



LA
CINEMATHEQUE
FRANÇAISE

3rdFIAF/Cinémathèque française Winter School

"Programming Film Heritage"

5-6 March 2018 at the Cinémathèque française

MONDAY 5 MARCH 2018 (Georges Franju auditorium)

09.30 **Welcome**

10.00 **Presentation of the Training Course and Participants**

Christophe Dupin (FIAF) and **Samantha Leroy** (Cinémathèque Française)

Introduction: **Massimo Benvegnù** (EYE Filmmuseum, Amsterdam), Head of FIAF's Programming and Access to Collections Commission (PACC)

1st session : Programming Silent Cinema

10.45 **Jay Weissberg** (Giornate del Cinema Muto, Pordenone)

Programming the Giornate del Cinema Muto

Now entering its 37th year, the Pordenone Silent Film Festival remains the leading festival of archival silent films. For one week in October, screenings are held in the c.900-seat Teatro Verdi from 9 AM until midnight, with live musical accompaniment for each presentation. Weissberg will discuss how the festival is programmed and musicians chosen, as well as look at questions of "relevance" and address possible ways to bridge the artificial gap between the archival and contemporary film worlds.

Jay Weissberg, Director since 2016 of the Giornate del Cinema Muto/Pordenone Silent Film Festival. He first programmed for the Giornate in 2009, has curated programmes for Bologna's Cinema Ritrovato, and collaborates on the Ottoman Film Project. He has been a film critic with Variety since 2003.

11.25 Bryony Dixon (BFI National Archive, London)

Programming from a National Collection

I will talk about the curation of film from a national archive collection, from selection of material to restore, through to how to present those films to a variety of audiences. I'll talk about methodology, research, ethics, and marketing using recent examples of restorations and digitized collections, including some work in progress.

Bryony Dixon is a curator with responsibility for the BFI National Archive's extensive silent film collection. She has researched and written on many aspects of early and silent film, as well as programming for a variety of specialist film festivals and events worldwide. Her book 100 Silent Films, in the BFI Screen Guides series, was published in 2011, and she contributes regularly to Sight & Sound's "Primal Screen" column.

12.05 Serge Bromberg (Lobster Films, Paris)

Silent Cinema Never Existed

Serge Bromberg has tried practically everything to restore and programme silent films. From his *Retour de Flamme* (Saved from the Flames) shows (which he will talk to us about in detail) to the most prestigious film festivals, from television to Blu-ray, he will tell us tales about various approaches to the presentation of silent film, ranging from luxury promotional items, accompanying films at the piano – or with a whip and a pumpkin! – to screenings for servicemen dressed as a *poilu*. His sole credo: "Restoring films is all well and good, but what counts above all is to restore the audiences." And as a bonus, a surprise which he refuses to divulge ahead of time.

Serge Bromberg, who was awarded the Prix Jean Mitry by the Pordenone Silent Film Festival in 1997, is the founder of Lobster Films, which restores and distributes films around the world.

12.45 Exchange between the speakers and the participants

13.00 Lunch

2nd session : Musical Accompaniment for Silent Film

14.15 Maud Nelissen

The Hidden Messages in Film & Music

Apart from a brief introduction about how and why I became a silent film musician, I would like to talk about the power of non-verbalism in music and silent film, and the various choices a musician can make to unite both art forms. I will also talk about the potential of the subconscious in viewing and hearing things.

Maud Nelissen is a Dutch pianist and composer who has particularly dedicated herself to the creation of musical accompaniments for classic silent films. She founded her own ensemble, The Sprockets, for silent film accompaniment, and performs with them or with various other ensembles and orchestras in Holland and abroad. Among her most notable orchestral scores is that for Erich von Stroheim's 1925 classic The Merry Widow.

15.00 Jean-François Zygel

Silent Cinema and the Talking Piano

When I accompany a silent film on stage, almost in a state of hypnosis, suspended in a weightless state like Kafka's trapezist, I end up having the illusion that I am the director of the film, that my fingers make the images appear, that the keys of my piano command the movement of the characters on the screen, influencing their thoughts, calling forth their emotions.

All methods are fair game to support their efforts: obstinate rhythms, recurring melodies, surprise modulations, virtuoso effects, improbable polyphonies, sweet or spicy harmonies, not to mention the short moments of silence representing certain violent emotions or a more intense thought before an action.

Musical invention at the foot of the screen is of a peculiar nature. First, it makes us generate a vast musical flow, when a spontaneous composition rarely lasts five or six minutes. Next, we must employ the subtle art of counterpoint between image and music, amplifying certain effects, supplementing others, taking the parts of certain characters, outlining the scene using rhythm and tempo. Finally, we are responsible for narrative legibility, and for the match between two arts, each having their own discursive logic.

It is thus that the pianist becomes, almost against his will and not without some pride, the final *metteur-en-scène* of a film.

Composer, concert pianist, winner of a Victoire de la Musique and the first prize of the City of Lyon's international competition of piano improvisation, Jean-François Zygel is today recognized as the French musician who is the

most engaged in the art of the ciné-concert. He is a professor at the Paris Conservatoire, where 15 years ago he founded the class in piano improvisation, initiating numerous partnerships with institutions like the Forum des Images, the Fondation Jérôme Seydoux-Pathé, and the Cinémathèque Française.

15.45 **Exchange between the speakers and the participants**

16.00 **Break**

3rd session : Portrait of a Programmer

16.15 **Antti Alanen (KAVI, Finland)**

Film Programmer

Cinémathèque programming: a calling and a curatorship. Guidelines for good programming. Reinventing ourselves. Taking care of the great tradition and facing the future. FIAF challenges crucial for programmers and curators: digital deposit (of national and non-national productions) and copyright in the digital age.

Antti Alanen, film programmer since 1985 of the Cinema Orion in Helsinki, at KAVI (National Audiovisual Institute / Finland, formerly the Finnish Film Archive). Film historian, film critic (website, Antti Alanen Film Diary). Former head of FIAF's Programming and Access to Collections Commission (PACC). Major books (in Finnish): MMM Elokuvaopas [Film Guide to 1100 Key Films] and Elokuvantekijät [Film Encyclopedia of 640 Major Film-Makers].

17.00 **Visit of projection booth of the Henri Langlois auditorium in small groups**

09.30 **Welcome of the Participants**

1st session : Legal Issues Related to Programming

09.45 **Catherine Hulin (Cinémathèque française, Paris)**

The Legal Context of Film Programming

From researching rights-holders to the authorization of the screening of a film, the programmer faces various legal obligations. This talk will be an occasion to deal from a practical angle with methods of identification and the research of rights-holders, the negotiation of an agreement, and respect of legal obligations and regulations.

Catherine Hulin has been in charge of the legal department of the Cinémathèque française since 2005; she lectures on legal topics in the Masters programme in Cinema at Université de Paris 8.

10.30 **Karine Nonnon (Centre national du cinéma et de l'image animée, Paris)**

The Special Case of Orphan Works

The law of 20 February 2015 defined the term "Orphan Work" and the conditions of its implementation. This talk will give us an opportunity to discuss who are the beneficiaries of this law, and to specify how to identify these works, and valorize them.

Karine Nonnon is head of the General Administration Department at the CNC's film archive. As such, one of her duties is to deal with legal questions relating to Orphan Works.

11.00 **Break**

11.30 **Annabelle Shaw (BFI, London)**

Unlocking Film Rights

The BFI's Unlocking Film Heritage programme (2012-17) comprised three interlinked projects, which aimed to deliver a major expansion of public free-to-view access to British film heritage by investing Lottery funds into a programme of preservation, digitization, interpretation and access of films. Over 10,000 films have been digitized and made available via our video-on-demand platform, BFI Player, the BFI Mediatheques, and, for some, through

theatrical and home video releases. The majority have been made available free-to-view. During this programme there were reforms to UK copyright legislation that had a direct impact on the BFI's public mission as a national archive. My talk will start with an introduction to the UK copyright framework as it relates to archive film, and then, using examples of works digitized as part of the BFI's Unlocking Film Heritage project as case studies, I'll talk about the specific issues that arise around researching and clearing rights for public access as well as the impact of the Orphan Works Directive.

Annabelle Shaw is Rights Database Manager at the BFI. She has worked in copyright and licensing for 17 years, joining the BFI Rights and Contracts department in 2004. She's worked on clearances and negotiations for film distribution and sales across the BFI's collections. She leads on copyright, research and licensing for the BFI archive's mass digitization programmes and manages the BFI rights and royalties system. As well as running copyright workshops and training sessions, she is involved in an advisory capacity with EU and UK copyright research projects. She has a Postgraduate Diploma in UK, U.S., and EU Copyright Law, and is a member of the Libraries and Archive Copyright Alliance (LACA) and Film Archives UK (FAUK).

12.10 **Exchange between the speakers and the participants**

12.30 **Lunch**

2nd session : Projection Techniques

14.30 **Jean-René Becquante & Fred Savioz (Cinémathèque française, Paris),
Jean-Baptiste Hennion (2AVI, Paris)**

Film Supports and Projection Formats, a Close Bond between the Artistic and the Technical

The history of the cinema abounds with different supports and formats. Film stocks, digital files, wide formats, DCP... shouldn't be frightening! The work is what is essential. It must be respected! Proceed in such a way that its artistic will, editorial line, can be implemented in our projection booths. But with the multiplication of formats and the question of their obsolescence, can we still project everything? Examining the state of play and concrete examples, we will see how to ensure that works can be viewed in their original, optimal quality, and that dialogue between programming teams and technical teams is as natural as possible.

Jean-René Becquante, projectionist and director of screening rooms at the Cinémathèque Française.

Jean-Baptiste Hennion is currently operations director of 2AVI, a company specializing in cinema events. Also a specialist in technical history, he lectures at Université de Paris 8, covering issues relating to respect for the works as well as the technical constraints of projection.

15.30 **Exchange between the speakers and the participants**

15.45 **Break**

3rd session : Curating and Programming

16.00 **Elif Rongen (EYE Filmmuseum, Amsterdam)**

Programming the Unknown

As the EYE Filmmuseum collection has only a limited number of cinema classics, but incredibly big amounts of films that nobody has ever heard of before, I am challenged to find ways of presenting the unknown films to audiences. One of the ways to do so is to brand a collection instead of its individual items (for example, the "Bits & Pieces Collection" helps us to show the most obscure fragments, or the "Desmet Collection" stands for all the 900+ films in that collection). Over the years this approach has led to other projects, such as "Views of the Ottoman Empire", where we actively search for overlooked images, and place them in a totally new context, where they gain new importance. I will be focusing on a few concrete examples, and share some ideas and tips about how to delve into the unknown collections and programme these often disregarded films.

Elif Rongen-Kaynakçi is the curator of silent film at EYE Filmmuseum, where she started working in 1999 as a viewer of the lesser-known film heritage. Her daily task at EYE is to oversee the total workflow of the silent nitrate collection, from registration to the various modes of presentation. She is a member of the Cinema Ritrovato festival's artistic committee, and a regular contributor to the Giornate del Cinema Muto, where she also programmes the annual thematic Desmet Collection screening. She is one of the founders of the "Views of the Ottoman Empire" project, which has been travelling the world since the summer of 2014, and advisor to the International Istanbul Silent Cinema Days since its first edition four years ago.

16.40 **Michael Loebenstein** (Österreichisches Filmmuseum, Vienna)

Curating Film Programmes: A Museum Perspective

Today programming heritage titles is greatly facilitated by online finding aids, digital viewing and projection formats and social media, which enable community-building (and its flip-side – audience profiling). I want to discuss the way in which curation of film programmes in a film museum relates to, but also differs from, programming in other contexts. This means in particular the museum curators' commitment to principles of curation, and their relation to matters of collection development, research, preservation, and dissemination.

Michael Loebenstein has worked in film archives and museums in Australia and Austria. He is the director of the Österreichisches Filmmuseum (Austrian Film Museum) in Vienna, and currently serves as Secretary-General of FIAF.

17.20 **Exchange between the speakers and the participants**

17.30 Overview of the training course, conclusion with **Massimo Benvegnù**, and presentation of the course completion certificates.

18.15 End of the course