

**International Symposium -13 and 14 October 2011**  
**Organized by la Cinémathèque française and le CNC**

**9:30 a.m./1 p.m. – 2:30 p.m./6 p.m.**

**Cinémathèque française - Henri Langlois Theater**

**“Digital cinema:  
what does the future hold for cinematheques?”**

With the support of les laboratoires Éclair and Kodak

The digital revolution is in the process of brutally changing cinematography as we have known it since 1895: the disappearance or mutation of celluloid film as the basic medium for images, 4K digitisation and restoration, image synthesis (*motion capture* and *performance capture*) accompanied by 3D, transmission of films by satellite and the calling into question of the very basics of cinematic technique (shutter speeds, filming rhythms, and perception of movement). La Cinémathèque Française is organising an international symposium and opening the debate on the future of film archives and, above all, on the future of cinema, with a bill of fare including lectures, round tables and screenings.

Algorithme *versus* argentic: the industry is now having to learn a new language, that of computer science and electronics. Soon, we will no longer be speaking of film footage but rather of teraocets. Never since the advent of the “talkies” has the cinema (technique, art, industry and economy alike) seen so radical a transformation.

What will become of the cinematheques in this new order? How will they be able to continue carrying out their founding missions – to collect, conserve, restore and show? Will all these archives be able to keep pace with the race for new technologies? What does the future hold for the art and technology of the cinema?

The symposium aims to assess the current situation (techniques in use and their development, the lifespan of a film today, and recommendations on restoration and conservation of data) and give thought to the best policy to adopt to ensure that

cinematheques of the future do not simply become cultural multiplexes with coded programmes entirely under the control of a new Big Brother.

Over two days, **four focuses for reflexions and deliberation:**

1. The digital revolution today and tomorrow.
2. Digital filming: writing in sand?
3. Restoration and digitisation of collections
4. What future for cinematheques?

Filmmakers, technicians, producers, curators and historians from all over the world will be coming to the Cinémathèque française for the two days, to share their knowledge on these major issues.

*Program subject to few confirmations.*

## 1<sup>st</sup> day-13 October

9:30 a.m. Opening: introduction by Frédéric Mitterrand (Minister of Culture and Communication), Éric Garandau<sup>1</sup> (CNC), and Serge Toubiana<sup>2</sup> and Costa Gavras<sup>3</sup> (Cinémathèque française).

### 1. The digital revolution today and tomorrow:

- 10 a.m. *From argentic to digital*, Laurent Mannoni<sup>4</sup>
- 10:30 a.m. *Digital cinema, an “immaterial” technology and art?*, Olivier Bomsel<sup>5</sup>
- 11:00 a.m. *Mapping of digital projection and future image distribution systems*, Jean-Baptiste Hennion<sup>6</sup>
- 11:30 a.m. *Standardisation of digital technology*, Alain Besse<sup>7</sup>.
- 12:00 a.m. *The book, printed matter, and the future of digital files*, Bruno Racine<sup>8</sup>.
- 12:30 a.m. Questions from the floor

### 2. Digital filming: writing in sand?

- 2:30 p.m. *The American industry and digital technology: state of play*, Milt Shefter<sup>9</sup>
- 3:30 p.m. *The celluloid film industry and the laboratories: state of play*, Christian Lurin<sup>10</sup>.
- 4 p.m. *A future for celluloid*, Clive Ogden<sup>11</sup>.
- 4:30 p.m. *Round table. Digital filming: writing in sand?* Olivier Assayas<sup>12</sup>, Carole Scotta<sup>13</sup>, Caroline Champetier<sup>14</sup>, Jean-Pierre Beauviala<sup>15</sup>, Jean-Pierre Neyrac<sup>16</sup>...

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<sup>1</sup> É. Garandau, President of the Centre National du Cinéma et de l'Image Animée.

<sup>2</sup> S. Toubiana, Director of the Cinémathèque française.

<sup>3</sup> C. Gavras, President of the Cinémathèque française.

<sup>4</sup> L. Mannoni, historian, Curator of the Technology Collections at la Cinémathèque française.

<sup>5</sup> O. Bomsel, *L'Économie Immatérielle*, Gallimard, 2010.

<sup>6</sup> J.-B. Hennion, Technical Manager at 2AVI.

<sup>7</sup> A. Besse, CST, Head of the Distribution Department.

<sup>8</sup> B. Racine, President of the National Library of France (BNF).

<sup>9</sup> M. Shefter, co-author of the report *Digital Dilemma*, Academy of Motion Pictures Art and Science, 2007.

<sup>10</sup> C. Lurin, Manufacturing Manager, Eclair.

<sup>11</sup> C. Ogden, Technical Manager, responsible for Kodak archiving project in Europe.

<sup>12</sup> O. Assayas, filmmaker (*Demonlover*, *Clean*, *Carlos*, etc.).

<sup>13</sup> C. Scotta, producer and distributor – Haut et Court.

8 p.m. Special event: *Taxi Driver* (Martin Scorsese, 1976) in digital projection. 4K restoration by Sony Columbia – Grover Crisp.

## **2<sup>nd</sup> day-14 October**

### **3. Restoration and digitisation of collections:**

- 9:30 a.m. *What does it mean to restore a film?* Kevin Brownlow<sup>17</sup>
- 10 a.m. The restoration of *Metropolis* and *Loulou*, Martin Koerber<sup>18</sup>
- 10:30 a.m. *Preserving films: the digital syndrome*, François Ede<sup>19</sup>
- 11:00 a.m. *Television and radio, prospects for digitisation*, Mathieu Gallet<sup>20</sup>.
- 11 :30 a.m. *A digital agenda for European Film Heritage*, Mari Sol Pérez Guevara<sup>21</sup>
- 12 a.m. Round table *Cinematheques and producers' catalogues, a new alliance?* Gian Luca Farinelli<sup>22</sup>, Nicolas Seydoux<sup>23</sup>, Sophie Seydoux<sup>24</sup>, Ellen Schafer<sup>25</sup>, Pascal Rogard<sup>26</sup>, and Béatrice de Pastre<sup>27</sup>...

### **4. What future for cinematheques?**

- 2:30 p.m. *The future of a film collection in the digital era*, Alexander Horwath<sup>28</sup>
- 3 p.m. *The Legal deposit and the digital platform*, Laurent Cormier<sup>29</sup>

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<sup>14</sup> C. Champetier, Director of Photography (*Hélas pour Moi*, *H Story*, *Des hommes et des dieux*) and President of the AFC.

<sup>15</sup> J-P. Beauviala, camera inventor and founder of Aaton.

<sup>16</sup> J-P. Neyrac, head of heritage department, Eclair Laboratory.

<sup>17</sup> K. Brownlow, historian and restorer of Abel Gance's *Napoléon* among other films.

<sup>18</sup> M. Koerber, curator and restorer at the Deutsche Kinemathek.

<sup>19</sup> F. Ede, Director of Photography, Restorer of *Jour de fête*, *Play Time* and *Lola Montès*.

<sup>20</sup> M. Gallet, Managing Director, INA.

<sup>21</sup> M.- S. Pérez Guevara, head of Audiovisual and Media Policy Unit-European Commission.

<sup>22</sup> G. L. Farinelli, Director of the Cineteca di Bologna and founder of the Immagine Ritrovata laboratory.

<sup>23</sup> N. Seydoux, President of Gaumont.

<sup>24</sup> S. Seydoux, President of the Jérôme Seydoux-Pathé Foundation.

<sup>25</sup> E. Schafer, Head of the Société Nouvelle de Cinématographie.

<sup>26</sup> P. Rogard, Managing Director of the SACD.

<sup>27</sup> B. de Pastre, historian, Director of Collections, Archives Françaises du Film.

<sup>28</sup> A. Horwath, Director of Österreichisches Filmmuseum-Austrian Film Museum, Vienna.

<sup>29</sup> L. Cormier, Director of Film Heritage at the CNC.

- 3:30 p.m. *Towards a hybrid cinema?*, Dialogue with Jean-Pierre Beauviala<sup>30</sup>
- 4:30 p.m. *Round table: Cinematheques and cinephilias of tomorrow*, including Jean-Marc Lalanne<sup>31</sup>, Luc Lagier<sup>32</sup>, Alexander Horwath<sup>33</sup>, Gian Luca Farinelli<sup>34</sup> and Jean-François Rauger<sup>35</sup> ...
- 5:30 p.m. Synthesis and closure.

8 p.m. Special event: *The Man Who Knew Too Much* (Alfred Hitchcock, 1956). Projection in dimensional sound-original print.

Historical introduction by Jean-Pierre Verscheure<sup>36</sup> (30 minutes).

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<sup>30</sup> JP. Beauviala, camera inventor and founder of Aaton.

<sup>31</sup> J.-M. Lalanne, film critic, chief editor of *Inrockuptibles*.

<sup>32</sup> L. Lagier, former editor of *Courts-circuits* and currently of *Blow Up*, web magazine on the Arte website.

<sup>33</sup> A. Horwath, Director of Österreichisches Filmmuseum-Austrian Film Museum, Vienna.

<sup>34</sup> G. L. Farinelli, Director of the Cineteca di Bologna and founder of the Immagine Ritrovata laboratory.

<sup>35</sup> J-F. Rauger, Head of programming, la Cinémathèque française.

<sup>36</sup> J.-P. Verscheure, collector, historian of film technique.