

# 7th FIAF Winter School: Schedule

“Programming Film Heritage”, 28-29 March 2022, Paris

## Day 1 : Monday 28 March 2022, Fondation Jérôme Seydoux-Pathé

9 AM	Welcome of the Participants
9:15 AM	Opening of the 7 <sup>th</sup> Winter School & Introduction to the courses
9:45 AM	Programming Film Heritage for Students / Teaching Film Heritage Programming at University (I)
10:45 AM	Coffee Break
11:15 AM	Programming Film Heritage for Students / Teaching Film Heritage Programming at University (II)
12:30 PM	Portraits of Historical Programmers (1): João Bénard da Costa
1 PM	Lunch
2:30 PM	Programming Film on Film in the Digital Era
4 PM	Coffee Break
4:30 PM	Filmmakers as Programmers (1): "ABCD Honoré" - 100 Screenings Conceived by Christophe Honoré at the Forum des images (Paris)
5:15 PM	Special screening of <i>Scarface</i>
7 PM	End of the day

## Day 2: Tuesday 29 March 2022, Cinémathèque française

9:30 AM	Welcome of the Participants
10 AM	Online Communication Strategies to Promote Film Heritage Programmes
11:15 AM	Coffee Break
11:45 AM	Programming B-Movies
1 PM	Lunch
2:30 PM	Portraits of Historical Programmers (2): Jacques Ledoux
3 PM	PACC's Practical and Troubleshooting Session
4:30 PM	Coffee Break
5 PM	Filmmakers as Programmers (2): LaCinetek, a VOD Platform Fuelled by Filmmakers' Cinephilia
5:45 PM	Concluding Remarks and Participants' Feedback



## Day 1 : Monday 28 March 2022, Fondation Jérôme Seydoux-Pathé

9:45 AM – **Programming Film Heritage for Students / Teaching Film Heritage Programming at University (I)**

11:15 AM – **Programming Film Heritage for Students / Teaching Film Heritage Programming at University (II)**

- ❖ **Brian Meacham** is the Managing Archivist of the Yale Film Archive, where he has worked since 2013. He oversees acquisition, inspection, cataloguing, and preservation of the film collection, which includes more than 8,000 print and pre-print elements acquired by the university over the last 50 years. He helped launch and is co-programmer of the archive's public screening series, Treasures from the Yale Film Archive, which has screened dozens of 35mm and 16mm prints from the archive's collection since it began in 2014. He teaches the theory and practice of the film archive as a lecturer in the Yale Film and Media Studies Program. Prior to coming to Yale, he worked as a film preservationist at the Academy Film Archive in Los Angeles. Since 2015, he has represented Associate archives on FIAF's Executive Committee, and is a member of FIAF's Programming and Access to Collections Commission (PACC).
- ❖ **Laure Gaudenzi** works for students and teacher-researchers at the university Sorbonne Nouvelle in Paris, which has employed her since 1991 to extend the activities of the Cinémathèque universitaire from one student generation to the next. Notably, she programmes ten weekly screenings for Sorbonne Nouvelle audiences of titles from the collection of 16mm and 35mm films of the Cinémathèque universitaire, an association created in 1973 within the university Panthéon Sorbonne.
- ❖ **Dr. Janet McCabe** is Reader in Television and Film Studies at Birkbeck, University of London, where she is also the programme director of MA Film Programming and Curating, one of the first MAs of its kind in the UK. The MA is a practice-led research course, and includes an emphasis on the exhibition of archives. McCabe is part of the curating collective of Birkbeck's Essay Film Festival, where her research and programming engage with archival resources related to marginal voices, both in film (female film collectives) and television (European public service broadcasters).
- ❖ **Dr. Ines Bayer** is responsible for university cooperations at the DFF – Deutsches Filminstitut & Filmmuseum, in particular for the M.A. program "Film Culture: Archiving, Programming, Presentation", which the DFF has been offering in partnership with Goethe University Frankfurt since 2013. She has also directed various curatorial projects for the DFF, most recently the digital platform FILM HISTORY RHIZOME. She has acted as editor for several publications, including *Beloved and Rejected. Cinema in the Young Federal Republic of Germany*, which appeared in 2016. She holds a PhD in Film Studies from the University of Mainz, where she specialized in Film and Theater Studies from 2007 to 2012.
- ❖ **Mélissa Gignac** is a lecturer in film studies at the University of Lille and a researcher at the Centre d'Étude des Arts Contemporains. She recently co-edited a collective volume, *Le scénario: une source pour l'Histoire du cinéma* (AFRHC, 2020), as well as a special issue of the revue *Déméter* on "Fantasmes du cinéma américain en France" (2020). She taught a workshop

on film programming at the University of Lille from 2015 to 2019, and has attended several editions of FIAF's Winter School on Programming Film Heritage.

### 12:30 PM – **Portraits of Historical Programmers (1): João Bénard da Costa**

His passionate way of seeing films moved his way of showing, talking, and writing about films in particular, as well as film as an art among other arts. His work affected generations of Portuguese cinephiles and moviegoers. A truly unique film programmer and writer, João Bénard da Costa (1935-2009) started his career in the cine-clubs of the 1950s; he was a seminal programmer in Lisbon and eventually the head of the Cinemateca Portuguesa (1991-2009). As Duarte de Almeida, he was an actor for, among other directors, Manoel de Oliveira, whose cinema he defended continually. His friend Peter von Bagh described him as someone who “made cinema a unique, inexplicably beautiful phenomenon”: “He represented what was most worthy in everything in film criticism, programming, creating film events – with an overwhelming presence both at home, in everything that mattered most in Portuguese film culture, as well as internationally.”

- ❖ **Maria João Madeira** works as a programmer at the Cinemateca Portuguesa-Museu do Cinema in Lisbon, where she is involved in the the conception and organization of seasons and retrospectives, as well as the production of texts and catalogues. Having graduated in Communication, she previously worked at the Cinemateca’s archive, and before that that as a radio journalist. She also has experience in translation, mainly in subtitling films.

### 2:30 PM – **Programming Film on Film in the Digital Era**

- ❖ **Benoît Carpentier** has been president and curator of Cinémathèque16 since 2017. In order to preserve and programme Cinémathèque16's collection of 16mm films, he has focused his research on the history of the format and its use in France, especially its key periods: non-commercial exploitation 1928-1939; exploitation under the German Occupation between 1942 and 1945; the beginning of commercial exploitation by the American majors from 1945 onwards; and non-commercial exploitation by France’s Ciné-Club Federations from 1950 onwards. The results of this research are regularly presented at conferences, as well as lectures preceding the screening of films in original prints.
- ❖ Born in Brussels in 1952, **Jean-Pierre Verscheure** discovered cinema at the time of widescreen, 70mm, Technicolor, and stereophonic sound, well before the arrival of Dolby. It was during this rich and dynamic period in the evolution of cinema presentation that he decided to dedicate himself to the study of the archaeological history of the “Seventh Art”. In order to pursue and extend his research, he decided to collect period equipment that would allow the rediscovery of works in their original formats. Professor at the Institut National Supérieur des Arts du Spectacle (INSAS) in Brussels since 1977, in 1994 he founded a study and research centre on the evolution of the technology of cinema, Cinévolution, bringing together more than 700 pieces of equipment and more than 4500 films made in a multitude of formats. He has given numerous courses and lectures throughout the world. He currently provides

technical support for the monthly screenings of "Club 35" at the Palace cinema in Brussels, where he talks about the specificities of print and projection formats on stage.

- ❖ **Nicolas Rey** is a filmmaker and one of the founders of L'Abominable, a shared photochemical laboratory that has been active in the filmlabs.org network since 1996. Today, L'Abominable is about to create the Navire Argo (navireargo.org), which will combine this laboratory with a public screening room dedicated to film projection, on the site of the former Eclair laboratories. He was also one of the initiators of the filmprojection21.org website, defending the continuing use of the film medium in projection.
- ❖ **Brian Meacham**: See biography above.

#### 4:30 PM – Filmmakers as Programmers (1): "ABCD Honoré" - 100 Screenings Conceived by Christophe Honoré at the Forum des images (Paris)

In the autumn of 2021, the Forum des Images asked film director Christophe Honoré to take over its programming to explore his artistic gesture in a different form. This programme of 100 screenings, conceived as a kind of ABC, was in keeping with his autobiographical vein, while inventing a kind of romantic epistemology, passionately examining the reasons of the heart and the follies of the body.

- ❖ **Fabien Gaffez** has been the director of programmes at the Forum des images in Paris since 2016. A philosophy graduate, writer and film critic (notably for the magazine *Positif*), Fabien Gaffez taught the history and aesthetics of cinema at the University of Picardie Jules Verne, and was from 2011-2016 the director of the Amiens International Film Festival.
- ❖ *[To be confirmed]* **Christophe Honoré** is a French writer, film and stage director, and screenwriter. He has directed twelve feature films, including *Les Chansons d'amour* (2007), *Les Bien-aimés* (2011), and *Plaire, aimer et courir vite* (2018), for which he won the Louis-Delluc Prize. His latest film is *Guermantes* (2021).

#### 5:15 PM – Special screening of *Scarface*

The end of the first day of this year's Winter School offers an opportunity to discover one of the rarities of the Cinémathèque16 collection, a completely forgotten version of Howard Hawks' classic *Scarface* (1932). The advent of talking pictures did not mean that silent versions of certain films with sound did not exist. This print of *Scarface* survives without a soundtrack, but with intertitles and editing specific to this little-known version, which is unique and yet perfectly coherent, both in terms of narration and staging. So what does the existence of such a print tell us... about the history of cinema? About the spectator's memory? About the uniqueness of the work? About the aesthetic experience? About the distribution of films? For a programmer of archival films, ethical and even epistemological questions also arise: what kind of cinema memory do we want to build? How can we explore the margins of our collections? The screening of this vintage print will be preceded by an illustrated mini-lecture on its origins and history.

- ❖ **Benoît Carpentier**: See biography above.

## Day 2: Tuesday 29 March 2022, Cinémathèque française

### 10 AM – Online Communication Strategies to Promote Film Heritage Programmes

- ❖ **Xavier Jamet** is Director of Web and Publications at the Cinémathèque française. He holds a Master's degree in Multimedia and Digital Images and is the co-founder of Dvdclassik, a webzine devoted to heritage cinema, which he edited from 2002 to 2007. He was a regular contributor to Soap magazine, dedicated to television series. In charge of the web activities of the Cinémathèque française since 2007, he has coordinated the various redesigns of its website, initiated the systematic posting of its cultural actions online (i.e., some 950 videos and podcasts), and supervised the progressive deployment of the structure on Facebook, Twitter, Instagram, Vimeo, and TikTok. Since 2019, he has been overseeing the editorial consistency of the Cinémathèque, not only on its website and social networks, but also its paper publications.
- ❖ **Mélanie Haoun** is assistant to the Director of Web and Publications at the Cinémathèque française. She is a graduate of the Institut d'Études Politiques de Toulouse, in the field of communication and media, and holds a Master's degree in Cultural Engineering. She has been responsible for publications at the Cinémathèque française since 2010. She participated in the redesign of the institution's graphic identity and communication in collaboration with the firm Intégral Ruedi Baur (2005) and the agency BETC (2016). Since 2019, she has also been in charge of the storytelling and development strategy of the Cinémathèque française on Instagram, and TikTok, and on its newsletter.
- ❖ **Alex Prideaux** is a marketing advisor at the British Film Institute (BFI) working on campaigns related to the organisation's cultural programme. Following a Masters degree in Film Studies from the University of Kent, he embarked on a career in arts marketing, first working with the Philharmonia Orchestra before joining the BFI in 2014. At the BFI he has led and supported on a range of projects including theatrical releases, Blu-rays, the relaunch of Sight and Sound magazine and BFI National Archive-related activities. Campaign highlights include the release of the BFI restoration of Abel Gance's Napoleon in 2016, the multi-platform 2018 celebration of Woodfall Films and a programme of activity marking the 75th anniversary of the Central Office of Information in 2021. He is also a freelance writer and is currently studying for a Masters in Curating Collections and Heritage from the University of Brighton.
- ❖ **Catherine Muller** is responsible for new media and print publications at the Cinémathèque suisse. After earning a Master's degree in History and Aesthetics of Cinema at the University of Lausanne, she worked for several years in film production. In 2017 she joined the communication team of the Cinémathèque suisse, where she is in charge of the digital strategy of the institution and its editorial content on social networks. She is also in charge of the Swiss Cinémathèque's website, and is currently working on its redesign. At the same time, she supervises the coordination of printed material related to the promotion of the Cinémathèque suisse's film programmes.

## 11:45 AM – Programming B-Movies

- ❖ **Jean-François Rauger** is the director of programming at the Cinémathèque française. He is a regular contributor to the newspaper Le Monde. He is the author of *L'Œil domestique - Alfred Hitchcock et la télévision* (Éditions Rouge Profond) and contributed to the book *Hitchcock: La Totale* (Editions E/P/A). He has also published a collection of his own writings from various sources, *L'Œil qui jouit* (Éditions Yellow Now). He opened up the Cinémathèque's programming to a certain type of cinema sometimes neglected by institutional critics – 'genre' cinema – by organizing screenings of double bills on Friday evenings at the Cinémathèque, and by programming a number of retrospectives (Jess Franco, Mario Bava, Terence Fisher...).
- ❖ A specialist in nothing in this period of experts in everything, since 2015 **Franck Lubet** has been in charge of programming at the Cinémathèque de Toulouse, an institution he joined at the end of the 1990s. Since 2001, he has been organizing the Extrême Cinéma festival (created in 1999 by Franck Priot and Alex Masson) with Frédéric Thibaut.
- ❖ For more than 20 years, **Emmanuel Rossi** has been programming cinemas in the regions, and as a result has been collecting everything he can find about cinema: posters, film reels, etc. Since 2005, he has been involved in the selection of trailers and feature films for "La Nuit excentrique", which later became "La Nuit Nanarland" in Paris.

## 2:30 PM – Portraits of Historical Programmers (2): Jacques Ledoux

Although Jacques Ledoux was a legendary archivist, making the Royal Film Archive of Belgium (Cinémathèque royale de Belgique) one of the most important in the world, and professionalizing the film archive network during his 17 years as Secretary-General of FIAF, he was first and foremost an outstanding programmer at the Brussels Film Museum. This presentation proposes approaching this history in a chronological manner, with the help of numerous archive documents.

- ❖ **Christophe Piette** is a programmer at CINEMATEK, the Royal Film Archive of Belgium. Within regular programming, he is particularly concerned with silent films and the 'Âge d'Or' programme of experimental cinema. He recently organized two exhibitions devoted to historical figures of his institution, the pianist Fernand Schirren and Curator Jacques Ledoux.

## 3 PM – PACC's Practical and Troubleshooting Session

Drawing on their own experiences as archivists, curators, and programmers, members of FIAF's Programming and Access to Collections Commission (PACC) and invited guests will present some of the practical issues and problems encountered when programming heritage films for contemporary audiences. The session will also serve as a platform to discuss and troubleshoot some of the issues brought to the table by the Winter School participants, drawn from their own day-to-day work in the field. In preparation for this, a questionnaire will be circulated among the participants in advance of the Winter School. The session will be presented and moderated by Oliver Hanley (PACC) and Eva Hielscher (DFF), artistic directors of the Bonn International Silent Film Festival, with additional input

and contributions from Commission head Matěj Strnad (Národní filmový archiv / PACC) and member Brian Meacham (Yale Film Archive / PACC).

- ❖ **Oliver Hanley** is a film preservationist, curator, and researcher whose work focuses mainly on popular German silent (and early sound) cinema and “non-canonical” film histories. A graduate of the University of Amsterdam's Preservation and Presentation of the Moving Image professional M.A. programme, he has worked at the Deutsche Kinemathek in Berlin (2008-2011), the Austrian Film Museum in Vienna (2011-2016), and the Film University Babelsberg KONRAD WOLF (2016-2021) in Potsdam, where he currently resides. He became a member of FIAF's Programming and Access to Collections Commission (PACC) in 2018, having previously served as a corresponding member since 2016. In April 2021, he was appointed co-artistic director of the Bonn International Silent Film Festival alongside Eva Hielscher.
- ❖ **Eva Hielscher** is head of collections (non-film archive) at DFF – Deutsches Filminstitut & Filmmuseum and co-artistic director of the Bonn International Silent Film Festival. She has worked as a curator, film scholar, and moving image archivist in the Netherlands, Belgium, Switzerland, and Germany. She has curated film programmes for the Pordenone Silent Film Festival and Cinema Zuid in Antwerp, among others. In 2019 she orchestrated the exhibition “Color Mania – The Material of Color in Photography and Film” at Fotomuseum Winterthur, followed in 2021 by the show “Close-up. Hamburg’s Film and Cinema History” at Altonaer Museum.
- ❖ **Matěj Strnad** is Head of Curators at the Národní filmový archiv, Prague, and Head of the FIAF Programming and Access to Collections Commission (PACC). He is a graduate of the Center for Audiovisual Studies at FAMU, Prague. In 2018 he coordinated the FIAF Symposium on Sharing, which took place as part of the 74th FIAF Congress in Prague. Currently he supervises major acquisition, restoration, and valorization projects, and is responsible for the institution's collection policy. 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.
- ❖ **Brian Meacham**: See biography above.

## 5 PM – Filmmakers as Programmers (2): LaCinetek, a VOD Platform Fueled by Filmmakers' Cinephilia

LaCinetek is a video-on-demand website, founded by three film directors in 2015: Pascale Ferran, Cédric Klapisch, and Laurent Cantet. It is dedicated to the greatest films of the 20th century, chosen and presented by directors from all over the world. Each director associated with LaCinetek has compiled a list of his or her 50 favourite films – their ideal film library. The catalogue is the sum of all these lists, and is expanded every month with new acquisitions and the list of an associate director. LaCinetek's objective is to offer films that would not otherwise be visible on the Internet and make them accessible legally, and to convey their passion for cinema, contrary to any algorithm. Currently, nearly 1,900 key films from the 20th century up to and including 2005 are available, of which more than 750 were unreleased on VOD at the time they were put online. In addition to the transmission of films by the associated directors, exclusive bonuses and "archive" bonuses are available free of charge, in an effort to transmit and educate people about the moving image. This presentation at the FIAF

Winter School will be an opportunity to go into more detail about our editorial and programming practices.

- ❖ **Laurent Cantet** is one of the three founding directors of LaCinetek, along with Pascale Ferran and Cédric Klapisch. Trained at IDHEC (Fémis), one of his first short films, *Tous à la manif*, won the Jean Vigo Prize in 1995. His first feature, *Ressources humaines* (2000), won the César for Best First Film. Then came *Entre les murs*, awarded the Palme d'or at Cannes in 2008. After his first film shot abroad, *Foxfire: Confessions of a Girl Gang* (2012), he shot *L'Atelier* (2017), presented at "Un Certain Regard" in Cannes in 2017. His latest film is *Arthur Rambo* (2021).
- ❖ **Jean-Baptiste Viaud** is the Managing Director of La Cinémathèque des Réalisateurs, the association that promotes and publishes the video-on-demand platform LaCinetek. He is the link with the film directors associated with the platform, and participates in the site's editorial policy, notably regarding the "Selection of the Month". Previously a journalist in cinema and international politics, he is currently an alternate member of the CNC's Commission for World Cinema Support.

5.45 PM – **Concluding Remarks and Participants' Feedback**