

Ian Christie

Archives and Audiences: not a traditional love story?

This paper reflects on 4K projection as a new film exhibition format placed in a film historical perspective. The history of 'big formats' (e.g. 70mm, Imax, etc.), to which this new development belongs, will be discussed, as well as 3D and, more in general, the 'splintering' of the film experience across an ever-widening spectrum of presentational forms. In addition, the relative hostility of archivists to accommodating these new formats as anything but freaks will be touched upon.

Ian Christie is a film historian, curator and broadcaster. Currently President of Europa Cinemas and Professor of Film and Media History at Birkbeck College, University of London, he is also founder of the London Screen Study Collection and has served on archive advisory committees. He is a member of our Advisory Board of the Film Archive as well. He curated the exhibition 'Lights, Camera London!', currently at the London Film Museum, and his most recent publication is the edited collection *Audiences: Defining and Researching Screen Entertainment Reception*, available to download from Amsterdam University Press. www.ianchristie.org.

Eef Masson

The Film Projector in the Classroom: reception Use and the Pedagogical dispositif

Shortly before, during, and especially in the decades following the Second World War, the use of 16mm films in school became increasingly common. In spite of this, historical evidence suggests that the 16mm projector was rarely seen as staple classroom equipment. Considering that the use of films in class tended to be exceptional rather than standard, even during the medium's heyday, this is hardly significant, as it inevitably must have affected how viewers understood the films shown.

In my contribution to the symposium, I shall formulate some thoughts on three closely related issues. First, I briefly consider how the projector was received by the teachers who had to put it to use. In doing so, I focus on those arguments that account for an enduring resistance against the classroom use of film (and often also other audio-visual media). Next, building on those arguments, I make some interferences about the ways in which films and projectors were actually used, and who was responsible for the screenings. Finally, I discuss what any of this entails in terms of (the projector's contribution to) a so-called 'pedagogical dispositif': a set-up in which viewers can conceive of the films they watch as 'classroom tools' or aids to a formal educational exchange.

Eef Masson is assistant professor of Film and Visual Culture at the University of Amsterdam, acting among others as interim course coordinator for the MA in Heritage Studies: Preservation and Presentation of the Moving Image. Her research interests lie in the domain of functional films. Recent publication include the book *Watch and Learn : Rhetorical Devices in Classrooms Films after 1940* (AUP, 2012) and articles on educational and industrial films for various journals and essay collections. Currently, she is preparing for a research project on media literacy and the use of screen-based media in city heritage museums.

Sabine Lenk and Frank Kessler

What could Cinémathèques do with their archival print collection when the movie theatre industry has become 100% digital? Taking the case of the Cinémathèque in Luxembourg, a country where all cinemas are equipped with digital projection facilities, Sabine Lenk will present a possible scenario for the challenge film archives have already faced or will soon have to deal with: what to do with the celluloid collection in a digital environment?

On a more general level, Frank Kessler will follow up on this analysis of the future of archival screenings by looking at these new developments in terms of different dispositifs. Referring to André Gaudreault's and Philippe Marion's discussion of what they call the "kinematic turn" and analyse in terms of "cultural series", as well as Jacques Aumont's recent reflections on "what will survive of cinema", he will interrogate the current debates on the future of the "dispositif-cinema".

Sabine Lenk is a film archivist, and Affiliated Researcher at Utrecht University. She worked for film archives in Belgium, France, Luxembourg, and the Netherlands. From 1999-2007, she was the director of the Filmmuseum Düsseldorf (Germany). She is a co-founder of KINtop. Jahrbuch zur Erforschung des frühen Films and the "KINtop. Studies in Early Cinema"-series. She has published widely on film archiving, cinema museology and early cinema in journals such as *Film History*, *Montage AV*, *1895*, *Journal of Film Preservation and Archives*. Her most recent book is *Vom Tanzsaal zum Filmtheater. Eine Kinogeschichte Düsseldorfs* (2009).

Frank Kessler is a professor of Media History at Utrecht University and currently the Director of Utrecht University's Research Institute for History and Culture. His main research interests lie in the field of early cinema and the history of film theory. He is a co-founder and co-editor of KINtop. Jahrbuch zur Erforschung des frühen Films and the "KINtop. Studies in Early Cinema"-series. From 2003 to 2007 he was the president of DOMITOR, an international association to promote research on early cinema. Together with Nanna Verhoeff he edited *Networks of Entertainment. Early Film Distribution 1895-1915* (John Libbey, 2007).

Sabine Lenk and Frank Kessler are both member of our Advisory Board of the Film Archive.

Roger Odin

Cell phones and the logic of archives

In this lecture I will try to point out the main changes introduced by cell phones inside three spaces of communication :

- the personal and family space : cell phones work more as personal archives than as communicative tools (Ferraris), cell phones push us to be involved into the logic of "archives" (vs home movies), cell phones make possible to consult archives everywhere at any time ;
- the space of archives : cell phone transforms archives into data bases (vs places of memory) ; video productions made on cell phones are a challenge for film archives ;
- the social and political space: creation of a new kind of archives (collaborative, subjective, militant). *Fragments d'une révolution* (Iran, 2009).

Roger Odin is Emeritus Professor of Communication and was the Head of the Institute of Film and Audiovisual Research (IRCAV) at the University of Paris III Sorbonne-Nouvelle from 1983 until January 2004. As communication theorist, he is the founder of the semio-pragmatics approach : *Cinéma et production de sens*, A. Colin, Paris, 1990; *De la fiction*, De Boeck, Bruxelles, 2000; *Les espaces de communication. Introduction à la sémio-pragmatique*, PUG, 2012.

He has published about documentary (*L'âge d'or du cinéma documentaire : Europe années 50*, 2 volumes, L'Harmattan, 1997) and Amateur productions (*Le film de famille*, Méridiens-Klincksieck, 1995 ; *Le cinéma en amateur*, Communications n°68, Seuil, 1999 ; "*Reflections on the Home Family Movie as Document. A Semio-Pragmatic Approach*", in Patricia Zimmerman et Karen Ishizuka, *Mining the Home Movie. Excavations into Historical and Cultural Memories*, University of California Press, 2008, p. 255-271). Today, he is running a research group on "Films made on mobile phone" (he has

directed « *Il cinema nell'epoca del videofonino* », n° 568, Bianco e Nero) and is part of the Steering Comity of the Europea Network "City and Cinema". Roger Odin is also a member of our Advisory Board of the Film Archive.

Susan Aasman and Andreas Fickers

"Re-constructing user practices: a generational perspective on home movie making"

In our presentation we would like to discuss the challenge of reconstructing past user practices of home movie making and what role a film archive or media laboratory could offer in exploring such historical research questions. We will emphasize the need for contextual information on both the social and technical dimension of home movie practices and conclude by identifying a possible typology by analyzing four types of sources and approaches.

Starting from the assumption that specific user practices are the result of a long standing process of appropriation of home movie technology in which the film/video maker acquires a specific tacit knowledge, we propose to study home movie making from a generational perspective. Looking at the life cycle of specific home movie technologies (film, video & digital), we propose to reconstruct user practices by analysing different types of sources, representing different categories of users, such as the "expert user", the "configured user" and the "amateur user".

Susan Aasman (1964) works as a senior lecturer and researcher for the History Department and the Department Arts, Culture and Media at the University of Groningen (the Netherlands). She wrote her phd-thesis about the cultural history of home movies and is currently working on a new NWO-funded project "Changing platforms of ritualized memory practices: the cultural dynamics of home movies". She has written on media historical topics that include amateur film, home movie making, cultural memory, mediatization of politics, autobiographical documentary and first person cinema.

Andreas Fickers is Associate Professor for Comparative Media History at Maastricht University / The Netherlands. His main research interests are transnational media history and cultural history of media technologies. He is coordinator of the European Television History Network (ETHN) and editor in chief of VIEW Journal of European Television History and Culture (www.viewjournal.eu). Recent publications include *A European Television History* (edited with Jonathan Bignell / Blackwell-Wiley 2008); *Materializing Europe. Transnational Infrastructures and the Project of Europe* (edited with Alexander Badenoch, Palgrave-Macmillan 2010); *Transnational Television History: A Comparative Approach* (edited with Catherine Johnson, Routledge 2012); and *Airy Curtains in the European Ether: Broadcasting and the Cold War* (edited with Alexander Badenoch and Christian Henrich-Franke, Nomos Verlag 2013).

Heide Schlüpmann

Heide Schlüpmann was chair at the University of Frankfurt am Main and had her own film archive there for research and education. She is now working in the context of a free initiative called "Kinothek Asta Nielsen"- the name is pointing to the initiatives focus on women's work in film and cinema history. The Kinothek is a living archive, their main effort consisting in doing film retrospectives and programs, always presenting films in the original formats (from 35 to 8 mm). She is also a member of our Advisory Board of the Film Archive.

Jan Holmberg*Bergman the Archivist*

The archive, its etymology notwithstanding, is rarely the origin of anything. Rather, it is the rubbish bin for artistic or bureaucratic debris. This thesis is confirmed as well as contradicted by the Ingmar Bergman Archives. In this atypical example of an archive founded by the author of its records, we find that it has indeed been used by Bergman as a somewhat more glamorous and less definitive waste disposal; but also as an almost literal source of inspiration: his continuous probing of the records of his past are clearly visible, particularly in the later works which might be seen as 'archival' in nature and media theoretical in principle. Indeed, and as I will try to demonstrate, this goes for almost all of Bergman's oeuvre.

Dr. Jan Holmberg is CEO of the Ingmar Bergman Foundation, curator of the Ingmar Bergman Archives and affiliate professor of cinema studies at Stockholm University. He is the author of two books (in Swedish) and several articles on film history, aesthetics, new media, and Ingmar Bergman. His current research includes a critical edition of Bergman's collected writings, as well as a project on archival aspects on film censorship. He is a member of our Advisory Board of the Film Archive.

