bologna*, I began visiting the international *Festival del Cinema Ritrovato*, where I remember watching restored German films with live music performances, and also the restored films of Charlie Chaplin, which are part of the larger work conducted by the CB on the work of the British director. Whilst at Bologna, although world cinema was scarcely studied and the approach was more Eurocentric, my imagination was

absolutely captured when, at the Lumière cinema in Bologna, I could not miss the opportunity of going to watch world cinema. (Acciari, 2014, p.15)

This enthusiastic memory reflects how the FCB—through its exhibition programme at the in-house film theatre (*Cinema Lumière*) and curatorial practices performed at *Il Cinema Ritrovato* festival—has legitimised the public access to non-Italian film cultures and world cinema in general, providing an alternative cultural offering to its local audience. Furthermore, the FCB also represents an example of a national institution committed to both restoration and the promotion of world cinematic heritage. As a matter of fact, by restoring, presenting and exhibiting movies from all over the world, the *Cineteca di Bologna* (hereinafter, CB) contributes to spreading an egalitarian and polycentric idea of what cinema is and what it should be (Shohat and Stam, 1994).

As an Italian foundation cooperating with international supporting partners and involving world-class movie practitioners, the *Cineteca* offers several reasons for reflecting on how cultural institutions, through their networks, can be—and in this case, actually are—a site for encountering world movie cultures. That is to say that the Bolognese foundation can be conceived of as an institution that proactively supports pluralism, thus encouraging a transnational circulation of film culture through its relational networks. Hence, the presence of similar mediating practices is here recognised as a necessity in contemporary societies. With this article, I aim to shed light on some key aspects of the development of the *Cineteca di Bologna*, whose history is of course not unknown, but is usually framed within a national perspective. A look at its network, by contrast, can underline the relevance of ‘interconnectedness and mutual dependency’ in film culture (Hagener, 2017, p.292).

To better identify this nodal aspect, the relational network of the FCB can be further distinguished along two concepts that I have already mentioned: translocalism and transnationalism. These two concepts open new

perspectives on the dynamics existing across national boundaries, between ‘place’ and ‘world’—to put it in Appadurai’s terms—and enable the understanding of entangled histories, societies, cultures and networks (1995). In film studies, Song Hwee Lim (2007) has convincingly argued that the prefix ‘trans-’ symbolises the act of passing through boundaries of nation and identity, drawing attention to phenomena of transnational capital, transcultural flow, and globalisation. What distinguishes the concepts of transnationalism and translocalism is their spatial focus. While theories of transnationalism seek to conceptualise social, political, and cultural phenomena that transcend national borders (Basch, Glick Schiller and Szanton Blanc, 1995; Appadurai, 1995), translocalism is used to describe dynamics and processes existing within regional and national borders. For example, Malte Steinbrink (2009) has used the concept of the translocal to define those networks facilitating the circulation of people, practices, and resources alongside the dissemination of cultural texts and ideas among regional populations. Thus, building on Anthony Giddens’ Structuration Theory (1984), Steinbrink (2009) describes the reciprocal nature of translocal networks, observing how they exist thanks to the choices and actions undertaken by institutions or individuals and, at the same time, how such networks give existence, shape, and structure to these very choices and actions.

Hence, in order to interrogate the FCB’s relational system, I will adopt the concept of the translocal to analyse the network through local and regional dimensions, while relying on transnationalism to unravel the *Cineteca*’s cooperative projects with non-Italian partners. By adopting this framework, I hope to better define the FCB’s networking strategy, pointing out its critical actors/agents, identifying other connected local cultural institutions and organisations, outlining the nature and the outcome of exchange processes, and observing some patterns in the evolution of this network. For this purpose, this article proposes a bird’s-eye view on the

history and development of the CB and of its main activities, projects, and initiatives. In doing this, I outline the local and the international reach of these activities and how the CB has been able to connect and combine these two dimensions in its long-term course of actions, '[r]ooted locally, involved internationally', as the *Cineteca*'s slogan claims (Cineteca di Bologna, 2018). Through this connection, I rely on transnationalism and translocalism in order to engage the relational system of organisations working in film culture, therefore arguing how the international development of the CB's network characterises this foundation's strategy.

Rooted Locally ...

The CB is a fifty-year-old institution, which emerged and developed together with its hosting city. In 1963, as the official in charge of the cultural department of Bologna municipality, Professor Renato Zangheri established the *Commissione consultiva per le Attività Cinematografiche* ('Consultative commission for Cinematographic Activities'). This institution was intended to manage and offer financial and technical aid to local film productions and thus aimed at promoting the relevance of film culture in its community. For the latter purpose, the Consultative commission gave birth to the arthouse *Cinema Roma* and to the *Cineteca*, an archival, municipal institution intending to conserve films and photographs, whose value and significance were considered remarkable for the local community.

The *Cineteca* started collecting moving and still images from private owners, and then making them accessible to public audiences, mostly by staging open-air shows and bringing movies straight to the local audience. The film archive had to be widened and expanded beyond the architectural boundaries of its interior space, up to the urban realm of Bologna, operating in alternative contexts where showing and communicating straight to its community was possible. In other words, the *Cineteca* was intended to

operate within the public space, so as to contribute to the cultural development of the local municipality as a whole.

As Gianluca Farinelli has recently pointed out, since its very first stages the *Cineteca* has been driven by a distinctive civic and socio-political engagement, one that made the institution a cultural dynamic city site rather than a static museum for film aficionados and niche audiences. This aspect should not be underestimated. Indeed, during its history the CB has succeeded in carving out a specific role within the local space of Bologna. As a pivotal player in the local public sphere, the *Cineteca* has sought to stimulate public interest towards film culture and to preserve local and regional memory. The former intention is well represented in the activity of Cinema Lumière and the urban festivals and events organised by the CB. As a modern *cinémathèque*, *Cineteca di Bologna* is characterised by an active exhibition policy that is carried out at the Cinema Lumière, *Cineteca*'s in-house film theatre. Since the 1980s, Andrea Morini, responsible for cultural programming at *Cineteca*, has widened the operative perspective of the *Cineteca*, actively liaising with international filmmakers and archives from around the world. Such a commitment to world cinema is still the beating heart of this institution, and is evidenced in its screening of movies generally neglected and dismissed by commercial distribution circuits, celebrating world cinema through festivals, homages to directors and retrospective of new waves from Brazil, Iran, Argentine and Palestine. In this regard, the archival film festival *Il Cinema Ritrovato* is probably the most widely known example, namely, 'the world's premiere festival of restored and rediscovered films from all eras' (Bordwell and Thompson, 2011). This festival gathers not only film theorists and critics, but also a heterogeneous crowd of non-specialist filmgoers in Piazza Maggiore, offering to audiences 'the most recent restorations from the top laboratories around the world, including *Cineteca di Bologna*'s own *L'Immagine Ritrovata*' (Farinelli, 2013, p.99). *Il Cinema Ritrovato* was established in 1985 from the ashes of *Mostra del*

Cinema Libero, from which it inherited the commitment to ‘reveal that portion of world cinema unfamiliar to general audiences’ (Farinelli, 2013, p.101). Today, *Il Cinema Ritrovato* is a crucial event for the hosting community, not just for tourists, as it is a space able to ‘socially and culturally connect with “other” cinemas and cultures and convey filmic emotions’ (Acciari, 2014, p.15). Echoing Evans’ (2007) concept of ‘loci of cultural exchange’, the urban festival represents an enriching event in the cultural agenda of the *Cineteca* and Bologna itself. In this connection, another example is *Sotto le Stelle del Cinema*, a 55-night long event during which Italian and foreign movies are screened in Piazza Maggiore, Bologna’s principal square and to which the audience has free access. The festival works on two distinct levels: on the one hand, it celebrates cinema in its widest expression, bringing to the audience movies and auteurs representative of the art canon; on the other hand, *Il Cinema Ritrovato* valorises the city itself, transforming the major square into an immersive and collective screening experience. The 2017 edition, for example, successfully connected the local audience with guest directors such as Béla Tarr, Pablo Trapero and Agnès Varda.

As a safe-keeper of regional memory, the *Cineteca* has assumed a central role within the public space of Bologna and Emilia-Romagna, thus benefiting from a long-lasting partnership with the Bologna municipality and Regione Emilia-Romagna. By way of proof it is worth mentioning the creation of the extensive Emilia-Romagna Visual Archive, a long-term project managed by the CB in association with Regione Emilia-Romagna. The project was formerly supervised by Renzo Renzi, who was a film critic, cinema producer, and writer and one of the CB’s former founders. The Emilia-Romagna Visual Archive is aimed at identifying, collecting, cataloguing, studying, and making available materials and information, bearing witness to the local visual memory. After more than thirty years, the result is:

... a fascinating database: a consultable catalogue of over 350 films, detailing not only technical and artistic credits, but also locations divided by province. The extensive mapping carried out by Manuela Marchesan and Mauro Bonfacino also covers works which cross the region's borders, either because they were filmed along the River Po, or reconstructed in the studio, like Federico Fellini's Rimini. A cinematic continuity, which truly merits being recorded and remembered. (Cineteca di Bologna, 2016)

Heading in the same direction, the *Fronte del Pubblico* (hereinafter, FP) was an initiative conceived by Giuseppe Bertolucci and introduced by the CB in association with several regional municipalities and supported by Regione Emilia-Romagna (Fondazione Cineteca di Bologna, 2015, p.11). In this case the objective was to craft a common business strategy, involving and bringing together film distributors, local movie theatres, and producers operating in Emilia-Romagna and others willing to take part in this project.

By financially co-producing projects and mutually agreeing distribution strategies, the partners would have partially shared costs and risks, presenting a jointly conceived cultural offer to regional and local audiences. Furthermore, this co-operative system enables event organisers and local distributors to keep some of the operational costs associated, especially those concerning prints transportation, which are commonly recognised as a relevant category of budgetary expenditure (Hope, 2004; Fischer, 2013, p.44). Recent, exemplary outcomes of the FP are *Doc in Tour* (a project aimed at selecting and distributing local documentary productions among regional cinema theatres) and the circulation of restored movies among partners for theatrical distribution.

The FP can be interpreted as part of a 'translocal gaze' so as to examine in depth the strategic meaning of such an initiative. In fact, this network was aimed at interconnecting different organisations and institutions locally working in film culture, in order to simplify distribution processes. In this sense, it was also committed to improving promotional and communication strategies, enhancing the economic sustainability of cultural projects, and

ultimately fostering the relevance of film culture within regional communities. More so, the FP was negotiable as it was determined by and determinant for every member, thus representing as multidirectional channel enabling a reciprocal circuit of exchange among its members. Even though FP has now come to an end, the creation of a similar translocal network is still a core commitment of *Cineteca*, as its statute makes clear (Fondazione Cineteca di Bologna, 2011).

So far, I have provided evidence of the CB's local commitment, pointing out its efforts in offering audiences a wide perspective on film culture and developing an interconnecting web of relations with other local, regional, and national institutions. In this context, it should be noted that there is a lack of comprehensive study into the interconnections and interactions (partnership, production and/or distribution agreements, competition, etc.) among Italian film archives, with only a few acknowledgeable contributions (Arduini, 1995; Giannerelli, 2004). Despite the potential value of such a research subject, the present article focuses on how a cultural institution has deliberately exceeded its national boundaries by deciding to operate, cooperate, and eventually compete in the international arena, therefore connecting with the global dimension. In this sense, I would now suggest taking into account the international development of this institution, looking at how a transnational networking strategy arguably informs this wider dimension and connects it to the translocal one.

... Involved Internationally

Without abandoning its local vocation, and under the guidance of president Vittorio Boarini (1985-2000), the CB has started a long process of internationalisation by developing valuable internal competencies, gaining technical assets in the field of film restoration, and becoming actively involved in the international arena. Regarding the development of in-house

proficiencies and resources, it is worth underlining the launch in 1990 of *L'immagine Ritrovata*, a two-year workshop sponsored by the European Social Fund, aimed at establishing a film restoration laboratory highly specialised in photochemical restoration. This was established in 1992 (Di Chiara and Re, 2011) and is now a limited liability company (LLC), acquired by the CB as a subsidiary company in 2006 (Fondazione Cineteca di Bologna, 2014). *L'immagine Ritrovata*, designed for the restoration of films from every cinematic age and for their digitalisation, employs innovative preserving methodologies and is currently a leading laboratory in the field.

In addition to the establishment of the laboratory, the *Cineteca* moved into the *Manifattura delle Arti* ('Factory of the Arts'), more precisely into the buildings of a former slaughterhouse, in 2000, where most of the facilities owned by the CB are now situated: for example, the headquarter offices, the research centre Pier Paolo Pasolini, the filmic and non-filmic archives, and Cinema Lumière, with its two movie theatres named after Martin Scorsese and Marcello Mastroianni. One such acquisition came after the planning for the Bologna European Capital of Culture (ECOC) 2000, a plan that involved the transformation of a former industrial area (*Manifattura dei Tabacchi*) into a cultural district. This requalification plan was carried out by gathering together several cultural institutions, all of them related to the Municipality of Bologna and to the University of Bologna, within the same area.

It should be noted that, since the mid-1980s and during the 1990s and 2000s, the CB and the Gallery of Modern Art (GAM) were 'politically preferred entities', and their real estate and asset base development were arguably funded at the cost of reducing resources in the other Bolognese cultural institutions (Zan, Bonini Baraldi and Onofri, 2015). A similar political tailwind—even with its ups and downs—has presumably played a relevant role in the process of internationalisation, as well as in the whole history of the CB. This favourable condition did not only concern the acquisition of crucial assets and the enhancement of the film archive

collections (Zan, Bonini Baraldi and Onofri, 2011), all of which are necessary elements for competition in the global arena. From a managerial and organisational perspective, the municipality of Bologna had long planned to make some local, potentially valuable institutions more independent and financially self-sustainable (Boari and Zan, 1999). This aim was to be achieved by transforming these institutions into private foundations to be managed with a mix of public and private experiences and funds so as to capitalise on work opportunities in the international context, and to hire highly specialised staff beyond public service recruitment, benefiting from private sponsorships and cooperation with international partners. Therefore, after being recognised as an autonomous cultural institution in 1995, the CB was finally transformed into a participatory Foundation in December 2011 (Fondazione Cineteca di Bologna, 2011). Rather than being a criticism of the Bologna municipality and its funding allocations, the aforementioned observations are some of the reasons that made the Fondazione Cineteca di Bologna a world-class institution in the field of film restoration and preservation.

It is now important to analyse the CB's network level strategy and inter-organisational relationships, providing evidence of how the Bolognese foundation has become an active and effective member inside the global circuit. From this perspective, two fundamental achievements can be regarded as the *Cineteca's* formal entrance into the international arena. The first significant step was the affiliation as a permanent member with the *Fédération Internationale des Archives du Film* (FIAF), in 1989. FIAF was founded in 1938, 'as confirmed by the date of the "Agreement for the International Federation of Film Archives" signed in Paris by its four founder-members: the *Cinémathèque française*, Germany's *Reichsfilmarchiv*, the British Film Institute, and the Museum of Modern Art Film Library' (Dupin, 2013, p.43). Since its inception, this organisation brings together and connect world-class, non-profit institutions involved in

the preservation and dissemination of global film heritage, thus prompting the emergence and the creation of moving image archives in areas devoid of them.

A couple of years after having joined FIAF, the CB made a second fundamental step beyond its national boundaries by becoming a member of the *Association des Cinémathèques Européennes* (ACE). Formerly named Association of Filmarchives of the European Community (ACCE), ACE was founded by several European film archives—including the CB—within the framework of Lumière project that was funded by the European Program Media I. Both ACCE and the Lumière project were mainly aimed at restoring and preserving the European film heritage, searching and collecting lost or neglected European movies and, in addition, editing an all-encompassing European filmography (Surowiec, 1996). The Lumière project ended in 1996 and ACCE was expanded so as to include other European film archives (reaching 44 members, at present), thus changing the association's name to ACE. By bringing together European national and regional archives (for example, *La Cinémathèque de Toulouse* and *La Cineteca del Friuli*), this federation seeks to combine a translocal and transnational perspective in preserving the European film heritage, including regional and local entities in decision-making processes.

By joining ACE and especially FIAF, the CB had to meet very specific and strict standards that would have been difficult to satisfy without the internal development, the property renovation, and the administrative reorganisation which occurred during 1980s and 1990s, as previously pointed out. Hence it is worth underlining these two moments since they represent a paradigm shift in *Cineteca's* institutional mission. Indeed, by becoming a member of FIAF and ACE the CB had already embraced a complex and yet necessary mission towards protecting and promoting global cinematic heritage, thus exceeding the national scope. With regard to the

reasons driving such direction, the following excerpt by Caroline Frick provides some clarification:

During the first decades of this post-chemical age, one that favors a radically new canon of archival media treasures, film preservationists are reflecting upon the field's central tenets and reevaluating the ever-changing context within they work. ... The increased popularity of this kind of media material for scholars and the general public is global, whether in archives or online. (2011, p.153)

In this sense, the CB has re-evaluated the ever-changing context it works in, with the remarkable recognition of 'film culture's transnational essence' (Iordanova, 2016, p.2) and of the great diversity, uniqueness and wealth of global film culture. In his influential work on the concept of national cinema, Andrew Higson (2000) has explained that the dynamics of film production, distribution and reception enable the circulation of cinema across and within national borders, and thanks to the migration of moving images, this border crossing, 'the transnational emerges' (Higson, 2000, p.61). Hence, the outward-looking approach of these institutions is key to interpreting the transnational essence of cinema. A similar penchant is evident in the following excerpt from an article by Cecilia Cenciarelli, the *Cineteca's* research area supervisor:

The binary division 'center vs. periphery' does not sufficiently describe reality today: the reconfiguration of world geographies due to migration flows and the growing digital democratisation of cinema (transnational ever since its inception) demands applying a new critical paradigm to aesthetic paths and cultural and political perspectives that is hybrid, inclusive and wide-ranging. (Cenciarelli, 2016)

Enlivened by such a vision, the FCB has restored films by Charles Chaplin, Jacques Tati, Shadi Abdel Salam, Yasujiro Ozu, Ahmed El Maanouni, Ousmane Sembéne, Carl Theodor Dreyer, Martin Erksan, Djibril Diop Mambety, Ritwik Ghatak and Jean Renoir, by working together with the

laboratory *L'immagine Ritrovata* and other international partners. Indeed, these restoration projects greatly benefited from the co-operative system built by the FCB, a system that has been continuously expanded since 1992. From this perspective, the co-operation with Martin Scorsese's Film Foundation for the World Cinema Project—formerly named the World Cinema Foundation—has made possible projects and initiatives of global interest, such as the restoration of *Soleil Ô/Oh, Sun!* (Hondo, 1972), *Qing Mei Zhu Ma/Taipei Story* (Yang, 1985), *Touki Bouki* (Mambéty, 1973), *El Hal/Trances* (El Maanouni, 1981), *Nidhanaya/The Treasure* (Peries, 1973), *Két Lány az Utcán/Two Girls on the Street* (De Toth, 1939), *Kalpana* (Shankar, 1948), *Mysterious Object at Noon* (Weesrethakul, 2000), *Maynila sa mga Kuko ng Liwanag/Manila in the Claws of Light* (Brocka, 1975), *Memorias del Subdesarrollo/Memories of Underdevelopment* (Gutiérrez Alea, 1968), *Al Mummia/The Night of Counting the Years* (Salam, 1969) and many others. The aim of the World Cinema Project is to preserve and restore films from Africa, Asia, Eastern Europe, Central and South America, and the Middle East so as to make them available for a global audience. As an example of this, the *Fondazione Cineteca di Bologna* circulates preserved movies through international film festivals such as Cannes Film Festival, Venice, and Tribeca, and distributes them through commercial partnerships with Criterion.

It should be noted that the involvement in world-class associations, the increasing presence of the *Cineteca* at international film festivals, the international prestige of the urban film festival *Il Cinema Ritrovato* and the partnership with major international organisations have given the FCB a global level of credibility and prestige that is able to prove the viability of its initiatives, projects and business system to potential resource providers (international institutions, private sponsors, etc.). This is what Alex Fischer has defined as the 'strategy of legitimizing affiliation', with regard to film festival organisers (Fischer 2013, p.58), and that perfectly fits the network

level strategy undertaken by the FCB. The success of these co-operation is also testified by the FCB's Director, Gianluca Farinelli:

It's an honour for us and for all those that have followed our work to see that this year our collaboration with the World Cinema Foundation (WCF), presided by Martin Scorsese, has been intensified. This confirms the high quality of our work ... We are happy to contribute—following the spirit of the WCF—to the safeguard of the cinema which risks disappearance as well as of the cinema produced in Africa or Asia that looks into the culture of people. That is why also the films that we present restored this year fall completely into this strategy. (Euromed Audiovisual, 2009)

This initiative is also aimed at spreading the issue of film preservation globally by involving and working together with local film archives, private organisations and minor cultural associations. As such, the FCB has had the chance to create a solid and valuable relational network with other local institutions and cultural organisations operating in various regions and countries, sharing knowledge, information on the location of films, assets and resources and encouraging the creation and development of specialised film restoration laboratories. In this connection, as previously mentioned, the role of Andrea Morini has been key to structuring a system of relationships with archives from around the world, in particular with African and Middle-Eastern entities. This has laid the groundwork for further developing the *Cineteca's* transnational network, involving partners for South-East Asia and establishing new venture projects in the area. This transnational relational system not only provides an effective channel for the circulation of restored movies, but it also represents a mean for exchange and negotiation among archives and cultural institutions that equally benefit and contribute to the wealth of jointly conceived projects. It is relevant to underline how these partnerships are based on reciprocity, since partners do not display overlapping target audiences as they mainly operate on a local base and perform 'different services that do not encroach upon the availability of resources for the other' (Fischer, 2013). In the wake of this

strategy and related outcomes, the FCB has recently joined the *Federation Pan-Africaine des Cineastes* (FEPACI), UNESCO and the Film Foundation in the African Film Heritage Project (AFHP). This long-term project is intended to identify, locate, restore, and preserve fifty movies realised in the African continent and which present historic, artistic, and cultural significance (UNESCO, 2017).

However, the abovementioned recognition of the diversity and richness inhabiting the world of cinemas is not the only reason leading the FCB in assuming a global concern. The Bolognese foundation has also experimented with a booming and remunerative market in South-Eastern Asia, North America, and Europe, stimulating the expansion of its audiences and private customers whose interest in the preservation of films is increasing. Reading the foundation's management report from 2015 (Fondazione Cineteca di Bologna, 2015) one learns that, along with a consistent reduction of public funds, the profits from foreign markets have gradually increased since 2009 so that they now represents a fundamental economic revenue for the Foundation. Furthermore, in order to expand its market in Asia and Europe, two years ago the FCB established a Hong Kong subsidiary laboratory—*L'immagine Ritrovata Asia Limited Hong Kong*—that covers the first part of the restoration work and, once the film is digitalised, the file is sent to Italy where the rest of the work is carried out.

This laboratory is also intended to intensify the FCB's presence in South-East Asia in order to strengthen the co-operative liaison with Asian film archives and facilitate the practical procedures for gathering films in situ. 'As a result', claims Nick Vivarelli, 'their business volume has increased and expanded beyond Hong Kong' (Vivarelli, 2017) and that is a fact, since the FCB now co-operates with Singapore's Asian Film Archives, the Thai Film Archive, film preservationist organisations working in Myanmar, Philippines and, last but not least, India's Prasad Film Labs. The collaboration with the oldest Indian film archive is worth mentioning as it is aimed at the digital

restoration of 2500 Indian films of different genres, an immense project including art house works as well as commercial successes. Soon after, *L'Image Retrouvée* was founded in Paris in 2016 and, exactly like its Hong Kong twin, this specialised laboratory also operates as a subsidiary of the Bolognese foundation to facilitate exchanges and collaborative projects with French film archives and operate on restoration of film physical supports.

Conclusions

While not fully exhaustive, this survey was aimed at analysing the *Fondazione Cineteca di Bologna* by offering a brief outline of its institutional history, covering the development and main activities within both local and international contexts. The significance of the interconnectedness of networks has been recognised as a prominent aspect in this film institution and its functions. The concepts of translocalism and transnationalism allow the interpretation of the increasing complexity of the circuit of preserved films, revealing patterns and actors, competitors and partners, scope and commitments enlivening these relational networks. In outlining its network level strategy, I have sought to point out how the FCB's relational networking has enabled a system of exchange with local based organisations from all over the world, with whom the FCB shares commitments, common institutional values and economic interests. The interconnection between local and international polarities in the FCB's cultural work and how such aspects bear witness to the variety of processes create cross-territorial linkages and cultural flows (Cooper, 2001, p.193). As Papagena Robbins and Viviane Saglier have asserted '... a focus on a network woven around diversity, tensions, ruptures, and inequalities suggests an underlying new conception of networks beyond that was once given in the beginning years of film festival studies' (2015, p.4).

Indeed, the network-level strategy implemented by the FCB has a complex shape, as it has expanded beyond its national boundaries, creating and experimenting with renewed relationships with its local and international partners, audiences, and markets. Thanks to this strategy, the FCB now plays a nodal role in the interconnection between the translocal space of Bologna and the transnational dimension, working as mediator in the exchange of cultural texts, ideas, and resources with film archives and cultural organisations. The complexity of these two overlapping dimensions is key to interpreting the agency and difficulties of this Italian institution, that represents ‘a nexus for economic and cultural flows’ within and beyond the city itself (Curtin, 2003, p.222).

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Excursions 8:1

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