

4th FIAF/Cinémathèque française Winter School**“Programming Film Heritage”
11-12 March 2019 at the Cinémathèque française****MONDAY 11 MARCH 2019 (Lotte Eisner auditorium)**

09.30**Welcome****10.00****Presentation of the Training Course and Participants****Christophe Dupin (FIAF) and Samantha Leroy (Cinémathèque française)****10 :15****Introduction: Massimo Benvegnù**

What does it mean, nowadays, to curate a film program for a FIAF institution? What are the benefits, what are the limitations, and most importantly, what are the key differences between various ways of audio-visual programming? Starting from the experience of PACC, I will give a short introduction to the challenges that face programmers these days.

Massimo Benvegnù majored in Film Studies at the University of Bologna, and currently works in the programming department at the EYE Filmmuseum in Amsterdam. A graduate of the Archimedia Training Course in 1997 and recipient of the Haghefilm Fellowship Award in 2010, Massimo authored several books and essays and also worked for major festivals such as Venice and Locarno. He is Head of FIAF's Programming and Access to Collections Commission (PACC).

10.45**Exchange between the speakers and the participants****11 .00****Break****1st session : Programming Cinema as a Performing Art****11.30****Claude Bertemes****Crazy Cinématographe**

Dogs that play the piano, men who can fold themselves up like pocket handkerchieves, amazing trips to the moon in a soap bubble : fairground cinema of the early days was a crossroads of attractions and eccentricities. Under the title of *Crazy Cinématographe*, the Cinémathèque de Luxembourg has reconstructed just such a spectacle, revitalising the opportunities of the « cinema of attractions » for a contemporary audience. The conference will focus on strategies of (re)programming a body of more than a hundred fairground films, as well as implementing a (re)staging and degentrification of this heritage.

Claude Bertemes has been Director of the Cinémathèque de la Ville de Luxembourg since 1997. He was a member of FIAF's Executive Committee (2001-2003) and Vice-Secretary-General of the Federation (2003-2005). From 1999-2008, he was a member of the

Reading Committee of the Luxembourg Film Fund. Since 2010 he has been a member of the Executive and Artistic Board of the Luxembourg City Film Festival. He has published several articles on film history, including « Cinématographe Reloaded – Notes on the Fairground Cinema Project Crazy Cinématographe » (2008) and « Back to the Future: Early Cinema and Late Economy of Attention » (2011).

12.00

Martin Barnier



Singin' in the Cinema ! The Public as Performer

The audience participation screenings of that ultimate cult film, *The Rocky Horror Picture Show*, have been well-known since the 1970s. But is this a one-off in film history? In truth, public singalongs are part of a tradition going back to the days of the magic lantern. As well as « illustrated songs » there are also examples from the 1900s of short films or animations with lyrics provided as subtitles to encourage the cinema audience to join in. It seems as though this tradition has now been revived, seeing as how 2018's *Bohemian Rhapsody* also exists in a « karaoke » version.

Martin Barnier is Professor of Film and Audiovisual Studies at the Université Lumière Lyon 2. Among other things he has published: *En Route vers le parlant* (CEFAL, 2002) ; *Bruits, cris, musiques de films* (PUR, 2010) ; *Le Cinéma 3-D. Histoire, économie, technique, esthétique*, Armand Colin, 2015, with Kira Kitsopanidou ; *Une brève histoire du cinéma* (1895-2015), Poche Pluriel 2017, with Laurent Jullier.

12.30

Laurent Véray



Cinema of Olden Days: At the Pictures during the Great War

This présentation sets out the major issues of a research project on the programming of cinemas in France between 1915 and 1919, as part of the ANR Project Ciné08-19. I will describe in particular the attempts to recreate those screenings. That is, based on work on archives and theoretical reflection, the way in which we can propose to today's public, through a unique experience, a representation close to those of the 1910s. A spectacular device in which films (documentary, comedy, newsreel, animation, scientific film, phono-scene, patriotic melodrama) are accompanied by musicians (in the form of musical adaptations or improvisations) and attractions (poems, songs, opera arias, acrobatic feats), and presented by a narrator who acts as both a commentator and a go-between.

Laurent Véray, film historian, is Professor at Université Sorbonne Nouvelle-Paris-3. He has published *La Grande Guerre au cinéma. De la gloire à la mémoire* (Ramsay, 2008) and *Les Images d'archives face à l'histoire* (Scérén-CNDP, 2011). His last works are *Abel Gance. Le visionnaire contrarié* (Gaumont Vidéo, 2017), *Vedrès et le cinéma* (Nouvelles éditions Place, 2017), and *Avènement d'une culture visuelle de guerre. Le cinéma en France de 1914 à 1928* (Nouvelles éditions Place, 2019). Since 2018, he has been Scientific Officer of the project Ciné08-19, financed by the Agence nationale de la recherche, about the history of cinema in France between 1908 and 1919. He has also been the programmer of the Compiègne Film Festival since 2009.

13.00

Exchange between the speakers and the participants

13.15

Lunch

2nd session : Opening up to Contemporary Film Programming

14.30

Michael Temple



Programming arthouse cinema at the Birkbeck Institute for the Moving Image and Essay Film Festival

At Birkbeck we are lucky to have a small, beautifully equipped cinema, featuring a range of film, video and digital formats. In my presentation I will talk about how we work with academics, artists and activists in order to use this screening space as a public forum for the exchange of ideas, and as part of the "alternative" exhibition circuit in London – notably in the form of our annual Essay Film Festival.

Michael Temple is Director of Birkbeck Institute for the Moving Image and the Essay Film Festival. He is the editor of *The French Cinema Book* (with Michael Witt, 2018), *Decades Never Start on Time: A Richard Roud Anthology* (2014), and several books on Jean-Luc Godard. He is the author of *Jean Vigo* (2005).

15.10

Bernard Payen



Programming Contemporary Cinema at the Cinémathèque française

Since September 2015, the Cinémathèque française has been offering a new weekly programme (« Aujourd'hui le cinéma » / Cinema today) which combines contemporary short, medium and feature-length films. Each Monday, two screenings are offered, centred around a director or an actor, taken from festival prize-winners (Nantes, Belfort, Les Arcs, Grenoble), partnerships with associations or institutions that invest in shorts or debut films (G.R.E.C. ; Agence du court métrage, émergence, Fondation Gan pour le Cinéma). These screenings provide an opportunity to discover the world of young filmmakers (working in fiction, animation or documentary) and, via their 'carte blanche' programmes, to mark the relationship between cinema both old and new. This regular programme is unique in Paris and is part of the Cinémathèque's initial aim to place the latest works alongside those from film history.

Bernard Payen is a film programmer at the Cinémathèque française. From 2015 to 2013 he selected films for the Short Film Commission of the International Critics' Week (Cannes), and later headed the Commission. He also works for the TV programme Court-Circuit (Arte) and has directed several films – the last two, *Mister H* (2014) and *A l'origine du pop* (2015) in Brazil.

15.50

Peggy Zejgman-Lecarme



Film History Writes Itself

The Cinémathèque de Grenoble champions on a daily basis film heritage and the cinema of today and tomorrow. Both as a heritage site and as organiser of a festival of contemporary short films, this balance allows for film history to write itself. Complementing the work of arthouse cinemas of Grenoble, the Cinémathèque is also an outlet for recent films unreleased in France, regional productions, or simply films that struggle to be screened elsewhere. This programming of films from all periods is essential in terms of defining the identity and dynamism of our organisation.

Peggy Zejgman-Lecarme est directrice de la Cinémathèque de Grenoble et du Festival du Film court en Plein air de Grenoble. Titulaire d'un DEA d'Études cinématographiques, elle a travaillé pendant 8 ans dans des cinémas Art et Essai, comme responsable de cinéma, programmatrice et médiatrice. Après avoir été chargée de mission Cinéma et Education à l'image pour une collectivité territoriale, elle a pris la direction de la Cinémathèque de Grenoble en juin 2016. Elle est également membre du comité de sélection courts métrages au Festival International du Film d'animation d'Annecy depuis 2017.

16.30

Exchange between the speakers and the participants

16.45

Break

3rd session : Portrait of a Programmer

17.15

Richard Peña



Interviewed by Christophe Dupin

Richard Peña is a Professor of Film Studies at Columbia University, where he specializes in film theory and international cinema. From 1988 to 2012, he was the Program Director of the Film Society of Lincoln Center and the Director of the New York Film Festival. At the Film Society, Richard Peña organized retrospectives of many film artists, including Michelangelo Antonioni, Sacha Guitry, Abbas Kiarostami, King Hu, Robert Aldrich, Roberto Gavaldon, Ritwik Ghatak, Kira Muratova, Fei Mu, Jean Eustache, Youssef Chahine, Yasujiro Ozu, Carlos Saura and Amitabh Bachchan, as well as major film series devoted to African, Israeli, Cuban, Polish, Hungarian, Chinese, Arab, Korean, Swedish, Turkish, German, Taiwanese and Argentine cinema. Together with Unifrance, he created in 1995 "Rendez-Vous with French Cinema," the leading American showcase for new French cinema. A frequent lecturer on film internationally, in 2014-2015, he was a Visiting Professor in Brazilian Studies at Princeton, and in 2015-2016 a Visiting Professor in Film Studies at Harvard. In May, 2016, he was the recipient of the "Cátedra Ingmar Bergman en cine y teatro" (Ingmar Bergman Chair in Film and Theater) at the UNAM in Mexico City, where he offered a three-part lecture series "On the Margins of American Cinema," and December, 2017, gave a course in "International Cinema After 1990" at Beijing University. He also currently hosts WNET/Channel 13's weekly *Reel 13*.

18.00

Exchange between the first day's speakers and the participants

09.30 **Welcome of the Participants**

1st session : Portrait of a Programmer

09.45 **Dave Kehr**



Interviewed by Christophe Dupin

Dave Kehr, curator, Department of Film, Museum of Modern Art, New York. Before joining MoMA in 2014, he was a longtime film critic and columnist for several newspapers, including *The Chicago Tribune* and *The New York Times*, and has served on film festival juries from Sundance to Berlin. Since 2012 he has been a regular programmer at the Cinema Ritrovato festival of Bologna. His books include the collections *When Movies Mattered* and *Movies that Mattered*. In addition to programming at MoMA, he has worked on several restorations, including two films by Ernst Lubitsch, *Rosita* (1923) and *Forbidden Paradise* (1924).

10.30 **Exchange between the speakers and the participants**

10.45 **Break**

2nd session : Programming Film Heritage: A Historical Perspective

11.15 **Stéphanie Louis**



The Origins of Programming Film Heritage (1) : The Cinémathèque française

In the mid-1930s, while silent cinema disappeared from commercial cinema screens, the Cinémathèque française was founded thanks to cinephilic mobilisation. It then operated in connection with the 'Cercle du cinéma' film club. Towards the end of the 1940s, the Cinémathèque's project aimed at developing a museum legitimizing film as a modern art. How were the programmes organized ? How did the Cinémathèque communicate with its audiences about its programming ? At once useful information and recorded history, these communication tools show how the Cinémathèque française progressively took on the role of a museum.

After carrying out various research and inventory missions for heritage institutions in France (Bibliothèque nationale de France, Cinémathèque de Toulouse, Musée-Château d'Annecy), **Stéphanie Louis** is now Research Coordinator at the Ecole nationale des Chartes (Paris). She is a member of the Board of the Association française de recherches sur l'histoire du cinéma (AFRHC), and co-organizer of a Seminar on cultural history of film. In 2013 she completed a PhD thesis on the heritagization of cinema in France (1944-1968), soon to be published. She has a special interest in the practice of exhibiting film and non-film collections.

11.45

Christophe Dupin



The Origins of Programming Film Heritage (2) : The British Film Institute

Although the British Film Institute was created in 1933 and its film archive two years later, it had to wait until the early 1950s and the birth of the National Film Theatre on London's Southbank (1952) to be able to offer regular film screenings. This illustrated presentation will outline the early history of programming film heritage at the BFI, and will examine the nature and patterns of that programming policy, which were influenced by both the BFI's administrative set-up (its archive and cinema were two completely distinct departments), and post-war British film culture.

Christophe Dupin is FIAF's Senior Administrator and the Executive Publisher of the *Journal of Film Preservation*, and a film historian. Previously, he worked for the British Film Institute and conducted extensive academic research on the history of the BFI, which resulted in the publication of *The British Film Institute, the Government and Film Culture, 1933-2004* (Manchester University Press, 2012, co-edited with Geoffrey Nowell-Smith). His other main research areas are the Britain's 'Free Cinema' movement, about which he produced a DVD box-set (BFI, 2006), and the history of the international film archive movement.

12.15

Christophe Bolli



Promoting Programming : The Swiss Case

Founded in 1948 in Lausanne, the Cinémathèque suisse deployed over time a wealth of inventiveness to attract its audiences : posters, flyers, exhibitions, websites, social networks... These tools – in print or web-based, reflect its successive directors' programming choices. The most prominent example is the Bulletin, which contains the programme of its cinemas and has remained the institution's main vehicle for communication since 1981.

Head of Communication and Marketing at the Cinémathèque Suisse since 2017, **Christophe Bolli** worked previously in the fields of publishing, press and museums, in particular for the Fondation de l'Hermitage, an institution specialized in art exhibitions. Between 2001 and 2009, he also worked as an International Director at La Montre Hermès, watchmaking subsidiary of the luxury goods manufacturer.

12.45

Exchange between the speakers and the participants

13.00

Lunch

3rd session :

14.30

Maelle Arnaud



From its creation in 1982, the Institut Lumière has been forced to develop by looking for its own funding channels. It has managed to strike a balance between public subsidies and its own resources. The Lumière Festival has grown over the past 10 years, thanks both to the development of its activities (box-office, DVD Market, International Market of Classic Films) and a sharp increase in private partnerships.

The Institut Lumière continues to question the ratio between public subsidies and the capacity to find other sources of financing for a cultural institution.

Maelle Arnaud is Head of Programming and Collections at the Institut Lumière (Cinémathèque de Lyon), which is located on the site of the invention of cinema by the Lumière brothers. With Thierry Frémaux (Director) and Bertrand Tavernier (President), and the team of the Institut, she took an active part in 2009 in the creation of the Lumière festival, which is an extension of the work done throughout the year to promote repertory cinema.

15.00

Guy Borlée



Public funding of the festival II Cinema Ritrovato

The festival II Cinema Ritrovato, organised for the last 32 years by the Cineteca di Bologna, still relies for 60% on public funding on different levels – local, regional, national, and European. Each level has its own procedures, rhythm, and demands. The festival has managed to obtain significant funding from the European programme Creative Media.

Guy Borlée has been Co-ordinator of the annual festival II Cinema Ritrovato, organized by the Cineteca di Bologna, since 1995. He manages the relationships with cinémathèques worldwide, and the festival's budget and staff. He also takes care of the various materials produced by the festival, and their online access. Originally from Belgium, he programmes travelling retrospectives in Italy and around the world.

15.30

Jean-Christophe Mikhaïloff



La Cinémathèque française, a history of patronage

Between its foundation in 1936 and the present day, the Cinémathèque française has been a pioneer in the field of patronage for its activities regarding the restoration of films, the enhancement of its collections, educational work, film retrospectives, exhibitions. This presentation will display a marvelous film history made possible by the generosity of the private sector.

Jean-Christophe Mikhaïloff has been Head of Communication, External Relations and Development at the Cinémathèque française since 2009. Using communication and fundraising, he has implemented a new strategy for the development of own resources to serve a certain idea of cinema. Former publisher of the city magazine *Zurban* and publisher for the Lagardère Group (where he was in charge of special operations), he has been able to apply to a cultural institution the sales and communication methods of a major media group.

16.00

Exchange between the speakers and the participants

16.15

Break

16.45

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

18.00

End of the course