FIAF / CINEMATHEQUE FRANÇAISE WINTER SCHOOL 2017
PROGRAMMING FILM HERITAGE

Please note that all sessions will take place in the Epstein theatre of the Cinémathèque française unless stated otherwise.

Monday 27 February 2017

9.30: Welcome

9.45: Presentation of the Training Course and Participants
Christophe Dupin, *FIAF, and* **Samantha Leroy**, *Cinémathèque française.*

10.45: The Challenges of Programming at the Filmoteca de Catalunya
Esteve Riambau, *Director of the Filmoteca de Catalunya, member of the FIAF Executive Committee, Professor of Audiovisual Communication at the Universitat Autònoma de Barcelona, filmmaker, and author of around 30 books about film history.*
The Filmoteca de Catalunya hosts 27 performances each week, 12 months a year. Esteve Riambau will present the programming criteria for:
(a) classic cinema,
(b) contemporary cinema on the fringes of the commercial film circuits,
(c) cinema as a cross-disciplinary language with other cultural institutions.
He will also discuss technical challenges concerning copies and formats, schedules, prices, and guests, as well as relations with the public.

11.15: Coffee break

11.30: Conversation with Sylvie Pras
Sylvie Pras, *in charge of Cinemas at the Centre Pompidou, Artistic Director of the La Rochelle International Film Festival, and Vice President of the funding commission for the distribution of heritage films at the CNC.*
Since the creation of the Pompidou Centre, cinema has been present there in all its forms, from simple screenings, to retrospectives and exhibitions, up to festivals. Its programming champions innovative modern and contemporary cinema, works by auteurs and artists, and experimental cinema.
Every year the La Rochelle International Film Festival presents 200 films, from silents to the present, through retrospectives, tributes, and worldwide discoveries, not screened in competition. This double programming experience has been in effect for 30 years.

12.00: Anything Is Possible: Curating Experimental Cinema and Reviving History
William Fowler, *Curator of Artists' Moving Image, BFI National Archive, London. His programming and restoration projects have included GAZWRX: The Films of Jeff Keen, Queer Pagan Punk: Derek Jarman (the largest-ever Jarman retrospective), and This Is Now: Film and Video After Punk, the latter of which is currently touring internationally through LUX.*
William will talk about curating from and interpreting collections, and will give particular focus to experimental film and how to present unusual formats, and expanded cinema and experimental live presentations, to a general audience, or audiences unfamiliar with alternative cinema practice. Institutional relationships to counterculture will also be considered; William will cite experiences of presenting films by pioneer Malcolm Le Grice and work that is overtly confrontational and controversial.

12.30: The Challenges of Programming at the Cinémathèque de Tanger
Malika Chaghal, Managing Director of the Cinémathèque de Tanger since 2012. Formerly a programmer and director of art and experimental cinemas in the Paris region, she is also on the Directorial Committee of the Network of Arab Alternative Screens (NAAS).
The Cinémathèque de Tanger, which opened in Tangier, Morocco, in 2007, has developed an editorial project which embraces the parameters of its region, the Maghreb. Its programming is composed of 3 principal axes:
(1) Opening up to the world through the presentation of international cinema.
(2) Anchoring in its native geographical and cultural ground through programming cinema that is both national and in Arab languages, and of the African continent.
(3) Programming archive and heritage films.
By equipping itself with the means of disseminating cinema to the greatest number of people, the Cinémathèque de Tanger is becoming a cultural film centre designed for and accessible to all.

13.00: Lunch
Private buffet on the 7th floor, Cinémathèque française

14.30: Workshops 1 & 2, parallel sessions
4th floor, meeting rooms facing each other

Workshop 1: The Salle Charles Pathé: Programming made to measure...
Dominique Erenfrid, Director of Programming, Fondation Jérôme Seydoux-Pathé, Paris. An exhibitor since the beginning of the 1980s, she launched and directed a number of Parisian cinemas (including the Escurial, Max Linder, UGC Ciné Cité-Les Halles, UGC Ciné Cité Bercy, Gaumont Champs-Elysées, and Gaumont Capucines) before joining the Fondation in 2014. She has also been the co-director of the Distribution/Exhibition Department of FEMIS since its creation in 2003.
The Fondation Jérôme Seydoux-Pathé works to preserve and make available to the public the historic patrimony of the Pathé company. Today it houses two distinct spaces: a research centre designed for historians, teachers, and students, and public spaces that include the Salle Charles Pathé, a screening room entirely dedicated to silent films, which are presented with live music. The Fondation will animate a workshop addressing the following questions: Is the programming of a screening room dedicated to silent cinema subject to particular constraints? Assets or difficulties? Where does one find the films, and who holds the rights? Are there possible partnerships for an institution of this type? Is piano improvisation indispensable, and above all, is it improvised? What audience is there for silent film?

Workshop 2: Il Cinema Ritrovato: a research festival
Guy Borlée, Co-ordinator of the annual festival Il Cinema Ritrovato, organized by the Cineteca di Bologna, since 1995. He programmes retrospectives in Italy and around the world. Originally from Belgium, he also directed a festival dedicated to European schools of cinema from 1998 to 2008.
Presentation of management and selection tools for 500 films over 8 days, from the research of the best copies available to their projection in all possible formats, covering a multitude of issues, including subtitling, photos, and the festival catalogue. Also illustrating the work-in-progress of an online database and touring projects. https://festival.ilcinemaritrovato.it/en/

15.45: Break

16.00: Workshops 1 & 2

Workshop 1: The Salle Charles Pathé: Programming made to measure...
Dominique Erenfrid (see above)

Workshop 2: Il Cinema Ritrovato: a research festival
Guy Borlée (see above)

17.15: Review: Taking stock of the day / Questions

9.30: Programming the Collections of ECPAD

Élise Tokuoka is Head of ECPAD's department of media and audiences, notably in charge of its cultural, educational, and scientific activities.

ECPAD, the successor to the Service cinématographique des armées, holds more than 30,000 film titles, in all formats. Although dealing mainly with military factual film, the French Ministry of Defence did not hesitate to also produce animation or fiction films, sometimes very altered. Although presented occasionally at various festivals, these images remain misunderstood. However, they touch on all aspects of 20th-century society and are often representative of the cinema codes of their time. This intervention will not only present ECPAD's programming activities, but also the possibilities envisaged to allow these productions to be better known.

10.00: Programming Amateur and Regional Films: "Little Films with Big Ambitions"

Cécile Petit-Vallaud, Director of the Cinémathèque de Bretagne since November 2015, after a career in French cinema and television production and distribution (UGC – MK2 – TF1 – Septembre Productions) and 12 years at the Commission du Film d'Ile-de-France, as Financial Director and Head of international co-productions.

Marion Grange, Director of the Cinémathèque des Pays de Savoie et de l'Ain (Rhône-Alpes), which she joined in 2007 after earning a DEA (advanced diploma) in Film History Research at the University of Paris III – Sorbonne Nouvelle, completed by an Archimedia training course specializing in the management of audiovisual patrimony, and experience in cinema production and broadcasting. She is also the Secretary General of the association INEDITS – Amateur Films / Memory of Europe.

The programming of amateur and regional films today enjoys multiple modes of diffusion: in a screening room, they can be the object of specific programmes, or they can complement documentary and repertory films. "Outside", they can be integrated with other creative art forms: live performance, web documentaries, clips, and mash-ups, and relay the "local memory" to which they testify with growing success on the Internet and in social networks. Amateur archive footage is equally a rich source for documentary production projects. These original films held by cinematheques can find audiences on television, in cinemas, and via DVD publishing.

10.40: Programming Animation Heritage Films: The State of Play at the Cinémathèque québécoise

Marco de Blois, Programmer and Curator of animation films at the Cinémathèque québécoise, Montréal, since 1998. A film critic, he is also the artistic director of the annual festival Les Sommets du Cinéma d'Animation.

The Cinémathèque québécoise has regularly screened heritage animation films since its founding in 1963, and accords a special place to this discipline in its acquisition and conservation policies. Nevertheless, the practice of programming animation films has had to adjust itself to certain problematical issues that have arisen over the years. The habits of cinephiles have been considerably transformed since 1963, to say nothing of the fact that a good portion of the patrimony is now easily accessible on the Internet. Furthermore, animation has peculiar characteristics that distinguish it from the photography of real views: the short subject occupies a fundamental place, and its auteurs, whose careers may nevertheless stretch over a number of years, sometimes leave behind a filmography that is relatively short, which may total no more than 30 minutes' running time. This intervention will highlight the changes that have occurred over a period of nearly 20 years, and will present current strategies.

11.10: Coffee break

11.30: Everything's Archival: Film Programming Outside the Archive

Brian Meacham, Archive & Special Collections Manager at the Yale Film Study Center in New Haven, Connecticut, where he oversees acquisition, preservation, and access to the film collection. Prior to coming to Yale, he worked as Public Access Coordinator and as Short Film Preservationist at the Academy Film Archive in Los Angeles, and studied at the Selznick School at George Eastman House.

He is a member of the FIAF Executive Committee and of the FIAF Programming and Access to Collections Commission.
35mm film programming is still alive and well in museums and archives, institutions that are committed to bringing the film art to their patrons in its original form. But what is the state of archival 35mm programming in commercial and non-profit venues, outside the realm of film archives and museums, in 2017? As the dust of the digital transition settles, it is becoming more difficult to source 35mm prints, while at the same time, film fans are seeking out a more "authentic" moviegoing experience, flocking to screenings of films projected on film. As the number of photochemical labs shrinks and costs rise, archives are wary to loan out irreplaceable prints, and distributors are surprised to learn that their vintage prints are in some cases in higher demand than their brand-new 4K restorations on DCP. How can venues work with archives and distributors to ensure that film screenings on film can continue into the future?

12.00: Jean-François Rauger and Frédéric Maire in Conversation
Frédéric Maire, film journalist and cineaste. *Formerly the Director of the Locarno International Film Festival, he has been the Director of the Cinémathèque suisse since 2009.*
Jean-François Rauger, Director of Programming at the Cinémathèque française, is also the film critic of the newspaper Le Monde.
During the course of a far-ranging conversation about their personal journeys, cinephilia, and tastes, Jean-François Rauger and Frédéric Maire will address the questions and issues of programming in a cinematheque.

13.00: Lunch
At Café Chabalier, "Le Rendez-vous des Vignerons" (58/60 rue de Bercy, 75012 Paris)

14.30: Workshops 3 & 4, parallel sessions
4th floor, meeting rooms facing each other

Workshop 3: Every Film in the World?
Massimo Benvegnú, a graduate of Film Studies at the University of Bologna, currently works in the programming department at the EYE Filmmuseum, Amsterdam. A graduate of the Archimedia Training Course in 1997, he received the Haghefilm Fellowship Award in 2010. He is the author of several books and essays on cinema, and has also worked for major festivals such as Venice and Locarno.
What are the challenges for cinematheques and film archives when it comes to showing not only their own collections, but those belonging to other institutions? And what about the ever-growing film libraries becoming available through sales agents and distributors worldwide? In the current Age of Access, where it seems possible for everyone to achieve the utopian dream of being able to access "every film in the world", albeit through different approaches sometimes very far from film industry standards, it is important to take a look at our past, our present, and our possibly fantastic future as curators and programmers. In this workshop we will simulate the creation of a number of "virtual retrospectives", using all the tools currently at our disposal.

Workshop 4: Structuring Cinematheque Programming in an Information System: Sharing, Transmitting and Archiving Information
Raphaël Bourges, Head of information system projects at the Cinémathèque française.
To implement programming at the heart of a cultural institution one is obliged to confront a number of concrete problems. Beyond material aspects, several central questions arise about the sharing of information: How to share information among programmers? How to transmit it to other services? How to archive it and re-use it for future programming?
The variety of activities (researching prints, composing grids, editing texts...), the diversity of events (retrospectives, regular meetings, mixed programmes...), and the multiplicity of downstream services (communications, ticketing, subscriptions...) generate a number of risks throughout the course of implementing a computerization project.
The objective of this workshop is to exchange practical approaches regarding the sharing of information around a programming exercise, between the limits of traditional office software solutions and the illusion of applications that promise everything, and to present the solution adopted at the Cinémathèque française.

15.45: Break

16.00: Workshops 3 & 4

Workshop 3: Every Film in the World?
Massimo Benvegnú (see above)

Workshop 4: Structuring Cinematheque Programming in an Information System: Sharing, Transmitting and Archiving Information
Raphaël Bourges (see above)

17.30: Review: Taking stock of the day; Overview of the Training Course and Presentation of the Course Completion Certificates (Epstein theatre)