

FIAF / CF WINTER SCHOOL 2016 CINEMATHEQUE PROGRAMMING

La Cinémathèque française / Salle Jean Epstein

Thursday 4 February 2016

9.15 Greeting the participants

9.30 Presentation of the training session

By Christophe Dupin, Senior Administrator of FIAF

Opening remarks

By Jean-François Rauger, Programming Director of the Cinémathèque française

Programming Collections (part I)

9.45 Programming a Complete Retrospective at the Cinémathèque française

By Caroline Maleville, in charge of programming at the Cinémathèque française. She is also a member of the reading panel for Arte France Cinéma for the coproduction of feature-length films and collaborates with the Entrevues festival in Belfort.

La Cinémathèque française has made its monographic programmes a trademark, a veritable signature. How do we show a heritage film corpus in its entirety? She will speak about searching for prints and rightsholders at a time when heritage cinema, in full expansion linked to digital, is undergoing a real transformation.

10.15 Disseminating the CNC's Film Collections

By Éric Le Roy, Head of the Department for Access, Enhancement and Enrichment of the Collections at the CNC – Direction du patrimoine cinématographique, and President of FIAF since 2011

This talk will primarily tackle the subject of disseminating the CNC's film collections. After a brief history and glimpse of the collections, the presentation will focus on programmes initiated by the CNC with its dissemination sites (film archives, museums, festivals, national theatres, new venues), broaching the legal environment of films, relations with rightsholders, and the connection between access, enhancement and enrichment of the collections.

10.45 'A History of Cinema': 1977-2017. Programming the Origins of a Collection

By Jonathan Pouthier, attaché for preservation in the Pompidou Centre's film collection department. He is in charge of the FILM weekly programming.

This paper will be an opportunity to go back over the origins of the Pompidou Centre's film collection and the methods of its 're-enactment' in 2017 on the occasion of the 40th anniversary celebrations of the French National Museum of Modern Art.

Commissioned by Pontus Hulten from Peter Kubelka, the programme, announced as an exhibition, *Une Histoire du cinéma (1976-1977)*, has continued to evolve in its formulation since its first presentations at La Cinémathèque française and the CNAC (January–March 1976) up to its definitive presentation at the Pompidou Centre (April–May 1977). This history of a conjunction of film and the museum marks the birth of a collection of which the elaboration was envisaged via a redefinition of the canons of avant-garde cinema, its history and its institutionalisation.

11.15 Break

Programming Challenges

11.30 From 200 to 20,000 Viewers in a Week

By Bryony Dixon, curator for silent film at the BFI National Archive in London

As silent film specialist, she programmes from the BFI's extensive silent film collections in a wide range of formats for an even wider range of audiences worldwide. Digital deliverables allow for even further dissemination of films from the silent period which are particularly suited to the internet. She will talk about the specific issues around programming silent film for the new BFI Player, DVD, theatrical and festival strands.

12.00 Cinémathèque Programming in the Future

By Jon Wengström, curator of Archival Film Collections of the Swedish Film Institute (Stockholm)

Digitisation means that heritage films can be screened in DCP format in any theatre, and not be restricted to a diminishing number of venues which can handle archival prints. Digitization also means that heritage can be disseminated on other platforms. What will then distinguish archival cinema programming from other forms of programming? How will the increasing reluctance of archives to lend non-replaceable analogue prints affect programming in the future? What will be the consequence of the fact that archives no longer receive deposits of non-national contemporary films?

12.30 A Museological Difference : The Current State of Affairs of Cinematheque Programming

By José Manuel Costa, director of the Cinemateca Portuguesa

This presentation tackles the current challenges of archival programming considered in its museological specificity and focuses on three main points:

- The question of *daily* programming: role, objectives, nature; film/event dichotomy;
- The question of changes in audiences: How do we envisage the effects of changes in new generations' relation with the images and history of cinema?
- The question of access to the film heritage: a historical approach to relations between property and preservation; contemporary challenges.

1pm: Lunch

Programming collections (part 2)

2.00 Programming and Circulating Heritage and Auteur Cinema in the Digital Age

By Chicca Bergonzi, Deputy Director, in charge of programming and dissemination at the Cinémathèque suisse since 2010. Born in Milan and now living in Lausanne, cultural organiser, film critic and programmer, she has, amongst other things, run 'Invideo', the International Exhibition of Video Art and Cinema Beyond, in Milan, and spent 16 years working at the Locarno Film Festival on the lookout for young talents.

In addition to daily heritage programming and special events centred on contemporary cinema, the Cinémathèque suisse makes available a catalogue of several hundred titles including heritage films and recent *auteur* films that have not found a distributor. This approach allows the institution to enrich its collections and make available to the cinemas of this small but plurilingual country a selection of important films from the history of Swiss and world cinema.

14.30 Programming a Thematic Season : The Experience of the Forum des Images

By Jean-Yves de Lepinay, programme director at the Forum des Images in Paris

The challenge of a programme is always to propose, for every work, a context that will offer the spectator appreciable keys for discovering it: this can entail comparing it to other films by the same author, to other contemporary works or of the same 'genre'. At the Forum des Images, we have chosen to invite the spectator to seek with us how each film 'resonates' with the world around us today. Programming a thematic season first means continual back-and-forth thinking between a specific topic and a corpus of diverse films. The programme conceived is thus based on films, of course, but it is also prepared through documentation and research, with researchers, artists, and specialists from highly varied fields – not exclusively from the world of cinema.

3.00 Programming External Screenings of Films from the Collections of the Cinémathèque Française in Tribute to Henri Langlois

By Samantha Leroy, in charge of enhancing the prestige of the film collections, programmer for external screenings, and Deputy Head of the Department responsible for access to the film collections at the Cinémathèque française. She is also in charge of production and development for the Toute la Mémoire du monde Festival.

In 2014, on the occasion of the Henri Langlois centennial, the Cinémathèque française paid homage to its founder with various events: an exhibition, the publication of his writings, and programming films externally, for other film archives in France and abroad. Leroy will evoke the conception and subsequent touring of this programme based on acquisitions, safeguarding and restorations of the film collections of the Cinémathèque française, with an view to illustrating Henri Langlois's tastes and viewpoint, the way he showed and sometimes revealed films, and what he managed to save from oblivion.

3.30: Break

Extensions to Programming

3.45 The Cinémathèque française's Online Publishing Policy

By Xavier Jamet, Head of New Media at the Cinémathèque française

Kubrick and the web, Pasolini Roma, Tracking shot on Antonioni's career, Truffaut's diary, Scorsese's New York... Since moving to Bercy, the Cinémathèque française has increased the web projects that accompany programming in the auditoriums and exhibitions: mini-sites, web-documentaries, video productions, long-reads... This workshop will be an opportunity to go back over some of these realisations and the underlying editorial policy.

4.15 Europa Film Treasures

By Serge Bromberg, Director of Lobster Films

In 2006, the Lobster Films team tried to propose a joint project of European film archives for the release of a DVD box-set entitled *Trésors des archives européennes* [Treasures from European Film Archives]. This box-set never materialised, but two years later, the EUROPA FILM TREASURES platform was born. Bringing together thirty European film archives for a different kind of programming, it is consulted worldwide. Serge Bromberg will discuss the birth of the platform, its principle, and what it has now become after five years of glorious operation, followed by its sudden disappearance, and eventually its resurrection at the end of last year.

4.45 What is a Cultural Action ?

By **Bernard Benoliel**, Director of Cultural Action at La Cinémathèque française

What is a cultural action? A way of meeting an expectation: that of spectators who, more and more openly, see a power in cinema and hope for a form of explanation from films, a sort of clarification of a world that is increasingly opaque and difficult to interpret.

A cinémathèque is one of those special places where this 'clarification' can occur, thanks to screenings, of course, but also other means of communication: lessons of cinema, dialogues, roundtables, readings, presentations of showings, film societies, lectures, seminars, symposia... Many of these events include the screening of film excerpts which are then analysed by a filmmaker, actor or director of photography, as a perfect initiation to the aesthetic worth of sequence analysis.

Friday 5 February 2016

Programming heritage festivals

9.30 The *Toute la mémoire du monde* International Festival of restored films at the Cinémathèque française

By **Pauline de Raymond**, Programme Director of the *Toute la mémoire du monde* Festival since its first edition in 2012.

La Cinémathèque française's *Toute la mémoire du monde* festival is devoted to restored films. It is a showcase for the recent restorations carried out by rightsholders (in France, often helped by the CNC) and by film archives around the world. It is a unique opportunity for the Cinémathèque to propose 'gala' screenings, with guests, of rare films, as well as a platform for exchanges and discussions on matters of film restoration, preservation or dissemination. This year, the Festival is opening up to other Paris cinemas, with even more substantial programming. Part of the programme will also be shown in 25 independent cinemas throughout France over the course of a month.

9.50 Giornate del Cinema Muto (Pordenone)

By **David Robinson**, Director Emeritus of the Giornate del Cinema Muto (Pordenone Silent Film Festival) after serving as its Director for 19 formative years (1997-2015).

David Robinson was also director of the Edinburgh International Film Festival from 1989-1991, and an early programmer for Britain's National Film Theatre and the London Film Festival. He was film critic successively of *The Financial Times* and *The Times*, and his books on film history include *Chaplin: His Life and Art*. His concern in programming a 'film heritage' festival has been to recognize the difference between celebrating films in their own right in a festival context as distinct from regarding them as illustrations in an academic seminar.

10.10 Il Cinema Ritrovato / Cineteca di Bologna

By **Gian Luca Farinelli**, Director of the Cineteca di Bologna. He is one of the founders of the Il Cinema Ritrovato festival

Launched in 1986 in Bologna, within the Cineteca, the *Cinema Ritrovato* festival takes spectators on an aesthetic and historical journey through classics in black and white, films in colour or hand-coloured, talking or silent pictures accompanied by musicians, in digital or on film. Each year some 400 films are shown, from 1895 to the present day, all subtitled in Italian and English. Five auditoriums are in operation from morning to evening, and at night, outdoors on a giant screen in Piazza Maggiore and a carbon arc projector, on Piazzetta Pasolini, are a dream come true for film buffs. In short,

eight days to travel through time and discover the finest prints and best digital restorations from the world's great archives.

10.30 San Francisco Silent Film Festival

By Robert Byrne, President of the Board of Directors of the San Francisco Silent Film Festival

The festival, now in its twenty-first year, and is one of the oldest festivals in the world dedicated exclusively to presenting films of the silent era. With San Francisco's historic Castro Theater, a beautifully restored silent era movie palace, serving as the festival's home screen, the SFSFF showcases important titles from the silent era from around the world, often in restored or preserved prints, and always with live musical accompaniment. In addition to curated film presentations, each year the festival brings authors, archivists, and filmmakers to the stage to help audiences appreciate the history, preservation, and continuing influence and importance of these early works of cinema art.

11.00: Break

11.15 Roundtable on "Programming heritage festivals"

With Pauline de Raymond, David Robinson, Gian Luca Farinelli and Robert Byrne

12 Exchange with the participants

12.45 Closing Remarks

By Frédéric Bonnaud, managing director of La Cinémathèque française