

Additional Notes 2017

Film Programming: Curating for Cinemas, Festivals, Archives

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Introduction

In June 2015 my book about film programming was released: *Film Programming: Curating for Cinemas, Festivals, Archives*, published by Wallflower Press (London)/Columbia University Press (New York) in their series ‘Short Cuts’. I had the pleasure of being noticed, as was proven by several book reviews:

- Allison, D. (2015) ‘Book Review - Film Programming: Curating for Cinemas, Festivals, Archives’, in: *Film Salon Kamera.co.uk* (12 November 2015), URL: <http://www.kamera.co.uk/article.php/1593>
- Bordun, T. (2016) ‘Book Review - Film Programming: Curating for Cinemas, Festivals, Archives’, in: *Cineaste*, web-exclusive, vol. 41, no. 2 (Spring 2016), URL: <http://www.cineaste.com/spring2016/film-programming-curating-for-cinemas-festivals-archives/>
- Hayes, M.C. (2016) ‘Book Review - Film Programming: Curating for Cinemas, Festivals, Archives’, in: *Historical Journal of Film, Radio and Television*, June 2016 pp. 260-262.
- Reinsma, J. (2015) ‘Curatoren van de cinema’, in: *De Filmkrant*, december 2015 URL: http://www.filmkrant.nl/TS_december_2015/12776 (Dutch).

Some of my choices were criticised in these reviews as for instance my use of the term ‘film curator’ (versus ‘film programmer’). Some readers experienced the use of the term film curator as narrow and elitist. That is a pity, because definitions are constructions meant to give clarity. Just to be sure: we need both film programmers and curators. In my view, the distinction between these two functions is relevant when assessing the complex reality of film culture. Imagine you would just present 100% releases in your venue. In this case the film selection is taken care of by distributors, they would be responsible for the essence of curating. Still each cinema would need a dedicated professional to schedule screenings and to build an audience, among other things. Clearly enough every film

1. Reflection

In chapter 1 of my book I sketched some options for the research of film programming. Practice what you preach! Therefore I submit here, modestly, my research proposal, as an example of reflection about analysing the circulation of film heritage. Comments are welcome.

The Film Programmer as ‘Mediator’ in a ‘Mediated World’

Ladies and gentlemen, I would like to introduce my intended research project focusing on the circulation of films and the programming of film heritage in the setting of contemporary screenings in cinemas, film festivals and film archives.

But first of all, it is time to hear a song:

www.youtube.com/watch?v=aD-O_pXOHpl

What did we see here? If you were an empirical researcher of human behaviour, you would start with the description of the bare facts: two men are standing near a tree. They are talking friendly and start haltingly to sing a short sweet song and they sing it again, with more confidence. If you were a media researcher, you would start to inspect the tags attached to this clip, and you would notice it is uploaded by ‘Daniel V. Villamediana’ on October 31 2008 and contains a non-subtitled clip of a 4:24 minutes long extract of the Spanish movie *El Sol del Membrillo* (literally translated as ‘Quince Tree of the Sun’). An additional check at the *International Movie Data Base* (IMDB) would inform you that the film is directed by Victor Erice in 1992 and it is a documentary portrait of the Spanish painter Antonio López at work. He is trying to paint a tree in his sunny garden, more specifically a quince tree bearing yellow fruit.

If you are a cinephile of middle age or older these images will probably have triggered your memories of the release of *El Sol del Membrillo* in the

programmer has a demanding job. In my view, it is clarifying to distinguish also the profession of film curator. This person chooses all films from scratch and collects them from several sources, guided by both personal and professional taste and by informed intuition about potential audiences. Granted, the difference between programmer and curator is a matter of degree instead of a sharp contrast. We live in interesting times: the fascinating challenge is that everybody can be a film curator nowadays. If your audience is larger than fits in your couch at home, then you are part of public film culture either as festival, cinema or archive.

These are some additions to my book. The series ‘Short Cuts’ has a reasonable limit of 40,000 words. Initially, to compose a text of this range sounded to me like an enormous task but in practice I had to condense and restrict the content I had in mind. It was a satisfying learning experience because a well-balanced conciseness makes every message stronger. However, there are still some matters to complete and even only after two years there are new publications and new insights. Therefore, I present some additional texts and references. It is a chance for me to elaborate on some topics concerning film programming. In the arrangement of my various afterthoughts I follow the chapter structure of my book.

It is a work in progress. This update is made in the winter of 2016-2017. It has grown into a total of circa 12,000 words. Totally free of charge, but I hope not gratuitous.

I am indebted to Yvonne Poot (*Wordsmart*) for polishing and correcting my English and giving comments. Naturally, all errors and mistakes remain my responsibility.

I decided to omit images. Maryam Afshar transformed my manuscript into an excellently designed publication. She is also a source of inspiration and support in many ways.

nineties, or maybe you were even present at the world premiere of this film at the Cannes festival. And you would also have fond earlier memories of watching the other two feature films of Victor Erice, his debut *El espíritu de la colmena* (The Spirit of the Beehive, 1973) and *El sur* (The South, 1983).

These memories are determined by the traditional practice of film circulation based on the unwritten regulation by many gatekeepers such as sales agents, distributors, critics, programmers of film festivals, programmers of film theatres and last but not least the programmers of film archives. The figure of the film programmer interests me because I have a long professional experience in this field. However, let's stick to a strictly academic perspective here. The film programmer could be described as a 'cultural intermediary' who saw his position changed due to developments in the networks of production and consumption of films. He or she is to be regarded as a node of connection in a period of transition. This issue is a rather broad subject and doing scientific research asks for a stern and reasoned selection of questions to be answered. Research should always be sharply focused. For my research I have narrowed my perspective therefore to a film programmer who wants to present film heritage in a screening room. I aim to focus my research on his (or her) artistic choices and possibilities.

But first I have some ground to cover in order to point out my sources of inspiration and in doing so position myself in the field of film studies. I intend to explain the contemporary modes of presentation and reception of film heritage. One possible approach is to analyse the institutional foundation involved in this practice: to make an inventory of the network involved and describe the players and their relationships. Social scientist Pascal Gielen gave an inspiring example of this approach in his dissertation *Art in Networks* (2003) in which he focuses on the formation of reputations in the areas of modern art and contemporary dance in the eighties in Belgium. I have tried to apply this approach in my research of the distribution and exhibition of the silent film *Eliso* (1928) in the Netherlands. This proved to be an interesting case study (Bosma 2008) but also highlighted the lack of an institutional film theory that would

frame in a systematic way the different possibilities for research of the circulation of films. The American film theorist Noel Carroll published a preliminary article in 1979, which can be read as an inspiring 'call for papers'. He chose the institutional aesthetics of philosopher George Dickie as a starting point (Carroll, 1996).

The screening of film heritage on the big screen has two conflicting areas (or even trenches): the programmer is on the one hand a curious and critical customer of film archives and distribution companies who is very eager to obtain prints for projection. At the same time the programmer is a provider of content who is aiming at the largest possible audience. The research of the position of the film programmers starts with a systematic inventory. The first question to ask is what kind of artistic choices do the film programmers make? Subsequent questions could be: How do they justify their choices? Which arguments do they use for which reasons? And what are the consequences of their choices in the arena of construction of reputations?

I limit myself here to the first question, ignoring the many financial, technological and legal problems that the programmer who wants to show film heritage has to face. I could point out some structural restrictions in this field of practice, as for instance, the limited availability of projection prints (either on celluloid or as computer file) due to copyright issues and other traditions of the trade. Let's aim at a higher level of analysis. Doing so it is inevitable to arrive at the film archive, the source of (nearly) all kinds of film heritage. The collections of film archives are being digitalized. As a consequence, film archives are in a state of transition regarding the accessibility and presentation of their collection. Film heritage is no longer exclusively shown in the traditional 'dispositif' of the projection of shadows on the big screen in front of an audience seated in the dark, but it has also entered the domain of home cinema and the World Wide Web. Film heritage is nowadays simultaneously available in different physical forms, ranging from an analogue celluloid print on a reel, to electronic signals on videotape, to a digital file on a hard disc. Film archivist and film historian Giovanna Fossati has charted the consequences of this situation of transformation,

in a clear and systematic way in her dissertation *From Grain to Pixel: The Archival Life of Film in Transition* (Fossati, 2009). Her research inspires me to focus on the fundamental questions concerning the acquisition of film collections by film archives: who donated films and why? Who selected them and how? In the last few decades these questions have received a growing amount of attention, both from film historians and from the archives themselves.

Distribution is considered by many experts to be the key position in the film industry because distribution forms the link between production and exhibition. In addition to this, I would argue, distribution companies are also the link between production and the archive. The selection made by distributors greatly influences which films reach a national release. As a consequence, it also influences which films are available for preservation. Unfortunately, the donation of distribution prints is not an institutionalised procedure in The Netherlands. In contrast with many countries there is no regulation of a 'legal deposit' yet. So, for acquisition Dutch film archives depend on the generosity of individual film professionals and the benefit of inheritances and bankruptcies.

During the last decades the Dutch Film Museum (now EYE Film Institute Netherlands) has presented their collection in many innovative ways by programming a series of new restorations and highlighting different sub-collections. Doing so, attention was paid to the history of acquisition. This way of presenting illuminated the story behind the scenes of the collection. The programming of the archive reflected the choices being made. This trend is stimulated by new approaches in the film historiography, see among others Laméris (2017) and Chapman (2013).

As an example of outstanding programming based on archival practices I have chosen three case studies linked to the collection of the Dutch Film Museum.

- First, the *Desmet collection*. In his thorough study about Dutch distributor Jean Desmet, film historian Ivo Blom researched the foundation of a sub-collection of the Dutch Film Museum, which started as a distribution catalogue in the period of early cinema (Blom,

2003). The *Desmet Collection* has become an important part of the Dutch film archive. A large part of the collection (acquired as a gift in 1957) has been conserved and has been shown to the national and international public. This revival of early cinema contained feature films such as *Fior di Male* (Carmine Gallone, 1915) and also a selection of curated compilation programmes as for example the series of *Bits and Pieces*. The film collection has also been incorporated in some beautiful found footage films, for instance *Lyric Nitrate* (Peter Delpeut, 1990) and *Film Ist* (Gustav Deutsch, 1998-2002). In 2014 the collection was gloriously presented in the exhibition *Jean Desmet's Dream Factory: The Adventurous Years of Film (1907-1916)*.

- Second, the *Uitkijk collection*. This collection was acquired in 1948 and originated from the distribution branch of the *Nederlandse Filmliga*. The large-scale presentation in 1999 consisted of a series of reconstructions of *Liga*-programmes and the publication of a study about this avant-garde organisation of film exhibition (Linszen, Schoots & Gunning, 1999).
- Third, the *Dutch East Indies collection*, an accumulation of colonial films which originated mainly from the Dutch government and trade companies. In 2001 the films were shown in a substantive programme in the screening rooms of the Dutch Film Museum. The collection was also used as source material for some outstanding found footage films, such as *Mother Dao, the Turtle Like* (Vincent Monnikendam, 1995) or the video installations *Smoke Screen* (1997), *Facing Forward* (1999) and *Tuareg* (2000) by Fiona Tan (see also Noordegraaf, 2008). The footage was also used in a part of *Welt Spiegel Kino* (Gustav Deutsch, 2005). Another good practice of reuse of this set of archival footage is the presentation in 2013 of a multiple screen installation made by Hungarian 'media archeologist' Péter Forgács: *Looming Fire: Stories from the Netherlands East Indies (1900-1940)*. These few examples illustrate that various contemporary artists and curators can be inspired by the availability of a wide range of archival footage, demonstrating that there are many different options to recycle the preserved film heritage in an artistic way.

After this rough sketch of my sources of inspiration in the field of film

studies, let's now point to the heart of my research. As an independent freelance researcher I am focusing my present research onto the non-commercial Dutch distribution company *Film International* which existed for twelve years. It started in 1972 as distribution branch of the *International Film Festival Rotterdam* and merged in 1984 with the distribution branch of the Dutch Film Museum (Bosma, 2011).

The context of film festivals has been researched by Marijke de Valck in her excellent dissertation *Film Festivals. From European Geopolitics to Global Cinephilia* (2007). She has taken the lead in the on-going research of this fascinating subject. I would like to join this line of research with an inventory of the selection and use of the 'Film International Rotterdam collection' containing some four hundred films released by the distribution company of the Rotterdam Film Festival. It is remarkable that the catalogues of the distribution company *Film International* offered from the start a selection of both newest film art and film heritage. There was a large choice of various 'classics' featuring mainly films from the sixties but also the silent movie *Eliso* (1928) mentioned earlier.

As indicated, the *Film International* collection eventually ended up at the Dutch Film Museum due to a merger in 1984. The story about the details of this deal I reserve for another time. My focus would first be on the exploration of the context of the artistic choices of this extraordinary distribution company closely linked to an international film festival. In other words, I would like to inventory the Dutch film culture in the seventies and early eighties. In this perspective, it is relevant to chart the competition (which other distribution companies did exist at the time?) and to research the attendance (how many people were watching the screenings?). This context influenced the possibilities and limitations of the operations of *Film International*.

As a next step, I would like to connect this inventory of the Dutch film culture of the recent past to the present time, roughly three decades later. The perspective changes: the distribution catalogue has now become a collection of film heritage which should be accessible and should still be available for programmes. Again, I could inventory the Dutch film culture,

this time focusing on the state of things in the early 21st century. In my view, the programmer has taken the key position because he or she is a mediator in an increasingly mediated world. In 2016 the programmer selects films from the archive and composes a programme that should be relevant for an audience who has many alternative options for access to film heritage.

On the contrary, in the seventies the audience had less choice and film programmers mainly just scheduled the releases selected by distributors such as *Film International*. In the seventies the Dutch Film Museum had a very limited budget for preservation. As a consequence, the collection had a very limited accessibility. The Dutch government proved for a long time to be very reluctant to show any awareness of the urgency of safeguarding the film heritage. In the late eighties the first steps to support film preservation were taken. It took a long time to develop a consistent policy for the preservation of audio-visual heritage. Only after a struggle of many years it was possible to start with the implementation of the project *Images of the Future* (2007-2014). The film programmers in 2016 therefore have many more options and also much more competition in their profession than their predecessor in the seventies. The research questions I would like to raise are: What kind of programmes the programmers of 2016 would like to present, for what reasons? And with what kind of difficulties and constraints were they confronted?

To summarise: I would like to investigate the circulation of films in the recent past. This leads me to an exploration of the contemporary film culture. My list of 'things to do' starts with making an inventory of two moments in film culture, aiming at a possible general explanation of the circulation and resonance of films.

Please allow me to phrase a few closing remarks and to return to the starting point of my research proposal. It will be evident that the traditional 'dispositif' of presenting a film in a cinema has got many alternatives (like streaming video) and that there are many new forms of discourse (like user comments and blogs). We are living in exciting times because the availability of images and sounds has augmented strongly

and is still growing. And the discourse about film art is stimulated by the worldwide exchange through the Internet. In this new context I would like to promote the everlasting relevance and pleasure of presenting films on the big screen in cinemas. Certainly, it is nice that we could retrieve many clips of for instance *El Sol del Membrillo* on the Internet but these kinds of films were made for presentation in cinemas and they deserve to return regularly to a large audience in a screening room. This statement is not a sign of a nostalgic longing for a visual culture of the past. In my view the presentation of films on the big screen is to be regarded as safeguarding the origin and essence of cinema, which has an everlasting significance.

Obviously, *El sol del Membrillo* does not belong to the Rotterdam Film Collection (it was released in The Netherlands by distribution company Contact Film). Still, it is a nice example to start my argument because even a film made in 1992 is part of the film heritage of our days. Furthermore, it is an outstanding example of film art that could be described as a reflection on how to observe the world but also more simply as a demonstration of watching the sunlight in your backyard and trying to capture this. It is an example of 'slow cinema': it offers a moment of rest in an otherwise restless series of distractions and sensations that dominate our contemporary visual culture.

I hope my research proposal was clear and concise, but also I hope that you were intrigued by this Spanish film and would like to see it in its complete form on the big screen. Thank you very much for your attention!

* This text is an update of my presentation at the KNAW Conference 'Participating in a Mediated World', held at 27 November 2009, Royal Dutch Academy of Sciences, Amsterdam.

2. Cinephilia as Curatorial Element

2.1 A Cinephile View on a National Cinema

Director Martin Scorsese got interested in film preservation in the Seventies when he wanted to watch the original versions of *Once Upon a Time in the West* (Sergio Leone, 1968) and *Il Gattopardo* (The Leopard, Luchino Visconti, 1963) but there were no good prints available. In 1990 Martin Scorsese initiated the establishment of *The Film Foundation* with help from other directors such as Woody Allen, Stanley Kubrick, Sydney Pollack, Robert Redford, Francis Coppola, George Lucas and Steven Spielberg.

At the film festival of Cannes 2007 Scorsese and fellow directors launched the *World Cinema Project* in the setting of the sidebar programme *Cannes Classics*. It is a non-profit organisation whose objective is to provide financial assistance for the preservation, restoration and broadcasting of films from all over the world, in particular the cinema of Africa, Latin America, Asia and Central Europe. In close association with several film archives three restorations were presented in 2007: *Trances* (Ahmed El Maanouni, 1981), *Limite* (Mario Peixoto, 1931) and *Padurea spânzurlator* (Forest of the Hanged, Liviu Ciulei, 1964). Since then, each year several neglected films got attention through restorations and screenings. This catalogue offers a perfect base for a distinctive film programme. See <http://www.film-foundation.org/world-cinema>

In 1999 Scorsese made a series of audio-visual essays about Italian movies. In roughly four hours he discusses 32 films, presented as *Il Mio Viaggio in Italia* (My Voyage to Italy). He has four perspectives of observation: his experience as a very young cinephile in New York watching Italian films at home on television, as a film student who is

impressed by the mastery of these films, as a film director who is generous with his praise for colleagues, and as an advocate of preserving film heritage.

“[...] Deviating from most documentaries of its kind, *My Voyage to Italy* is not structured as a historical survey, but as a focused auteurist exposé of each film-maker’s background, recurrent thematic concerns, greatest films, the socio-economic circumstances in which they were made and the director’s singular vision. Hence, the first filmmaker to be discussed is Rossellini and the two films chosen are *Rome, Open City* (Roma Città Aperta, 1945) and *Paisan* (Paisà, 1946). For each segment, Scorsese uses an approach that could be described as ‘explication du text’, singling out one or two long sequences and analysing in detail the way they evolve by calling the viewer’s attention to the specific style used: camera movement, framing, acting and how all these elements combine to create a powerful emotional impact that cannot be reduced to any single factor.”

Source: Emmanuel Levy, in *Screen Daily*, 22 October 2001, URL: www.screendaily.com/my-voyage-to-italy-il-mio-viaggio-in-italia/407264.article.

The selection of films in *My voyage to Italy* could be used as guidance for constructing several sizeable programmes of Italian cinema, grouped by decades or by directors (Rossellini, Visconti, Fellini, Antonioni). Scorsese focuses on the canon of Italian cinema, discussing mainly major classics. It is possible to program in addition a choice of minor classics and films of forgotten masters. Scorsese would probably applaud this initiative but be aware that you need to see a lot of films, do a lot of research and preferably attend filmschool in order to reach his level of knowledge.

2.2 Masterpiece in Context

‘Masterpiece in context’ is a special kind of film programme, introduced in the Summer Film College organised by the *Flemish Service for Film Culture* of the Royal Belgian Film Archive. This educational event of ten full days of lectures and screenings held in Antwerp is as immersive as a film festival. It also offers film archival presentations and contains public screenings as

part of the programming of the venue *Cinema Zuid*. It is a platform that assembles the best of both Flemish cinephilia (*Photogénie*, *Sabzian*, *Rekto Verso*, *KASK Cinema*) and academia (University Antwerp, St. Lucas Art School, University Ghent). In the 2015 edition the late night screenings were built, for the third time, around an unannounced masterpiece to be screened on the final night. An associative series of films led the participants to guesses about the mystery film. All preliminary screenings were preceded by savvy introductions filled with both hidden hints and further mystifications.

In 2015 the line-up consisted of five films: *Phantom Carriage* (Victor Sjöström 1921 - a pristine print from the Swedish Film Archive was screened, presented with live accompaniment by pianist Hilde Nash and happily enough also a live translation of the Swedish intertitles), *La Chute de la Maison Usher* (Jean Epstein 1928 - using a restored print and also presented with live accompaniment by Hilde Nash), *Murder* (Alfred Hitchcock 1930 - the English version of this early sound film), *I Walked with a Zombie* (Jacques Tourneur, 1943) and *Die Sehnsucht der Veronika Voss* (Rainer Werner Fassbinder 1982 - a homage in beautiful black & white images, loosely based upon the life of actress Sybille Schmitz who acted among others in *Vampyr*). The masterpiece could naturally only be *Vampyr* (Carl Theodor Dreyer, 1932). A perfect choice!

‘Masterpiece in context’ is an inspiring programme because it allows you to screen very diverse films in a new and fresh combination. It also keeps the audience on their toes challenging them to think about themes and techniques in new ways. So, what would be your choice of a masterpiece in context?

2.3 A New Film Release Put in a Cinephiliac Context

A film release can be put in an appropriate context with a programme of carefully selected older films, taken from the track record of the same director, or based on an informed and resourceful association. The advantage of this strategy is clear: in this way you revitalise awareness and appreciation of older movies and you add relevance to new releases.

You bring back forgotten or neglected films into contemporary cultural significance, fuelled by a shared cinephile curiosity.

A first example: *Hell or High Water* (David Mackenzie, 2016) is an impressive film that can be appreciated on its own. Still, it could be rewarding to give some context by screening additional films. In most reviews a reference is made to *No Country for Old Men* (Ethan & Joel Coen, 2007). This film has indeed a comparable mood and spirit. In most reviews *Hell or High Water* is labelled as a modern western and here is an abundant amount of options possible. Another film of the brothers Coen comes first to mind: *True Grit* (2010, also with Jeff Bridges). But there are other fascinating neo-westerns like *The Three Burials of Melquiades Estrada* (Tommy Lee Jones, 2005) or *Lone Star* (John Sayles, 1996). Also a classic western like *The Searchers* (John Ford 1956) could give relevant additional meaning to a screening of *Hell or High Water*. My additional suggestion would be to screen also the Danish film *Terrible Happy* (Henrik Ruben Genz, 2008).

Let's return, for a second example, to 2009 when the Dutch release of *Still Walking* (Hirokazu Koreeda, 2008) coincided with the release of *Tokyo Sonata* (Kiyoshi Kurosawa, 2009). For our programme in cinema LantarenVenster we added two more films as cinephiliac context. The obvious choice is naturally *Tokyo Story* (Yasujiro Ozu, 1953). A more surprising association resulted in the screening of *The Taste of Tea* (Katsuhito Ishii, 2004). As for the theme of dysfunctional Japanese families in feature films, there is an abundant choice available but there are also always practical limitations to the amount of indulging one can do. We restricted ourselves therefore to presenting just a nice quartet of films in our cinema. Attendance was predictably low. As usual, we screened these films just for the benefit of a few local cinephiles. So, here we are again confronted by the fundamental choice: do we keep catering to the particular taste of a cinephile minority, or do we try to stimulate the taste of a large potential public of young urban cultural omnivores, or are we looking for more specific target groups (for instance in this case employees and students in the health and welfare area)? The debate is still in progress, the struggle continues.

A third example could be found selecting the film *Before Sunset* released in 2004. In this case and that time it would be inevitable to program also the film that director Richard Linklater made earlier with the same actors Ethan Hawke and Julie Delphy back in 1995: *Before Sunrise*. The story started in Vienna and continued almost ten years later in Paris. The location of this sequel could be a clue to screen in 2004 also some additional relevant French films about flirting and floating. Eric Rohmer comes in mind, especially *L'ami de mon amie* (Boyfriends and Girlfriends, 1987), but also the monumental *La maman et la putain* (The Mother and the Whore, Jean Eustache, 1973) or the debut film of Leos Carax, *Boy Meets Girl* (1984) which is a really authentic romantic story. And travelling from Paris to Bruxelles is just a little jump, so the conversation piece *Toute une nuit* (All Night Long, Chantal Akerman, 1982) would be also a good option for setting a similar mood. The French touch of romantic sentiment could be completed with the more recent *Vendredi soir* (Friday Night, Claire Denis, 2002).

If we return to the present day, we could program the whole trilogy of *Before Sunrise* (1995), *Before Sunset* (2004) and *Before Midnight* (2013) and dive into an additional series of American examples of naturalistic films about couples that excel in a lot of walking and talking. This would include obviously the two films actress Julie Delphy directed: *2 Days in Paris* (2007) and *2 Days in New York* (2012), but for instance also the melancholic romantic comedy film *(500) Days of Summer* (Marc Webb, 2009) that could be contrasted with *Medicine for Melancholy* (Barry Jenkins, 2008). Make sure there is also a time slot for screening the double-perspective experiment of *The Disappearance of Eleanor Rigby: Him* in combination with *The Disappearance of Eleanor Rigby: Her* (Ned Benson, 2013-2014).

All these thoughts can lead to an exploration of a thematic programming around romantic films with options to choose among comedies, melodramas or tragedies. The best occasion to screen these films is obviously Valentine's Day, 14 February. If you have three screening rooms you could present a choice of three moods: light, shady or dark. Some options which were yet not mentioned:

- Pleasing: *My Blueberry Nights* (Wong Kar-Wai, 2007); *She's Gotta Have It* (Spike Lee, 1986).
- Teasing: *Medianeras* (Gustavo Taretto, 2011); *Gigante* (Adrian Biniez, 2009); *Eternal Sunshine of the Spotless Mind* (Michel Gondry, 2004); *Manhattan* (Woody Allen, 1979).
- Confronting: *Blue Valentine* (Derek Cianfrance, 2010); *Alle Anderen* (Everyone Else, Mare Ade, 2009); *Les Amants du Pont-Neuf* (The Lovers on the Bridge, Leos Carax, 1991).

2.4 A Cinephile Take on Climbing Trees

The collective knowledge on social media offers a lot of inspiration for film programmers.

The weather forecast is a popular topic. Film stills of impressive rain showers are surfacing on many timelines during rainy days. Memorable beach scenes in feature films are a natural post during summertime. And in winter months a list of films with a significant amount of snow could be a trending topic. In this case I would like to suggest *Winterschläfer* (Winter Sleepers, Tom Tykwer, 1997), *Unter Schnee* (Under Snow, Ulrike Ottinger, 2010), *Fargo* (brothers Coen, 1996), *Zero Kelvin* (Hans Petter Moland, 1995) and a unique Dutch film: *Pervola, sporen in de sneeuw* (Pervola, Tracks in the Snow; Orlow Seunke, 1985).

Film magazines and blogs want to position themselves by regularly presenting Ten Best Films lists. And film students ask frequently for specific input for their theses, with questions like “Hello good people, I am looking for films where characters are influenced by wearing masks” or “I have a list of films establishing look-alikes as a decisive story element, suggestions for additions are welcome”.

Personally, I am fascinated by the dramaturgical use of trees, especially tree climbing and even more specific treehouses. The sparkle that started my brainstorm exploring films in the perspective of trees was the request to contribute to a Dutch artist magazine dedicated to trees, see *Bosma* (2009b). I wrote a guided tour along some film clips posted on YouTube.

The supply of clips has changed in the meanwhile and naturally it is better to advocate watching entire films as they were meant to be watched: projected on the big screen.

I found an ally for my cinematic-botanic inclination in the British film magazine *Sight & Sound*:

“Trees embody at once the comforting permanence of something older than man, the possibility of escape from mechanised and money-driven living; and atavistic, uncontrollable forces, frightening precisely because they pre-date and may well post-date us. In Noah Baumbach’s Margot at the Wedding (2007), a beloved tree in the central family’s garden represents at once the clan’s old-money solidity and worthiness, and its woes and vulnerabilities. Its roots are decayed; vulgar, poor neighbours want it cut down; and when the niggly and neurotic Margot (Nicole Kidman) climbs it in a fit of showy girlishness, she gets stuck and has to be rescued by firemen.” Source: Hannah McGill, in *Sight & Sound*, vol. 24, no. 8 (August 2014) p. 8.

The brainstorm about trees and films can lead you in many directions. I’ll disregard the direction of the forest in general as too broad and I’ll focus on the individual tree, in particular the use of a treehouse as a refuge. I would like to investigate which variations on this theme are available in feature films. For the time being, I limit myself to four great examples as a starting point.

- The opening images of *Sweetie* (1989), Jane Campion’s debut film, show a family situation that is dominated by the return to the parental home of Sweetie, the youngest daughter. Directly during the first credits her treehouse is in view, discussed in voice-over by her older sister. We see an exuberant tree in full leaf. Jane Campion proofs early on that she is a master of composing opening images that immediately grab the attention of the viewer, with special camera angles, mysterious music and a flowing text as voice over.
- Terrence Malick is an idiosyncratic American filmmaker who does not fit in any current category. His oeuvre includes *The Tree of Life* (2011), *To the Wonder* (2012) and *Knight of Cups* (2015). I return to his debut film

Badlands (1973) about two unworldly teenagers who are fleeing because they are wanted for a series of murders. Their worldview is totally crazy, but their escape is shown with a calm naturalness that is astonishing. They are on the run and hide in the wilderness. The boy (Martin Sheen) shows great ingenuity in building a tree house. The girl (Sissy Spacek) is viewing stereoscopic images and muses to herself, supported by the cadence of the music of Carl Orff. Fascinating images and scenes! It seems like an idyllic holiday of two cute young people. Those who know the whole story know better.

- Federico Fellini created in *Amarcord* (1974) a fascinating series of reminiscences of his own youth in the thirties. This film offers a rich compilation of images that stick with you. Speaking of trees: in the beginning there are small white fluffs of poplars dancing in the air. The effect is mesmerizing. First you think you watch snowflakes. On closer inspection, you realize that it are tree fluffs, giving an indication of spring. At the end of the film the image recurs, the circle of four seasons is then completed. The part of the summer contains a pressing scene where the family takes a trip to the countryside, along with mad Uncle Teo (Nando Orfei). On a whim he climbs a tree. “I want a woman, I want a woman” he screams and refuses stubbornly to get down. He is hiding in a beautiful tall tree in full leaf. Uncle Teo is more audible than visible. The family father is desperate in a very theatrical manner. All kinds of people start to interfere with the situation. Someone puts a ladder against the tree but Uncle Teo defends his position with stones. The Italian film *Colpo di Luna* (Alberto Simone 1995) offers an homage to this summery scene. Dutch actor Jim van der Woude plays in a convincing way another family lunatic who gets overstressed and also climbs a stately tall tree.
- The Lithuanian feature film *You Am I* (Kristijonas Vildziunas, 2006) is described in the catalogue of the *International Film Festival Rotterdam* as a “dreamy, airy and enigmatic portrait of a young generation of Lithuanians and the bearable lightness of being. A young architect retreats into his self-built treehouse and becomes one with nature, without losing touch with his old life.”

Still waiting to be adapted onto the screen: Italo Calvino wrote the novel *Il Barone Rampante*, situated in the 18th century, about a boy who climbs up in a tree after an argument with his parents and remains there for the rest of his life.

And for those who want to practice building treehouses an inspiring book has been published by Peter Nelson: *The Treehouse Book* (2000), there is also an instructive website: www.thetreehouseguide.com.

To be continued? My brief draft is intended as inspiration for expansion and addition. It could lead you to write a blog post or to curate a film programme about trees in movies. The forest as creepy ‘locus’ for instance is reflected in films like *Mosquito Coast* (utopian ideals in wild nature), *Apocalypse Now* (jungle war), *Deliverance* and *Blair Witch Project* (outdoor trips of town people getting ugly) but also in *Hänsel und Gretel* (a gruesome fairy tale film, directed by Anne Wild). And *MacBeth* obviously has a bad experience with ominous walking trees. In contrast, at the end of *Fahrenheit 451* (Francois Truffaut, 1966) the wilderness is a protective haven for cultivated people. This scenery serves as an enclave where the free spirit and the literary culture are still safe. And in the Japanese film *Mogari no mori* (Mourning Forest, Naomi Kawase, 2007) the imposing woods are the location of purification and reconciliation with loss. Also *The Tree* (Julie Bertucelli, 2010) is a moving story about mourning.

3. The Network of Intermediaries

3.1 Film Distribution: 'Broadcast Cinema'

The digitization of film distribution and exhibition has changed rapidly and radically the dynamics of the industry: the film market network, the international film festival circuit, the circulation of releases and the access to films and boundaries of fair use. A survey and analysis of the state of art in the film industry is urgently needed but difficult to provide because developments are still in full progress. Each overview is quickly out-dated. Still, there are a lot of relevant publications available. Appendix 9.3 contains a selection of some recommended books and online sources. See also Bosma (2016): an extensive chronological bibliography, published on my website.

One of the advantages of the digitization of film distribution and exhibition is the increase of possibilities to program more freely content of the television industry. Television has started in the fifties as the adversary of cinema. Nowadays the relations between these two media are more complex and intertwined. There are many best practices of artistically and commercially successful co-productions for instance. And there is the relatively new phenomenon of popular television series with cinematographic quality.

In my view, it is possible for film programmers to take advantage of the achievements of television. The basic idea is to take careful selected television content into the screening room. Television series have been always popular, and digitization of broadcast content made it possible to watch these series on demand. Recent television drama series are generally accepted as cinematographically high quality productions. This combination of developments makes television series perfect for

screenings as 'Alternative Content' in the cinemas. However, screenings in cinemas of box set television series and other broadcast content is still incidental. Dutch examples of this exceptional cross-media strategy include the *Lumière Crime Festival*, since 2012 a yearly presentation of DVD-releases of Scandinavian crime series in cinema Louis Hartlooper Complex in Utrecht, and the sidebar programme *Changing Channels* at the 2013 edition of the *International Film Festival Rotterdam* (IFFR). In the edition of 2017 IFFR presented episodes of the television series *Au-delà des murs* (Beyond the Walls, 2015, France), *Beau Séjour* (2016, Belgium) and *Lola Upside Down* (2016, Finland). An overview of new harvest is offered by specialised television festivals such as *Series Mania* (Paris, since 2010, URL: <http://series-mania.fr/en/>).

The starting point is to compose a 'long list' of adequate television series. This is the fun part. After this, the harsh reality will become once again clear through checking the availability of all options. As a film programmer you don't have to kill your darlings personally, because the ever-present issue of clearing the public performance rights and obtaining a proper licence for your screenings will take care of that. The next stage of film programming is fun again, because then you start to work with your short list of available content. Your aim is to compose surprising combinations of episodes and series, creating a memorable event with a clear additional value. See how far you get with the following long list of television quality content.

National public broadcast and commercial network companies in Europe offer many examples of television series fit for the big screen and to be enjoyed by large crowds of kindred spirits. For example: *Män som hatar kvinnor* (The Girl with the Dragon Tattoo; SVT/ZDF/Yellow Bird Films, Sweden, 2009); *Borgen* (The Fortress; DR Fiktion, Denmark, 2010); *Les Revenants* (Rebound; Canal Plus, 2012); *A'dam & EVA* (Vara/NTR/ Vpro, The Netherlands, 2011-2016); *Black Mirror* (Endemol UK/Channel Four, UK, 2011); *Cold Feet* (Granada Television, 1998-2003 + 2016).

My personal selection of recent high quality international (American) television series include *Six Feet Under* (HBO, 2001), *Mad Men* (Lionsgate

Television, 2007), *Olive Kitteridge* (HBO, 2014) and *Better Call Saul* (2015), a spin-off (both prequel and sequel) of *Breaking Bad* (2008-2013, Sony Pictures Television).

Some other examples of both popular and critically esteemed television series are: *The Sopranos* (HBO, 1999-2007); *Mutual Friends* (BBC, 2008); *Community* (NBC, 2009); *Parks and Recreation* (NBC 2009); *Sherlock* (BBC, 2010); *Person of Interest* (Warner Bros, 2011); *Game of Thrones* (HBO, 2011); *Homeland* (Fox 21, 2011); *The Newsroom* (HBO, 2012); *Girls* (HBO 2012-2015); *House of Cards* (Netflix, 2013); *The Leftovers* (HBO 2014); *True Detective* (HBO 2015), with a cross-media promotion through the online game *The Detta Dossiers*.

There are all kinds of popular crime drama series and sitcoms. To program thoughtlessly the most popular television series would be just a too simple routine. And also clearing the rights would probably be expensive. A more alluring option for curating screen content is to choose for repertory programming, because in the past many renowned film directors participated in the production of television series. Krzysztof Kieslowski for instance made a lasting impression with his series of ten television films (*Dekalog*, 1989-90). Other classic examples include R.W. Fassbinder (*Welt am Draht*, 1973; *Berlin Alexanderplatz*, 1980), Ingmar Bergman (*Fanny and Alexander*, 1982), Edgar Reitz (*Heimat* 1984 -2006 + 2013), David Lynch (*Twin Peaks*, 1990-91), Jane Campion (*An Angel at My Table*, 1990), and Lars von Trier (*The Kingdom*, 1994).

More recently several outstanding film directors cooperated with television producers. In chronological order: Kiyoshi Kurosawa (*Shokuzai*, 2012, Penance); Agnieszka Holland (*Horci ker*, HBO 2013, Burning Bush); David Mamet (*Phil Spector*, 2013); Neil Jordan (*The Borgias*, 2013); Jane Campion (*Top of the Lake*, BBC 2013); Steven Soderbergh (*The Knick*, 2014); Bruno Dumont (*P'tit Quinquin*, ARTE 2014). In addition there are various television productions of Guillermo del Toro, Susanne Bier, Paolo Sorrentino, David Fincher, Ridley Scott, Steven Spielberg, and even the brothers Coen.

As counterpoint, it is also easy to compose a film programme with feature films that criticize the mechanics of the television world, mildly or sharply. For example (in chronological order): *Medium Cool* (Haskell Wexler, 1969); *Ginger e Fred* (Federico Fellini, 1986); *Broadcast News* (James L. Brooks, 1987); *Wag the Dog* (Barry Levinson, 1997); *The Truman Show* (Peter Weir, 1998); *Pleasantville* (Gary Ross, 1998); *EDtv* (Ron Howard, 1999); *Reality* (Matteo Garrone, 2012) and *Videocracy* (Erik Gandini, 2009 - a critique of reality television shows).

3.2 Film Criticism

Defining taste is a matter of individual subjectivity and responsibility. You have to navigate between avoiding the extremes of narrow-mindedness ('my opinion is the only possible truth for everybody') and an attitude imbued with too much relativism ('anything goes'). You have to determine how you differentiate value. You have to defend your taste in a convincing way. If more people do the same it is possible to reach pluralism: the existence and acceptance of different methods of interpretation and evaluation. The diversity of views and stands becomes a challenging starting point for discussions.

In my view, film criticism is connected to the concept of 'content curation'. This term is used in information studies to label the process of collecting, organizing and displaying information relevant to a particular topic or area of interest. The starting point of content curation is browsing and searching. This means sorting through large amounts of existing content on websites, in social media, databases and blogs. The next step is connecting or linking data, which means selecting, shifting and combining available information. The aim of a film critic is also to present the most relevant compilations in a meaningful and organized way. It is all about discovering, compiling and sharing relevant content about cinema with your readers. In our information age the question has become relevant what kind of people are more valuable in the future: the ones who create original content, or those who filter through the noise of surplus to curate the most valuable content? The average cinephile is inevitably confronted with an excess of choice, especially online. The film critics assist their followers in exploring this avalanche.

4. Curating Film Theatres

4.1 Cinemas: The Programme

In a recently published article, published on the website of the *European Digital Cinema Forum*, I investigated more specifically the ways in which a film programmer can aim for both sustainable, high-quality artistic diversity and at the same time create a network of loyal customers through effective outreach to all kinds of potential audiences (Bosma 2015b). To address this challenge successfully, it is necessary to ask several specific questions: how can a (non-commercial) cinema use its location as a profiling tool? How can its social networks be used as tools to increase audience participation? How can ‘alternative content’ events and alternative pop-up settings be used to attract a new (young) cinema audience? And most important of all: how can a (non-commercial) cinema use its artistic identity and curatorship as marketing tools? In my article I line up six possible strategies for positioning innovative and imaginative cinema offerings. In conclusion, and as a starting point for discussion, I very briefly sketch out some best practices.

In my view, scenography (or stagecraft) is an essential part of film programming. Scenography in this case could be described as designing the surroundings of each screening with a large amount of personality and imagination. Generally, the average cinema looks like a mix of an airport and a supermarket. This can be called functional at its best. Sometimes this could be charming, but mostly the cinema interiors and surroundings are too basic. Good practice of creative and inspiring venues in my region includes *Worm* (Rotterdam) and *Cinema Nova* (Brussels). Granted, these are small-scale cinemas dedicated to the presentation of underground productions. But also in a mainstream cinema scenography should be more than placing cardboard displays in the lobby.

The importance of scenography is most evident in all kinds of open-air cinema. The location consists of a temporarily set-up, offering a series of screenings or just one special screening. In both cases the sky is the ceiling, with the sounds of the city as a backdrop. A generally still neglected focal point regarding all these events is the archiving of these extraordinary cinema experiences. In the Netherlands there are several open-air film festivals in the summer season, among them are *Pleinbioscoop* (Rotterdam), *Pluk de Nacht* (Amsterdam) and *Roffa Mon Amour* (Rotterdam). In many countries the special open-air screenings are increasingly popular. The phenomenon of ‘Secret Cinema’ in the UK already has a long tradition. Also cinema *Bio Central* in the Czech university town of Hradec Králové offers their audience a series of secret cinema events, called *Kino 2.0*, characterised by an intensive participation of audiences, volunteers and staff. These kinds of pop-up open-air screenings are clearly a successful social event and increase the commitment of the audience, which is visible in the very creative way most members of the audience are obliging to the prescribed dress codes.

4.2 Cinemas: The Audience

To a film programmer, analysing the connectivity between screen and audience is essential. The audience is to be regarded as the most important external stakeholder of each screening.

It is necessary to establish patterns of accountability for measuring the impact of performance and assessing perceived values, in order to understand your audience and to learn from your audience. The evaluation of the performance of a cinema can be done by analysing and assessing four domains (this schedule is based on Chiaravalloti, 2016):

1. Artistic value. Indicators: a diverse programme, based on an alluring artistic vision.
2. Social significance and impact. Indicators: audience appreciation and media coverage.
3. Organizational excellence. Indicators: a smooth customer journey, the degree of customer loyalty, and the average occupancy rate.
4. Financial transparency. Indicators: efficient and effective budget management, comprehensive reporting.

The short-term target of audience building is to fill all available seats, at each screening. Long-term audience development activity for cinemas however has a different objective. It implies several things:

- To build a new audience, to increase the general demand.
- To attract a young audience, to increase the segment of a specific age group.
- To strive for a diverse audience, to connect to a broad range of minorities and groups with specific tastes.
- To aim at social inclusion and outreach, to attract audiences of isolated or deprived areas and communities.
- To seduce a potential audience to respond. Ask them to articulate their feedback on their expectations and experiences. To explore and evaluate their opinions, to stimulate their commitment, engagement and interaction both offline and online (like, share, comment, discuss, participate).
- To safeguard audience retention, to keep existing audiences return as customer.
- To increase the visit frequency of an audience, make them to attend more screenings.
- To create lively memories and reflections.

All films need an audience. Some films demand an acquired taste. Audience development takes a lot of effort from film programmers. It requires...

- The presentation of a convincing story, arguing the urgency of your programme.
- Challenging established viewing habits of your (potential) audience and to overcome existing prejudices about films.
- The enabling of a conversation, both online and offline, by professionals and visitors, before and after screenings.
- Resilience. Master the feedback loop: improve your organisation, refine your sales arrangements, and adjust the content of your programmes whenever it has been proved necessary.

Related documentation: The Scandinavian network organization Film Think Tank has a project in progress called 'The Big Film Think: Demand,

Diversity and the Audience-Driven Future'. An overview is given at their website, filmthinktank.org.

Young audiences

Which number of young adults (age 18-26) will attend cinemas in a time span of roughly fourteen years? The new generation of movie lovers of the near future are at the moment children between four and twelve years. A wide range of children's films is therefore an essential factor in ensuring a healthy film climate, both today and in the future. Programming for young audiences is also a matter of long-term audience building and retention. The presence of children in a screening room is a promise for the future, because it is possible (or probable?) that these customers will return to the cinema later in life. The supply of children's film is a subset of children's entertainment and visual culture. The essence of a good general education is to provide sufficient incentives for cultural participation.

Each non-commercial cinema has its own way of programming for children, but there is a shared value. The screening of children's films is based on the belief that young visitors also are entitled to a variety of movie choices on the big screen. A starting point is the ambition to show films that convey the perception and perspective of children. The aim is to show films that fit their experiences, stimulate their imagination and broaden their horizons. The programming focuses on a layered audience of children, their peers and supporters (parents, grandparents, educators). The target group can be characterized as curious, picky and opinionated. This fact requires a clear profile from the programme offered. These potential visitors of all ages need to be convinced of the high quality and exceptional diversity of what awaits them. The unique selling point can be summarized as 'enjoy the festive experience of film on the big screen'.

Programming children films is a challenging profession. Recommended reading: Beeler & Beelen (2015), Lury (2010) and Wojcik-Andrew (2000). See also the website of the *European Children's Film Association* (ecfaweb.org).

5. Curating Film Festivals

Genesis and Growth of Film Festivals

Each film festival is unique, with its own character and historical background. A film festival is to be characterized as a dynamic meeting where the current state of cinema culture temporarily crystallizes through the dense presentation of selected films, at a demarcated place and limited time span.

This phenomenon needs thorough historical institutional research, focused on mapping developments of phenomena such as the circulation of films and construction of reputations. The ultimate goal would be to formulate explanations of these observations. The current state of affairs in this field of research can be monitored through Loist & De Valck (2010) and forthcoming updates of this extensive bibliography.

To explore diachronic developments in the network of international film festivals is an alluring research topic for media historians. Their research would start with assembling documentation about the details of these events and their environment. Ideally, it would lead to a plausible explanation of all the various decisions, reactions, evaluations, and impact connected to them. Following this line of thought, there are many research questions to be posed:

- What were the specific characteristics of festival visits and audience experiences through the years, within the conditions of social, cultural, political, economical and spatial contexts?
- Which different forms of presenting films at film festivals existed and how did these curatorial practices function?
- What kind of changes, innovations or recurrent issues can be observed?

- Why is it that a certain film festival becomes more famous or has more social impact than others?

One of the secondary research questions could be how to assess the value and impact of press coverage on film festivals. Clearly enough, just making a quantitative inventory of press clippings and media items gives a very limited evaluation of the situation. But to give a more balanced review of impact remains difficult. The value of press reception could be calculated in money terms by counting the investments that were made (the costs of press screenings, press accreditations, specified working hours of festival staff) set against the return on investment (calculating the equivalent of all free publicity in relation to current advertising rates). This is an interesting exercise but also a time-consuming task. The assessment of the value and impact of press coverage in qualitative gradations remains the biggest challenge.

I drafted an article, available at my website, exploring the question of critical success factors of curating film festivals by sketching the outlines of a qualitative, historical institutional research of a specific case study: the genesis and growth of the Holland Animation Film Festival (Bosma 2012). See also the special issue of *New Review of Film and Television Studies* (14:1, 2016) 'Film Festivals: Origins and Trajectories', edited by Lydia Papadimitriou and Jeffrey Ruoff.

6. Curating Film Archives

There are already many best practices of curating silent films. The appendix contains a list of inspiring examples and also a list of some documentaries about film archivists, a few fiction films about film pioneers and film archives, and documentaries about films and filmmakers.

Programming Silent Movies

The Silent Movie era was roughly one hundred years ago. This is a long time ago. Watching them is like talking to your great-grandparents through Skype. Would this be interesting? Yes, I bet it would, but some patience and understanding would be necessary. Remaining your patience is entirely up to you, but to develop understanding is certainly possible (perhaps with a little additional help of experts).

Watching silent movies with live musical accompaniment is surely a special experience, but it could be either exciting and mesmerizing or dull and boring. A film programmer faces the challenge to make attending screenings of silent movies fun and meaningful. See for example Bosma (2009a). In this article, published in the *Ivens Magazine*, I sketch some options for programming the silent short avant-garde film *The Bridge* (Joris Ivens, 1928).

The task of a film programmer is to build bridges in several ways. The metaphor is overused and maybe even misused, but the main idea is still clear and inspiring: there are two sides that are separated and it is possible to connect them. First it is necessary to bridge the gap between films and your audience. There is a diversity of films (old and new, several genres) and a diversity of audience (different people, different tastes). Second you have to be aware of the gap between your own expectations and the body of available films. Films can be out of synch with your personal comfort zone, either too much recognizable or too much confronting.

7. Case Study

Curating Cinema Exhibitions: The Exposition *Celluloid* in EYE Film Institute Netherlands (16 September 2016 - 8 January 2017)

Films are made of fleeting shadows, but these shadows have a tangible source: a filmstrip and a projector. The basic technical specifics of the analogue film image include the description of grain and color space. The analogue film projection implies among others a choice of appropriate gauge and masking. All this is part of an industrial 'apparatus' that normally is hidden from view. The exposition *Celluloid* (2016) consists of seven installations, expressing artistic reflections on the characteristics of celluloid and the several possible options for screening this celluloid. The material that the artists used for their installation consists therefore of two elements: different formats of film stock and a choice in the set-up of the projector using different viewing distances and screen sizes.

The exposition can be understood as a starting point for a reflection of the practice in the projection booth. The exposition also pays attention to a craftsmanship that is becoming obsolete because the exhibited machinery has been replaced by digital projection of data files. However, cinema is still the audio-visual art that cherishes the elusive magic of light. This exposition proves it. I briefly review four highlights.

- Tacita Dean recreated her installation *FILM* that was first presented in the huge Turbine Hall of Tate Modern in London in 2011 and was also recreated in Melbourne and Seoul. Her vertical cinema projection of an 11 minutes 35mm-loop highlights the existence of sprockets and she combines all kinds of images and compositions in her collage. In the side programme at EYE Film Museum both her earlier film *Kodak* (2006, 44 minutes) and her later film *JG* (2013, 26:30 minutes) were shown.
- Rosa Barba recreated *Bending to Earth* (2015), it was first presented at the Venice Art Biennale 2015. This installation shows a 15 minutes 35mm-loop of aerial footage of desolate desert landscapes, affected by

human interventions. In this case the focus is on different radioactive fields and constructions used for nuclear waste storage. The images are divided in sequences by the addition of two philosophical texts citations. The soundtrack consists of radio signals, electronic sounds and a voice-over gives background information about the constructions we see. The projector and the no-rewind plate stand in the room. It is a magnificent machine that shuffles the print in an elegant way. In this way, the projection is an integral part of the installation.

- Sandra Gibson and Luis Recoder presented their installation *Light Spill* (2005), displaying a 16mm projector spilling footage to the ground. This kind of scene can have a comic effect as is proven in for example the early French slap-stick movie *Artheme opérateur* (1913) and more refined in the Buster Keaton film *Sherlock Jr.* (1924). In the exhibition room however the view of the spilling projector is a rather shocking situation. To my relief the spill concerned only specially fabricated footage. No valuable archival material was harmed. A practical question occurred to me: who has to wrap the pile of filmstrips, every day after closing time? There was already some experience in this matter because the installation was first presented in gallery TENT (Rotterdam) as part of the 2007 exposition *Borderline Behaviour: Drawn Towards Animation*.
- Joao Maria Gusmao and Pedro Paiva made a multiple 16mm film installation, it was a kind of maze abundantly filled with projections. They offer surrealistic juxtapositions of totally different moving images. The visitor is confronted with a mixture of unconnected views of events more or less taken from daily life. The only sound that can be heard is the soft murmur of all projectors involved.

The exposition offers the visitor a free trajectory through several dark spaces filled with projection light-rays. This means that the experience of wonder is highlighted by the perception of your own silhouette and the shadows of other visitors on the various screens. Normally you should avoid being caught in the light beam of a film projector, but in this exposition it is inevitable and it is a playful distortion that adds value.

8. Final Words

Prospects of Cinema in 2020

How will things look for cinema exhibition in 2020: will the next years see an upward or downward trajectory? Will there be more or fewer opportunities to create alluring film programmes? Will cinema audiences grow or shrink? These are not easy questions to answer.

Let's start with the last one, because economics seems to offer the most pointers for educated guesses. Indeed, market researchers love to extrapolate, but when it comes to the business of cinema exhibition they need to do some sophisticated calculations because box office results generally fluctuate to a rather large degree. Happily, there is one phenomenon that consistently holds good: any positive revenue trends will always be related to the number of profitable blockbusters released in a financial year. The next upcoming years are hardly likely to see any fundamental change in this well-established market feature.

That said, we are living in interesting times and are faced with economic developments that have an impact on the world of cinema screenings. We have to recognise that in the past few decades even commercial theatrical releases have become a niche market in the film industry, highly dependent on additional revenues from broadcast and home cinema. This delicate balance of triple revenues is now under threat, with established financial structures in both these auxiliary segments in the throes of fundamental change. This means that we can no longer count on a sound and secure business model even for the near future.

What to do? The most common industry response is to express the ambition to make a visit to the cinema a lasting and exciting experience once again. For commercial cinema this goal of adding value means meeting the demands of potential customers, first by offering the highest

quality sound and image along with comfortable seating and the option of comfort food, and second by consistently providing customer-friendly programming of the most popular releases. In my view, not-for-profit cinema has a better starting point. In this segment, creating a valuable cinema experience is all about offering a programme with a large artistic diversity and building loyal audiences by addressing the specific taste of certain groups.

Each screening room is a microcosm. An issue that needs attention is that each member of the audience should have the same concept of proper behaviour during the screening. Most commonly, a passive and quiet audience is beneficial for a most enjoyable cinema experience. However, an increasing number of people take their individual way of living into public space, behaving as if they are at home. They talk throughout the screening and have no interest in adjusting themselves to the acceptable shared habits of that moment. They check their phone constantly and send messages during the screening, causing light pollution and distraction for others. Even worse, many spectators tend to eat eagerly large amounts of popcorn or chips, causing irritating noise and smell. Film critics Mark Kermode and Simon Mayo published in 2010 a 'Code of Conduct for Moviegoers'. Their list met recognition and support, but it also can be taken as an ironic cry of despair without any serious impact. Certainly a set of rules and regulations is not to be considered as the most effective tool to create awareness of social manners. In an ideal situation the collective viewing creates a clear additional value for all audience members. How do we achieve this state of bliss in a pleasant and positive way?

Let's return to the bigger picture of cinema and society at large. As I see it, a diversity of film programmes is more important than ever in our time of escalating populism, marked by an increasing polarization in society that is fed by irrational fears and beliefs. In addition, we can observe an increasing degree of general narrow-mindedness as a consequence of being trapped into an 'Internet Filter' of personal preferences regulated by algorithms (see Pariser, 2011). By curating a balanced and adventurous film programme you can offer a variety of stories and show different worldviews. You can stimulate curiosity, empathy and understanding.

In this way, it is possible to contribute to building a community of people who are willing to compare and debate their different opinions. Cinema can be a positive social force: implicitly by offering a diverse programming or more explicitly by focusing on activism. Iordanova & Torchin (2012) and Tascón (2015) explore the latter option in the field of film festivals.

In my view, the artistic quality and the diversity of the film programme is also an essential element for a solid survival business strategy for cinemas, film festivals and film archives. In my book *Film Programming: Curating for Cinemas, Festivals, Archives* (Bosma 2015a) I describe in general terms how to review a film season or film festival programme on the basis of relevant quantitative and qualitative key performance indicators. I also suggest some possible ways of constructing such programmes, and give some pointers on how to promote them. My central aim is to give a basic introduction to the sorts of considerations, possibilities and limitations that influence the practice of film programming. Comments are welcome!

Just to be sure, I would like to state that I did not intend to write the definitive textbook on film programming, and also these additional notes are not the ultimate finalisation. There are many promising horizons to be explored and new developments to be analysed. I hope a lot of new publications will be written about dilemmas and best practices of film exhibition, both from an artistic and business perspective.

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- Bosma, P. (2012) 'Genesis and Growth of the Holland Animation Film Festival (HAFF): A Concise Survey of Critical Conditions'. Unpublished paper. URL: <http://www.peterbosma.info/?p=english&english=23>
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- Chiaravalloti, F. (2016) *Performance Evaluation in the Arts: From the Margins of Accounting to the Core of Accountability*. Phd-thesis Groningen University.
- De Valck, M. (2007) *Film Festivals. From European Geopolitics to Global Cinephilia*. Amsterdam: Amsterdam University Press.
- European Children's Film Association URL: <http://www.ecfaweb.org/>
- Film Think Tank URL: http://filmthinktank.org/fileadmin/thinktank_downloads/TT_-_16_HC_THINKTANK_clean_17.03.15.pdf
- Fossati, G. (2009) *From Grain to Pixel: The Archival Life of Film in Transition*. Amsterdam: Amsterdam UP.
- Gielen, P. (2003) *Kunst in Netwerken: Artistieke selecties in de hedendaagse dans en de beeldende kunst*. Tielt, Lannoo Campus.
- Iordanova, D. & L. Torchin (2012) *Film Festival Yearbook 4: Film Festivals and Activism*. St. Andrews: St. Andrews Film Studies.
- Laméris, B. (2017) *Film Museum Practice and Film Historiography: The Case of the Nederlands Filmmuseum (1946-2000)*. Amsterdam: Amsterdam UP.
- Levy, E. 'My Voyage to Italy', in *Screen Daily*, 22 October 2001. URL: www.screendaily.com/my-voyage-to-italy-il-mio-viaggio-in-italia/407264.article.
- Linssen, C. & H. Schoots & T. Gunning (1999) *Het gaat om de film! Een nieuwe geschiedenis van de Nederlandsche Filmliga 1927-1933*. Amsterdam: Bas Lubberhuizen/ Filmmuseum.
- Lury, K. (2010) *The Child in Film: Tears, Fears and Fairy Tales*. London: Tauris.
- Noordegraaf, J. (2008) 'From the Archive to the Gallery: Displacing Colonial Footage in Mother Dao and the Work of Fiona Tan', in: *Cinéma & Cie* no. 10 (Spring 2008) pp. 105-113. URL: <http://dare.uva.nl/record/336123>. Also in: Plate, L. & A. Smelik (eds. 2009) *Technologies of Memory in the Arts*. Basingstoke: Palgrave, pp. 172-187.
- Papadimitriou, L & J. Ruoff (eds. 2016) 'Film Festivals: Origins and Trajectories', in: *New Review of Film and Television Studies* (vol. 14, no. 1).
- Pariser, E. (2011) *The Filter Bubble: What the Internet is Hiding from You*. London: Penguin Books.
- Tascón, S. (2015) *Human Rights Film Festivals: Activism in Context*. Basingstoke: Palgrave Macmillan.
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9. Appendix

9.1 Some new books, recommended for film programmers

9.2 Cinephilia documented

9.3 Additional bibliography on film distribution

9.4 Recommended documentation on film archives

9.5 Some Best Practices of curating silent films

9.6 Context of the exhibition *Celluloid* at EYE Film Institute Netherlands

9.1 Some new books, recommended for film programmers

- Bashkar, M. (2016) *Curation: The Power of Selection in a World of Excess*. London: Piatkus.
- Baumgärtel, T. (ed. 2015) *A Reader on International Media Piracy: Pirate Essays*. Amsterdam: Amsterdam UP.
- Beeler, K. & S. Beelen (2015) *Children's Film in the Digital Age: Essays on Audience, Adaptation and Consumer Culture*. Jefferson, NC: McFarland.
- Bergala, A. (2016) *The Cinema Hypothesis: Teaching Cinema in the Classroom and Beyond*. Vienna/New York: Austrian Film Museum/Columbia University Press. Translation of: *L'hypothèse cinéma: Petite traité de transmission du cinéma à l'école et ailleurs* (2002).
- Biltereyst, D. & R. Maltby & Ph. Meers (eds. forthcoming) *Routledge Companion to New Cinema History*. London: Routledge.
- Crisp, V. (2015) *Film Distribution in the Digital Age: Pirates and Professionals*. Basingstoke/New York: Palgrave Macmillan.
- Duvall, J.A. (2017) *The Environmental Documentary: Cinema Activism in the 21st Century*. London: Bloomsbury Academic.
- Elsaesser, Th. (2016) *Film History as Media Archaeology: Tracking Digital Cinema*. Amsterdam: Amsterdam UP.
- Frodon, J-M & D. Iordanova (eds. 2016) *Cinemas of Paris*. St. Andrews: St. Andrews Film Studies.
- Gaudreault, A. & Ph. Marion (2015) *The End of Cinema? A Medium in Crisis in the Digital Age*. New York: Columbia University Press.
- Gledhill, Ch. & J. Knight (eds. 2015) *Doing Women's Film History: Reframing Cinemas Past and Future*. Champaign, Illinois: University of Illinois Press.

- Groo, K. & P. Flaig (2015) *New Silent Cinema*. London: Routledge.
- MacDonald, R. L. (2016) *The Appreciation of Film: The Post-war Film Society Movement and Film Culture in Britain*. Exeter: University of Exeter Press.
- Noordegraaf, J. (forthcoming) *Performing the Archive: Tracing Audiovisual Heritage in the Digital Age*.
- Scott, A.O. (2016) *Better Living Through Criticism: How to Think about Art, Pleasure, Beauty, and Truth*. Penguin Press.
- Tascón, S. (2015) *Human Rights Film Festivals: Activism in Context*. Basingstoke: Palgrave Macmillan.
- Valck, M. de & B. Kredell & S. Loist (eds. 2016) *Film Festivals: History, Theory, Method, Practice*. New York: Routledge.
- Vanderbilt, T. (2016) *You May Also Like: Taste in an Age of Endless Choice*. New York: Knopf.

9.2 Cinephilia documented

Some English language cinephiliac online magazines, platforms and blogs (listed in chronological order)

- 'Screening the Past' (since 1997; La Trobe University,)
- 'Offscreen' (since 1997; edited by Donato Totaro, Concordia University Montreal)
- 'Silents Are Golden' (since 1998; edited by Tim Lussier)
- 'Senses of Cinema' (since 1999; RMIT University)
- 'Movie Diva' (since 1999; edited by Laura Boyes)
- 'Scope' (since 1999; University of Nottingham)
- 'Rouge' (since 2003)
- 'Observations on Film Art' (since 2006; David Bordwell & Kristin Thompson. See also <http://framescinemajournal.com/notinprint> (2012)
- 'Critics Picks' (since 2006; A.O. Scott, New York Times. URL: <https://www.youtube.com/show/criticspicks>)
- 'MUBI Notebook' (since 2007)
- 'Film Studies for Free' (since 2008; edited by Catherine Grant)
- 'Silent Volume' (since 2009; Chris Scott)
- 'Movie: A Journal of Film Criticism' (since 2010; University of Warwick, University of Reading, University of Oxford)
- 'Lola' (since 2011; edited by Adrian Martin & Girish Shambu)
- Photogénie' (since 2012; Flemish Service for Film Culture. New URL:

<https://cinea.be/photogenie/>).

- <http://www.anosamours.co.uk/> (since 2012)
- 'Frames Cinema Journal' (since 2012; University of St. Andrews)

Some autobiographies of cinephiles

- Field, S. (2001) *Going to the Movies: A Personal Journey Through Four Decades of Modern Film*. New York: Delta.
- Gleiberman, O. (2016) *Movie Freak: My Life Watching Movies*. New York: Hachette Books.
- Halliwell, L. (1985) *Seats in All Parts: Half a Lifetime at the Movies*. London: Granada.
- Martin, A. & J. Rosenbaum (eds. 2003) *Movie Mutations: The Changing Face of World Cinephilia*. London: British Film Institute.
- Rosenbaum, J. (1995) *Moving Places: A Life at the Movies*. Berkeley: University of California Press.
- Truffaut, F. (1978) *The Films in My Life*. New York: Simon & Schuster. Translation of: *Les films de ma vie* (1975) Paris: Flammarion.

Online dossiers about film criticism

- Tribute to film critic and teacher V.F. Perkins: <http://filmstudiesforfree.blogspot.nl/2016/07/for-all-to-see-and-to-see-sense-of-in.html> + <http://www2.warwick.ac.uk/fac/arts/film/archive/vfp/>

Some dossiers on cinephilia

- <http://projectcinephilia.mubi.com/resources/cinephilia-studies/>
- Aniki, *Portuguese Journal of the Moving Image*, vol. 1 nr. 1 (2014), pp. 49-91. URL: <http://aim.org.pt/ojs/index.php/revista/issue/view/6/showToc>
- Betz, M. (ed.) 'In Focus: Cinephilia', in: *Cinema Journal*, vol. 49, no 2 (Winter 2010), pp. 130-166. URL: http://muse.jhu.edu/journals/cinema_journal/toc/cj.49.2.html
- Buchsbaum, J. & J. Gorfinkel & E. Gorfinkel (eds.), 'Cinephilia Dossier: What is Being Fought for in Today's Cinephilia(s)?', in: *Framework* vol. 50, no. 1-2 (Fall 2009), pp. 176-270.
- Erickson, S. (ed.), 'Permanent Ghosts: Cinephilia in the Age of the Internet and Video', in: *Senses of Cinema* no. 4 (March 2000), URL: www.sensesofcinema.com/contents/00/4

Some reviews of 'My Voyage to Italy' (Martin Scorsese 1999)

- Gonzalez, E. 'My Voyage to Italy', in: *Slant Magazine* (8 October 2001). URL: <http://www.slantmagazine.com/film/review/my-voyage-to-italy>
- Pezzotta, A. 'A Journey through Italian Cinema', in: *Senses of Cinema* (May 2003). URL: http://www.sensesofcinema.com/2003/feature-articles/journey_italian/

9.3 Additional bibliography on film distribution

Each screening of a film stands in a context of mediated cultural and social exchange. The presentation of films has two fundamentally different platforms: in the screening room or online. The available supply on both showcases can vary in significant ways, depending on the territory. The possibilities of film circulation are largely determined by economic and legal market conditions. Each film programmer is confronted by a harsh reality of deals and contracts. It is a complicated coherence between logistics and infrastructure, entrepreneurship and artistic vision, rules and regulations. This influence if film art can flourish or wither, worldwide and locally. Digitization of film exhibition has altered the landscape of film distribution, but the complexity of coherence has remained.

The fundamental distinction between commercial cinema and not-for-profit cinema is reflected in the two different schools of thought regarding so-called day-and-date release. Some professionals consider this new approach to multi-platform film distribution as simply nonsensical, and potential box-office poison; others value it as a useful promotion tool for films of distinction. I tend towards the latter camp, but the debate around this issue remains open. By 2020 we should know which perspective was the best bet.

Here follows a selective aggregation and update of existing overviews of developments regarding film distribution. See also the chronological bibliography published on my website, as starting point for further research: <http://www.peterbosma.info/?p=english&english=18>.

Traditional film distribution explained

- Acland, Ch. R. (2003) *Screen Traffic: Movies, Multiplexes and Global Culture*. Durham: Duke UP.
- Cones, J. W. (2002) *The Feature Film Distribution Deal: A Critical Analysis of the Single Most Important Film Industry Agreement and How the Motion Picture Industry Operates*. Carbondale/Edwardsville: Southern Illinois UP.
- MacNab, G. (2015) *Delivering Dreams: A Century of British Film Distribution*. London: I.B. Tauris.
- Rosenbaum, Jonathan (2000) *Movie Wars. How Hollywood and the Media Conspire to Limit What Movies We Can See*. Chicago: a Capella.
- Ulin, J.C. (2014) *The Business of Media Distribution: Monetizing Film, TV, and Video Content in an Online World*. New York/London: Focal Press (second edition).

New forms of film distribution explained

- Crisp, V. (2015) *Film Distribution in the Digital Age: Pirates and Professionals*. Basingstoke/New York: Palgrave Macmillan.
- Desser, D. & J. Falkowska & L. Giukin (eds. 2014) *Small Cinemas in Global Markets: Genres, Identities, Narratives*. London: Lexington Books.
- Finney, A. (2010) *The International Film Business: A Market Guide Beyond Hollywood*. London: Routledge.
- Iordanova, D. & S. Cunningham (eds. 2012) *Digital Disruption: Cinema Moves Online*. St. Andrews: St. Andrews Film Studies.
- Iordanova, D. (2008) *Budding Channels of Peripheral Cinema: The Long Tail of Global Film Circulation*. San Francisco: Blurb.
- Knight, J. & P. Thomas (2012) *Reaching Audiences: Distribution and Promotion of Alternative Moving Image*. Bristol: Intellect Books.
- Lobato, R. (2012) *Shadow Economies of Cinema: Mapping Informal Film Distribution*. London; BFI/Palgrave Macmillan. See also: <http://cci.edu.au/profile/ramon-lobato>.
- Pece, M. & K. van Daele (eds. 2014) *Films You wouldn't Want to See Anywhere Else Than in a Movie Theatre*. Ljubljana: Kinodvor/Slovenian Cinematheque.
- Reis, J. (2011) *Think Outside the Box-office: the Ultimate Guide to Film Distribution and Marketing in the Digital Age*. n.p.: Hybrid Cinema. URL: <http://www.thinkoutsidetheboxoffice.com>

- Tryon, Ch. (2013) *On Demand Culture: Digital Delivery and the Future of Movies*. New Brunswick: Rutgers UP.

European Research Reports on Film Distribution and online platforms

- Grece, Ch. (May 2016) *How do films circulate on VOD-services and in cinemas in the European Union? A comparative analysis*. Strasbourg: European Audiovisual Observatory.
- Paris, T. (May 2014) *New approaches for greater diversity of cinema in Europe?* European Parliament/European Commission.
- www.mecetes.co.uk (Mediating Cultural Encounters through European Screens)
- <http://www.cineuropa.org/dd.aspx?t=dossiers&l=en> (“Cineuropa is the first European portal dedicated to cinema and audio-visual in four languages. With daily news, interviews, databases, in-depth investigations into the audio-visual industry, Cineuropa aims at promoting the European film industry throughout the world. Welcome to a platform where professionals can meet and exchange information and ideas.”)

See also:

- <https://ec.europa.eu/digital-single-market/en/european-film-forum#Blogs> (European Film Forum)
- <http://www.mediasalles.it/publicaz.htm> (MEDIA Salles)
- <http://www.europa-distribution.org> (European Network of Independent Film Distributors)

Some discussion questions regarding film distribution:

- Non-paid access (piracy, informal distribution): criminal act, or subculture?
- Cross media access to films: opportunity or threat?
- Day and Date Release: disaster or rescue?
- Virtual Print Fee: perfect deal or obstacle?
- Which assortment of films, and what kind of Alternative Content, would be available, affordable, and alluring?

Some documentaries about copyright

- TPB AFK: *The Pirate Bay Away from Keyboard* (Simon Klose, 2013), URL: <http://watch.tpbfk.tv>
- RIP: *a remix Manifesto* (Brett Gaylor, 2008-2009)
- *Good Copy Bad Copy* (Rolf Christensen, Andreas Johnsen, Henrik Moltke, 2007), URL: www.GoodCopyBadCopy.net

9.4 Recommended documentation on film archives

Some documentaries about film archivists

- *Citizen Langlois* (Edgardo Cozarinsky, 1994)
- *Le fantôme d’Henri Langlois* (Jacques Richard, 2004)
- *Celluloid Man: P.K. Nair* (Shivendra Singh Dungarpur, 2012)
- *Joao Bénard da Costa: Others Will Love the Things I Loved* (Manuel Mozos, 2014)
- *A Flickering Truth* (Pietra Brett Kelly, 2015), about the film archive in Kabul, Afghanistan
- *Cinema: A Public Affair* (Tatiana Brandup, 2015), about Russian film archivist Naum Kleiman

Some fiction films about film pioneers and film archives

- *The Magic Box* (John Boulting, 1952), biopic about the British cinema pioneer William Friese-Greene.
- *Those Wonderful Men with a Crank* (Jiri Menzel, 1979), comedy about a Czech wandering cinema exhibitor.
- *A Trick of the Light* (Wim Wenders, 1996), homage to the German cinema pioneers brothers Skladanovsky.
- *Shadow Magic* (Ann Hu, 1999), about the beginning years of cinema in China.
- *La Vida Útil* (Federico Veiroj, 2010): the protagonist Jorge is a cinephile who has worked for 25 years as programmer at the Cinemateca of Montevideo. When this film museum has to close, he tries to adapt himself to the harsh reality.

Some documentaries about films and filmmakers

- *L’Enfer d’Henri-Georges Clouzot* (Serge Bromberg & Ruxandra Medrea, 2009).

- *Burden of Dreams* (Les Blank 1982). About the making of *Fitzcaraldo* (Werner Herzog, 1982).
- *A.K.* (Chris Marker, 1985), about the making of *Ran* (Akira Kurosawa, 1985)
- *Heart of Darkness: A Filmmaker's Apocalypse* (Eleanor Coppola, Fax Bahr, George Hickenlooper, 1991). About the making of *Apocalypse Now* (Francis Ford Coppola, 1979).
- *Bela Tarr, I Used to be a Filmmaker* (Jean-Marc Lamoure, 2013). About the making of *The Turin Horse* (Béla Tarr, 2011).
- *Magnitogorsk, de jeugd van de hoogovens* (Pieter Jan Smit, 1996). Reflection on *Komsomol, Song of the Heroes* (Joris Ivens, 1932).
- *Les Enfants du Borinage* (Patric Jean, 1999). Reflection on *Misère au Borinage* (Joris Ivens/ Henri Storck, 1933).
- *Leven met je ogen* (Ramón Gieling 1997). About the making of the documentary *To Sang Fotostudio* (Johan van der Keuken, 1997).
- *The Prisoners of Buñuel* (Ramón Gieling, 2000). Reflection on *Las Hurdes/ Terre sans pain* (Buñuel, 1933).
- *I am Cuba, the Siberian Mammoth* (Vincente Ferraz, 2004). Reflection on *Soy Cuba* (Michael Kalatozov, 1964).
- *Nice, à propos de Jean Vigo* (Manoel de Oliveira, 1984) and *À propos de Nice, la suite* (1995, several directors) are offering a homage to the classic short avant-garde film *À propos de Nice* (Jean Vigo, 1930).

9.5 Some Best Practices of curating silent films

- *Le retour de flamme* (Saved From the Flames), compilations of rare and restored films. A project of the French film archaeologist Serge Bromberg, also managing director of DVD-firm Lobster Films and of the International Animation Film Festival of Annecy.
- *Cento anni fa* (Hundred Years Ago), compilations of a wide range of early cinema, grouped together by year. A project of film historian Marianne Lewinsky, in cooperation with the Cineteca Bologna and their archival film festival 'Il Cinema Ritrovato' (Cinema Rediscovered).
- *Exotic Europe: Journeys into Early Cinema* (2000). In 2000 an exhibition was held at the Museum Europäischer Kulturen (Berlin). The accompanying DVD 'Exotic Europe, Journeys into Early Cinema' (Mark-Paul Meyer / Connie Betz, 2000) offers the splendour of early footage of exotic places. The DVD includes 15 integral films from the

period 1905 to 1921, and three short audiovisual thematic essays, titled 'Pose', 'Labor' and 'Travel'. They are a masterfully edited series of clips from a total of circa 40 movies, with a score by Jogi Nestel. The DVD was released with a trilingual brochure. It is the result of a collaboration between the Dutch Film Museum (now EYE Film Institute Netherlands), the Cinema Museum (London), the Bundesarchiv-Filmarchiv (Berlin/Koblenz) and the Fachhochschule für Technik und Wirtschaft (Berlin). This project was supported by the Raphael program European Union. Reviews appeared in *Film Criticism* (vol. 26, no. 1, Fall 2001); *The Moving Image* (vol. 1, no. 1, Fall 2001).

- *Ghosting the Images* (2008): a thematic programme of the 9th Courtisane Festival, Film, Video and Media Art (April 2008, Ghent), offering a broad historical overview, curated by Maria Palacios Crus and Stoffel Debuysere. URL: <http://www.courtisane.be/en>
- *Screening the Poor 1888-1914* (2011): a programme of the film museum of München and a DVD, curated by Martin Loiperdinger and Ludwig Vogl-Bienek. Reviews: <http://bioscopic.wordpress.com/2011/06/01/poor-people/> & <http://film.thedigitalfix.com/content/id/74051/screening-the-poor.html>.
- *Found choreography: the dance version of found footage* (2014). Guest curator Peter Delpout compiled a programme for the 13th edition of *Cinedans: Dance on Screen Festival* in 2014. URL: <http://cinedans.nl/films/found-choreography>. He wrote also a blog, highlighting subjects as his video installation *One Hand Clapping* (2013), the particulars of body movement in the films of Bresson, and the poetics of the dance numbers of Fred Astaire, especially the transition from walking in a daily life setting to the dreamworld of dance. URL: <http://foundchoreography.blogspot.nl>.
- *Around the World in 80 films* (2014). BFI South Bank programme, showing pre-WWI daily life and exotic landscapes.
- *The Lost World of Mitchell and Kenyon*. See among others: Toulmin, V. & P. Russell & T. Neal (2003) 'The Mitchell and Kenyon Collection. Rewriting Film History', in: *The Moving Image* vol. 3, no. 2 (Fall 2003) pp. 1-18. And Toulmin, V. & S. Popple & P. Russell (2004) *The Lost World of Mitchell and Kenyon: Edwardian Britain on Film*. London: British Film Institute.

- *Hyperkino*, digital revival of early classics. See the website of this project: <http://hyperkino.net/hyperkino/What-is-HYPERKINO>.
- Holman, R. (1982) *Cinema 1900-1926: An Analytical Study*. Brussels: FIAF.

Some excellent blogs and websites about silent film

- <http://silent-volume.blogspot.com/> (blog by Chris Scott Edwards)
- <https://silentology.wordpress.com/> (blog by Lea Staus)
- www.cinemaweb.com/silentfilm (website of film archivist & film historian David Pierce)
- <https://cinetext.wordpress.com/> (Early and Silent film)
- www.silentfilm.org (The San Francisco Silent Film Festival)
- www.moviediva.com (ed. Laura Boyes)
- www.silentsaregolden.com (ed. Tim Lussier)
- www.silentera.com
- <http://silent-movies.com/>
- <https://silentsplease.wordpress.com>
- <http://www.nitrateville.com>
- <http://silentlondon.co.uk/>
- <http://bristolsilents.org.uk>

9.6 Context of the exhibition Celluloid at EYE Film Institute

Netherlands

Catalogue Celluloid

- Bloemheugel, M & J. Guldmond (eds. 2016) *Celluloid: Tacita Dean, Joao Maria Gusmao & Pedro Paiva, Rosa Barba, Sandra Gibson & Luis Recoder*. Amsterdam/Rotterdam: EYE Filmmuseum/naio10 Publishers.

Additional documentation

- <http://www.necsus-ejms.org/the-last-ray-of-the-dying-sun-tacita-deans-commitment-to-analogue-media-as-demonstrated-through-floh-and-film/>
- Eakin, Emily (2011) 'Celluloid Hero: Tacita Dean's Exhilarating Homage to Film', in: *The New Yorker* (October 31, 2011). URL: <http://www.newyorker.com/magazine/2011/10/31/celluloid-hero>
- <https://ceasefiremagazine.co.uk/tacita-dean/>
- <http://www.tate.org.uk/art/artworks/dean-kodak-t12407/text-summary>
- <http://gallery.arcadia.edu/jg-tacita-dean-film/>

Additional websites

- <http://www.savefilm.org>

Additional books

- Cherchi Usai, P. (2001) *The Death of Cinema: History, Cultural Memory and the Digital Dark Age*. London: British Film Institute.
- Gaudreault, A. & Ph. Marion (2015) *The End of Cinema? A Medium in Crisis in the Digital Age*. New York: Columbia University Press.
- Mulvey, L. (2005) *Death 24x Second: Stillness and the Moving Image*. London: Reaktion Books.

Additional catalogues

- Iles, Ch. (2001) *Into the Light: The Projected Image in American Art 1964-1977*. New York: Whitney Museum.

Additional films

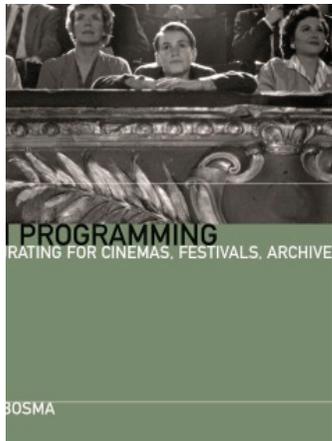
- Dutch filmmaker and curator Joost Rekveld reflects in his work on the basic modalities of cinema. His complete work is preserved and digitalized by EYE Film Institute Netherlands. His films were shown at IFFR 2017. His website provide an inspirational overview of his activities: <http://www.joostrekveld.net>
- Reflections on celluloid can be found in the work of American director Bill Morrison, especially in his found footage film *Decasia* (2002).

Additional photo projects

- *Theatres*; documenting abandoned cinemas in ruins in the USA. photo project of Yves Merchand and Romain Meffre, started in 2005. URL: <http://www.marchandmeffre.com/theaters>
- *Booth: The Last Day of Film Projection*; photo project of Joseph O. Holmes, exhibited in MOMA, New York (October 2013 - February 2014) and at TIFF, Toronto.
- *Cinémas*; a photo project of Stephan Zaubitzer. URL: www.stephanzaubitzer.com

Author Bio

Peter Bosma (1960) studied Dutch Literature and Film Studies at the University of Utrecht. After his graduation in 1986 he coordinated the Open University Introduction Course to Film Studies. His fascination with film art led him to joining the rows of professionals of cinema exhibition as co-film programmer of art-house cinema LantarenVenster (Rotterdam), a position he held for twenty years. He focused on presenting film heritage, especially silent films. Eventually he returned to teaching film history, film analysis and cultural management. At the moment he is as freelance researcher eager to explore the field of film exhibition, the presentation of film heritage and its critical discourse.



This study explores artistic choices in cinema exhibition, focusing on film theaters, film festivals, and film archives and situating film-curating issues within an international context. Artistic and commercial film availability has increased overwhelmingly as a result of the digitization of the infrastructure of distribution and exhibition. The film trade's conventional structures are transforming and, in the digital age, supply and demand can meet without the intervention of traditional gatekeepers—everybody can be a film curator, in a passive or active way. This volume addresses three kinds of readers: those who want to become film curators, those who want to research the film-curating phenomenon, and those critical cinema visitors who seek to investigate the story behind the selection process of available films and the way to present them.

<https://cup.columbia.edu/book/film-programming/9780231174596>

Peter Bosma, 2017

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