

5th FIAF/Cinémathèque française Winter School “Programming Film Heritage”

2-3 March 2020 at the Cinémathèque française, Paris

MONDAY 2 MARCH 2020 (Lotte Eisner auditorium)

9:30 **Students' Registration**

10:00 **Christophe Dupin** (FIAF) and **Samantha Leroy** (Fondation Jérôme Seydoux-Pathé), and **Iris Deniozou** (Cinémathèque française)

Presentation of the Course and Participants

10:15 **Introduction: Matěj Strnad**



The presentation will take as its starting point the current activities of FIAF's Programming and Access to Collections Commission (PACC), one of three specialized commissions. Issues pertaining to accessing film elements, whether in the medium of prints or digital carriers, and also dealing with the rights to show them, will be discussed. The best practices of working within and with FIAF affiliated archives will be highlighted, together with the overarching ideas of accessibility and joint effort in caring for film heritage at large. Lastly, the presentation will address the often overlooked topic of collection policies with film archival institutions, and how these can inform programmers and other users accessing the individual collections. As PACC strives to actively engage with the programming community, the presentation would also be an opportunity to discuss what projects and actions it could be undertaking in the future.

Matěj Strnad, Head of Curators at the Národní filmový archiv (Prague) and Head of the FIAF Programming and Access to Collections Commission. Strnad is a graduate of the Center for Audiovisual Studies at FAMU, Prague, and has previously dealt with digital restoration projects and collections development. In 2018 he coordinated the FIAF Symposium on Sharing, which took place as part of the 74th FIAF Congress in Prague. Before working for the Národní filmový archiv, he was active as an editor, having co-edited a social sciences reader for film and media students. He also published, lectured, and consulted on issues of media art preservation and restoration.

10:45 **Exchange with the Participants**

11:00 **Morning break**

Session 1: Programming Specialized Collections

11:30 **Helen de Witt**

Dissecting the Image of the Image: Programming Experimental and Artists' film across the Exhibition Spectrum

Experimental cinema and films by artists are not only to be found in their natural habitats of the gallery of the film co-op. If you look carefully, you'll find that they pop up in many distinct contexts and locations. This talk will look at different histories of



programming this area of cinema, which is often hard to define, and will explore programming histories in art-houses, cult cinemas, community cinemas, festivals, and events. It will argue that rather than contribute to its obscurity, the complexities of its identity and terminology have in fact been used to open up experimental cinema to a greater range of audiences. Those who may be alienated by the antiseptic white cube or the dingy black box can therefore embrace this dynamic moving image practice for their own political, personal, or subversive purposes.

Helen de Witt is a curator, lecturer, and writer specializing in experimental and artists' film, and independent cinema. She is programme advisor for the BFI London Film Festival Experimenta section of Artists' Moving Image and has curated programmes for the BFI, Tate, ICA, Lux, and Barbican in London, and internationally for the Contemporary Arts Centre Poland; Uplink Tokyo; Moscow International Film Festival; Feminale Germany; MediaWave Festival Hungary; Belarus International Women's Film Festival; Helsinki Museum of Contemporary Art; and MUU Media Festival Finland.

Helen is an associate lecturer in Film Studies at Birkbeck University of London and at the University of the Arts London, a faculty member at Boston University London, and a visiting lecturer at University College London and at the National Film and Television School. She is a director of The Service Co-op, an independent production company dedicated to producing films that promote social impact, the arts, and creative collaboration.

12:00 **Julien Farenc**



Programming at the BPI's Cinémathèque du documentaire

"What are the programming challenges in a place that is both a library (with rich audiovisual collections) and an art museum (including substantial film and moving image programmes)? Are there specific programming issues that stem from being exclusively dedicated to documentaries?"

Previously in charge of developing documentary film heritage collections at the Bibliothèque nationale de France, **Julien Farenc** now works for the Cinémathèque du documentaire at the BPI - Bibliothèque publique d'information at the Centre Pompidou, where he has most notably curated "Faster, Higher, Stronger – Filming Sport", the first retrospective dedicated to sport in documentary cinema.

12:30 **Isabelle Vanini**



Programming Animated Films at Le Forum des Images

Over her 25 years programming at Le Forum des Images, Isabelle Vanini has paid particular attention to "adult" animation cinema. This presentation will focus on the history and development of the programming of animated films in this institution, reflecting on the different ways of curating programmes (and what type of audience to target): instigating monthly events which over 12 years hosted the greatest names in French and international animation; organizing and curating the Emile Cohl retrospective in 2008, and the Jan Svankmajer retrospective, in his presence, in October 2010; the first major presentation of "animated documentaries" in March 2011; a tribute to Kawamoto and the presentation of his films with Youri Norstein as guest of honour, the only such event in Europe, in March 2012.

The Forum des Images presently hosts a yearly festival (Carrefour du cinéma d'animation in December), and a new monthly masterclass-type event, Tout'anim. This regular presentation, which has no equivalent in Paris, exemplifies the ambition of the Forum des Images to make animated films known and recognized as a legitimate, and extremely creative, form of cinema. It has now become a haven for animated films in Paris...

A programmer at the Forum des Images, **Isabelle Vanini** has also been a member of the César Animation Committee since 2015, reads scripts for short animated films for the CNC, the Nouvelle-Aquitaine region, and Ciclic, and, beginning in 2019, selects feature films for the Annecy International Animation Film Festival. She has written a thesis on the distribution of adult animated feature films in cinemas.

13:00 **Exchange with the Participants**

13:15 **Lunch**

Session 2: Programming in New Cinematheques

14:30 **Jak Salom**



Programming for a New Cinematheque in Istanbul: For What Purpose?

Creating a film library in 2019 is very different from what it signified in the halcyon days of pioneering efforts to preserve the legacy of cinema: increasing scarcity of sources, new formats, new viewing practices, costs... A ravaged film culture must be rebuilt. Its relationship with the public authorities suffers from a lack of interest, if not vision.

Jak Salom is project leader and general coordinator of Sinematek/Maison du Cinéma of the city of Kadiköy (Istanbul). He is also the director of the summer festival "Cinema under the Stars". He was part of the founding team of the Turkish Film Library (1965-1972) and worked at the Cinémathèque Française (1972-1977). A film critic, he has written for the magazines *Yeni Sinema* (New Cinema) and *Film*. A university professor, he teaches the sociology of film at the University of the Bosphorus (Istanbul). He is particularly interested in the relationship between production and audience and the gradual abandonment of public space.

15:00 **Emmanuelle Devos**



The New Film Theatre of the Cinémathèque Robert-Lynen

Since its origins as the Cinémathèque de la Ville de Paris in 1925, the Cinémathèque Robert-Lynen has constantly adapted its activity to the need for an environment favourable to a reflection on the issue of image education. 2020 will provide this institution with an opportunity for a new start. Having been deprived of proper premises since 1992, it will at last be able to redefine its scope and its methods of action.

This new stage, coming at the heart of the "Digital Age", also forces us to rethink the missions of film libraries. And in this pivotal period, which is witnessing the disappearance and dematerialization of physical film media, and the multiplication and diversification of distribution networks, outreach activities towards young audiences are more relevant than ever.

All these new possibilities offered by digital technology are precisely why we must provide educational support in helping to deal with surrounding images. Guiding new audiences in their discovery of works and the various related practices, so that they can come to terms with the challenges posed by audiovisual media. Providing links between old and future practices. Giving each new pair of eyes the possibility of inventing new ways of engaging with art from the past...

Emmanuelle Devos is the Director of the Cinémathèque Robert-Lynen in Paris. She has published a thesis on the history of this institution, entitled "La Cinémathèque de la Ville de Paris, les idées et les faits, 1906-1939", and has participated in various events highlighting the ways in which its collection can be used for educational purposes. She has actively participated in the development of cultural and educational workshops for young audiences, and has also published several books on research projects relating to the institution's various collections.

15:30 **Hichem Ben Ammar**



The Challenges of Programming Film Heritage at the Cinémathèque tunisienne

How can we reconcile ambition and pragmatism, enthusiasm and caution, activism and high professional standards in our effort to make up for the considerable time it takes to implement film heritage projects like the Cinémathèque tunisienne? What strategy, method and organization should be adopted to optimize resources in a context where the emerging structure is still in a very fragile, even vulnerable state?

Hichem Ben Ammar is the Artistic Director of the Tunisian Cinematheque. Holding a master's degree from the School of Fine Arts, where he also secured a research aptitude certificate in 1984 and a first-degree advanced research diploma in 1986, he taught cinema and audiovisual at the Institut de Presse (IPSI) from 1987 to 2009. He defines himself as a “cultural operator”. Having come late to directing, he was at various times a film club host, a film critic, and a film festival director, before he formed his company, 5/5 Productions, which in awareness of his social responsibility, he has dedicated to the promotion of documentaries, by definition an “engaged” audiovisual genre. Appointed artistic director of the Tunisian Cinematheque in June 2017, Hichem Ben Ammar brings his passion for cinema to this major national project, which is a vehicle for memory and cultural influence. He has been a member of the Academy of Arts and Humanities Sciences, Beit El Hikma, since October 2019.

16:00 **Exchange with the Participants**

16:15 **Afternoon Break**

Session 3: Portrait of a Programmer

16:45 **Chalida Uabumrungjit**



“If You Build It, They Will Come”

Introducing unfamiliar films to audiences in a country where cinema is regarded as more commercial product than culture can be challenging, but it is possible. The cases of the Thai Short Film and Video Festival and the Silent Film Festival in Thailand demonstrate how programming and presentation can eventually lead to audience appreciation.

Chalida Uabumrungjit is the Director of the Film Archive, Thailand, and has been a member of FIAF's Executive Committee since 2013. She graduated in film from Thammasat University and in film archiving from University of East Anglia, UK. She is one of the founding members of the Thai Short Film and Video Festival, which she served as Festival Director from 1997. She also programmes for the Salaya Documentary Film Festival and the Silent Film Festival in Thailand. She has coordinated programmes of Thai films for various international festivals, and has been involved in the production of a number of experimental films and documentaries. She was on the selection committee of AND (Asian Network of Documentary) from 2006 to 2018.

17:15 **Exchange with the Participants**

17:30 **End of Day One**

18:30 **Reception and Screening at the Cinémathèque Robert-Lynen**

TUESDAY 3 MARCH 2020 (Lotte Eisner Auditorium)

9:30 **Participants' Welcome**

Session 4: Audiences

9:45 **Marianne Miel**



Audience Development and Loyalty

Since its move to Bercy in 2005, the Cinémathèque française has received nearly 6 million visitors. There is great diversity in the audiences that converge there, between cinema, educational activities, museums, and exhibitions, which is both a great asset and a loyalty-building challenge. What practices and strategies have been put in place to develop a loyal, long-term audience?

Marianne Miel was appointed by the Cinémathèque française in 2005 to define and implement the strategy and reception and ticketing system for the opening of its new premises in Bercy. Formerly in charge of sales and audience reception, she has been Director of Promotion and Audiences since 2018.

10:15 **Laura Teixeira**



Programming Film Heritage in Germany: the “Lecture&Film” Series at the DFF

The DFF – Deutsches Filminstitut & Filmmuseum is a leading film heritage institution uniquely combining museum, cinema, archives, collections, festivals, digital platforms, research and digitization projects, and educational programs. In the cinema department, we program daily screenings in analog and digital formats, ranging from early cinema to current film releases. One of our special projects is the series “Lecture&Film”, where, together with the Goethe University, we delve for the duration of one year deep into the filmography of one author or cinema movement. This format has been a success also for its unique combination of a student-audience and our regular cinema audience.

Laura Teixeira studied Film and Curatorial Studies in Brazil, Belgium, and Germany. Since 2016 she has worked in the cinema department of the DFF – Deutsches Filminstitut & Filmmuseum in Frankfurt-am-Main. Among others, she organized the “Lecture&Film” series dedicated recently to Chantal Akerman, Brazilian Cinema Marginal, and Jia Zhangke.

10:45 **Exchange with the Participants**

11:00 **Morning Break**

Session 5: The Challenges of Subtitling

11:30 **Guy Borlée**



Electronic Subtitling for Greater Programming Freedom

The Cinema Ritrovato festival, organized for 33 years by the Cineteca di Bologna, screens around 450 films each year from all over the world. The Italian and English subtitles involve a considerable effort to make them accessible to the largest possible audience. Several systems are used concurrently: an external provider with an international reputation for the largest venues, but also a team of young translators specially trained with an in-house PowerPoint-based system. With the added bonus of a team of professional translators for simultaneous headphone translation of the opening speeches. The existing policy of exchanging subtitles between FIAF film libraries and festivals is a very useful adjunct that increases diversity in film programming, enabling the screening of more non-subtitled films from faraway countries and the distant past. The precise archiving of the videos used and of the dialogue (or intertitles) and translations also allows for wider cultural dissemination, but also guarantees long-term budgetary savings.

Guy Borlée has been Co-ordinator of the annual festival Il 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.

12:00 **Annick Girard**



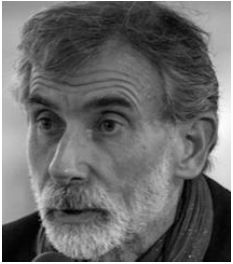
Subtitling at the Cinémathèque française

For several years now, the Cinémathèque has been careful to almost systematically present films with subtitles (approximately 600 screenings per year). This decision has finally made it possible to bring little-known works to a wider audience. Limitations in our budget, and the challenge of subtitling films in the often very short time available, mean that occasional malfunctions are still possible. We will discuss such issues as technical and financial constraints, rights management, choosing a subtitling company as part of a public tender process, and relations with other subtitling companies (Hiventy, Titra, Dune).

A professional in the cultural sector with strategic and operational experience in the programming department of the Cinémathèque française (assistant director), **Annick Girard** completed a training course in Cultural Project Administration at ISEA in March 2017.

As part of her activities, she implemented and developed, among other things, electronic subtitling at the Cinémathèque française in 1999, with a major expansion in 2005 after the Cinémathèque moved to its current Bercy premises.

12:30 **Jean-François Cornu**



Restoring Subtitling

Subtitling is essential to the international circulation of past and present films. While the restoration and exhibition of the films kept by archives are some of their most important tasks, subtitling is an aspect of exhibition which also needs to be restored, in the widest sense. My talk will briefly survey the history and aesthetics of subtitling, and emphasise how important it is to restore the need for quality when using subtitling for the public screening of world heritage films in museum programmes and festivals.

Jean-François Cornu is a French subtitleur and translator of screenplays, and books on film and arts. Also a film translation historian, he has published *Le doublage et le sous-titrage : histoire et esthétique* ("Dubbing and Subtitling: History and Aesthetics", 2014), and, with Carol O'Sullivan, *The Translation of Films 1900–1950* (2019). A member of ATAA, the French association of audiovisual translators, he is a co-founder of the online cinephile journal *L'Écran traduit*.

13:00 **Exchange with the Participants**

13:15 **Lunch**

Session 6: Portrait of a Programmer

14:15 **Jurij Meden**



"Comrade Lenin mentioned the necessity of establishing a 'fixed ratio between entertainment pictures and scientific ones' in movie-theatre programs.

We've got to promote this chart:

Kino-eye (everyday life) ... 45%

Scientific, educational ... 30%

Artistic drama ... 25%

In this way, the question of Kino-Eye, that is, of organizing the workers' vision, will be solved." – Dziga Vertov

Jurij Meden is a Curator and Head of the Programming Department at the Austrian Film Museum (Vienna), and co-director of The Nitrate Picture Show, Festival of Film Conservation. Before that he worked as the Curator of Film Exhibitions at the George Eastman Museum (Rochester), and Head of the Programming Department at the Slovenian Cinematheque (Ljubljana).

Session 7: Programming Workshop

14:45 **Programming Workshop**



Mariann Lewinsky

Mariann Lewinsky will conduct a workshop on programming early cinema and unidentified fragments – short films that are often overlooked but visually fascinating. Programming them requires editing work, combining films that enlighten and support each other.

This type of material lends itself well to the art of programming: different approaches are possible – aesthetic, political, or historical.

Mariann Lewinsky is a film historian, film-maker, and festival director. She has published a PhD on Japanese Silent Cinema and the Avant-Gardes, and for some years worked as a university teacher. An independent film historian since 2003, she has launched and directed numerous research and restoration projects, and curated film screenings and festival programmes, mostly in the field of silent cinema. On behalf of the Bologna film festival “Il Cinema Ritrovato” she has curated the section “A Hundred Years Ago” since 2004, and at present is one of the four directors of the festival.

16:45 **Afternoon break**

17:15 **Concluding remarks by Matěj Strnad, assessment of the course, and presentation of the course completion certificates to the participants.**

18:00 **End of the Course**