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Cahier Mémoires d'écoles

Louis-Lumière

—
no. 9

*Audio-visual Archives
and Memory in Schools*



Louis Lumière
école nationale supérieure

English
Français

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Ecole nationale supérieure Louis-Lumière: The National Film (Cinematography), Photography & Sound Engineering School, dedicated to providing pre-professional training for the audiovisual industries.

ENS Louis-Lumière offers theoretical, practical, technical and artistic education and training for those wishing to go into the various branches of the audiovisual industry. Run under the auspices of the Ministry of Higher Education and Research, it offers a state-funded course at postgraduate level leading to a nationally-recognised Masters degree in one of three subject areas: Film (Cinematography), Photography and Sound Engineering. Admission is gained via a competitive entrance exam; there are 150 students. Tuition is free.

The school also participates in applied research projects and offers continuing education (short courses).

Founded in 1926, inspired by figures such as Louis Lumière and Léon Gaumont, the school was a pioneer in film and photography education. It moved to the Cité du Cinéma in July 2012. It has been an associate member of UPL (Paris-Lumières University) since 2014.

Ecole nationale supérieure Louis-Lumière

La Cité du Cinéma - 20 rue Ampère

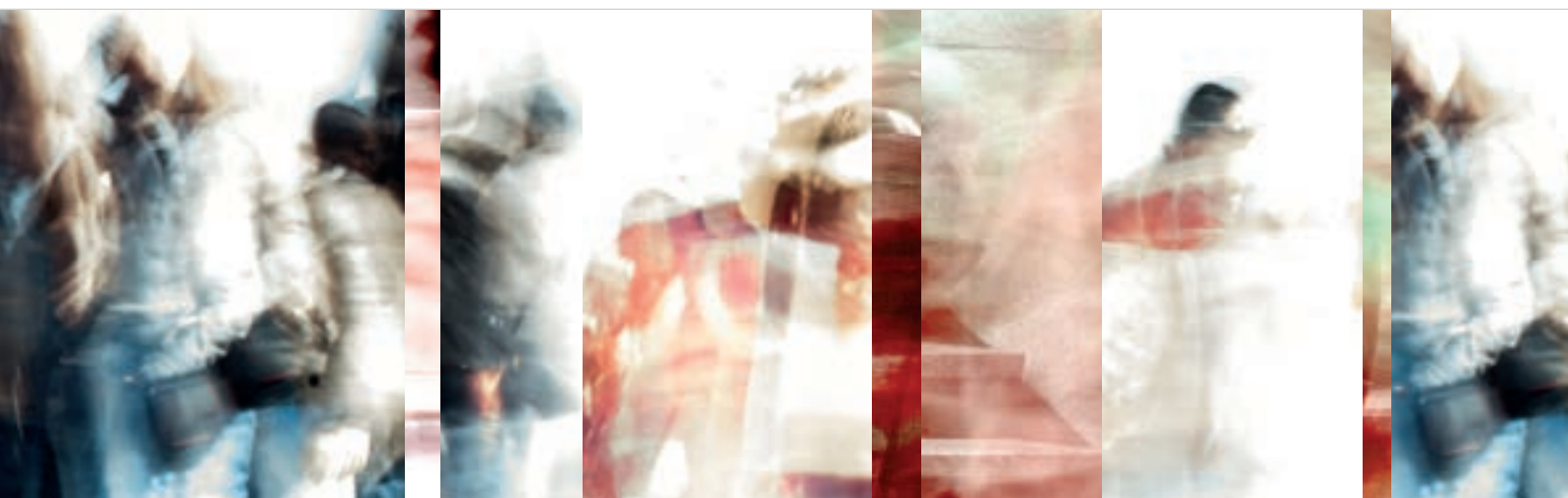
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Foreword

I am very proud to present the ninth issue of Cahiers Louis-Lumière, which is being republished after a three-year hiatus.

Three far from unproductive years for the school, which successfully relocated to the Cité du Cinéma. Thus, established in a new context, equipped for the future and currently a fine showcase for digital media (sound/image) teaching, the school sought to review the concept of the *Cahier*. I am very grateful to all those who contributed to both the form and content of this issue. As a result of this close cooperation, *Cahier 9* is now bilingual, digital and free!

As with any relocation, many questions arose over what should be preserved or discarded. For a school like ENS Louis Lumière, the matter of its archives is both critical and complex. Judicial regulations determine the conservation of administrative records from public institutions, but what about the works produced by students? We sought to answer this question in the following articles.

I am absolutely delighted with the diversity of contributions featured in this issue, together sketching the broad panorama of a varied range of schools. Contributions from France, England, Greece, Germany, Australia, Singapore and Ireland demonstrate the international character of the ENS Louis-Lumière Cahier, and, if necessary, the relevancy of this topic in the brand new edition.

Francine Lévy
Director of ENS Louis-Lumière

Editorial

First of all, let us salute the high level of participation on the part of our colleagues abroad (Australia, England, Germany, Greece, Ireland and Singapore) reflecting alternately the schools' renewed interest or dilemmas - whether public or private institutions - regarding their pasts and archives. Long established or more recent schools present the complexity of their approaches. Numerous and diverse issues are highlighted concerning collection, conservation, classification, indexing, migrations, usage, distribution or copyright. Also examined is the history of the institutions, their development in accordance with administrative criteria such as the transition from secondary to higher education, the dependency too on political criteria, e.g. the reunification of East and West Germany, or the progress of pedagogy. Alumni archives serve as a valuable educational resource when productions by subsequently famous students are not irretrievably lost. The difficulties of optimal conservation intensified by the significant financial cost are echoed by technical challenges. The distribution of student productions is accompanied by a plethora of rights, between a jungle of legal procedures and balkanisation.

By overturning the modes of production, conservation, and distribution, the advent of digital technology highlighted the issues relating to analogue technology. All scenarios are exposed, from chaotic conservation reliant on good will to the establishment of structures endowed with financial means and staffing in order to meet a set of specifications – the result of collective, or even governmental, discussion. All the contributions reflect the large gap between the unanimously recognised need to write the schools' histories, to which the development of technology is linked, as well as conserving students' work, and the disarray of those in charge faced, with this mass, the status of which fluctuates between archive and collection.

*Françoise Denoyelle,
F. Michèle Bergot,
Véronique Figini,
Delphine Wibaux*

Françoise Denoyelle is a photographic historian. University Professor Emerita (ENS Louis-Lumière - The National Film, Photography & Sound Engineering School), Research Associate (Centre for 20th Century Social History, Université Paris 1 Panthéon Sorbonne/CNRS), she also serves as an expert to the Court of Appeal in Paris.

She has published several books including *Studio Harcourt* (1992), *François Kollar. Le choix de l'esthétique*, (1995), *La Lumière de Paris* (1997), *La photographie d'actualité et de propagande sous le régime de Vichy* (2003), *Harcourt 1934-2009* (2009), *La Dynastie des Terraz* (2010), *Le Siècle de Willy Ronis* (2012) and *Boris Lipnitzki le Magnifique* (2013).

Her books have been awarded numerous prizes: the Prix John Jaffé (1992), the Chancellery of Parisian Universities for *Le marché et les usages de la photographie à Paris, pendant l'entre-deux-guerres*. The Prix du livre biographique / the Book Prize for Biography (1993), and the musée

français de la photographie (French Museum of Photography) for Georges Marchand, Dieppe 1900. She received an honourable mention at the Prix Nadar (2005) for *Pékin 1966, Photographies de Solange Brand*.

En 1983, she exhibited the *École de Paris* photographers: André Kertész, Germaine Krull, Man Ray... She later produced *Capa connu et inconnu* (2004) and *La Photographie humaniste* (2006) in collaboration with the curators of the Bibliothèque nationale de France (National library of France); *du Sel au Pixel* at ENS Louis-Lumière (2007), *Rencontres de la photographie à Arles; 20 ans d'une aventure humaine, Maison européenne de la photographie* (2005); *Retour en Lorraine, Maison des Métallos, Mois de la Photo* (2008); *Des clics sur la France d'hier, Ministère de la Culture et de la Communication pour le Cinquantenaire du ministère / Ministry of Culture and Communication for the 50th Anniversary of the Ministry* (2009); *Paris libéré, Paris photographié, Paris exposé* with Catherine Tambrun, Musée Carnavalet (2014).

F. Michele Bergot has worked at the Ecole nationale supérieure Louis-Lumière (The National Film, Photography & Sound Engineering School) since the year 2000. On coming to the school as a teacher, she was also responsible for the short-lived photographic research centre, composed mainly of works from the 19th and early 20th centuries.

She teaches English applied to the audiovisual sectors at Masters level on the following courses: Film (Cinematography), Photography and Sound Engineering. Her time at Louis-Lumière is currently shared between this activity and the

responsibility for international relations and student mobility. She coordinates the Erasmus+ programmes at the school and is the institutional contact for GEECT (Groupement des écoles européennes de cinéma et de télévision) and the SPE (Society for Photographic Education). She has also taught on the Masters in Audiovisual Collections Management at INA (The National Audiovisual Institute). Her academic background is in Film and European Media Studies; she holds an MA in European Media Studies and an MPhil in English for Science and Technology.

Véronique Figini-Veron is a photographic historian, research professor at ENS Louis-Lumière, associate researcher at the Centre d'Histoire sociale du XX^e siècle / Centre for 20th century Social History (CHS, Université Paris 1 Panthéon-Sorbonne / CNRS or National Centre for Scientific Research), co-director of the research seminar "Photography and History" founded by Françoise Denoyelle, and a member of the steering committee for the Musée Européen des Médias.

Author of a thesis titled *From arbitrary collecting to specific policies, the expansion of public collections and their role in enhancing the status of photography – France, second half of the 20th century*, and a series of articles "Photography, literature and song: Interwoven Encounters", exhibition catalogue. BnF (National Library of France), 2006; "The pioneering role of the National Library in the recognition of photography as a work of art

(1938-1968): the Cabinet des Estampes, the first photography museum in France?", *Revue de l'Art*, 2013; "France's effort, from propaganda to information, industrial photography to La Documentation Française or the document in action (1946-1960)", Saint-Étienne, musée d'Art moderne et contemporain / Université Jean Monnet, 2014...)

Véronique Figini-Veron holds the first post-doctoral fellowship from the Centre national des Arts plastiques (CNAP/National Centre for Visual Arts), Ministry for Culture and Communication): ("A study on the photographic collection of Romeo Martinez (1911-1990), publisher and collector, editor-in-chief of Camera journal (1953-1974) and director of the International Photography Biennale in Venice, 1957- 1965").

Academic research blog: <http://4p.hypotheses.org>

Delphine Wibaux is in charge of developing and monitoring European and international projects within the Ina Consulting Department. This Department draws on Ina's technological skills and methodological experience to assist and advise companies and institutions at every stage of their projects of preservation, digitization and management of audiovisual content.

She is currently managing projects co-financed by the EU (FRAME training/Europe Creative

programme, Balkans' Memory/IPA...) and is also in charge of implementing Regional seminars on audiovisual archiving (Perspectives on the Preservation and Promotion of Audiovisual Heritage in France and South Africa, Cape Town, November 2012, & South American seminar on preservation and management of digital audiovisual content, Santiago, November 2013).

She graduated in European studies and international affairs.

**HISTORY
ISSUES
CHALLENGES**

Whose Memory? Reflections on the Construction of an Archive, or Canute Against the Waves of Oblivion

Claire Barwell

Abstract

This is a personal account of the struggle to create an archive of student films and raises questions about what constitutes the memory of a film school. Is it the student work or the students' memories of what they have learned?

The proposition 'audio visual archives and memory of film schools' intrigued me. As I fight to retain any record, any trace of the work of our students (and therefore of my colleagues and myself) I am challenged by various questions: What is it for? Who is it for? What is the purpose of an archive? Who needs these records of the past? What will they be used for?

The course which I currently run has a long history, emerging out of an English Art School tradition and developing as an audio-visual studies programme combining photography, animation and film at the Guildford School of Art from the 1950s. The records of its past cover an interesting period in the development of art school and media education and of the idea of a film school within the art school, within what is now a University, as it has moved premises and changed name numerous times.

As I seek answers to my questions I think about the battles that we have had to face to retain any sense of history, of continuity or of value. Within the institution we are but one unit and subject to changing policies. Changing policies with regards to rights over student work and in the use of space, and changes of personnel, roles and responsibilities. As a film course, there is little autonomy to determine our past, to build our future. Though as I write about memory and archives, I have also been asked by the Dean of the Faculty to write about the future, to propose a future for the course. What therefore will its foundations, its memory, its values, its history, its roots, be? And how can we establish, record and celebrate this?

To talk about an archive I start from poor beginnings. Many attempts to conserve, preserve, retain some record of even the student films have been thwarted. The film laboratories which retained the master material have closed. Where should they send the numerous cans of film? As each one closed, more cans of negative were delivered. The institution has grown in size (numbers) but not in physical space. Cupboards were found, then requisitioned. Film cans were stored in hidden corners, on staircases, mixed with donated stock for drawing on film and found footage projects. Negative, cut negative, married prints, rushes were mixed together in the convenience of making piles of material – cans stacked for size rather than for ease of being retrieved. A flood in the studio where most of the material was held proved disastrous – an expert assessment was made and much of the material was subsequently destroyed

and disposed of, deemed beyond repair. [Fig. 1] An off site storage facility was found for a collection which formed the basis of the Animation Research Centre – our films were bundled off one summer with them, with no record of what was taken. This storage – ‘Keep Safe’ (but out of reach) - was then deemed too costly. Material was brought back to the college but with nowhere suitable to store it; much of this material was unlabelled, unrecorded and in very poor condition. A small cupboard was found. I could rest in peace (except for when I walked down the corridor and saw film cans cheerfully reflecting the sunshine).[Fig. 2] Then the cupboard was requisitioned for more important material. All that I had retrieved was put in the corridor, then a container in the car park (some had irrevocably been thrown into a skip). [Fig. 3]. And the cupboard now contains broken chairs and empty boxes.

To begin again....

I applied for funding to an ‘innovation fund’ within the University to construct an archive – great enthusiasm, but little advice, support or indeed money was forthcoming. I attempted to start with films that I knew, that I had supervised, that I therefore had some memory of. Films at that time which were delivered and completed on Beta SP. Hopefully, I fondly imagined, a format more conducive to the vagaries of storage – at least smaller and more uniform in format. The money granted from this innovation fund

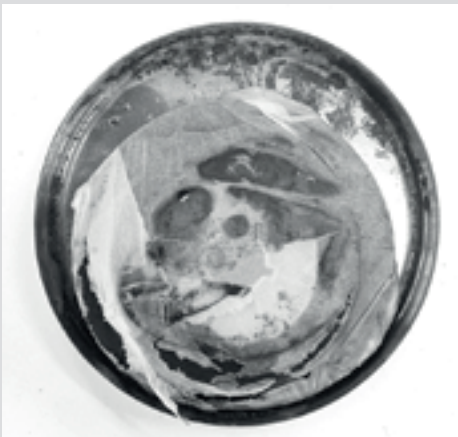


Fig. 1



Fig. 2



Fig. 3

stretched to the purchase of two metal filing cabinets, soon completely overflowing with no one to record and catalogue the material. Occasionally I could squeeze some money from another budget to pay students to make the labels and create some order.

Moving on from this, my colleagues in charge of the post-production facility gained funding from another University fund for capital expenditure for a digital storage facility. But this too has proved impermanent, now full to capacity and close to collapse, with more funding required to maintain or to replace it. As formats change and develop there is evidently an urgent need to find a solution to this and those actively engaged in the archiving of film work who have the means to do this are clearly in a better position to talk about this than I am. What is needed is a format resistant to the vagaries of change in technologies, temperature, staffing and therefore memory; and a system of cataloguing which enables the retrieval of names, titles and materials.

What I have written above is a confessional catalogue of disasters, which is in itself embarrassing, but I am sure that I cannot be alone.

However, I can at last report that this summer, following the donation of cans of films from a retired colleague who taught on the course for over 40 years, the appointment of an archivist in the University library, and the temporary appointment of an amanuensis we have now counted, catalogued and stored the remaining boxes of tapes and columns of film cans (over 700). There is a new system for cataloguing the material. I can breathe a sigh of relief. We know what we have (and do not have) and we know where it is. The condition of much of the material may be poor and the costs of restoration are beyond our current means.

There are some films which have badly deteriorated over time, and are suffering the effects of extreme rust, mould, and/or nitrate/acetate base degradation. The better news is that approximately 75% of the actual films are in an okay or good condition. Some of the cans which have external rust are perfectly fine on the inside, and even the cans which are exhibiting signs of internal rust contain film which is more than likely fine¹.

What is there is of course a somewhat random assortment of material, as Carolyn Steedman has written:

The Archive is made from selected and consciously chosen documentation from the past and also from the mad fragmentations that no one intended to preserve and that just ended up there².

We have cans of films, tapes of different formats, scraps of paper, notes and the odd photograph. *[Fig.4]*



Fig. 4

But at least what we have forms the basis of something pertaining to an archive. Now I can give a definitive answer to any graduate from the course from the 1970s who requests material. Either it is there, or it isn't. Sadly, the graduation film by Gareth Edwards, who is becoming famous for directing the new *Godzilla* and the next *Star Wars*, is not there, and the beautiful graduation film by Hong Khaou *For Two Hundred Apples* which prefigures his debut feature *Lilting* is only to be found on VHS.

Only last week I was heartened to see a colleague clutching some Beta tapes which she had retrieved from this newly housed archive to show our new intake of students and inspire them with past examples of what our students have achieved, how they have responded to the challenge of the brief. Her memory of the work has enlivened this collection and rendered it of use.

We may not be able to make a DVD of student work by notable alumni like the Polish national film school at Łódź, but we can at least retrieve some of our past work. Constructing and maintaining an archive requires constant attention, Marc Augé compares it to gardening: “remembering or forgetting is doing gardener’s work, selecting, pruning [and weeding]”³ Now we need to determine our policies for retaining and maintaining the archive. How big should it be? What should we choose to keep, now that we have struggled to rescue what was almost lost? This, I am sure, is the question that many film schools have already found the answers to. One that I visited as an External Examiner, had a clear policy – we keep it for two years, and then return it to the students. No questions of long-term memory there.

The issue of copyright and who owns the work itself also changes over time and group productions pose further questions of ownership. Digitising the work further complicates the issue. We have the right to copy work in order to preserve or replace it and ‘format shift’ without infringing copyright, but then the work cannot be accessible to the public and can be used for reference only⁴. In other words, a potential minefield.

There is more to the idea of ‘memory of film schools’ than the films that the students have made. As Rod Stoneman avers in the recent book *Educating Filmmakers*: “Recording and understanding the past is a vital foundation for opening a new version of the future”⁵.

This, then, is the challenge that we face and that we need to pose to our students. It is they who will create the future. The fundamental rationale for a film school is the guided exposure that students are given to the past. To create new work, students need to know and understand something of what has come before. As Marina Warner writes about teaching Creative Writing, the Renaissance idea of ‘imitatio’ is still a useful method for teaching. “Digging into the archaeology of a story, into the structure of a passage, these students are like musicians being taught to listen to different ways of playing a piece”⁶. Without roots, their work can be slight, weak, vulnerable, can one say superficial? Without an understanding of the language of film, it can be halting, and stilted. If students can only work with the now, then their work becomes self-referential and shallow. The primary function of a film school must be to challenge the ‘now’ of contemporary media and expose our students to the journey of filmmaking over the past 120 years. It must be to encourage them to challenge the dominant modes of representation with a critical, informed intelligence, to encourage diversity and to work with moving image in ways that we cannot yet imagine.

The memory of a film school resides not only in the archive, but also in the people. Not only in the work produced, but also in the provocations and exercises that are set. One graduate once told me they used my lecture on versions of *Oedipus* to construct a documentary some years after the talk.

At a recent gathering of alumni I asked former students to tell me something that they remembered from studying with us. One wrote ‘to this day, every time I sit at my computer to write, I am transported to Brian Clark’s screenwriting class and all the inspiration, encouragement and praise’. We can never know what effects the nuggets that we throw down before them will have or how the pebbles will create ripples in their imaginations. And it is this that is the true memory of any film school.

Biography

Claire Barwell is Course Leader of the BA (Hons) Film Production course at the University for the Creative Arts in Farnham, Surrey, UK (aka The Farnham Film School). She is also Chair of the National Association of Higher Education in the Moving Image.

She has an MA in Cultural Memory from the University of London and has published in the *The Journal of Visual Communication*, *Undercut*, *PIX*, *Framework* and *Sight and Sound*.

One of her films '*Photographic Exhibits*' is in the Cinenova archive and the National Film Archive.

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 - > Warner Marina, "Diary" *London Review of Books*, Volume 36 number 17, 11 September 2014, p. 42-43.
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Notes

¹ Andrew Visser, 2014 Archive Blog <http://ucaarchives.wordpress.com/2014/08/11/analysing-and-assessing-film-archives/> (accessed 28 August 2014).

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² Carolyn Steedman, *Dust*, Manchester University Press, 2001, p. 68.

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³ Marc Auge, *Oblivion, (Les Formes de l'oubli)* translated from the French by Marjolijn de Jager, University of Minnesota Press, 2004, p. 17.

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⁴ Legal advice gained from JISC by Lisa Moore, Digital imaging officer at UCA (University for the Creative Arts) Library.

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⁵ Rod Stoneman And Duncan Petrie, *Educating Film-makers: Past, present and future* Bristol, Intellect, 2014, p. 186.

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⁶ Marina Warner, "Diary", *London Review of Books*, Volume 36 number 17, 11 September 2014, p. 42.

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Shedding light on the ENS Louis-Lumière Archives

Françoise Denoyelle

Abstract

The École nationale supérieure Louis-Lumière was originally founded on the initiative of the photography and cinema industry. The author pays particular attention to the origins of the school, which inaugurated a sound department after World War II. This distinctive feature forged its specific character and reputation. With its transition to higher education, the school opened up to research and emphasised its interest in creative production.

The school's private origins partially explain the lack of records concerning its constitution. Successive relocations also largely contributed to the loss of administrative and teaching materials. Consequently, a review covering three quarters of a century - the recruitment of students, teachers and guest speakers, as well as the educational methods developed - has proven inconsistent. Little or nothing remains with regard to the school's origins. However, the requirement that students write a dissertation upon the school's transition to a Master's-level curriculum, and the advent of digital technology, have facilitated the collection of information on a much larger scale.

The École technique de photographie (Technical School of Photography), now the École nationale supérieure Louis-Lumière (The National Film, Photography and Sound Engineering School), was founded on the initiative of industrialists and entrepreneurs of the photography profession. Its private character partly explains the lack of school archives regarding its constitution. The project's initiators kept them, sold them at public auctions, or transferred them as private archives to the Société française de photographie (French Photographic Society). No one has ever been appointed to conserve the archives or the museum. The latter is comprised of objects donated by the profession. Successive relocations have also largely contributed to the loss of key administrative and educational records, which were kept on the premises.

Consequently, archives from public bodies: national, departmental, municipal archives, the Centre national du cinéma (CNC: film archives and the French archival library for film), Institut national de l'audiovisuel (INA), as well as private organisations: archives held by the French Photographic Society, the Vaugirard-Louis-Lumière Alumni Association (AEVLL), and private archives belonging to former students and teachers, must supplement the primary sources necessary to retrace the school's history. Publications in the press by Paul Montel with regard to the school's origins, in addition to the specialised and union press - yearbooks published by AEVLL and its website - partly reconstitute the school's past. In this article, the author pays particular attention to the school's origins, which have forged its specific character and reputation up until its transition to higher education. She then turns her attention to research and underscores her interest in creative production.

Highly professional origins

After World War II, the self-protective reflexes of the photographic industries, small businesses and trades did not favour the kind of training for young professionals demanded by the technical developments stimulated by the importation of lower-cost American and high quality German products. Practitioners, meanwhile, were reluctant to train their future competitors. It was against this industrial and commercial context that the idea for a dedicated school was formed in order to overcome the lack of specialised instruction suitable for the development of a skilled workforce.

“The representations made to the public authorities were not successful, even before 1914, leading only to vague encouragements, or the offer of very small grants, accompanied by clauses, such as completely free tuition, which left the entire financial burden of such an undertaking to corporative groupings, with the certainty of not being able to recoup anything. The current state of budgets, both national and municipal, leaves no hope for more effective competition.

Therefore the creation of a school of photography can only be achieved in the form of a commercial enterprise in the hands of a public limited company of industrialists, professionals and photography technicians and the industries derived therefrom¹.

In 1923², on the initiative of Paul Montel³, H. Bauchet, Émile Boespflug, Louis-Philippe Clerc, Crumière, de Geninville, Jules Demaria⁴, Gabriel Felix⁵, Émile Grieshaber, Paul Guillaume⁶, Louis Lumière⁷, Paul Montel, Poulenc and Laurent Vizzavona⁸ formed an “*anonymous research company for the creation*

of a professional school of photography”. Its objective involved: “1. Focusing on all the studies relating to the establishment of this school, and the practical ways of implementing them. 2. The structure and constitution of any public limited company, or other, which would be responsible for the implementation and definitive administration of the said school⁹.” Paul Montel played a unifying corporate role. The main publisher of press dedicated to professionals and photography enthusiasts, he was in constant contact with all the key players, especially the industrialists whose businesses prospered until the 1929 crisis. His magazines¹⁰ guaranteed the promotion of their products and services through articles and advertisements. The company held its first meeting on March 8, 1922 at the headquarters of the *Chambre syndicale des fabricants et négociants de la photographie* (the trade association for photography manufacturers and merchants). The invitation was issued on the *Publications Photographiques Paul Montel*¹¹



The French review of photography and cinema, 1934

letterhead. The archives broadly reflect the School of Photography’s strong roots in the profession.

The list of 31 subscribers¹² indicated for the first time the school’s dual vocation as a “Professional School of Photography & Cinematography”. Indeed the four largest subscribers brought the two sectors together: Union photographique industrielle (30,000 francs), the Société des Établissements Gaumont (25,000 francs), Pathé-Cinema (25,000 francs), E. Crumière & Cie (25,000 francs), so much so that it was necessary to broaden ambitions. The research phase was fast-tracked. A project was submitted to shareholders on December 9, 1922: “for a photography and film curriculum, a financial plan, various projects for the construction of a school in Paris¹³”. The limited company quickly tripled its capital. Paul Montel’s *Le Photographe* published successive lists of subscribers¹⁴.

The success of this kind of school abroad was highlighted by a number of surveys during research trips conducted by Louis-Philippe Clerc, Leopold Lobel¹⁵ and Paul Montel. These trips served to develop their considerations and the curriculum conceived by Clerc. To underpin the project, the director of *Le Photographe*, Paul Montel, wrote a first paper “Les Écoles de photographie en Europe¹⁶” (Schools

of Photography in Europe). From August to November 1923, articles followed on schools in England, Germany and Austria. For the profession as a whole, it was “the lack of education (that is) the cause of our inferiority with respect to overseas, and the difficulty for employers to find qualified workers allowing them to give more time to the management and development of their businesses¹⁷”.

In 1923, the company found a site on Rue Ernest Cresson in the 14th arrondissement and established a project for a school “comparable to an industrial construction to reduce the cost price¹⁸”. On December 30, 1925, the city of Paris made a grant of this land with the company acquiring possession in August 1926. *L'informateur de la photographie* published the detailed educational programme in its October issue¹⁹ and the school opened in November of the same year.

In October 1927, following building works, the school moved to the 15th arrondissement, 85 Rue de



École technique de photographie et de cinématographie (ETPC), 85 rue de Vaugirard (Paris), 1930s
© ENS Louis-Lumière



ENS Louis-Lumière, Cité du Cinéma (Saint Denis), 2015
© R. Bassenne

Vaugirard²⁰, into a former monitorial school. By decree of 27 June 1928, the l'École technique de photographie et de cinématographie (ETPC)/Technical School for Photography and Cinematography was recognised by the state. Its purpose was to “equip practitioners with the technical and professional knowledge necessary nowadays to competently practice the various professions of photography and film²¹”. It was incorporated into technical education and became an École des métiers (professional trade school) in 1937.

During World War II, the German occupation and the laws of the Vichy government concerning Jews²² profoundly altered the school's organisation. Though it continued its activities in the occupied zone, without its Jewish students, faculty, staff and administrators, an institute for practical implementation of

the Technical Film School was created in Nice: the Centre artistique et technique des jeunes du Cinéma (the artistic and technical centre for young people in cinema). Paul Montel, whose publications continued throughout the war despite the drastic rationing of paper by the Germans, assured the management of the Paris school dedicated to photography and tried to halt the recruitment of students for the Compulsory Work Service (STO)²³ in Germany, with many students forced to flee underground. After Liberation, the Ministry of National Education appointed Robert Maugé (1927-2014) as the school's director. In 1947, he created the Electroacoustic Department. In 1953, the school became the *École nationale de photographie et de cinématographie*. Thanks to its status as a state technical school, it entered the fold of National Education. Gérard Delaisement²⁴ was appointed principal for a brief period. In the years 1970-1980, the general growth of studies led to the recruitment of students with increasingly higher academic levels. The obsolescence of the competitive examination in relation to the diploma awarded - a senior technician certificate - led teachers, supported by the students of the time, to demand the school's transition to higher education, although part of the profession was not fully vested in this development of the programmes. The school left its last address in Paris²⁵ and moved to new premises in Noisy-le-Grand²⁶ in 1989, which formed part of the project for the new city of Marne-la-Vallée. At this time, a serious disagreement opposed the faculty to the school's director, Mr. Privat, who was subsequently replaced by Henry Frizet. In 1992, the school came under the auspices of higher education²⁷. In 2012, under the leadership of Francine Lévy, the first woman to head the school, it relocated once again, taking up residence in the converted industrial site of the Cité du cinéma. The school became an associate member of Université Paris Lumières in 2014.



The school, 1930s
© ENS Louis-Lumière



Photographic reproduction class, 1930s
© ENS Louis-Lumière

An ever-increasing teaching and administrative staff

Originally, the school's financial plan, confirmed by the educational programme, provided for a framework of six posts with a budget of 35,000 francs, and only two permanent teachers. Paul Montel became the director of the school until Liberation. His son Pierre, a chemical engineer, would teach Photochemistry from 1935 to 1977. Paul Montel, busy with his publishing, served more as an administrator than a director of the school. Industry exercised an influence of the highest importance through the professional association for the development of the teaching of photography and cinematography and their applications. An attendance record for the Board of Directors²⁸ highlighted the roles of each from 1938 to 1958. Louis Lumière²⁹, listed first on the registry, was never present. Léon Gaumont³⁰ only attended the meetings from 1938 to 1939. Their names were removed in 1946. However, manufacturers of light sensitive materials,

assembled within the La Pellicule française³¹ company, were present most often. They were accompanied by their competitors: H Bauchet, Edouard Grieshaber (the As de Trèfle brand), Gaston Jouglà. Émile Bloespflug,³² joined by René after the war, the most influential figure along with Albert Trarieux, who was Louis Lumière's son-in-law, co-director of the Lyon company and chairman of the trade association for the industry and the photographic trade. Business was represented by André Lévy, followed by Touchon-Lepage, lighting and camera techniques by Chevojon Studios (industry) and Henri Manuel (portraits). The photographer André Garban, very active in professional groups, was only absent during the war, while Laure Albin-Guillot, invited from 1946, attended only once. The Director General of Primary Education held office in 1938 and again in 1946. The Inspector General of Technical Education³³, although invited, only joined in 1947. Thus, the profession ran the school. During the Occupation, "the function of administrator was removed under orders regarding Israelites" from three of the afore-mentioned parties.



Cinema studio, 1930s
© ENS Louis-Lumière

The post war period marked a turning point. The founders passed away and the French photography industry continued its decline. In 1950, the French union of film producers met only once, though the national confederation for French cinema made themselves heard over the long term. Industry lost its direct influence in favour of National Education.

Educators took over the management of the school and the teaching of cinema gained in importance along with the development of training in sound. The profession nevertheless remained at the heart of the curricula. Many teachers were themselves alumni and many guest speakers came from the industrial sector. The arrival of digital technology and teachers from higher education occurred gradually from 1991, renewing part of the staff. Pierre-Edouard Maillot was the first university professor appointed to the cinema department. This was followed by the appointment of two senior lecturers: Françoise Denoyelle in Photography and Gerard Pelé in Sound.

In 2000, AEVLL listed 128 teachers teaching or "having taught at the school³⁴". In 2015, the school website featured 74 names under the "Teacher" section, which comprised both guest lecturers dispensing only a few hours in the year as well as full-time faculty. A study on the teaching body can only be

accomplished with recourse to the national archives, as the school's archives have been largely destroyed. Several leading figures have taught courses: filmmaker Germaine Dulac, photographic historian George Potonniée, the Séeberger photographers, physicist Paul Kowaliski (Kodak Pathé research laboratory), not to mention Louis-Philippe Clerc, an originator of the school and co-organiser of many international conferences devoted to the development of photographic science. The school has kept Willy Ronis' records; he held a full-time position from October 1970, teaching lighting and camera techniques four times a week. Although his professional qualities were acknowledged, he was let go in the autumn of 1972, and he left for the provinces.



Class of 1934 © ENS Louis-Lumière



Mixing studio © Ivan Mathie



Music studio © Ivan Mathie



Photo studio © Ivan Mathie



Filming © Simon Cacheux

Students engaged in varied projects, pursuing diverse career paths

The photography class of 1928 contained 15 students, including two young women. The cinematography class was comprised of 10 young men, half of whom were foreigners or of foreign descent. Their number increased in the photography department, rising to 35 students in 1935. Numbers were always fewer in cinematography classes, including lean years like 1930 with only 6 students. War did not affect the number of recruits. The first sound class in 1949 was composed of only five students. Enrolments doubled starting from the class of 1956. In 1970, a continuing education and social advancement centre was attached to the *lycée*, virtually doubling enrolments³⁵. Between 1980 and 1990, the number of students per class was 24 until the transition to higher education stabilised the numbers at 16 students per department, per year.

The school possesses student enrolment records³⁶ in the archives, dating back to the very beginning and AEVLL has regularly published directories, which have been updated over the years³⁷. No information has been recorded regarding the social backgrounds of students³⁸. A monitoring system was established of the career paths pursued by the school's alumni. The summary of the data collected for the 1950-2012 period reflects a good match between education and employability; conditions of access to a first job (typically 6 months) are considered positive. The status is that of *intermittent* (sound and



Class of 2006 Photography
© Christophe Caudroy



Class of 2007 Photography © Romain Bachy

cinema departments), freelance work (photography department), salaried executive (camerawork, post production, commercial and industrial sectors...)³⁹. Career paths are extremely diverse. Although students produce large quantities of still and moving images as well as sound, the school archives have retained very little of this material. A dozen plaques commemorate the memory of the oldest classes⁴⁰. AEVLL receives photographs that it posts on its website. A digital book *Nos années Vaugirard*⁴¹ alternates official images of awards, class photography and adolescent pranks⁴².

The advent of the Internet has enabled the wider dissemination of projects, works and numerous awards won by students in competitions and festivals for the three disciplines. Since 2008, the school website has posted archives online regarding the school's activities, but also those procured for the school by alumni in connection with their own news. AEVLL's website offers 1650 exciting and eclectic articles⁴³ about members' activities. Initiated in 1999, a collection of about eight hundred portraits of photography personalities or practitioners was produced by photography students using a view camera. These have been placed in a national institution dedicated to conservation.

Tailored teaching methods of which few traces remain

Since its inception, the school has been dedicated to preparing students for careers in the audiovisual industry. Two specific departments were created: for still images “young boys and girls aged at least 15 ½ are accepted subject to justifying knowledge equivalent to that of students who have completed additional courses in primary schools⁴⁴”. And for motion pictures, the requirement was “knowledge equivalent to a higher certificate⁴⁵”. Clerc carried out a comparative analysis of schedules, disciplines, and methods of schools in Berlin, Dresden, London and Vienna to establish a 38-hour week programme of classes. Most classes were common to both departments. Classes in theory accounted for the least number of hours, at about 7 hours per week in photography, and 10 to 11 hours in cinema. For the practical modules, drawing was accorded as many hours as laboratory classes (10 hours). In cinema, specialisation occurred in the second year, with 18 to 22 hours devoted to cinematographic work. The school delivered a CAP (professional aptitude certificate). The transition into secondary education raised the standard of recruitment and that of the diploma. In 1971, the professional certificate was replaced by the «senior technician» certificate. In 1996, the Louis Lumière degree, equivalent to Master's level, was recognised by the state, with the school finally conferring a Master's degree in 2010.



Retouching and drawing classroom, 1930s
© ENS Louis-Lumière



Photographic reproduction class, 1930s
© ENS Louis-Lumière

Of the works produced or initiatives undertaken, almost nothing had been recorded in the school's archives until recently⁴⁶. Some plaques and photographs serve as a record of the laboratories, film sets and studios. Students in grey smocks and ties record sound, but preserved images are rare, and the actual works produced non-existent. It was not until the inauguration of a photojournalism module that a shooting campaign was undertaken and conserved, with photographs taken of the entire premises at the Noisy-le-Grand site. But what remains of the awards, scholarships, partnerships, exhibitions, screenings, fairs, installations at the Ferme du Buisson, participation in Cannes, Clermont Ferrand, Arles, or of the meetings, visits, conferences and master classes? A great deal more than in the past thanks to sites that preserve information, if not content, but for how long? No relocation of these sites has been organised at present to ensure their conservation. The transition to higher education and the production of a dissertation with a practical component initiated the start of the systematic archiving of student assignments. It remains patchy for technical, educational and logistical reasons. Dissertation papers⁴⁷ are saved, with their digital versions posted online. The films, like all the works funded by the school and the educational resources, remain the school's property. However, their conservation is not complete, and the management of much of this heritage is dependent on the goodwill of teachers. No systematic archiving is being undertaken. In 2003, the journal *Cahiers Louis Lumière*, dedicated to research, under the supervision of director Jacques Arlandis and Professor Gérard Leblanc⁴⁸, published its first annual issue. All the *Cahiers* in print format, available in specialised bookshops, are partially online on the school website. Seminars organised by teachers, or in which they participate, are the subject of specific publications.

This brief overview of the school's origins and what has been preserved exposes the loss of archives. Nevertheless, what of the previously mentioned museum and the old library? The Kodak and Pathé collections have been well preserved and even enhanced, however, substantial work must be undertaken for the seriously threatened museum. Although a significant re-organisation of the archive must be undertaken within the school itself, AEVLL will surely come to play a key role in this endeavour, since the association benefits from a network of successive generations and a host of retirees in possession of the skills necessary to collect, classify, organise, and make information available to large numbers of people such as researchers.

Video of «lanos», from the class of 2015, Sound

Biography

Françoise Denoyelle is a photographic historian. University Professor Emerita (ENS Louis-Lumière - The National Film, Photography & Sound Engineering School), Research Associate (Centre for 20th Century Social History, Université Paris 1 Panthéon Sorbonne/CNRS), she also serves as an expert to the Court of Appeal in Paris.

She has published several books including *Studio Harcourt* (1992), *François Kollar. Le choix de l'esthétique*, (1995), *La Lumière de Paris* (1997), *La photographie d'actualité et de propagande sous le régime de Vichy* (2003), *Harcourt 1934-2009* (2009), *La Dynastie des Terraz* (2010), *Le Siècle de Willy Ronis* (2012) and *Boris Lipnitzki le Magnifique* (2013).

Her books have been awarded numerous prizes: the Prix John Jaffé (1992), the Chancellery of Parisian Universities for *Le marché et les usages de la photographie à Paris, pendant l'entre-deux-guerres*. The Prix du livre biographique / the Book Prize for Biography (1993), and the musée

français de la photographie (French Museum of Photography) for *Georges Marchand, Dieppe 1900*. She received an honourable mention at the Prix Nadar (2005) for *Pékin 1966, Photographies de Solange Brand*.

En 1983, she exhibited the École de Paris photographers: André Kertész, Germaine Krull, Man Ray... She later produced *Capa connu et inconnu* (2004) and *La Photographie humaniste* (2006) in collaboration with the curators of the Bibliothèque nationale de France (National library of France); *du Sel au Pixel* at ENS Louis-Lumière (2007), *Rencontres de la photographie à Arles; 20 ans d'une aventure humaine*, Maison européenne de la photographie (2005); *Retour en Lorraine*, Maison des Métallos, Mois de la Photo (2008); *Des clics sur la France d'hier*, Ministère de la Culture et de la Communication pour le Cinquantième du ministère / Ministry of Culture and Communication for the 50th Anniversary of the Ministry (2009); *Paris libéré, Paris photographié, Paris exposé* with Catherine Tambrun, Musée Carnavalet (2014).

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Notes

¹ MLP Clerc records, assistant at the Faculty of Medicine "Documents concerning the creation of a professional school of photography and cinematography; 1. Purpose of the school. 2. Draft for a detailed programme (Photography). 3. Draft for a detailed programme (Film Section). 4. Draft of a project for a limited company. The Louis-Philippe Clerc archives, then the Jean-Pierre and Claudine Sudre archives, and finally the Françoise Denoyelle archives. [Back to text >](#)

² The M. L. P. Clerc records, *op. cit.* Minutes of our meeting with the lawyer Maître Moire, Paris, 13 April 1923. [Back to text >](#)

³ Publisher of photographic publications. [Back to text >](#)

⁴ Jules Demaria, president of the trade association of the photographic industry and commerce after the Great War. [Back to text >](#)

⁵ Gabriel Félix, art publisher. [Back to text >](#)

⁶ Paul Guillaume, linked to the Hermagis optics company, created in 1928, with Henry Poterin-Dumond, a company for the manufacture of photographic cameras. It was dissolved in 1936. [Back to text >](#)

⁷ There was no better tutelary authority for the school than the inventor of the autochrome plate and the cinema industry producing equipment and light sensitive materials. [Back to text >](#)

⁸ Laurent Vizzavona, president of the trade association of French photographers. During the Occupation, vice president of the French trade association of photography and its applications, he acclaimed the Vichy government. At the head of a studio on Rue du Bac, he had himself appointed temporary administrator of several Jewish studios including Lorelle (Amson), Cosmos, Mano studios. Paul Montel published the list in *Le Photographe*, n° 555, 20 November 1942, p. 41. See Françoise Denoyelle on this subject, *La photographie d'actualité et de propagande sous le régime de Vichy* (News and Propaganda Photography under Vichy), Paris, CNRS Editions, 2003, p. 288-319.
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⁹ M. L. P. Clerc records, *op. cit.*
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¹⁰ *La Revue française de photographie; Le Photographe; Science, Technique & Industries photographiques, L'Indicateur de l'Industrie photographique.*
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¹¹ Letter to L. P. Clerc, 3, March 1922, *M. L.P. Clerc record, op. cit.*
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¹² The overall total subscriptions amounted to the sum of 307,000 francs. Auguste and Louis Lumière each contributed 5,000 francs and Henri Lumière 1000 francs.
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¹³ Letter to L.P. Clerc, 5, December 1922, *M L.P. Clerc record, op. cit.*
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¹⁴ The list was regularly published until 1924. Paul Nadar, Étienne Wallon and Constant Puyo added their contribution.
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¹⁵ Léopold Lobel, chemical engineer.
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¹⁶ Paul Montel, "Les Écoles de photographie en Europe" (Photography Schools in Europe) *Le Photographe*, n° 103, 5 August 1923, p. 169.
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¹⁷ Paul Montel, "Une École professionnelle de photographie et de cinématographie à Paris" (A professional school of photography and cinematography in Paris), *Le Photographe*, n° 109, 5 November 1923, p. 249-250. The idea developed here is the separation of duties between an entrepreneur inventor and the manager, based on the American model established by George Eastman.
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¹⁸ *M. L. P. Clerc record, op. cit.*, "Minutes of the meeting with M. Joly".
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¹⁹ "École technique de photographie et de cinématographie" (Technical School of Photography and Film), *L'informateur de la photographie*, n° 68, October 1926, p. 133-138.
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²⁰ In 1927, following an agreement with the city of Paris, upon paying a symbolic cent, the school moved to Rue de Vaugirard where it soon took the name École de Vaugirard. The entrance was on Rue Littré.
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²¹ *M. L.P. Clerc record*, "But de l'École" (The School's Objective), *op. cit.*
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²² All the laws and ordinances defining the Jewish race indicating the selection criteria and then the census reporting, stigmatization and finally elimination (between the Vichy Decree of 22/07/1940 on the denaturalisation of the Jews and the German order of 29/05/1942 for the mandatory wearing of the yellow star).
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²³ Interview by the author with Pierre Montel in 1988.
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²⁴ See the Vaugirard Photo class of 64 website: www.vaugirard-photosoixantequatre.com
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²⁵ In 1975, the school was spread over several locations: Rue Rollin (administration, classrooms and screening rooms, as well as a sensitometry laboratory) in the 5th arrondissement, Rue de Châtillon (scientific photography) and Rue Lhomond (film studios), and also in Anthony, which would house studios and photographic laboratories from 1976.
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²⁶ In February 1987, the decentralisation commission for specialised hubs opted for the relocation of the school towards the hub dedicated to computer science and audiovisual studies in Marne-la-Vallée.
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²⁷ Decree of 27 June 1991
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²⁸ Paul Montel archives, Société française de photographie (French Photographic Society).
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²⁹ Louis Lumière, having admired the Mussolini regime then supported Vichy. He took refuge in the Villa Lumen in Bandol during the war and died in 1948. After the death of his wife in 1925, he left Lyon and moved to Neuilly in the Paris region, and abandoned the company's direction in favour of his son-in-law Albert Trarieux and his nephew Henri Lumière, whose conduct during World War II contributed to the rehabilitation of the family business.

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³⁰ Léon Gaumont, the film industry pioneer. In 1930 he abandoned his company, placed in liquidation in 1934. He died in 1946.

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³¹ The company brought together the Guilleminot, Boespflug, Crumière, Barnier and Risson establishments. With the exception of Barnier, with its company located in Privat, their director or representative all participated on the board of directors.

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³² René Boespflug, a graduate of HEC, assured the financial and commercial management of the Guilleminot-Boespflug company from 1925, specialising in light-sensitive materials. See in this regard, Françoise Denoyelle, *La Lumière de Paris*, t. 1, *Le Marché de la photographie 1919-1939*, Paris, L'Harmattan, 1997, p. 60-72.

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³³ In a tribute speech he made in 1935 at the Louis Lumière jubilee, the Minister of Education delivered a long eulogy on the Lyon School of Martinière, frequented by Louis Lumière in his youth, not to mention the ETPC (*bulletin de la Société française de photographie* / Bulletin of the French Photographic Society, January 1936).

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³⁴ *Annuaire 2000/01* "Millennium" on paper, p. 6. It should be noted that the list is not exhaustive. Indeed, one should at least add Willy RONIS (shooting techniques) and Jean-Claude Lemagny (History of Photography).

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³⁵ GRETA (continuing education courses) developed during this period as well as a centre for training apprentice photographers and projectionists.

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³⁶ The list of students that have distinguished their discipline is too long to report. Certain alumni like Michel Houellebecq have also occasionally put aside their initial interests.

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³⁷ *Annuaire 2000 op. cit.* The Internet website: www.aevll.org provides a list of all students until 2016.

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³⁸ Based on a questionnaire proposed by the author to students of the photography section from 1989 to 2014, it appears that they belong overwhelmingly to the upper middle classes (secondary and higher education, medicine, banking, the liberal professions...).

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³⁹ The summary of the data collected was established by Mehdi Aït-Kacimi: 150 responses for film, 121 for sound, 98 for photography (30 September 2013), available on the ENS Louis Lumière website, archives section, year 2010.

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⁴⁰ Jean-Paul Gandolfo, a teacher (photographic laboratory - black and white, alternative processes, image conservation) successfully proceeded via the channels of AEVLL and the Internet to the identification of several of them.

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⁴¹ Vaugirard Photo class 64, www.vaugirard-photosoixantequatre.com, Collectif Promo Vaugirard 62/64.

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⁴² Ex: "Cérémonie d'inauguration des nouveaux WC dans la cour" (Inauguration ceremony for the new toilets in the courtyard).

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⁴³ The first article by Jacques André, 15 June 1999, concerns the death of Albert Séeberger "who practiced during the years 50-60".

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⁴⁴ "École technique de photographie et de cinématographie" (Technical school of photography and film), an advertisement on the front cover of, *Le Photographe*, n° 394, 20 September 1935.

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⁴⁵ *Ibid.*

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⁴⁶ See the text by Francine Lévy regarding this subject.

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⁴⁷ For various reasons, the collection is not complete. A complete collection of the dissertations from the photography section has been deposited in the National Archives.

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⁴⁸ Gérard Leblanc, University Professor of cinema.

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The Longevity of Musical Works for Instruments and Electronic Music in the Digital Era

Andrew Gerzso

Abstract

Until the mid-XXth century, classical music relied on a range of stable practices that guaranteed its survival: the written score; the notion of interpretation; lutherie instrument making; oral (in particular) and written teaching traditions; institutions (conservatories, ensembles, orchestras etc.).

The advent of digital technology in musical creation from the 1970s onwards perturbed this landscape, forcing us to rethink these practices, particularly all those concerning the endurance of the new kinds of works that have emerged over the past thirty years – especially works for traditional and electronic instruments. Furthermore, the digital arts - though scarcely established - were soon in danger through the proliferation and fragility of digital standards and formats (cf. the “Digital Dark Age” phenomenon).

If contemporary music has the ambition to prolong the classical music tradition, it must find the techniques, modalities and practices to ensure its survival despite the instability of digital technology.

In the field of music, the issue of archiving became concerned relatively quickly with the preservation of recordings with regard to format, standard or medium etc. On this occasion, it is more a question of describing a specific context of musical creation, namely the Institute for Acoustic/Music Research and Coordination (IRCAM), and how this specificity has sparked questions on archiving far removed from the aforementioned concerns.

Why IRCAM?

The introduction in the 1930s of electricity to musical creation, mainly through tape recording and records, activated a new field of exploration and creation. In 1936, Edgar Varèse led the way with his trials on record manipulation. A certain number of musical works followed: *Imaginary Landscapes* (1942) by John Cage for variable speed record player, an electroacoustic work *Timbres-Durées* (1952) by Olivier Messiaen, *Deux études* (1951) by Pierre Boulez for magnetic tape, *Le Voile d'Orphée* (1953) by Pierre Henry and *Gesang der Jünglinge* (1956) by Karlheinz Stockhausen – a kind of synthesis between electronic music and musique concrète.

The period from 1930-1950 was marked by research and experimentation essentially focused on the tape recorder. The very notion of “musique concrète”, which we also owe to Pierre Schaeffer, is inseparable from the tape recorder that was used to collect and mix the sounds of everyday life.

From the 1950s, the most striking phenomenon was the creation of studios. From 1956 to 1958, studios were created in Los Angeles, Munich (Siemens), Warsaw, Moscow and Paris, where Schaeffer created the Groupe de Recherches Musicales (GRM) collective in 1958. These studios were equipped with the basic instrument - the tape recorder - to which other equipment was added: filters (for removing parts of a sound), generators (to create artificial sounds) and reverberators (to extend sounds or give them greater body).

But none of these “instruments”, designed mostly for the needs of radio, were directly derived from a musical reflection or necessity, and it is precisely this point that would constitute the difference between the initiative of the institute founded by Pierre Boulez and most other studios created at the time. Similar to architects who had transformed their profession by the use of new materials - Mies van der Rohe or Frank Gehry, for example - Boulez had a project in 1969 allowing engineers and musicians to work together to create technologies that would enable composers to explore the musical vocabulary offered by the new electronic sound materials. In 1970, Georges Pompidou asked Pierre Boulez to propose a musical project - which would be accepted in 1971 - for the future CNAC-GP. It would become IRCAM (Institut de Recherche et Coordination Acoustique/Musique or the Institute for Acoustic/Music Research and Coordination) in 1972.

IRCAM is now one of the largest public research centres in the world dedicated to musical creation and scientific research. A unique site and hub of artistic potential together with scientific and technological innovation, the institute brings together more than one hundred and sixty colleagues.

Tradition and Modernity

The perspective furnished by over thirty years of IRCAM’s activities enables the observation that this collaboration between musicians and scientists has created technologies that can be seen as the modern extension of the traditional four practices through the reinterpretation or reformulation of compositional problems:

Composition – Computer-assisted composition extends the possibilities and modalities of musical notation: the creation of instrumental, virtual scores (with the final realisation in concert dependent on the performance), the generation of electronic scores, and controlled improvisation.

Performance – Real time lends a new dimension to musical interpretation and performance through analytical, recognition and synchronisation technologies along with the instrumental performance.

Lutherie, stringed instrument making – Sound synthesis and processing technologies expand the notion of lutherie but with an emphasis traditionally placed more on sound production (synthesis engines) than on control (recording and interpretation of the signal or gesture).

Projection – Sound spatialisation redefines the relationship between the work and the space where it is played by opening up opportunities for virtuosity in the projection, the proliferation of spaces and the new relations between the musical work, the performer and the listener.

The specific nature of works created at IRCAM

Beyond the general framework above, IRCAM has a specific character. After thirty-seven years of existence, the institute has about seven hundred works to its credit, including about a hundred that are subject to regular programming in artistic seasons both in France and abroad. This repertoire is the expression of the institute's musical culture, and already in this capacity, entails a duty of longevity. Spurred on by a number of composers, led by Berio, IRCAM gambled, not on the independence of acoustic composition compared to electroacoustic composition, but rather on the fusion or interaction of the two. In other words, IRCAM embraced the challenge of real time, not for the technological feat it represents, but as a hypothesis of a relationship between electronic writing and the instrumental musical gesture. Hence, a valuable link with the instrumental tradition was maintained. This choice encouraged the creation of a set of technologies to analyse, process, generate and spatialise sound in real time, as well as creating original technologies to synchronize in an automatic mode the interpreter's performance with the electroacoustic sound production. A new musical form emerged from this choice: "mixed works" for instrument(s) and electronic "live" performances.

Thus, with real time, the institute did not choose the record - with its inflexibility and promise of (false) perfection - but rather the constantly renewable interpretation of the work. The performance of the work would henceforth be achieved using a computer program operational for each performance of the work.

Two other factors would also have an impact on the existence of these works, however. The first is of a technological and the second a musical order. In the first case, the constantly changing nature, and even the malleability of computer technology, would impact the work. Technological developments affecting musical lutherie (instrument making) is not new - for example, the mastery of steel enabling the creation of a structure capable of bearing highly tautened strings facilitated the creation of the modern piano - but this process of technological development accelerated with computers. Musically speaking, the work can potentially have, even in its essence, an indeterminate quality. Therefore, to technological malleability is added the malleability of the work's progress - which goes far beyond the traditional notion of interpretation. Consequently, the musical works exists within this context.

The double life of musical works...

What are the different stages in the creation of a "typical" IRCAM work - even if this requires some simplification?

First, the creation of a mixed work requires, of course, a composer, the participation of researchers, but also a computer music designer (RIM). The computer music designer, a profession introduced at IRCAM in the early 1980s into the researcher / composer dialogue, has played a mediatory role between these two worlds - serving as a translator of concepts back and forth and helping free the researcher from focusing on a single musical project in favour of a more interdisciplinary vision. The profession of computer music designer within the Institute in the early 1980s responded to a number of needs: freeing researchers from an excessively exclusive relation with the composer, providing support to composers in production, effecting the translation between the worlds of music and research, and finally, in collaboration with the sound engineer and composer, assuring the performance of the work.

The work is created, therefore, usually following a period of research (during which the work will be focused on one or more fields of investigation) or at the conclusion of a training course (upon completion of the composition and computer music curriculum at IRCAM, for example). The work that precedes creation is occupied with tests, experiments and drafts. At the moment of creation, in most cases one is dealing with a preliminary version of the work. The composer will want to make some changes after a first listen, and the computer music designer - who has accompanied the composer throughout his work - will want to review the writing of the computer part to make it more reliable and enhance sound quality. Now suppose that the composer is asked to perform the work in musical seasons and festivals. This is where the double life of works begins, and also where questions concerning archiving arise.

Archiving works: distribution, porting, publishing

Distributing and porting works

The work is presented in the form of a twofold object for the purposes of dissemination – a program (accompanied by a manual) written in a specific computing language and a musical score that refers to the computer part. The performances of the works will be the fruit of the collaboration between the performer and the computer music designer, who, over time, will accrue a kind of auditory memory of the work. After some time, two phenomena occur. First, the fact of playing the work repeatedly will possibly stimulate the desire to change parts of the musical score and / or computer program. In the latter case, the changes will aim to make improvements to the sound quality - whilst, of course, respecting the spirit of the work - or will respond to changes induced by amendments to the score itself. Secondly, the inexorable progress in computing will sooner or later induce the need to carry out an update or “porting” (the transfer of one computer system to another) of the software for the work. If porting involves the transition from one computer language to another, the problem of accurately translating the musical intent of the work arises. However, many things expressed in a computer program are implicit, and this is why it’s difficult to retrace the meaning when taking charge of a computer program written by another (or even oneself!). In other words, it is easier to go from the musical idea to the computer realisation than the reverse. In actual fact, therefore, the computer program serves to play the work, but does not deliver a lot of information in musical terms, hence the importance of an alternative approach that will be discussed further when addressing the issue of publishing.

To ensure the dissemination of the most popular works, the IRCAM production department uses the Sidney server (<http://brahms.ircam.fr/sidney/>). For those who wish to play one of the works created at IRCAM, this server brings together technical information, computer programs, samples, videos, instructions and a specific version of the score that refers directly to computer programs. Through a contract with the work’s publisher, IRCAM guarantees the maintenance and porting, if necessary, of the work for a period of four years. The Production Department dedicates a man / year exclusively to the issue of porting works to ensure their availability. The maintenance and porting of works is assured by the RIM (computer music design) team at the institute.

Publishing works

Publishing musical works poses other problems. In what form should works be published knowing that technologies are changing rapidly and publishers are poorly equipped culturally, technically and economically for carrying out the regular updates required? For us, the most sustainable way to publish and document a work is through an approach whereby the work is described at the technical level in the form of operating principles and not with reference to a specific technology in existence at a given time. This approach («technology independent») has a number of advantages. It guarantees the longevity

of the work by releasing it from an overly restrictive association with any particular technology of the moment. It presents more clearly the operating principles of the work, thus rendering the musical intention more apparent. It facilitates the porting of works, especially when one must pass from one computer language to another, or one technological system to another. Finally, it makes it easier to study the use of technologies in electroacoustic music. This is the approach adopted by the author of these lines for the publication, for example, by Universal Edition (Austria) of the works *Répons*, *Dialogue de l'ombre double* and *Anthèmes 2* by Pierre Boulez.

So far, the archiving of mixed works requires at least two components:

- The first, independent of a specific technology: the musical score accompanied by technical instructions usually published on paper. Both of these documents are the referents for the work in terms of writing.
- The second, dependent on an operational technology at a given time: a musical score derived from the reference version and adapted to an updated computer program, which is possibly accompanied by audio samples, sound files and, if applicable, gesture capture devices, specified microphones etc.

There remains the question of the musical work's sound quality.

Interpretation and authenticity

Sound quality relates to the following issues. How should the work sound? Which elements will serve as references to faithfully reproduce the sound and musical intent of the mixed work?

An obvious initial element is the recording of the work, ideally with the composer actively involved at the mixing stage. This provides us with a primary idea of the composer's intent for the sound and music.

A second element involves using the opportunities afforded by new multimedia technologies and computer music, which open up another richer field for the preservation of mixed compositions through the simulation of the work's execution. Here the performer, computer music designer, the composer or sound engineer can simulate various acoustic and musical renderings of the work by choosing different recordings (by various performers) of solely the instrumental part of the work. The simulation makes it possible to give an idea of the variability of sound renderings possible through different performances subject to the same computer processing. This approach allows us to put the composer's intention into perspective and to detach ourselves from too literal and narrow a vision of the work provided by the recording alone. We will thus avoid the pitfalls of seeking "authenticity" at all costs!

Let us not forget, in passing, that the piano of Beethoven's era was transformed by the Industrial Revolution with new techniques for the treatment of steel. This development made possible the construction of a steel frame able to bear the tension of steel strings, thus lending power to the piano's tone that Beethoven had never imagined! No doubt computer technology reserves similar surprises that will have an unsuspected impact on music!

So we can see that the preservation and archiving of mixed works must draw upon a variety of approaches, making it possible to both respect the composer's intent whilst still retaining some degree of openness – a course which is the best guarantee of the musical work's lifespan.

Biography

Born in Mexico, **Andrew Gerzso** completed flute and composition studies at the New England Conservatory in Boston, the California Institute of the Arts in Los Angeles, and subsequently at the Royal Conservatory in The Hague.

Joining IRCAM in 1977 as a researcher, he has held several positions in the fields of scientific research, musical research and creation. In 1993, he founded Forum IRCAM (an IRCAM software users group) and the performance division in 2000 (a multidisciplinary project designed for the dissemination of IRCAM technologies in live performing arts fields). Since 2012, he has been the Director of Educational and Cultural Action. He coordinates the European Ulysses project (2012-2016) for the creation and dissemination of works by young composers.

From 1980 to 1995, he collaborated with Pierre Boulez on annual seminars at the Collège de France as well as on the electroacoustic production of *Répons* (1981-2011), *Dialogue de l'ombre double* (1985), *Explosante-fixe* (1991-1995) and *Anthèmes 2* (1997). The recordings at Deutsche Grammophon of *Explosante-fixe* won a Grammy award in the United States in 1996.

Andrew Gerzso has published articles on computer music in journals such as *La Recherche*, *Pour la Science*, *Scientific American*, *Leonardo* and *Contemporary Music Review*.

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Last Century

Francine Lévy

In those days, towards the end of the 20th century, École Louis Lumiere was not yet an Ecole Nationale Supérieure, but a Lycée Technique (Technical School) that offered training solely for the BTS Cinéma de France (Brevet de Technicien Supérieur or Higher National Diploma/HND). The postal address was on Rue Rollin near the pretty Place de la Contrescarpe on top of the Montagne Sainte-Geneviève in Paris. This undeniably prestigious location contained an 18th century building. Formerly a farm, it was appointed with a “farmyard” featuring two beautiful lime trees. The main building had several classrooms on the first floor and the “sound” studio on the ground floor. The cramped indoor areas led the school to acquire two prefabricated cubes, which were mounted in the middle of the courtyard.

Apart from this pleasant courtyard and somewhat dilapidated building, a former chapel located on Rue Lhomond was converted into a film set owing to its significant ceiling height, with the mezzanine used as an editing room. Getting from Rue Rollin to Rue Lhomond only took five minutes by slightly circumventing the Pantheon. My work area included the courtyard, upstairs at Rue Rollin, and the studio at Rue Lhomond, as well as the passageway between the two.

One day, by chance, I heard about the existence of a third space. The site was referred to a little dismissively, as if it were of no interest: “Chatillon” or Rue de Chatillon in the 14th arrondissement where video production was taught.

I don’t want to revisit the “religious wars” that pitted video against film for two decades, but the fact is that in the 20th century, cinema was art and video wasn’t taken seriously. Of course, between Rue Lhomond and Rue Rollin, this view served to limit the territory of the enemy presence. So much so that several months passed before I ventured discreetly towards Rue de Chatillon.

It was a fine day, one of those still mild autumn days when the light is particularly prized. Entering those premises for the first time, I immediately used the wrong door because of the absence of signage, instead opening the door to a hangar as vast, elongated and high as a cathedral nave, roofed with an industrial skylight in poor condition. Golden light poured in through the broken panes training strong beams on the dusty floor. Pigeons were flying about high up in the glass roof and a thick layer of bird excrement covered the stacks on the ground, which rose up in columns composed of round cans in all sizes. Occupying a considerable surface area and height, great quantities of them were strewn all over the place.

There were film cans, film fragments and offcuts... photograms that were perhaps only from École Louis Lumiere - formerly École de Vaugirard - with the school’s archival footage stockpiling here for over half a century. Maybe there were only exercises or exam papers, but also surely some of the films we are still trying to trace. On shelves brushed with the autumnal sun and between fallen columns, I read a few labels printed with the names GTC or Éclair, displaying titles - but rarely a name – indicating the contents of the sealed cans.

I grew somewhat dazed, unable to comprehend what to do before the enormity of the task that needed to be accomplished there. A few months later, the hangar was razed to the ground and everything was gone for good.

Francine Lévy

Lecturer in Fine Arts and Art Science

A teacher at ENS Louis-Lumière from 1985 to 2007

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CONSTITUTING AN ARCHIVE...

Managing the Archives of the Hellenic Film and Television School

Panagiotis Dendramis

Abstract

For the purposes of my dissertation concerning the evolution of Greek institutions that have provided education for future filmmakers and other professionals of the audiovisual sector, I had the opportunity to access the archives of the Hellenic Film and TV School «L. Stavrakos». Being the oldest and most recognized institution of its kind in Greece, it has served for many years as the main source of professionals for its national film industry.

Its archives consist of numerous documents on a variety of issues, such as detailed catalogues of students and faculty, notes on lessons, grades and diplomas. All this material, from the institute's foundation until today, has been preserved in a proper state thanks to its director's care and interest, followed to an equal extent by its heirs.

Given the fact that academic research relating to Film Studies in Greece faces a notable difficulty to find archives of that kind on such a large scale and in such good condition, their importance can be easily understood. The combination of the information they provide, along with other testimonies and the few existing related bibliographical references, constitutes the main corpus of my study. Furthermore, the methodology used in processing the findings could be useful as an example for similar research attempts.

The interest of Greek scholars and researchers for their national cinema and more specifically for its history and development, has witnessed an overwhelming growth in recent years, especially since the turn of the millennium. This comes in significant contrast to its neglect during the precedent period by the academic environment. Besides the disregard of Film Studies as a distinctive discipline, an equally indifferent attitude could be discerned towards the practical education of the new filmmakers. The Greek state finally established the first and only public film department in 2004, at the Fine Arts School of Thessaloniki's Aristotle University¹.

During the previous years, young Greeks who wished to enter the film and audiovisual industry of their country had three alternatives:

1. Try to sneak their way in by finding first a menial job in a crew. Then they would gradually learn their craft through work itself, next to their elder and more experienced colleagues. Later on, given that they had the skills and got their superiors attention, they could rise to higher posts of the film production's hierarchy.



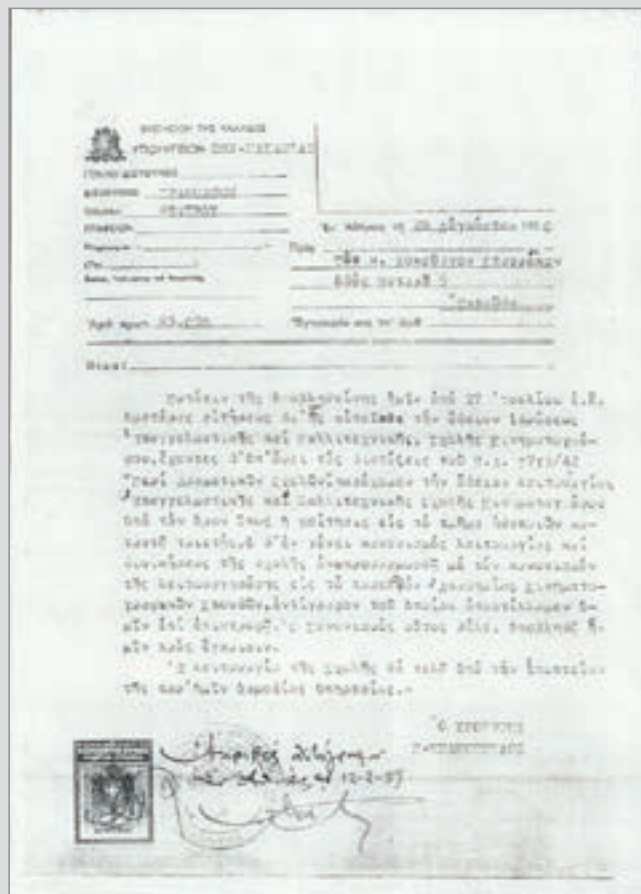
Openings of the «Hellenic Film & TV School» in 1950



Shooting of a film in 1955. The second man from the right, is the director of the School L. Stavrakos

2. Study abroad at one of the established and renowned film schools of Europe, such as Centro Sperimentale in Rome or at the Filmová a televizní fakulta (FAMU) in Prague. Yet that option was the privilege of the more wealthy and fortunate ones who actually succeeded in getting selected by these schools.

3. The third option, that seemed to be the most appealing for the majority of the aspiring filmmakers, was to study inside the country, at one of the private institutions that offered relevant courses.



Characteristic sample of the material found in the institute's archives. It is the official license of the film - school, approved by the Ministry of Education

The biggest and most significant among these private film schools was the one founded by entrepreneur Lycurgus Stavrakos in Athens, at the beginning of 1950. The Hellenic Film and TV School “L. Stavrakos”, or more simply “Stavrakos Film School”, as it has commonly been referred to since, is the only institute of its type, still operating after 65 continuous years. Throughout this time it has played an important role as a pool that provided young and on many occasions, talented personnel for the audiovisual sector of the country. It was founded and developed in the context of the overall post World War II massive growth of film culture within Greek society². Overcoming its initial financial problems and lack of means, as well as the governmental lack of concern for film education, it managed to establish itself by gathering cinematographers, film theorists and other artists who had an impact on the cultural life of modern Greece, in order to constitute its primary teaching staff. In this way it became the conservatory of many directors who would emerge during the late ‘60’s and early ‘70’s, as representatives of the *New Greek Cinema*³.

Moreover, Stavrakos’s institute was accepted as a full member by CILECT in 1956. Since then it has remained the unique representative from Greece within the framework of this international organization⁴. The school continued to shape the education of young Greek artists and technicians to a large extent during the following years, up until today⁵. Its unremitting, intense activity and its connection to the country’s audiovisual production, along with the absence of an equivalent state institution, resulted in creating a bizarre status quo. Unofficially yet quite vividly, the Stavrakos Film School acquired the role of a substitute national film school in the minds of Greek cinematographers. A characteristic phrase coming from the famous Greek painter and designer Yiannis Tsarouhis, who had also been one of the institution’s first teachers, summarizes this notion: “This school is like the army. Everybody has spent some time there, either as a student or as a teacher⁶.” Taking all the above into account, it becomes obvious that it would be impossible to investigate film education in Greece without examining the history of this specific establishment.

A basic parameter that characterizes current academic research in Film Studies is the quest for substantial evidence. Since the epistemology of modern historic and social sciences became more influential in the discipline⁷, the need for sufficient and justifiable confirmation of each argument has been regarded as the essential canon. But how could this be realized in the case of my PhD thesis on film education in Greece? The issue’s intertemporal disregard by scholars, seemed to lower any expectations of producing adequate elements. As for the related academic bibliographical references, it came as no surprise that they proved to be extremely limited⁸. For these reasons, the need to look for information in previously unexplored areas became apparent during my research from early on.

The most scientifically reliable survey on the school came from Vassilis Rafailidis. A well known writer and film critic, Rafailidis originally studied and then became a teacher in Stavrakos Film School for more than 20 years. In his effort to recount the institute’s evolution, instead of relying solely on his personal recollection, he came up with the idea of using data from its archives. Having free access to them as a member of the faculty, he was able to present figures and charts showing the course of student - attendance for every year and each department. He proceeded by conducting a statistical analysis, concerning various parameters⁹. His work, although not produced within a strict academic context, served as a major guideline for my study’s methodology, due to its innovative approach to the topic. Rafailidis’s research focused on the period from the beginnings of the school’s operation, until 1975. There arose thus the possibility to pursue a similar approach for the subsequent period, whilst attempting at the same time to widen and elaborate it furthermore, through the gathering of more analytical data from primary sources. For that reason though, I needed first and foremost to gain access to the archival material itself.

The archives have been well-preserved by the founder’s family as a private collection, and are kept partially at the school’s head office and at Stavrakos’s own house. It should be noted here that since Rafailidis’s study, this material had not been examined again. Fortunately, the school’s current administration was eager to collaborate in order to unravel still unknown facts about the history of the institution,

stemming from its large amount of documents. I was allowed to gather and analyze all the related archives that I requested. Stavrakos proved to be a scholastic accumulator of reports and official correspondence, organizing them into different files, according to item and chronology. The main body of the Hellenic Film and TV School archives comprises analytical student catalogues for each year and department, their ratings on every taught lesson and information regarding their graduation film - projects. There are also notes from the program of study and extended CV of numerous members from the institution's teaching personnel.

In addition to that, I found out that each private film school had been obliged to send detailed information about its students, the faculty and a variety of other issues to a special agency at the Ministry of Culture, which was responsible for the inspection of their own operation. This agency, still in action today, has also managed to collect archival material concerning every institution, among which the one about the Hellenic Cinema and TV School is the most extensive. It consists of several volumes of files and reports, dating from the late 1960's until the mid - 2000's. Arranging my access to the Ministry's archives proved to be a rather simple procedure, since the Greek legislation on the management of archival material has been recently changed, providing the opportunity for researchers – as well as any other citizen who has an interest - to overview documents and data from the public sector¹⁰. Even though the Ministry's archives were not as complete as their counterparts in Stavrakos School, they nevertheless enabled me to crosscheck the validity of information or supplement the initial data, since the research showed that in many cases the same document was printed out twice and a copy was kept in each archive.

In my attempt to come up with valuable conclusions based on tangible evidence, I conducted a process of organizing and analyzing the data that originates on Rafailidis's paradigm, yet develops itself in a more sophisticated manner, through the usage of multiple parameters. I've managed to gather, verify and record the total amount of students throughout the period from 1975 to 1990, for all the departments of the school (directing, cinematography, acting, scenography and movie projection operators), separately for each class of the 3 academic years, which was the duration of the complete studies. The principal findings of this procedure showed a steady increase in the overall number of students. In that way the research benefited from important quantitative data that bear witness to the school's further development through the years, and the resonance that it earned amongst the young filmmakers, as well as the professionals of the audiovisual sector during that period.

On some occasions, the extended and itemized processing of archives has also facilitated the determination of qualitative factors which were responsible for a number of changes that the institution witnessed within this particular era. For example, the gradual reduction in student attendance that was observed in the department of movie projection operators in the '80's - which finally led to its suspension a few years later – proved to be closely related to technological alterations that were taking place in that The fact that steadily throughout the period, the percentage of students who dropped out during the course of their studies diminished, pointed at new directions of inquiry, such as the institutional developments that occurred and had an impact on the status of the school.

Apart from the afore-mentioned findings, I discovered a superabundance of documents from the institution's communication with the Ministry of Culture that dealt mostly with administrative, financial and bureaucratic matters. From these, I was able to acquire more significant information coming from formal sources over previously unobserved aspects of film education in Greece. For instance, I indicated documents that confirm the Ministry's decision during the mid - 80's, to financially support the school's graduation movie - projects, by paying for a part of their film stock. Additionally, material from the same period confirms the existence of an intense dispute as to whether the institute should be granted to the State, becoming in that way the country's official film academy. Furthermore, there are plenty of files from the correspondence between the school and the Ministry of Defense, mainly concentrating on cases of students that needed to be re - examined as to whether they were entitled or not to study at the institution¹¹.

Being able to access and analyze the archives, offered me a unique opportunity to combine a variety of data. The comparison of references from biographies and memoirs with the related archival material, has led to a fruitful conjunction and complementarity between sources of a subjective nature and those of an official form. The presence of the latter has proved especially vital in the effort to equip my study with a solid basis of confirmed information and elements that had not been previously examined.

Biography

Born in 1979. BSc in Psychology (University of Athens, 2003). Diploma in Film Directing (Hellenic Cinema and TV School «L. Stavrakos», 2007), followed by a Master's degree in History and Theory of Cinema (University of Crete, 2010). He is currently writing his dissertation on Film Education in Greece (University of Crete, 2010-2015). His PhD research was awarded a scholarship from the Alexander S. Onassis Public Benefit Foundation.

He has worked as assistant director, editor, cinematographer and producer's assistant in various film and TV productions. In 2007 he directed the documentary: *Dead End-Stop: H.M. Esfigmenou* and in 2009 the short film *The room*, which was selected at the Short Film Festival of Drama. From 2009 - 2011, he participated as a filmmaker/trainer

in the educational program «Video Museums», conducted in public high schools of Athens.

Papers for Conferences

- "The Institutional Framework of the Audiovisual Education in Greece," in the Proceedings of the 1st International Conference of the Hellenic Film Academy: The Importance of Audiovisual Education, 19-20/11/2011, Athens, Greece.

- «The Relationship between School and the Education of Film Professionals», at the Meeting for Public Education and Film Training, organized by the 2nd experimental Lyceum of Athens, 5-6/ 4/ 2014, Athens, Greece, (forthcoming).

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8. Stavakros M, *Ακολουθώντας το δρόμο του φεγγαριού (Following the moon path)*, Athens, Aigokeros, 1999.
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Notes

¹ See further information on the official web site of the department: “School of Film Studies - Fine Arts, Aristotle University of Thessaloniki”, <http://www.film.auth.gr/en> (accessed 10 September 2014).

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² For more information on the post - World War II prosperity of Greek cinema, see: Mikelides N.F., “Brève histoire du Cinéma Grec (1906-1966)”, M. Démopoulos (dir.), *Le Cinéma Grec*, Paris, Centre Georges Pompidou, coll. “cinéma/pluriel”, 1995, p. 43-64.

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³ Melvin Schuster, *The contemporary Greek Cinema*, London, Scarecrow, 1979, 360 p.

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⁴ Cilect, “Etablissements adherant au Centre”, *La X^e Rencontre Internationale des Écoles de Cinéma et de Télévision*, (Bulletin d’informations no.5), Vienne, Cilect, Mai 1963, p. 6 - 12.

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⁵ Among its recent graduates, we can distinguish Yiorgos Lanthimos, considered as one of the most prominent directors of contemporary Greek cinema: Rose S., “*Attenberg*, *Dogtooth* and the Weird Wave of Greek Cinema”, *The Guardian*, 26 August 2011 <http://www.theguardian.com/film/2011/aug/27/attenberg-dogtooth-greece-cinema> (accessed 10 September 2014).

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⁶ M. Stavrakos M., *Ακολουθώντας το δρόμο του φεγγαριού (Following the moon path)*, Athens, Aigokeros, 1999, p. 62.

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⁷ One of the most representative works in that direction was: Allen R. & Gomery D., *Film History: Theory and Practice*, Boston, McGraw-Hill, 1985, 248 p.

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⁸ Stavrakos himself had written his memoirs of the school’s first decade of life. These memoirs were to be published soon after his death, by his wife and co-director of the school: (el) Stavrakos M., *Ακολουθώντας το δρόμο του φεγγαριού (Following the moon path)*, op.cit., 222 p. In addition, Grigoris Grigoriou, one of the leading Greek directors of the 50’s and 60’s had also left appreciable information about the school’s early period in his own autobiography. Grigoriou was the main partner of Stavrakos in his effort to organize and establish his institute. He was responsible for redacting the school’s initial curriculum. All related references can be found in his double - volume work: (el) Grigoriou G., *Μνήμες σε Ασπρο και σε Μαύρο (Memories in Black and White)*, Athens, Aigokeros, V. 1 , 1988, 173 p. and V. 2, 1996, 141 p.

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⁹ Vassilis Rafailidis, Ένα τέταρτο του αιώνα κινηματογραφικής παιδείας στην Ελλάδα, (A quarter of a century’s film education in Greece), Athens, Stavrakos Film School, 1975, p. 91.

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¹⁰ The relating law enacted in 2006: (Law 3448/2006) - Νόμος 3448/2006 “Για την περαιτέρω χρήση πληροφοριών του δημοσίου τομέα και τη ρύθμιση θεμάτων αρμοδιότητας Υπουργείου Εσωτερικών, Δημόσιας Διοίκησης και Αποκέντρωσης”. Αθήνα, (ΦΕΚ 57/ 15.3.2006). In order to be allowed to see the material, it is first necessary though to fill up an official form. Furthermore I was asked to bring a confirmation letter from the educational institution for which I conducted my research (University of Crete), stating the purposes of my study and the need for examining the specific data.

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¹¹ Military service continues to be compulsory in Greece. Stavrakos Film School was one of the few private institutions that were allowed to provide a deferment to their male students, for the three years that the studies lasted.

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Remembrance of Things to Come¹

Ben Ferris

Abstract

This article considers the limitations of a strictly linear form of classification of student works and contends that there is a merit in approaching the preservation of student films as “fragments of memory” (in the context of Chris Marker’s non-linear and essentially egalitarian vision of the past / future).

Dans nos moments de rêverie mégalomane, nous avons tendance
à voir notre mémoire comme une espèce de livre d’Histoire :
nous avons gagné et perdu des batailles, trouvé et perdu des empires.
A tout le moins nous sommes les personnages d’un roman classique (‘Quel roman que ma vie!’).
Une approche plus modeste et peut-être plus fructueuse serait de considérer *les fragments
d’une mémoire en termes de géographie*. Dans toute vie nous trouverions des continents,
des îles, des déserts, des marais, des territoires surpeuplés et des *terrae incognitae*.
De cette mémoire nous pourrions dessiner la carte, extraire des images
avec plus de facilité (et de vérité) que des contes et légendes.
Que le sujet de cette mémoire se trouve être un photographe et un cinéaste
ne veut pas dire que sa mémoire est en soi plus intéressante que celle du monsieur
qui passe (et encore moins de la dame), mais simplement qu’il a laissé, lui, des traces
sur lesquelles on peut travailler, et des contours pour dresser ses cartes.

(Chris Marker, *Immemory*, 1998)

Student films produced at film schools around the world provide a distinctly valuable insight into the world’s “geography” through their sheer diversity, but also authenticity. Just as geographic phenomena assist a cartographer’s reconstruction of the world, so too can student films illuminate the “continents, islands, deserts” of our collective memory.

“Gone and never to return
and being for myself alone
a remembrance of things to come
who fancied being a human”
Claude Roy²

The Sydney Film School current archival practices ensure that student films are readily accessible, catalogued logically by year and semester. Film titles can be easily identified on the website, either by the name of the graduate filmmaker, listed alphabetically, or by the title of the film, also listed alphabetically. While making the retrieval of the film a straightforward task, this current practice reveals an overtly vertical linearity of classification and unwittingly discourages non-linear and associative (horizontal) connections and discoveries to be made between the works themselves. It is this oversight that has prompted my interest in the theories of filmmaker Chris Marker.

In the works of Chris Marker we are perpetually reminded of the sheer improbability of reconstructing history³. It is a fool's game. Any account inevitably becomes a subjective task, for there must always be a collector/curator who, working within their unavoidably limited, defined parameters of knowledge (or bias), determines what information should be included, as much as what should be excluded. There is necessarily a mode of assemblage, a means by which the historical data is catalogued and made accessible, and such a mode contains within it inherent arbitrary assumptions, determined by the whims of the collector/curator.

One cannot then escape subjectivity when dealing with history. That is a futile task. So, instead of pursuing the Sisyphean goal of a so-called "objective" history, let us aspire towards a Markerian version of history that is polyvalent, ambivalent, and egalitarian⁴.

Considering Marker's aspirations for the creation of interactive archives of cultural memory, and referring to his geographic conception of memory⁵, it strikes me that film schools, positioned as they are in geographically diverse locations around the world and increasingly facilitating student cultural exchange between geographies, are perfectly placed to contribute to the polyvalent reconstruction of our cultural memory. By offering up their extensive archives⁶ of diverse subjective narratives (visions of the world at particular historical periods) they can establish the foundations for a collective, worldwide cross-referential vision of history.

Student films contain within them personal, social, political, psychological, and universal "cartographies"⁷: a student's experience of living in a foreign culture; a yearning for home; unraveling perceptions of the home country through the eyes of a foreigner; major international events as they are perceived in different ways at the same time around the world; or interiorized visions of an individual's psyche, both personalized and universalized-symbolized. These primary source texts moreover represent authentic voices, free from commercial and propagandistic imperatives⁸.

Reconstructing a polyvalent picture of the world is inevitably one of dissonance, rather than harmony; but dissonance, unlike harmony, creates the opportunity for dialogue and growth. How we might witness "the truth" of the "cultural event" of tensions between Japan and Australia over the Japanese hunting and killing of whales has, for example, a multitude of perspectives at any one time. When a French student studying in Australia perceives these tensions, she makes a film⁹ that celebrates the beauty and majesty of the whale and becomes critical of Japanese practices. Concurrently, her Japanese colleague, studying in Australia at the same time, presents us with a very different view¹⁰ of the same phenomenon; one that endeavors to provide a historical context for the practice of eating whale meat in Japan, and for whom the criticism of such practice amounts to an arrogant assertion of one set of cultural values over another. In addition, a New Zealand filmmaker, arriving to study in Australia, offers us a criticism of Australia's export to Indonesia of live cattle, pointing to clear examples of animal cruelty where both Australia and Indonesia are complicit, which she satirizes in her stop-frame animation film¹¹ (by substituting human victims for the animals and animals for the human captors). An Indonesian filmmaker, on the other hand, perceives a deeper issue at the heart of Australian culture, driven, as she perceives it, by the incessant pursuit of wealth¹². "The truth" is multi-layered. The more we look at it, the more fault-lines we find in its edifice.

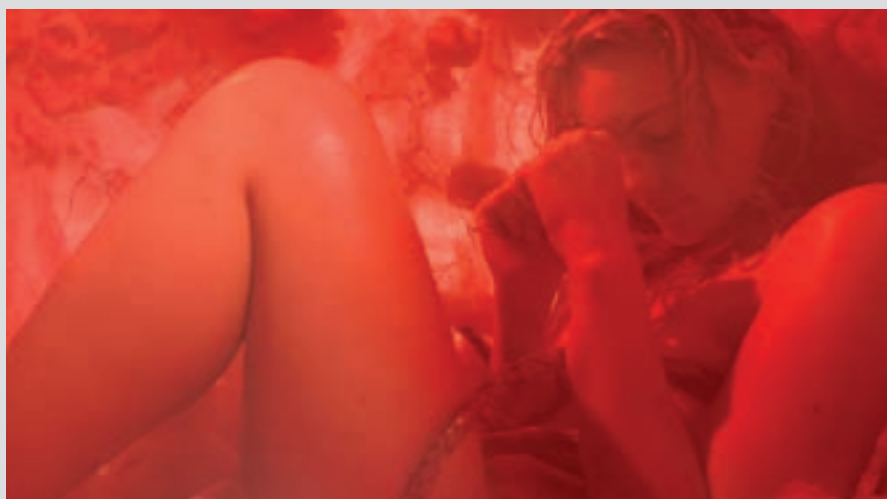
Indigenous views of a host country, such as an aboriginal Australian's personal struggle¹³ between her traditional upbringing in the Tiwi Islands (Northern Australia) and the cosmopolitan lifestyle of Sydney, play with and against "outsider" depictions of displacement of the indigenous population, facing homelessness¹⁴ or drug addiction and prostitution¹⁵. A white Australian filmmaker can try to understand the same issue from his perspective¹⁶, by looking at a young aboriginal Australian boy who is ostracized from an early age by the strict disciplines of the white Australian schooling system, while another offers us an aetiological myth¹⁷ taking its inspiration from the death of the Brazilian man mistakenly shot dead

by London police in the aftermath of the 2005 London bombings, exploring what could happen to an Australia which becomes too fearful of its minority cultures, in this case members of a Chinese-Australian community. A Chinese filmmaker, moreover, can present us with her experience of living in Sydney¹⁸, expressing her own sense of entrapment, lured by the glamour and lights of Sydney's largest casino. A Belgian filmmaker can rejoice¹⁹ in the absurdity of two white Australians crossing the country in an old caravan, powered only by horses, in their attempt for meaning and place in a vast country. A Thai, Columbian, Japanese and a Swedish filmmaker can each look out into the vast, impenetrable Australian bush to see living in it the possibility of ghosts²⁰, fairies²¹, a yowie²², or a giant murderous teddy bear²³, respectively.



Back to Me (SFS, 2010), a live action drama by Tiffany Parker

Filmmakers studying in Australia can reflect at a distance on developments back in their home countries. A Turkish filmmaker can depict²⁴ a fully grown woman emerge from a giant, bloody womb, to step out into the confusion of an urban landscape, only moments before student uprisings in the streets of Istanbul give birth to the phenomenon known as the Arab Spring throughout the Middle-East. An Iranian filmmaker can blindfold himself, naked, and set a violin on fire, as - now free to express to himself in a foreign country²⁵ - he rages against the ongoing strict censorship laws in Iran. A Palestinian filmmaker uses the symbol of her childhood swing²⁶ being dug up by a bulldozer to refer to the destruction of a country. A Russian filmmaker conceives of an elevator²⁷, employing the different levels of a building to suggest hierarchy of control and abuse of power. A Portuguese filmmaker, unsettled by the dire economic crisis back in Europe, can construct a camera obscura²⁸ and use this as a metaphor for all the darkness and confusion, while, at the same time, offering us a glimmer of hope in the form of a tiny pin prick in the wall, letting in a thin, but essential, shard of light.



Welcome Home (SFS, 2011), an experimental film by Gozde Koyuncu



As It Is (SFS, 2012), an experimental film by Ehsan Mohammadloo

For a witness to the above hybrid (and discursive) narratives, the conflicting frictions caused between the different perceived “cartographies” can readily erupt and give rise to the tectonic formation of new frontiers of understanding the past. On the importance of friction to the functioning of a healthy society, Claire Bishop (referring to the work of Ernesto Laclau and Chantal Mouffe) writes in *Antagonism and Relational Aesthetics*: “a fully functioning democratic society is not one in which all antagonisms have disappeared, but one in which new political frontiers are constantly being drawn and brought into debate - in other words, a democratic society is one in which relations of conflict are *sustained*, not erased²⁹.”

It will be tempting for any collector/curator of the above films to avoid such “antagonisms” by seeking out safe modes of categorization, the most obvious example being by the form (documentary, animation, drama, etc) in which they are expressed. However, in constructing a cross-referential archive, we must be careful to resist our impulse towards simplification and segregation, thereby diminishing the potential for discordance and meaningful debate.

Marker himself parodies our incessant desire for neat, over-simplified classifications. Instead, his referencing is “purposely eccentric, heterogenous, subjective, discontinuous, reflexive, aphoristic and digressional”. He is “questioning rather than conclusive”, and displays the continual propensity for “subversion, inversion and pleasure³⁰”.

Clearly, enhanced hybridity and intertextuality (also a feature of Marker films³¹), increases the chance for a fuller, more meaningful conversation³², and in triggering such conversations in the present, we actively participate in shaping the future.

In one review of Marker's *Le souvenir d'avenir* it is written: "The film leaves you wondering how the images that litter our present landscape might actually contain signs flashing warnings of what's waiting for us³³." This comment invites the possibility that such a future can be predicted if we pay careful enough attention to the signs playing out around us.

As generators of large volumes of content from all around the world, film schools could play a significant role in the threading together of the thousands of "fragments of memory" belonging to individual voices from different cultural backgrounds. Through a collective exchange of ideas, images and signs – Marker's "continents, islands, deserts" – film schools can help chart the landscapes of our past and, perhaps, by doing so, the contours of our future.

Biography

Ben is a film writer/director whose films have screened at festivals throughout the world. His short film *The Kitchen* (2003) won the Grand Prix at the Akira Kurosawa Memorial Short Film Festival in Tokyo in 2005, and short film *Ascension* (2004) won the Grand Prix at the 4th One Take Film Festival in Croatia in 2004. His debut feature film *Penelope*, an Australian-Croatian co-production, screened in National Competition at the 56th Pula Film Festival in Croatia in 2009, won a Van Gogh

Award at the Amsterdam Film Festival in 2010 and is released worldwide through Contemporary Arts Media. Ben is a research scholar with the Australasian Classical Reception Studies Network, and is currently undertaking a PhD by Research at the University of Sydney, examining the figure of Orpheus in the films of Jean Cocteau. Ben is a founder of the Sydney Film School. He was Founding Director (2004-2013) and currently Artistic Director.

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Notes

¹ A reference to Chris Marker's 2001 film of the same name, which deals with issues of predicting future visions through archiving memory. The film is especially memorable for showing how the photographs of French photographer Denise Bellon double as prophecies of World War II; how "each of her photographs shows a past, but deciphers a future."

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² The French poet quoted by Marker at the end of *Le Souvenir d'avenir*.

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³ See, for example, his films *La Jetée* (1962), *Sans soleil* (1982), and *Level 5* (1996). See chrismarker.org, entitled "Notes from the Era of Imperfect Memory". Also see Jonathan Kear, "A Game That Must Be Lost: Chris Marker Replays Alain Resnais' *Hiroshima mon amour*", Frances Guerin and Robert Hallas (eds), *the image and the witness: trauma, memory and visual culture*, London, 2007. Kear, in his reading of Marker's *Level 5* (1996), expresses Marker's conception of history as follows: "Inevitably, within a history that explores its own limits, the question of bearing witness to the past cannot be understood as a matter of recuperation, but rather, it must be approached as a constructive process of re-imagining the past. As such, the act of witnessing implies not time regained, but time re-evoked. Within this framework, remembering and forgetting are not antithetical, but rather, two sides of the same coin... The historical past is therefore not something that is static and complete; it is mutable, something continually remade in the present." (p. 135.)

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⁴ *Ibid.* Marker is "retrieving the overlooked, the marginalized and the suppressed components of those histories" (p. 129).

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⁵ For more on this conception cf. Suzanne Liandrat-Guigues, "Un cinéma du territoire", *Image and Narrative, Vol 10, No 3*, 2009, p. 59-65. She, in turn, references the seminal Gilles Deleuze et Félix Guattari, *Mille Plateaux*, Paris, coll. Critique, Les Editions de Minuit, 1980.

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⁶ The Sydney Film School (SFS), for example, recently celebrated the production of its 1000th film.

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⁷ Something akin to Guattari's "artistic cartographies". Guattari, F., *Chaosmose*, Paris, Éditions Galilée, 1992.

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⁸ The issue of an authentic image, though critical to this discussion, is much more complex than I have time to go into here. See for example W. J. T. Mitchell (ed.), *The Language of Images*, Chicago, University of Chicago Press, 1980.

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⁹ *The Incredible Deepness of a Whale's Eye* (SFS, 2008), a documentary by Gaelle Degallaix.

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¹⁰ *The Whereabouts of Whaling* (SFS, 2008), a documentary by Shunsuke Takei.

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¹¹ *Human Meat Factory* (SFS, 2011), a stop-frame animation by Anna Han.

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¹² *Money* (SFS, 2008), a live action drama by Ayumia Ardhiyati.

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¹³ *Back to Me* (SFS, 2010), a live action drama by Tiffany Parker.

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¹⁴ *Koori* (SFS, 2005), a documentary by Jae-Gu Yi.

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¹⁵ *The Hidden Gem* (SFS, 2012), a documentary by Namratha Thomas.

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¹⁶ *Us and Them* (SFS, 2012), a live action drama by Dru O'Meara.

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¹⁷ *Go Quickly* (SFS, 2005), a live action drama by Michael McLennan.

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¹⁸ *In the Tiger's Mouth* (SFS, 2006), a documentary by Dana Yang.

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- ¹⁹ *Cooee* (SFS, 2009), a documentary by Jan van Roey.
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- ²⁰ *Nowhere to be Found* (SFS, 2013), a live action drama by Chinnapat Pothieng.
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- ²¹ *Nowhere* (SFS, 2013), a live action drama by Carolina Izquierdo.
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- ²² *Mysterious Animals: The Search for the Yowie* (SFS, 2008), a mockumentary by Shunsuke Takei.
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- ²³ *Alpha Bear* (SFS, 2007), a live action comedy by Toby Abrahamsson.
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- ²⁴ *Welcome Home* (SFS, 2011), an experimental film by Gozde Koyuncu.
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- ²⁵ *As It Is* (SFS, 2012), an experimental film by Ehsan Mohammadloo.
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- ²⁶ *Pink Swing* (SFS, 2013), a live action drama by Alaa Al Qaisi.
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- ²⁷ *What You Wish For* (SFS, 2013), a live action drama by Karolina Roberts.
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- ²⁸ *Camera Obscura* (SFS, 2010), a stop-frame animation by Marta Maia.
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- ²⁹ Claire Bishop, *Antagonism and Relational Aesthetics*, MIT Press, Vol.110, October 2004, p. 65-66. She, in turn, cites Ernesto Laclau and Chantal Mouffe, *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*, London, Random House, 1985. For more on this concept see especially Edouard Glissant, *Poétique de la Relation*, Paris, Éditions Gallimard, 1990, where Glissant

conceives of (and perhaps aspires to) a relational identity that is linked to “the conscious and contradictory experience of contacts among cultures.” Incidentally, the Indian novelist Salman Rushdie, at a recent talk in Sydney (*Festival of Dangerous Ideas*, Sydney Opera House, August 2014), spoke of the pressing, increasing need for storytellers in our current times to counter the overtly simplistic, intractable visions of the world driven by the various political, religious, and ideological forces that seek to segregate us.

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³⁰ Jonathan Kear, art. cit., p. 133-134. Also, p. 139: “Marker’s filmic labyrinth, with its infinite array of random pathways, links and traces, present us with fragments of the past, references that lead to other references, but ultimately lead toward neither a final destination nor conclusion.”

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³¹ Howard Hampton, *Chris Marker: Remembrance of Revolutions Past*, filmcomment, undated, <http://www.filmcomment.com/article/chris-marker-remembrance-of-revolutions-past>: “Marker’s conversational, ever-evolving cinematic hybrids (newsreel/fiction, *La Jetée*’s stills-on-film, the gradual embrace of video’s casual plasticity) always seem to be moving in several directions at once, full-circling back to the same eternal preoccupation—our times as they, and we, have seemingly passed into the dustbin of history... Missives composed of so many types of footage that they are then sent gently pinballing back into the world, in a language that’s as public as a political demonstration, reclusive as a secret life, and intimate as a love song”.

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³² What Guattari in *Chaosmose* (op. cit.) refers to as a “mutant production of enunciation” through a process that is “in rupture with signification and denotation”.

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³³ Kevin B. Lee, *Chris Marker’s Image Index: As Europe’s grasp on the early 20th-century globe tightens into a death grip in “Remembrance of Things to Come”*, Keyframe, 21 March 2014. <http://www.fandor.com/keyframe/chris-markers-image-index>

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The Construction of a Graduate Identity: Data-Mining the Student Archive

Kelly McErlean

Abstract

In 'The Stereoscope and the Stereograph' Oliver Wendell Holmes envisioned libraries of images – images of everything, where the original construct is no longer needed. 'Matter in large masses must always be fixed and dear; form is cheap and transportable.' The physical original gradually degrades and is lost. Yet there are 'duplicates' (images, text, video, drawings) in libraries all over the world that describe the 'original' in detail. Images have different meanings depending on where and how they are stored and 'the archive governs the meaning of the images inside it.'

'Collective Memory' by Maurice Halbwach. Memory 'is not preserved but is reconstructed on the basis of the present.' The archive is the source of this collective activity of 'shaping' the past.

Walter Benjamin's 'aura.' Inscriptions that describe art are a testament to 'its unique existence at the place where it happens to be.' Educational institutions in the UK have merged many times over the last 100 years. They selectively archive significant works that were created in-situ. This is a manipulation of the institutional history. The resulting narrative is a construct, created by a storyteller to suit contemporary political and commercial needs.

The New York Times called the Magnum archive a 'collective photobank of modern culture.' Yet Magnum largely created the majority of these images. The Magnum archive is one of many image collections that is being meta-tagged. The tagging of images with descriptive metadata will allow future researchers to data mine the content. However, the architecture of the meta-dating system will have great influence over what is discovered.

Netflix uses the proprietary 'Netflix Quantum Theory' – a micro-genre system of microtagged film elements to personalise recommendations for individual viewers. This is also used to identify trends in the viewing habits of specific demographics and ultimately leads to the commissioning of audiovisual product.

Contextual operating systems for archives will operate in a similar manner and will only direct you to 'appropriate stuff' that it has 'decided' you will be interested in. Google Glass expected to have a contextual OS in 2015.

Much of the institutional memory of educational centres resides within the graduate archive, where key historical works are selectively collected and classified. Yet the archive is a codified construct, a narrative created by an author or series of authors. Over time, it is edited to present a specific perspective on the institutional alumni, archival elements are lost or removed due to lack of space, they are re-categorised in

terms of their significance, they become dated and slip in and out of fashion. The digitisation of archives is allowing more complex archival analyses to take place. Yet what influence does the system of element tagging have on the ability of future researchers to investigate without bias?

We need to consider how archives are constructed and interpreted. Gregory Barker interviewed archivist and photographer Christian Patterson about his juxtaposition of representative artifacts and photographs in his photo-essay 'Bottom of the Lake.' Patterson revisited and photographed his home town of Fond du Lac after an absence of many years, 'we experience life through different materials, using our different senses; a multi-faceted approach feels natural to me. It's only important that the materials feel right together; that they inform and reinforce each other. [...] They're all part of the same experience'¹, Patterson's images are both scientific study and archival record. 'Bottom of the Lake' includes images of original artefacts in-situ, reproductions of artifacts and location shots. The visual elements combine to create a narrative of his experience of returning home, a representation of his memory of what the place once was, and what it means to him now.

We isolate significant elements within the visual image to record a specific memory of them, '[We tend to remember photographs not for everything contained in the frame, but for the most poignant detail'². This method of recall creates a hierarchy of visual elements within a single image, important details that, for the viewer, gives the image its meaning. This is like the creation of an archive, where the archivist chooses to classify and codify images depending on his/her personal perspective, these selected images will be viewed repeatedly over many years, 'In the visual arts, the topic of originality has moved center stage'³.

Georges Perec stated that he was trying 'meticulously to retain something, to cause something to survive; to wrest a few precise scraps from the void as it grows, to leave somewhere a furrow, a trace, a mark or a few signs'⁴. Perec recorded the 'infra-ordinary,' the insignificant details of life. He highlighted the fact that archival records generally record only the significant and extraordinary events, as experienced by the 'author.' Perec noted the importance of individual archival elements and their capacity to bring about the memory of much more, 'just as a word brought back from a dream can, almost before it is written down, restore a whole memory of that dream'⁵.

Michael Schirner's 'Pictures in Our Minds' exhibition images feature a simple black box with inserted white text. The text describes an existing well-known photograph that is part of the 'collective unconscious'⁶. The reader recognises the description immediately and pictures the image in their mind. Here Schirner is referencing existing visual memories, citing well-known photographs where an audience will quickly identify the reference in the textual description. 'The twentieth century has integrated the viewer as a productive, even creative authority into the work itself. [...] Creating now mainly involves staging, arranging, editing, and repeatedly treating new subjects'⁷. The viewer works to create the visual in their mind. Yet the building blocks of the image are a constructed memory, a facsimile of reality that is largely incorrect.

Lev Manovich visualises archived digital data in order to represent it as a bigger picture, '[M]edia visualization methods give us new ways to understand the history of photography, to compare content and aesthetics of millions of photographs being created today'⁸. Manovich considers the process of digital image creation and storage, and the skill set and knowledge that is required to work with digital data, '[I]f we want to think about photography today, we should consider its new condition as data organized in data structures and data bases, and the interfaces and the logic of popular software used to access, edit, and distribute this data'⁹. The interfaces of software packages use a common architecture. This ensures users can adapt quickly to new functionality that is embedded within a recognisable display. Digital images are tagged with metadata that describes and classifies them [...] all media now share the condition of "searchability". The degree of searchability depends on the type and amount of metadata stored with the objects'¹⁰. The person tagging the data is making informed choices on the relevance

of their selections, personalising the process and leaving their archival mark for future researchers. Manovich questions the definition of photography that includes both the traditional and new media, '[I]t is hard for me to accept that Daguerreotypes and contemporary photography belong to the same medium. Perhaps there was never such a thing as photography. It was just a series of different media lumped together¹¹.' Is Manovich questioning the meta-tagging of traditional photographic images, in comparison with digital images where metadata is attached at the moment of creation?

In 'The Stereoscope and the Stereograph' Oliver Wendell Holmes envisioned libraries of images – images of everything, a record of every architectural detail, where the original construct is no longer needed.

'There is only one Colosseum or Pantheon; but how many millions of potential negatives have they shed,—representatives of billions of pictures,—since they were erected! Matter in large masses must always be fixed and dear; form is cheap and transportable. We have got the fruit of creation now, and need not trouble ourselves with the core. Every conceivable object of Nature and Art will soon scale off its surface for us. Men will hunt all curious, beautiful, grand objects, as they hunt the cattle in South America, for their skins, and leave the carcasses as of little worth¹².'

The physical original gradually degrades and is lost. Yet there are 'duplicates' (images, text, video, drawings) in libraries all over the world that describe the 'original' in detail. Images have different meanings depending on where and how they are stored and 'the archive governs the meaning of the images inside it¹³.'

'The consequence of this will soon be such an enormous collection of forms that they will have to be classified and arranged in vast libraries, as books are now. The time will come when a man who wishes to see any object, natural or artificial, will go to the Imperial, National, or City Stereographic Library and call for its skin or form, as he would for a book at any common library¹⁴.'

The archive of information effectively replaces the original object, and offers detailed images plus analysis and commentary. In 'Collective Memory' by Maurice Halbwach, memory is described as being 'not preserved but [...] reconstructed on the basis of the present¹⁵.' The archive is the source of this collective activity of 'shaping' the past, yet 'all those unpublished, neglected, and forgotten photographs, and all the data they preserve, allow us to glimpse how photojournalism failed then and... continues to fail today¹⁶.' The authored archival construct, is reconstructed by the reader.

'But what we call the collective framework of memory would then be only the result, or sum, or combination of individual recollections of many members of the same society. This framework might then serve to better classify them after the fact, to situate the recollections of some in relation to those of others¹⁷.'

Walter Benjamin's 'aura' described the uniqueness of a work in a specific place, and noted the failure of the reproduction to capture its originality and authenticity. Inscriptions that describe art are a testament to 'its unique existence at the place where it happens to be¹⁸.' Educational institutions in the UK have merged many times over the last 100 years. They selectively archive significant works that were created by students. This is a manipulation of the institutional history. The resulting narrative is a construct, created by a storyteller to suit contemporary political and commercial needs. Therefore we need to consider the perspective of the archivist when considering the content of libraries of images.

'The New York Times called the Magnum archive a "collective photobank of modern culture"... events and celebrities were largely *created* by the media, and Magnum contributed to the process in important

ways¹⁹. The Magnum archive was built around commercial needs. It is now one of many image collections that is being meta-tagged. The tagging of images with descriptive metadata will allow future researchers to data mine the content. However, the architecture of the meta-dating system will have great influence over what is discovered.

Netflix uses the proprietary 'Netflix Quantum Theory' – a micro-genre system of microtagged film elements to personalise recommendations for individual viewers. This is also used to identify trends in the viewing habits of specific demographics and ultimately leads to the commissioning of audiovisual product. The archive structure is about creating new commercial content for demographically targeted audiences, not simply organising data for research purposes.

'Netflix has created a database of 76,897 micro-genres that offer a peek into the American psyche, The Atlantic senior editor Alexis Madrigal has discovered, using a program called UBot Studio to scrape every single one of them and then deconstruct the system.. Using large teams of people specially trained to watch movies, "Netflix has meticulously analyzed and tagged every movie and TV show imaginable,"... "They possess a stockpile of data about Hollywood entertainment that is absolutely unprecedented"²⁰.'

Contextual operating systems analyse your online search activities and make predictions about what you are looking for. The OS can start downloading content ahead of your research decisions. Contextual OS for archives will operate in a similar manner and only direct you to appropriate content that it has calculated you will be interested in. Google Glass is expected to have a contextual OS in 2015,

'No contextual filtering. When I'm standing on stage, why does Glass give me Tweets? Why can't it recognize that I'm at a conference at least and show me only tweets about that conference? Hashtag style. But it can't because Google's contextual OS isn't done and probably won't be done until 2015. Google Glass desperately needs those contextual signals to know when to show you appropriate stuff'²¹.

The OS's knowledge of your behaviour, likes, dislikes, current interests and the intention of your search activities, will enable it to data mine archived content, perhaps in conflict with the original archivists organisation of the data and their personal classification and codification system.

At the National Media College, Dublin, we created an archive of photographs, films and new media content over 14 years. The archive existed in various forms online, digital storage and physical prints. Photography students were particularly concerned with archival methods and preferred printing their portfolio images rather than storing them digitally. Optical storage discs proved to be the least successful and some work was lost over the years when back up media degraded and became inaccessible. High quality hard drives were compromised by inappropriate use – drives were turned off without unmounting the disk. Solid state drives were the most effective and dependable, although a cloud-based storage system looked to be the most promising of all. Digital images were printed using archive quality Hahnemühle paper. Important photoshoots were shot using colour negative film instead of high resolution digital cameras. 16mm film projects were very rare. Where once students preferred to shoot on film stock due to quality considerations, they gradually chose to work on digital film cameras which offered high quality output and a streamlined workflow from camera to edit, grading, effects and distribution. Only completed works were archived, not rough cuts or original footage.

The College featured an online photographic gallery to present student work to the public. This was built using WordPress to allow tagging of individual images. Also, as WordPress pages propagate very quickly

through Google and other search engines, they increased the institutional profile and dissemination of student work. Live action and animated films were distributed using Vimeo and YouTube. We made use of the 'embed' functionality offered by these sites to feature these works within the College web pages.

Over the years the archive moved online. Where once, students would view the archived work in the classroom, it was later published as web-based content to be made available to the general public. Work was only published online with student approval, although it was unusual for a student to not want to showcase their work in this way. Due to the highly creative nature of the courses taught, staff also published images and films. In this way, the institutional archive became a blend of both student and tutor output, academic and creative.

Digital archives are growing exponentially. Storage issues are being resolved through the digitisation of content. The traditional process of selecting only significant works for archive will be replaced by a system of storing and meta-tagging 'everything' created by students, for future researchers to data-mine, influenced in turn by their contemporary social mores.

Biography

Kelly McErlean has developed graduate and post-graduate programmes for local and international delivery. He has successfully delivered eLearning and on-site contracts for international broadcast organisations (Romania, Bulgaria, Egypt) on behalf of the European Broadcasting Union, Geneva. Kelly regularly lectures on new media technologies and is an Associate Lecturer

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He has won several awards including a Golden Spider Award and a Digital Media Award for film and photographic works. He holds a PhD in Visual Culture from National College of Art & Design, Dublin.

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CASE STUDIES

Intangible Heritage or Corporate Memory: from Conversions to Conservation

Mireille Astore and Ann Browne

Abstract

Unlike cinema, whose history is often told as a story of famous studios, directors, stars, and films, the story of film schools can be perhaps more productively traced through the stories of founders, change makers, graduates, technological innovations and in particular the institutions' archival practices.

In this paper, we will be concerned with the history of the Australian Film, Television and Radio School (AFTRS) as the preeminent screen and broadcast sector school in Australia. More importantly, we will examine the relationship between the school's history, its relationship with the National Archives of Australia and its desire to record significant markers, graduates' achievements, and academic endeavours in the story of film. No doubt, the preservation of students' works and their subsequent films, together with film critique writings through the school's academic journal *Lumina*, stand as affirmation of the school's role as incubator of talent and passion. As such, these archives chronicle the smaller ground-up histories of individuals as some have evolved from talented students to world renowned filmmakers. Furthermore, we will focus on AFTRS' promotion of its archive and this history as a reflection of its own entity and influence on Australian society, as a marker of our time, and indeed of its place in the screen and broadcast sector in the world.

Nonetheless, we also believe that diverse and obsolete formats, a range of course levels and content, as well as organisational and legal processes cannot be assimilated into one grand historically significant archive. Indeed, these are dispersed within AFTRS through corporate memory, cataloguing systems, information technology systems, and archival rooms. With the maturity of the digital era, analogue conversions and conservation seem to be directly linked to the idea of open access as the school navigates the evolving landscape of copyright, intellectual property and censorship. We will therefore examine non-linear and evolving systematic archival practices of old and new material as they continue to pose challenges at AFTRS.

Similarly, we will investigate the acclimatisation of the "original" versus "copy" dichotomy in the digital and online sphere but from a conservation perspective, and how the notion of posterity and the multitude has in effect blurred the notion of the historical document.

Introduction

The Australian Film, Television and Radio School (AFTRS) is the preeminent screen and broadcast sector school in Australia. Indeed, the School's inception following a Ministerial announcement in April 1972 marked the beginning of an era that recognised the importance of catapulting Australian creativity and in particular filmmakers worldwide.¹ The Film and Television School act of parliament that ensued was passed by the Australian Parliament in late 1973, with Radio being incorporated later, in 1986. Since then, AFTRS has been governed by a Council responsible to the Federal Parliament through the Minister for the Arts, and its role as incubator of talent has been underpinning its pedagogical remit. Sandra Levy, CEO of AFTRS, puts it this way: "All teaching of creativity should be about encouraging and enabling students to think originally and to think flexibly and to be able to be responsible for their own creative journeys²." Importantly, AFTRS recognises the students' contribution to the cultural landscape and acknowledges their journey of filmmaking far beyond their student years, by preserving their work and by continuing to promote and distribute their films. In this paper, we will examine the School's archival practices and the principles that underpin these practices. We will look at the impact that evolving technologies have had on the School's efforts to record significant markers, graduates' achievements, and academic endeavours in the story of film. We will investigate the acclimatisation of the "original" versus "copy" dichotomy in the online sphere from a conservation perspective. We will also pose the question of how does the film viewing experience blur the notion of the historical document.

Background

In a survey of AFTRS alumni conducted in 2011, it was found that 74% of those surveyed were working in the screen and broadcast industries, with many entrepreneurs having begun their journey at AFTRS³. Over the years a number have returned to shape learning outcomes, educate and of course inspire future generations of students. Indeed, the screen and broadcast industry's involvement with AFTRS reflects the continued relevance and high regard that AFTRS engenders in its alumni as well as in the industry at large.

AFTRS' contribution to culture and heritage in Australia is acknowledged through its continued funding by the Australian Government. This role is reflected throughout the School's operations and it is also evident in its Records Management Policy: "The AFTRS archive is important as it reflects the history of the school as a significant cultural organisation with heritage value⁴." Heritage then emerges as the *raison d'être* of AFTRS' archive. Here 'archive' can be understood as the beginning of an ongoing story, of a lived history, and of an evolving organism that reinvents itself at every turn. Any archive is more than the possession and storage of documents, objects, or audio-visual material in environmentally-controlled vaults. It is a process whereby objects exist as historical artefacts nascent with the potential to delineate moments in time as cultural markers. Where traditional text-based archival documents (such as papers or books), tend to be self-contained requiring less tools to access their content, this is not the case with the film archive. In the latter, one needs to consider the films' wide-ranging materiality such as formats as well as their encounters with light, audiences and machines – machines that continually obsolesce leaving in their wake reminders for conversions and the anticipation of future audiences. Film preservation therefore engages us in a cultural and historical narrative that has at its source the film's potentiality for screening.

Hence, there are two key dimensions that need to be examined regarding film as artefact and its contribution to heritage. On the one hand, we have the materiality of the film such as the reels and the

projectors – or in the digital era, the tapes or hard drives and the machines that read them – objects typically preserved by the archivist. On the other, we have the conceptual framework that determines the film’s potentiality for screenings and exhibition. The *conceptual* film artefact refers to its existence as an historical and aesthetic object. There exists however a tension between preservation and exhibition of film. Giovanna Fossati explains it this way:

The dichotomy between material and conceptual artifacts plays an important role within the archive and manifests itself in the tension between the preservation and the exhibition practices. Such tension has always been present in film archives’ tradition... If compared to art restoration and to the academic reflections around it, film restoration and media studies have never been closely related⁵.

This tension has been played out over time at AFTRS through evolving permutations of archival practices and aesthetic discourses. Whilst *Lumina* the School’s journal has been contributing to the latter⁶, archival practices have been guided primarily by government archiving policies. Fossati rightly points out that practices of archiving film are rarely the subject of theoretical reflection. She says: “there is very little theoretical work in the field of film and media studies with explicit reference to archives and archival practice⁷.” Despite this, policies such as the school’s Records Management Policy have emerged as one of the sites where AFTRS reflects on its contribution to cultural heritage, and indeed on its place in the screen and broadcast sector. It does so through detailed outlines of how to preserve student films, the latent imprints of passion, optimism, tenacity and the collaborative spirit that fuel creativity at AFTRS⁸. Many past students’ films have been recognised as outstanding (numerous industry awards)⁹. Recognition of the richness of these films is also reflected in their inclusion among the School’s many learning resources.

As Commonwealth statutory authorities with governmental obligations, AFTRS and the National Archives of Australia (NAA) have responsibilities for ensuring that records and information are properly managed and preserved¹⁰. Here, records comprise traditional paper-based documents such as official documents, as well as scripts, radio and audio-visual material created by AFTRS students. Hence, not only are all students’ works preserved but so are all their raw components¹¹. For although the manufacture and production of radio and television programs as well as films have evolved over time, there remain two distinct phases: the first phase being the accumulation of raw audio-visual footage, and the second phase comprising the production and final editing of the film or program ready for screening or broadcasting. This type of collecting ensures that a work can be remade from all its preserved components in the event the final version is damaged. This process of conserving components applies only to digital filmmaking where raw digital files are stored on tape and kept at a secure electronic archiving facility.

In the case of radio archiving however, AFTRS has been faced with several challenges. This is primarily due to the sheer volume of broadcast hours that students are expected to complete and the storage thereof. In the analogue era, radio student assessments have been archived on cassettes and CD’s that are now housed at the NAA. However, since the transition to digital radio, visual material for webcast and streaming platforms have been introduced, adding a layer of complexity to radio archiving practices. In addition, radio student works and achievements have not been used as teaching material in later years as the need for immediacy and currency of information have been deemed more essential than past achievements. Nevertheless, some captured broadcasts have been used as examples of student developments.

According to the NAA, preserving means safe handling, transporting, displaying and storing all records in a controlled storage environment. Digital and audio-visual records are more complex; the NAA advises that these records must be migrated to new platforms and formats when necessary. The rationale that migration helps avoid obsolescence and ensures that the information contained within records continues

to be accessible and understood as long as is required, ensures that durability as well as accessibility are fundamental to the process of record keeping and preserving. Motion picture films are at risk of three types of deterioration: chemical decomposition; mechanical damage; and biological degradation as even the plastics used to make motion picture film are at risk from different types of chemical deterioration. Digitally produced films on the other hand can suffer damage from heat or dampness, as well as platform obsolescence (where hardware and/or operating systems on which digital film files reside become unsupported and in need of upgrading). Awareness of these risks has led AFTRS to “ensure that records are properly created, managed, maintained and destroyed in the interests of corporate accountability, transparency, orderly administration and cultural history¹².”

Record keeping of the archival copies of AFTRS students’ films is maintained using the Library’s information management system. This involves creating records for each film with subject headings, production credits, length of film, format, synopsis, copyright or contract restrictions if any, awards if any, and a call number for locating each archival film on the Library shelf. Prior to 2011, non-digital audio-visual raw footage as well as masters of finalised films were packaged in acid-free containers and sent to the NAA where they may be recalled through an application process. Recalls from the NAA however may take up to one week. Since 2011, digital files have been sent to a government information protection and storage firm as per the NAA’s Digital Transition Policy.¹³

Preservation as a dynamic process is also how AFTRS chronicles the smaller, ground-up histories of individuals. This is evident through the fact that student films made by notable AFTRS alumni are still requested on the festival circuit and are highly sought after for distribution licences, particularly since some alumni have evolved from gifted students to world renowned filmmakers.

As an illustration of the significance of film component archiving, Jane Campion’s award winning *Peel* (winner Palme d’Or, 1986)¹⁴ originally made in 1982, was revisited in 2013 with a view to restoring it to optimum condition. This necessitated the recall of all its components from the NAA, with the raw footage submitted to a process called Ultrasonic Film Cleaning by the Film Preservation team at the National Film and Sound Archive¹⁵. Once “cleaned”, a new master was created and was overseen by Campion herself, thirty-one years later.

The Role of the Library

The *Jerzy Toeplitz* Library was named after the school’s 1973 Foundation Director. It has been supporting learning and teaching since the School’s inception and has been collecting, cataloguing and making available a range of genres and formats of films, together with film scripts, relevant books and journals. Historically, the Library has also been entrusted with archiving AFTRS student films as highlighted in the Library’s 1987-1990 Strategy: “Continue an archival role in relation to School Film and Video products, and deposit of material in the Australian Archives, as well as regular contacts with the National Film and Sound Archive, FIAF and other archives.” More importantly, the Library has been collecting and preserving AFTRS students’ archival tapes since 1973 as well as managing the continual conversions and updates of these films’ formats in order to facilitate their viewing in the Library. This has involved conversions from film to U-matic, then to VHS, then to DVD. Chris Noonan’s 1973 work *Bulls* and Jane Campion’s 1982 *Peel* are some of the highlights of the transfers over time (*Fig. 1*).



Fig. 1
Sample of the Library record for *Peel* noting the different formats

The conceptual film artefact

Earlier we mentioned the conceptual film artefact, referring to it as an historical and aesthetic object that determines the film's potentiality for screenings and exhibition. At AFTRS, student films' potentiality for screening takes many forms:

Firstly, AFTRS plays a key role in promoting and distributing its student films particularly in the first two years after they are produced. This is done by entering them in film festivals and by seeking distribution licences and broadcasting opportunities on behalf of the graduating students. For some films, this may continue for several years.

Secondly, films are made available as educational resources for viewing by AFTRS staff and students regardless of the status of their screening potentiality at festivals in Australia or worldwide. This is facilitated through the production of DVDs burnt from the master files or, in the case of analogue film, converted to digital files (more on this later). They can be searched by author or title or subject matter or call number in the Library system and are shelved in a dedicated space in the Library.

Streaming the historical artefact as screening potentiality

Thirdly, recognising the screening potentiality of each student film as an historical artefact and aspiring to record its significant markers in the story of film, AFTRS embarked on the digitisation of all archived student films produced from 1973 onwards. David Francis remarked in 2002: “If film archives begin to transfer their vast holdings into the digital environment immediately, they will be able to provide online access to film heritage for anyone, anywhere¹⁶.” And so, in 2005 the AFTRS Library initiated the digitisation project *Visionbytes*, comprising not only the cataloguing and displaying of student films in the Library but also the online streaming of those films.

The school allocated specific funds for the project, and the conversion from analogue to digital format expanded worldwide access to the most important part of the Library’s collection. However, before the conversion of films could take place, it was necessary to move library records from a card cataloguing system to an online library management system. This online cataloguing conversion had to take place ahead of film digitisation so that the digitised films could be indexed and found through a keyword search. For example, the author field needed to include the director, the scriptwriter, the cinematographer, the editor, and others so that all students collaborating in the production of a film are acknowledged for their individual contribution.

The construction of the project was managed by an external company which was appointed after a tender process. The project manager worked closely with the Library team as well as the IT team at AFTRS to ensure consistency and, more importantly, an Internet design interface that met not only the aspirations of AFTRS but also its network capability. The films were digitised as 18 Mb/s MPEG2 “digital masters” and stored on 6 TB of secure storage. From these masters, lower resolution copies compatible with the bandwidth speed were uploaded and linked to the cataloguing records.

At the completion of the *Visionbytes* project, student films from 1973 to 2005 were made available for streaming from links in the Library catalogue. This process of digitising films continued until 2009, by which time the majority of student projects were being produced in digital format and therefore no longer required conversion from analogue. Streaming films since 2009 entails simply producing a web-friendly version of a film and uploading it with a link from the Library catalogue entry. It is worth noting here that the streaming of student films has an embargo period of approximately two years. This allows for films to be screened at film festivals before being streamed publicly. Even so, some successful films require a supplementary embargo period in order not to impede cinema releases and licence distributions.

In keeping with the School’s continued commitment to cultural heritage and as a way to highlight to prospective students what can be achieved at AFTRS, most student films are now hosted as a showcase on the school’s homepage¹⁷, notwithstanding the fact that not all can be viewed by the general public due to restrictions such as copyright and classification schemes.

The copyright issue

Critical issues for the *Visionbytes* project were the additional funding required and AFTRS’ ownership of the copyright of most student films. The latter had an impact on facilitating the project, as the administrative cost of seeking copyright clearance would have made the implementation of the project costly and lengthy. Nevertheless, some films had some audio-visual footage that may have had restrictions placed upon them. For example, whilst most students included original music compositions in their films

on the basis of a perpetual license, some chose to buy music rights for published works. Sometimes, these rights were limited, for example to three years from the date the rights were bought. In some instances, actors' rights also limited the streaming licence.

The school's history is a history marked by its founders, its graduates as well as by its change makers. Consistent with its standing as a dynamic and innovative institution, in 2009 Levy led AFTRS in a direction that aimed at opening up greater opportunities for students. The concept that students should be empowered further was the driving force behind these changes. For example, the capping of student numbers per year was removed, allowing more enrolments based on merit rather than on defined film production quota¹⁸. Similarly, copyright of all student films was no longer held solely by AFTRS. In consequence, the number of student productions almost quadrupled, with distribution licences and copyright negotiated according to a range of criteria¹⁹. These changes ushered in a new era for students, one that allowed them to experiment and to have greater control over their own individual productions. It also meant that some student films needed distribution licence permissions, but with many proud to continue their association with AFTRS, this has not proven to be an onerous task.

The classification issue

Another issue needing to be considered regarding the screening potentiality of the conceptual film artefact is that of classification. In Australia, online content is subject to similar classification categories as are applied to publications, films and computer games. The Classification Board sets these²⁰. Nevertheless, the regulatory scheme for the Internet is regulated by the Broadcast Services Act 1992²¹. It provides for a complaints system under which if any person finds streamed content offensive they are able to complain to the Australian Communication and Media Authority (ACMA)²² that the material in question falls within a prohibited category. ACMA also has the power to initiate its own investigation into suspect websites that contain streamed films²³.



Fig. 2
Gentile, Victor. *The Cyclist* (1986)

In all these ways, consideration is given to the balance between contributing to cultural heritage, promoting students' works, facilitating content access Australia-wide, and meeting community standards on classification. Given that these variables are played out over time, it is indeed an area requiring constant attention. A film that may have been deemed benign by community standards in 1995, might become more restricted later, as community standards shift²⁴. For example, scenes displaying characters drinking alcohol while driving would require a different classification in 2014 than they did in 1980.

As mentioned earlier, AFTRS distributes student films to film festivals worldwide for competition and new licensing opportunities. Therefore the Distribution Officer's duties are not only the submission of films but also the in-depth knowledge of the content of each film. The accrual of the history and evolution of a film's reception is accompanied by the constant monitoring of guidelines that allow AFTRS to remain compliant. From awards to media attention, AFTRS maintains this publicly available historical narrative as part of its archival practices²⁵.

Copy versus Original

The 1973-2009 digitisation of AFTRS students' films celebrated their achievements and the historical narrative they comprise, whilst at the same time providing 24/7 access to the collection. This conversion was not unlike producing a "repetition" of the analogue original (film reels). In this case however, *copy* consisted of a digital version of the film (stored on computer drives) with the capacity of this copy determined by the amount of data captured from the original, the file sizes and memory storage. Nevertheless, a digital copy of an analogue film is most certainly visually recognisable as a *copy*.

In the case of born-digital films, the distinction between the original and the copy has disappeared. This loss of the distinction between the original and the copy has rendered the screening potentiality of the conceptual film artefact more complex, as technology marked the beginning of a certain representational schema that previously ended in the "repetition" or "copying" of the work. Whereas under previous representational schema, a copy is understood as a copy and not as an original, the digital context can be said to mark the collapse of the representational schema altogether. As Gordon Hull puts it:

A collapse marked here by the incremental decline in the degradation of copies reaching a point such that the difference between authorized copies and simulacra can no longer be detected. Such a moment indicates in turn that the *eidōs/copy* rubric is itself no longer in play. In this precise sense, the collapse of the *copy/simulacra* distinction presents a crisis of governance, as no meaningful schema is able to regulate the commerce of images²⁶.

In other words in the digital era, now that it is possible for first generation images or sounds and their copies to be both formally and substantively equal, the commerce of these images and sounds turns its attention to regulating the conceptual film artefact. Here, the film's screening and exhibition potentiality become the focus, rather than who owns the materiality of the film (such as a digital file). While a low-resolution digital copy of an analogue AFTRS student film might have been considered a 'poor' copy of an original, born-digital films need not suffer a loss of viewing quality, particularly if the "apparatus" itself (such as a web page) provides a marked transformation in viewing experience relative to the intended theatre-based experience for example. Given the proliferation of apparatuses and contexts for viewing films in the twenty-first century, the new focus on the conceptual framework that determines the film's potentiality for screenings and exhibition has in effect shifted the debate on copyright in a new direction.

As early as the 1970's film theorist Jean-Louis Baudry introduced the notion of the film viewing "apparatus"

in his theory of the *dispositive*, offering a new way to look at film – as an historical artefact. Here, the film archive and the apparatus to view it become central to the discussion regarding digitisation and the original/copy dichotomy. Frank Kessler has since expanded on the *dispositive* theory. He puts it this way:

One can argue that in spite of a continuity in naming a given medium (cinema, television, telephone, etc.) its functions and its functioning can vary so much over time that it would be more accurate to describe the different *dispositifs* in which it takes shape, rather than to look for the ‘identity’ or ‘specificity’ of that medium²⁷.

In this way, the screen’s evolving identity — whether it’s cinematic, or home-based TV viewing, or indeed watching a YouTube video on an iPhone type of viewing — has more impact on our experience of a film than the latter’s status as *original or copy*. Here, the situation or context in which the film meets the viewer becomes the site where the debate about the copy dissolves and where the issue of copyright is contested. In other words, a silent film viewed on an iPod, or a 1978 AFTRS student film viewed on AFTRS website, are not strictly speaking aberrations of the original but rather one of the many possible *dispositifs* that can take place. And it is this complexity where different types of screens change with time that allows the film archive to continuously regenerate in the digital era.

Conclusion

AFTRS prides itself on the invaluable opportunities it provides to screen and broadcast sector students. Indeed, the achievements of its students are mirrors for the school’s journey. Nevertheless, it is the diligent and constant work of the custodians of the filmmakers’ formative years that has facilitated so many others to analyse their work and to create their own transformations.

As Levy puts it:

The opportunity to play and experiment and learn and take risks with a group of talented colleagues is rare in a creative career. To have time and opportunity in your life, a period and a place where you can dedicate yourself to conceptual and creative learning is a rare privilege. However, the School changes and over the next 40 years I hope the ability to give opportunity to students does not change²⁸.

And as the School changes, its archiving practices continually address the need to preserve the changing materiality of film, whilst at the same time recognising the evolving conceptual framework of their screening potentiality. Archiving now ensures not only the preservation of the School’s history but also the new ways of preserving and presenting this history. Digitising the AFTRS student collection in 2003 was recognition of the heritage value of the collection. More importantly, it created an accessible narrative for all those interested in the wonders of filmmaking. Beginning as a Library initiative, *Visionbytes* is the seed that has grown into AFTRS’ showcase. And as we move deeper in the twenty-first century, it will be the archive that continues to play witness to the many layers of originality and creativity that constitute the filmmaking process and the magic of cinema - be it in a theatre or on an iPad.

Biographies

Mireille Astore joining AFTRS in April 2013, she has an extensive background in Librarianship and research having worked in library and management roles at the Australia Council, Monash University, The University of Technology, Sydney, the University of Western Sydney, the Conservatorium of Music at the University of Sydney, and Macquarie University.

Ann Browne joined AFTRS in February 2009 as Director Corporate Services and Chief Financial Officer. Prior to this Ann was Director Corporate Services and Transition Manager at Screen Australia.

She has an extensive background in corporate administration and financial & change management from her senior management roles spanning some 25 years.

Ann's experience includes; Chief Operations Officer and Company Secretary for Film Australia and

Mireille's qualifications include a PhD (Arts), a Master of Visual Art (Research), a Master of Art Administration, a Graduate Diploma in Librarianship, and a Bachelor of Science (Hons).

She is an Endeavour Research Fellow and her films have been screened in over 20 countries.

Director Corporate Support and Company Secretary for the Benevolent Society NSW. Additionally she has held senior management roles in New Zealand government departments, including General Manager (Support Services) for NZ Children and Young Persons Services and Manager of Administrative Services for a national training centre.

Ann has a Graduate Diploma in Business Studies and Company Directors Diploma and is a Fellow of both the Australian Institute of Company Directors, and the Corporation Directors Association of Australia.

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Notes

¹ Australia witnessed a burgeoning of government support for all creative endeavours and cultural signifiers in 1973 when the Australia Council for the Arts, the Australian Film Commission, the Australian Heritage Commission and of course the Film and Television School were established and funded. http://www.aph.gov.au/About_Parliament/Parliamentary_Departments/Parliamentary_Library/pubs/BN/0809/ArtsPolicy accessed 23 July 2014.

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² Sandra Levy, “The Re-Invention of AFTRS”, *Lumina*, n°10, 2012, p. 9.

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³ *Ibid.* p. 5.

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⁴ “AFTRS is committed to meeting its responsibilities under the *Archives Act* 1983, *Privacy Act* 1988 and *Freedom of Information Act* 1982 by implementing best practice in its records management practices and systems. All practices and procedures concerning records management within AFTRS are to be in accordance with the AFTRS Records Management Policy.” http://www.aftrs.edu.au/___data/assets/pdf_file/0016/26116/records-management-policy.pdf (accessed 21/7/2014).

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⁵ Giovanna Fossati, *From Grain To Pixel: The Archival Life Of Film In Transition*, Amsterdam, Amsterdam University Press, 2009, p. 105.

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⁶ “*Lumina* is dedicated to encouraging challenging discourse on the issues most significant to the screen arts and broadcast sector. Reflecting the breadth of contemporary thinking this journal – produced by AFTRS – is committed to publishing serious discussion of subjects, interviews, essays and reflections from leading thinkers and practitioners.” *Lumina*, n°10, 19 June 2012, back cover.

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⁷ *Ibid.* p. 104.

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¹⁰ National Archives of Australia. “*Preserving Motion Picture Film*” <http://naa.gov.au/records-management/agency/preserve/physical-preservation/film.aspx> (accessed 23 July 2014).

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¹¹ ‘Film material for permanent retention. Original negative including A, B & C rolls; optical sound negative; final mix (magnetic); M & E (music and effects) tracks; DAT tapes; MO masters; duplicate negatives; interpositive/internegatives; final mix copy; three-stripe masters (music, dialogue, effects). 24-track master tapes have also been archived. Digital raw files as well as master copies of the final film are extracted from AFTRS’ EditShare drive, copied onto tapes then sent to a government information protection and storage firm for safe keeping.’ AFTRS Records Management and Archiving Manual (Draft 2014).

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¹³ ‘In July 2011, the Australian Government released its Digital Transition Policy which requires all agencies to move to digital information and records management. The National Archives of Australia is leading implementation of the policy. ... The National Archives provides information and resources to help you make the digital transition and maintain efficient and effective digital information and records management into the future. We use Check-up Digital, our online questionnaire, to monitor progress and as the basis for an annual report to our Minister. All Commonwealth agencies are expected to submit their annual Check-up Digital results to the Archives at least until September 2016.’ Digital transition and digital continuity National Sound and Film Archive, <http://www.naa.gov.au/records-management/digital-transition-and-digital-continuity/index.aspx> (accessed 9 September 2014).

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¹⁴ Some of Jane Campion’s film direction include *An Angel at My Table* (1990) which won some seven prizes, including the Silver Lion at the Venice Film Festival in 1990 and *The Piano* (1993) which won the Palme D’Or at Cannes, http://www.imdb.com/name/nm0001005/bio?ref_=nm_ov_bio_sm (accessed 29 September 2014).

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¹⁷ Australian Film, Television and Radio School website <http://www.aftrs.edu.au/> (accessed 10 September 2014).
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¹⁸ Film production quota took into account a number of factors such as limiting the number of students applying for specific roles such as cinematographers or editors or music composers etc.
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¹⁹ AFTRS owns copyright for: All work created by Master of Screen Arts or Graduate Diploma students except for scripts, scores and lyrics created by a student individually that are not for use in collaborative work such as the Graduate Diploma Workshops. If individual students create scripts, scores or lyrics for use in collaborative work, AFTRS owns the right to use those scripts, scores and lyrics for that (collaborative) purpose only.

AFTRS has the right to use other student work for AFTRS' educational, promotional and archival purposes and to meet AFTRS' responsibilities as a Commonwealth statutory authority. Each student agrees that AFTRS may arrange for other organisations to assist AFTRS to do these things, such as the National Film and Sound Archive of Australia.

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²⁰ Classification Board., <http://www.classification.gov.au/Pages/Home.aspx> (accessed 23 September 2014).
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²¹ Australia. Broadcast Services Act 1992 http://www.austlii.edu.au/au/legis/cth/consol_act/bsa1992214/ accessed 23 September 2014.
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²² Australian Communication and Media Authority (ACMA) <http://www.acma.gov.au/> (accessed 23 September 2014).
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²³ "Hosting service providers, live content service providers, links service providers or commercial service providers with an Australian connection must have

any online or mobile phone content service they are providing assessed by a trained content assessor if it is likely that the content would be rated MA15+. This is required under the Content Services Code, which was developed by the Internet Industry Association and which ACMA registered on 16 July 2008. It is the service or content provider who is responsible for compliance with the Content Services Code, not the artist creating the material." Arts Law Information Sheet. <http://www.artslaw.com.au/info-sheets/info-sheet/classification-and-censorship/#headingh36> (accessed 23 July 2014).
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²⁴ ACMA., *Digital Australians* <http://www.acma.gov.au/theACMA/digital-australians> (accessed 23 July 2014).
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²⁵ Sejong. Park 2004 film Birthday Boy has the following listing of awards in its record: "Nomination, Best Short Film, Animated, Academy Awards 2005. Best short animation, BAFTA Awards, 2005. Winner, Best Animated Short Film, Computer Animation Festival, SIGGRAPH, USA, 2004. Winner, Prix Jean-Luc Xiberras for Best First Film, International Short Film Competition, International Animated Film Festival, Annecy, France, 2004. Winner, Yoram Gross Award for Best Animation, Dendy Awards, Sydney Film Festival, Australia, 2004. Winner, Best Short Animation, AFI Awards, Australia, 2004. Winner, Best Australian Short Film, Film Critics Circle of Australia Awards, Australia, 2004. Winner, Best Short Film, Australian Effects & Animation Festival, Sydney, Australia, 2004. Winner, Best Australian Film, Melbourne International Animation Film Festival, Australia, 2005." [http://aftrs.ent.sirsidynix.net.au/client/default/search/detailnonmodal/ent:\\$002f\\$002fSD_ILS\\$002f32\\$002fSD_ILS:32453/ada?qu=birthday+boy&lm=AFTRS_STUD_PROJ](http://aftrs.ent.sirsidynix.net.au/client/default/search/detailnonmodal/ent:$002f$002fSD_ILS$002f32$002fSD_ILS:32453/ada?qu=birthday+boy&lm=AFTRS_STUD_PROJ) (accessed 15 August 2014).
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Intangible Memories: Creating the New York University (NYU) Tisch Asia School of the Arts Archive. Possible Models for Future Research and Collaboration between Film Schools

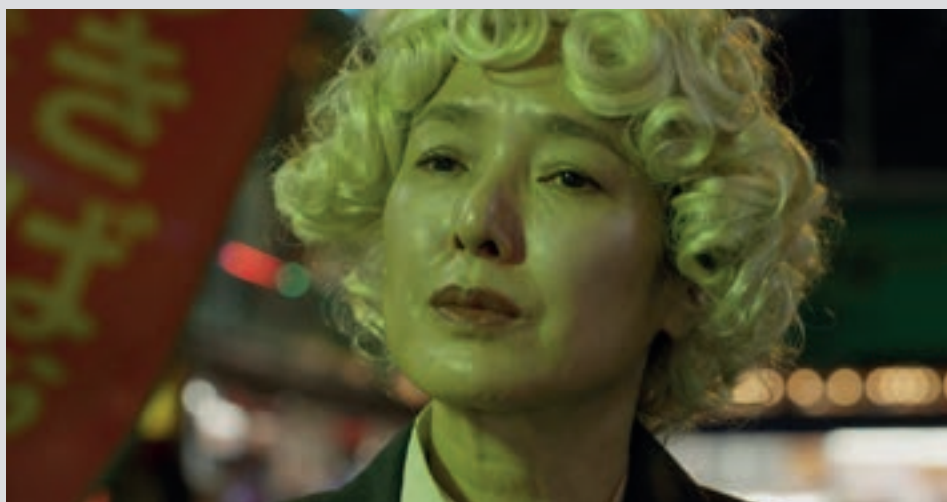
Gabrielle Kelly

Abstract

Tisch Asia, based in Singapore is a graduate film program with the same curriculum as NYU Film School in New York City. Founded in 2007 it includes programs in Film, Animation, Dramatic Writing and International Media Producing and its students' films have achieved success at major film festivals including Sundance, the Academy Awards, Toronto, Cannes and others. Although the program had archived some student works from its inception, closure of the school after seven years' existence provided the impetus to archive student films in a more comprehensive way in order to preserve the intangible memory of the film school. Selected student films are being archived from the Tisch Asia Graduate Film Program, reflecting the best practices of preservation, promotion and education, and in order to record the unique nature of the program where students from all over the world shot their films throughout Asia and beyond. In formulating the best system for this Archive, questions arose as to how other film schools handle issues of copyright, financing, preservation and curation of student works and their ultimate use and purpose, as well as ways in which collaboration could lead to better Archive management and deployment for all interested film schools.

More research into current practices by film schools could inspire more schools to start Archives and to benefit from shared experience. Better education in film schools about how works should be archived will help filmmakers preserve their own work; currently there is little attention paid to this subject with subsequent loss of some potentially important works.

As rich sources of content for many reasons, including as documentation of a particular time and place, promotion of student and film school and creation of content which may be repurposed at some later time, archives of students' films present challenges and inspiration to future students, scholars and media professionals.



Oh Lucy! - Kaori Momoi



Oh Lucy! - Kaori Momoi

Introduction

Archiving may be thought of as a modern obsession, playing an important part in the key narratives that shape our world. As Derrida pointed out, “nothing is less clear today than the word “archive”¹ This is partially due to the ways in which the term ‘archive’ has shifted and expanded in contemporary cross-disciplinary discourse on the subject. With the current explosion of content, and waves of technological change, more interested parties seek almost unlimited access and a ‘constant pressure to digitalize all things’². ‘The old archive space has changed radically primarily because of social media, and this means that the archiving of student films, such as it has been done, is also evolving’³. Since we are now a society of self-archivists the profession of archiving has to redefine itself and show its relevance, primarily by making archives accessible and relevant to everyone where they can engage freely online while legal protections of content are also honored.

In creating a student film archive at Tisch Asia, NYU’s Graduate Film Program in Singapore, certain questions arose concerning the archiving of student films, which offer some discourse on how collaborative models could better serve the wide variety of film schools that exist globally. NYU is both the home of a respected graduate degree in Archiving as well as the alma mater of passionate film preservationist, Martin Scorsese. After May 2015, an archive of selected works from graduate student filmmakers from

Tisch Asia, will be held at the New York campus library providing a window into seven years of filmmaking in Asia by a wide variety of students. The Tisch Asia Archive will be unique but indeed, so is each archive kept by any film school all of which vary widely in format, selection, access, usage, distribution and ownership.

Why keep student films, which ones should be kept, who has access and how should they be used? These were some of the questions that arose as the Archive was created. Though the works of student filmmakers may be thought of as mere exercises or assignments, like sketches for a painter, they are indeed suitable subject matter for an archive, their documentation of a time and place and explication of a philosophy of learning, make each unique to the film school where they are made. They also serve to promote the filmmaker's work and the film school itself and are a record of academic achievement, sometimes leading to a degree. They can also serve as teaching aids, as examples of early work of filmmakers who become successful and as a repository where students know their projects are safely stored.

Generally speaking, a film archive is a specially selected space whose purpose is the preservation and conservation of moving images and anything that produces them⁴. Film archiving is as old as filmmaking. Early examples of preserving films can be seen in the meticulous work of the Lumiere Brothers, pioneers in the development of film and also in film archiving.

Film Schools and Student Films

The 'becoming' of filmmakers is why film schools exist⁵, and the projects students create are an essential part of their education, being the ultimate test of a filmmaker's vision. During the 1960s, films such as 'Easy Rider,' and 'A bout de souffle (Breathless)' demonstrated the power and importance of movies. This cultural shift led to the establishment of many film schools in the 1970s, particularly in the USA⁶. There are currently over 1,200 film schools worldwide⁷. Film schools, like film companies range from a studio-like model such as The University of Southern California (USC), with strong financial support systems, distribution/film festival managers, professional level archives and students' work easily accessible through student film festivals, to Werner Herzog's mentor model, schools located within Hollywood film companies to national film schools of emerging nations who often have only minimal budgets and resources. Universities with government support in Europe, VGIK in Moscow and some schools in the United States, such as USC and The University of California Los Angeles (UCLA) have historically maintained extensive student film archives. At USC, student films have been preserved since the 1930s.

Most film schools develop their own system for keeping the work of their students, with varying degrees of rigor. Since there is often no legal or academic obligation for them to archive students' work, they may only keep award-winning films, examples of films to use as teaching aides and as a record of their pedagogy. Many for-profit schools such as the New York Film Academy are growing rapidly and vary widely in how and what work they keep, often letting each student compile their own portfolio or archive of their work. As a result many student films, even the most important work at any film school, the thesis film, often may not be archived or preserved, unlike written theses, which usually must be archived and available in a library as a requirement of gaining a degree.

Creation of a Student Film Archive: NYU Tisch Asia

The NYU Tisch Asia Archive (NYU TAA) is a work in progress and will be located on the New York campus when the Tisch Asia program ends in May 2015⁸. At Tisch Asia, 167 students shot in numerous countries to produce a body of several hundred separate pieces of work. The student films of Tisch Asia shot in locations such as Nepal, Thailand, India, China, Europe and the USA amply demonstrate the credo of the school – “movies mean the world to us.” Additionally the Singapore-based Asia Film Archive, which seeks to preserve works of Asian filmmakers and those shot in Asia, has requested they also keep a copy of the archive. Since copyright is owned by students, it will be up to them to decide if they wish to do this.

The most pressing issue in creating an archive, including a student archive, is to first record and then preserve. Once that is accomplished, access and use can always be debated and dealt with at some future time, but without the preservation of the ephemeral memories of the British Academy of Film and Television Arts (BAFTA) artists and the student films of the Tisch program and other film schools, there is nothing to debate and nothing to know of these histories and intangible memories of seven years of students creating work in a rigorous film program.

At Tisch Asia, the faculty collectively decided to keep the preferred version of the filmmaker honoring the *auteur* nature of the program. The unique nature of student films as archive material is that there are often many ‘cuts’ of the same work which is why we chose the preferred version of the filmmaker. The main assignments which are graded, usually form the body of the Archive and these include 4-minute black and white films shot on 35mm, without sound, documentaries, and longer narrative works. Many faculty members keep DVDs of work they like, as is the case in many film schools, to use as teaching aids. This is a very individual selection process of course and if the faculty member leaves, their unique collection often goes with them unless it is part of a systematic collection.

Few but the largest and wealthiest film schools have archivists. Mostly it is a task undertaken by faculty and production staff and needs the input of the students to make sure the right cut of their work is saved. Among the practical issues of archiving in some of the larger film schools, the sheer terabytes of digital material present issues of space and funding, as well as the problem of the inevitable disintegration of digital files. Thus most film schools showcase their best work on school websites allowing access through passwords and even hold virtual festivals of student films engaging the viewer interactively. Students enter their films in traditional festivals, which provide a broader context for the viewing of their work and its promotion.

Few student filmmakers will become directors of stature and it is not possible to know who will. A formalized system, preserving key works by *all* students allows time to prove talent and success, which can come in many forms. Even in the era of non-stop recording by personal social media devices, students often fail to keep copies of their own work safely. This was noted by Karen Tan of the Asia Film Archive⁹, a non-governmental organization to preserve the rich heritage of Singapore and Asian Cinema. Upon finding many filmmakers who did not have good copies of their own work, she started a program to educate film schools and individual filmmakers in the value of archiving their works. This is especially crucial in Asia where many filmmakers and film schools do not yet have the resources to preserve students work. If the school is not keeping the work, and without the filmmakers’ commitment to do so, it may vanish¹⁰.

Sometimes students themselves will create a collection of their work, acting as archivists for their entire school in a form of almost archive crowd-sourcing by offering an archive of their student work to any official body that will take over its management¹¹. Thus archiving can be separate and independent from

the film school that produced the students' work. The highly individualistic nature of film schools suggests we will see more unique methodologies evolving in how students' work is preserved. There may be film schools in the future, primarily online MOOCs affiliated to commercial concerns, where Google docs or a YouTube channel is used for archiving student's work. Here the filmmakers themselves are creator, archivist and curator. This presents an issue of copyright and for today's film schools, this is probably the most important factor determining how or if they archive. Whoever pays for the production, owns the copyright. Where a film school funds production, the process of archiving is streamlined as ownership is clear. Mostly film schools do not fund production and the copyright is owned by the student who makes all decisions relating to its use. The copyright issue means that open access, which is often demanded of archives, is often not possible and this is a serious obstacle to an institution placing student films online¹².

Where students' films are preserved, they are often kept in the library, on the school server, in cloud storage, in faculty offices and by students themselves on thumb drives, on Vimeo, Dropbox and on DVDs. Since virtually all student films are digital and celluloid film is increasingly rarely taught due to the lack of labs to process film, cloud storage offers the best option for storage of this constantly generated visual material¹³. Cloud storage may be the cheapest storage option but the contents must still be curated and maintained and recent hacking into supposedly secure cloud systems, opens up other security issues. Also ever evolving media formats will continue to present ongoing issues for all archivists, as material may not be able to be played back due to the rapid obsolescence of playback devices¹⁴.

For all these reasons, the way film schools archive their students' films will not change without research and collaboration¹⁵. Indeed, it may not change at all since there are few or perhaps no requirements by accrediting or educational bodies that stipulate preservation of student films, unlike written theses. Since film schools differ so greatly, no common standards can be imposed regarding the archiving of student films, only discussed and shared by interested parties who want to commence or improve their archive. This also weighs against collaboration among film schools in sharing their students' works, though there are many schools such as Taipei National University of the Arts which hosts a week-long arts festival in which their own students and other film students show their films. It seems most likely that film schools will continue to adopt their own policies on the archiving of student films while students themselves are becoming more active in archiving their own work.

Conclusion

Martin Scorsese, who established The World Cinema Foundation for the restoration and preservation of films, speaks of the profound importance of 'visual literacy,' that is teaching people how to read film so that they can then make films¹⁶. Archives of student films can contribute to the teaching of 'visual literacy' by preserving them for research, teaching and other purposes. Student films are not only crucial to the education of a filmmaker, but they provide a window into the past. At the National Institute of Design in Ahmadabad, India, students' films are described as a "treasure chest for scholars and film lovers alike." It was required that student's film be shot in the city, and now the school has a record of over fifty years of the growth of Ahmadabad which it is screening for citizens and film buffs¹⁷. Inadvertently the student film archive has preserved the growth of the city and many such applications will evolve as more content is preserved and retained.

Research, discussion and collaboration between film schools about how they archive their students' work could open up new ways of exchange and increase the use of related resources like the BAFTA/LA Heritage Archive¹⁸, a currently underused mother lode of stories from media professionals which

could be used to instruct, inform and inspire those of the next generation of filmmakers as well as interested scholars and lovers of the visual arts. In their training, film students are attempting, in Scorsese's words, to learn and practice "the persisting vision... of the language of cinema ...the invocation of life, an ongoing dialogue with life"¹⁹ and this invocation is certainly worth preserving for many reasons, not all of which we can foresee at the time of preservation.

Biography

Screenwriter, producer and Associate Professor of Film at NYU Tisch Asia, Singapore, Gabrielle Kelly is the recipient of two Fulbright Awards: one in screenwriting at Taipei National University of the Arts, Taiwan and the second as writer/mentor in the screenwriting /producing Lab for the ASEAN Independent Cinema Project in the Philippines. She started her career with New York-based director Sidney Lumet and screenwriter/producer Jay Presson Allen on films such as *Daniel*, *Prince of the City*, *Deathtrap*, *The Verdict* and others. Her projects include developing an audio-animatronic show *From A to Z and Back Again*, with artist Andy Warhol and scripts for music maverick Malcolm McClaren. In Hollywood she developed projects for Robert Evans, producer of *Godfather*, *Rosemary's Baby*, *Love Story*, *Chinatown* at Paramount Studios and has

worked as executive and producer with HBO, Fields Hellman, CBS Films, Eddie Murphy Productions and Warner Bros. Founder of the BAFTA Heritage Archive and writer/producer of music driven indie film *All Ages Night* she has consulted on many studio and indie co-productions as writer and producer, including China's "*Empire of Silver*," starring Jennifer Tilly. Expert in gender differences in the media industry, her book, "*Celluloid Ceiling; Women Film Directors Breaking Through*," was published to acclaim in 2014. She is currently writing and producing and writing a book on global media education. She has taught screenwriting and producing at USC, UCLA, Chapman, and London's PAL LABS and for the Middle East Sundance Lab/Jordan, as well as leading global storytelling seminars in Russia, India, and China.

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“Walls Have Never Held Us Back”: 60 Years of Student Films at the University Babelsberg Konrad Wolf

Ilka Brombach, Tobias Ebbrecht, Chris Wahl

Abstract

Owing to its location, the Film University Babelsberg KONRAD WOLF is particularly well suited to reflect audiovisual cultural heritage. It is situated in close proximity to the Babelsberg film studios, which has a tradition of filmmaking that goes back more than a century, and the University, which is the oldest of its kind in Germany, has benefited from the studio's mythos. With the creation of an endowed professorship for audiovisual heritage in June 2013, as well as the initiation of a new program of study devoted to film heritage (to *Filmkulturerbe*), the Film University is positioned to assert the importance of securing and maintaining audiovisual heritage. On this basis, a scholarly project (supported by the *Deutsche Forschungsgemeinschaft* [DFG]) has been dedicated to studying the university's filmic heritage. Student films from 60 years of the school's history, with a particular focus on the films from the GDR era, are being analyzed in the context of film history and in terms of institutional history as well. The research takes stock of how the student films have been archived and transmitted, and it also examines the school's own narratives about its history. Both film historical and aesthetic readings of selected films are conducted with reference to recent debates about DEFA cinema. In addition to the research project on student films, a number of other initiatives are underway, ones that pay particular attention to questions of preservation and digitization.

Audiovisual Heritage and the Film University

Owing to its unique location and its unusual structure, the Film University Babelsberg KONRAD WOLF is particularly well suited to reflect the audiovisual cultural heritage to which UNESCO dedicated a commemorative World Day (October 27) in 2005. In 2001 Fritz Lang's *Metropolis* (1927) became the first film selected for inclusion in UNESCO's Memory of the World Program, and Lang had filmed a large part of that work in the Babelsberg Studios, which today boasts an uninterrupted tradition of more than 100 years of filmmaking. Film production began on the property in 1912, and the studio now represents a site of film memory par excellence. Because the Film University is located adjacent to the studio property, it benefits from Babelsberg's mythos. The university's tasks include defining the spectrum of "audiovisual heritage," advocating for its maintenance, and keeping that heritage on the scholarly and public agendas. It therefore stands to reason that an endowed chair for audiovisual heritage with precisely this charge was established in the spring of 2013, and will be responsible for initiating a new program of study in "Film Heritage" together with several cooperating institutions in the Berlin/Brandenburg area. Inspiration

for this new program also comes from the fact that the Potsdam Film Museum, which was founded in 1981 as the first of its kind in Germany, became part of the Film University Babelsberg KONRAD WOLF in July 2011, thereby occasioning a unique combination wherein a school, production facility, research unit, museum, archive and repertory cinema all find themselves connected as parts of a single institution.



The Film University's new building close to the Babelsberg film studios
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The History and Heritage of the University

In accord with a decision made by the Council of Ministers the “German Academy for Filmic Art” (*Deutsche Hochschule für Filmkunst* or DHF) was founded in 1954 in Potsdam-Babelsberg. Its task was to educate young people to work in the GDR’s state owned film studio known as the DEFA (*Deutsche Film-Aktiengesellschaft*), which was founded in 1946 in the Soviet occupation zone. Forerunners of this new German film school included Moscow’s All-Union State Institute of Cinematography (VGIK) and the Film and Television School of the Academy of Performing Arts in Prague (FAMU). The Third Reich’s planned German film academy served as an additional source of inspiration. For the rising filmmakers of the GDR, the university’s name represented a pragmatic combination of two conflicting areas of inquiry: film’s craft and its artistry. Prior to its inception, there had been disputes as to whether one could learn the art of film in an academic setting, and opinions were divided among the DEFA’s directors. The university enrolled its first students in November 1954, and they moved initially into Babelsberg Palace, which turned out to be somewhat ill suited as a location for a film school. However, despite the lack of technology and poor conditions, the first cinematic works of later well-known directors, including Jürgen Böttcher, Kurt Tetzlaff, Hermann Zschoche and Ingrid Reschke, were produced there in 1956-57.

A student film heritage thus began to take shape, albeit erratically and unsystematically. With the expansion of the television industry the GDR's media landscape grew, and because they were educating an increasing number of students to work in the television industry, the DHF was renamed the College of Film and Television (the *Hochschule für Film und Fernsehen* or HFF). Many of the school's films were now produced in cooperation with East German state television (the DFF) and they were included as short reports during the daily programming. This changed the production process, and thematic and stylistic freedoms were to some extent narrowed through television's influence. Films during this period were primarily produced with an eye to the short term, and only a few "classics" such as Celino Bleiweiß's *The Game* (*Das Spiel*; 1962) contributed to how the school represented itself at festivals during the following decades. Prototypical in shaping that history was the 25th anniversary retrospective at the 1979 Oberhausen Short Film Festival, which consisted of twelve films from the 1960s and 1970s. The program included works by prominent DEFA directors Volker Koepp and Christa Muehl, as well as films by foreign students, such as the Jordanian director Ahmed Rohmi. Bleiweiß's *The Game* had an anti-fascist theme, as did Konrad Weiss's documentary *Flames* (*Flammen*; 1967), which dealt with the Herbert-Baum-Group, and Peter Kahane's *Trumpet, Bell, Last Letters* (*Trompete, Glocke, letzte Briefe*; 1978), both of which were on the program at Oberhausen.

It was not until the mid-1970s that the process by which student films were turned over to the archive became formalized. An official directive mandated how at the end of the production process the films found their way into the university's film archive, which was held responsible for the "storage, ordering and provision of the university's copies¹." This first attempt to control the preservation of film heritage, prior to the first major retrospective of student films at an international festival, indicates that perceptions about the value of the school's productions were starting to change. Films subsequently made at the HFF were now seen as part of a distinctive history, particularly since the first graduates had by now become known and seasoned staff either at the DEFA or in the German Television industry, and their debut films could thus be seen in the light of later works. By the time of the Oberhausen retrospective a film-historical perspective also found its way into student projects at the film school. To take one example: prompted by the school's renaming as the "Konrad Wolf" Academy of Film and Television the film



Manfred Hildebrandt and Heinz Mentel, students from the *Deutsche Hochschule für Filmkunst*, at the shooting of a student film in the 1950s
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The entrance of the *Deutsche Hochschule für Filmkunst* in 1962
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The Debut—Attempt at a Dialogue (Das Debüt—Versuch eines Dialogs; 1985) reconstructed Wolf's student days in Moscow, and it included interviews with his companions and colleagues.

But it was only after the fall of the Berlin Wall in 1989, and particularly through a systematic process of indexing and cataloging, that the HFF's film heritage was turned into an independent inventory of sources, usable in different contexts. From the perspective of historical documentary films and TV documentaries, the school's films and footage were now called "material fragments" and they were viewed as documents about life in the GDR. In some cases these films were also starting points in the cinematic search for historical connections. Along these lines, Marcel Neudeck's *We Rebuilt an Entire City (Wir haben eine ganze Stadt umgebaut; 2004)* deliberately recalled Volker Koepp's *We Built an Entire City (Wir haben schon eine ganze Stadt gebaut; 1968)*. Neudeck's film, which features a construction brigade, is a filmic reflection on the tension between past and present. Based on Koepp's observant portrait of peasant workers, Neudeck depicts how the same men again excavate and modify apartment blocks that were built in the 1960s. In yet another film, *We Were so Free, a Film about a Film (Wir waren so frei—ein Film über einen Film; 2008)*, the HFF graduate Thomas Knauf reconstructs the story of cameraman Lars-Peter Barthel's banned and ultimately abandoned film project *Experiments (Experimente; 1981)*.

The Collection: The Scope of the Archives

Today, the Film Library of the HFF—which was, in July 2014, renamed the Film University Babelsberg KONRAD WOLF—is home to a continually growing catalogue of films of different genres and types. It currently contains approximately 4,000 films from all six decades of the school's history. Among the archived films, one finds exercises from the very first years, some of which were produced in the context of thematic seminars, as well as graduation projects partially produced in conjunction with external funding partners. The majority of student films are short films. Only in the last twenty years has the number of feature films grown. Selecting which films are held in the archives and are preserved in analog or digital formats has often been left to chance. Thus, from both a historical perspective and with regard to the preservation of the newer, emerging student film heritage, questions remain about archival voids and gaps. In certain cases, we can reconstruct the history of those films that were produced but did not make their way into the archives. Included among those are some missing works that were made under the influence of Italian neorealism such as Jürgen Böttcher's film exercise *The Boy with the Lamp (Der Junge mit der Lampe, 1957)*². The period from 1954 to 1989-90 in particular includes a history of banned films and politically motivated censorship. Some films could only be rescreened after 1990, especially films that were canceled in the production phase or prohibited immediately after their completion. Many of those, such as Thomas Heise's *Why Make a Film about these People? (Wozu denn über diese Leute einen Film?, 1980)* survived in the archives and thus we can isolate traces of the repression that also shaped the university's daily life since 1989.

Beyond the films, there are also a number of documents that bear witness to the history and traditions associated with the school's film heritage. As with the film archive, these too are mostly preserved in the university library. The library's holdings include original publications about the history of the university from the past six decades, as well as intermittently published promotional brochures and syllabi. On the basis of these publications the school's educational objectives and curricula can be partially reconstructed. Contemporaneous materials in the university's press release archive complement these documents. These include reports on key events and developments in the history of higher education, and reviews of individual films written for specific festival programs. Of great significance in this regard is the International Leipzig Documentary and Short Film Festival, where HFF films were screened annually in their own special programs (with the exception of 1965), up until 1989. An online filmography maintained by the university's library contains the programs from those festivals as well as relevant clippings from Leipzig's major press publications³.

Another central pool of documents is located in the collection of the Potsdam Film Museum. This includes many meters of records of the university's dramaturgy department from the 1970s and 1980s. Starting with these documents, we can reconstruct the development of particular film projects, some of which were not implemented. Based on the so-called "thematic charts" (*thematische Pläne*) generated annually for film production, we can draw conclusions about their planned content and about which students were involved. Annual reports from the school's staff provide information on material organization, shooting, and any difficulties or problems with a film's production. Examining these sources together with the films yields clues about the development and transmission of particular films, all of which provides starting points on which to base an independent history of the university.

Recounting the Story: Diverse Versions of the University's History

A review of the in-house publications in which the HFF outlined its own sixty-year history (for the most part, publications commemorating the university's anniversaries) only partly enables to reconstruct a linear story of progress from the school's founding to the present. It provides an overview of quite varied perspectives. Particularly after the change of the political system in 1989-90 new narratives were



The archive of the Film University and its collection of student films
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developed to represent the institution with an eye to continuity and renewal vis-à-vis the changed political conditions brought about by reunification and the recent past. While the publications of the 1960s and the 1970s emphasized the building of the new institution and the development of an ideologically defined socialist film art, the first publication after 1989 omits a discussion of the school's history, promising a comprehensive written work-up in the future⁴.

It took ten years for that promise to be fulfilled: two essays from 2004 provide a critical summary of the school's history until 1989 and they then document how the organization institutionally secured and re-profiled itself after the Berlin Wall's fall. The desire for profiling the university in terms of its measurable successes such as student numbers, festival awards, and the reputation of former students emerges in the next anniversary publication statement: a collection of portraits of the HFF's renowned graduates.⁵ That publication also includes essays on Sybille Schönemann and Thomas Heise, which exemplarily address the repression to which students were exposed during the communist era. The university's political strategy of presenting the HFF's story in a critical way, while tailoring it to the needs of the present, provoked responses: in 1994 Axel Geiss initiated conversations in which former administrators, teachers and students controversially discussed their memories⁶; in 2008, at the initiative of directing-professor Helke Misselwitz, there was a "Thomas Brasch Night," which officially rehabilitated the poet and filmmaker who had been expelled in 1968 for political reasons; and, in a lecture to mark the school's 60th anniversary, Misselwitz recalled the Stasi's surveillance of Petra Tschörtner during her studies at the beginning of the 1980s. Misselwitz touched on a controversial issue: a number of graduates criticized the university for failing work through the chapter of the film school's history that included the Stasi.

Drawing Conclusions: Research on the University's History

As yet there has been no systematic account of the university's history. Its archives have been partly assessed in the context of ongoing institutional research on German film schools in general, and at certain points they have been examined as part of appraisals of East German cultural and educational policy. A reception of the school's heritage in film historical terms has, until now, been limited, and if anything, the school has only been examined in the context of DEFA film history. The focus, as with most of the research on East German history that emerged after 1990, has been mainly on the dictatorship, and the school's films were treated primarily as functions of the GDR's political history. Monographs in the classic art and film historical style—even studies of the most important DEFA directors such as Konrad Wolf and Jürgen Böttcher or of those who grew up in the GDR such as Thomas Heise—are still few and far between. Accordingly and considering the school's long tradition, only little research has been done regarding the early work of the university's *autoren*. This can be perhaps seen as an indication that the historical status of East German films and of the DEFA's most interesting figures has still to be clarified.

The present research project (2013-2016) on the history of HFF films from 1954 to 1992 thus investigates the school's history from both film-aesthetic and historical perspectives. The university's heterogenic heritage—with its changes, defects and strategic aims—thereby will be included in the conceptual research. Furthermore the planned publication opens up an extensive body of student films for further research on the subject of East German Cinema and DEFA. Recent scholarship on the DEFA takes a comparative approach and discusses East German cinema in the context of international art cinema⁷. This can be seen as a response to the narrow way of looking at DEFA films in terms of political history, especially in terms of the polemical debates about art's value (or lack thereof) in an ostensibly unfree society. A more nuanced discussion of DEFA films, directors and conditions of production, permits the international context of GDR filmmaking, particularly in terms of international influences, collaborations, and festivals, to come into view.

Securing Our Heritage: The Legacy of the Film University in the Digital Age

In July 2014, to mark the anniversary of their 60th anniversary, the theme of which was “Walls Have Never Held Us Back,” the Potsdam Film School was elevated from the status of an arts academy (*Kunsthochschule*) to that of university. This was hardly an inevitable development; it comes from the university’s unusual research strength and its degree programs in media studies. The re-naming of the oldest film school in Germany and the current focus on questions of film heritage have only intensified the reappraisal of the school’s past. Other German film schools in Munich, Berlin and Ludwigsburg are likewise at a critical point at which their own history is becoming perceptible and coming to the fore. In the interest of fostering exchange on this basis and reflecting on collaborations that can affect the collective evaluation of our respective heritages, the Film University Babelsberg KONRAD WOLF organized a workshop devoted to this topic in September 2014.

The university has already taken steps to make the transition from analog to digital film production and archiving. Passive archiving is no longer possible in the digital age; we cannot simply place films on the shelf and hope that they do not decay. Digital files must be constantly checked and transferred if they are to remain readable. A film school has to respond to these challenges, if it hopes to have a digital legacy. Coordinating the digital workflow demands a consideration of archival practices from the very beginning of a film’s production, and these practices can only be maintained if all parties involved are appropriately sensitized to new needs. For this reason, the film university has made archiving one of the themes in our lecture course on the basics of media technology, a course that is required for all students, regardless of their major.

Translated from German by Brad Prager

Biographies

Prof. Dr. Chris Wahl is Heisenberg Endowed Professor of Audiovisual Heritage at the Film University Babelsberg KONRAD WOLF and director of the research project “Regional Film Culture

in Brandenburg” funded by the German Research Foundation (DFG). He is the author of *Multiple Language Versions Made in Babelsberg. Ufa’s International Strategy, 1929-1939* (2014).

Dr. Ilka Brombach is a research assistant for the project “Regional Film Culture in Brandenburg” since summer 2014, and her work centers on the student film archive at the Film University. She is the author of

Eine offene Geschichte des Kinos: Autorenfilme von Rainer Werner Fassbinder, Alexander Kluge, Wim Wenders, Christian Petzold, Thomas Arslan, Michael Haneke. Filmlektüren mit Jacques Rancière (2014).

Dr. Tobias Ebbrecht is lecturer for Film and German Studies in the Department of Communication and Journalism and at the Center for German Studies at the Hebrew University, Jerusalem. Until summer 2014 he was responsible for the student film

archive of the Film University within the project “Regional Film Culture in Brandenburg.” He is the author of *Geschichtsbilder im medialen Gedächtnis – Filmische Narrationen des Holocaust* (2011).

Notes

¹ “Auszug aus der Arbeitsverordnung des Archivs und der Expedition des Produktionszentrums,” Hochschule für Film und Fernsehen der DDR, April 1975.

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² Claus Löser, “Im Dornröschenschloss. Dokumentarfilme an der Babelsberger Filmhochschule,” in: *Schwarzweiß und Farbe. DEFA Dokumentarfilm 1946-92*. Eds. Günter Jordan and Ralf Schenk. Berlin 1996, p. 345.

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³ <http://www.filmuniversitaet.de/de/bibliothek-mediathek/veroeffentlichungen/40dokwo.html>

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⁴ Dieter Wiedemann, “Ein Blick zurück—nicht nur im Zorn—, ein Blick nach vorn—nicht nur im Übermut—40 Jahre HFF Potsdam-Babelsberg,” in: *Jahrgänge. 40 Jahre HFF, Konrad Wolf*.“ Eds. Egbert Lipowski and Dieter Wiedemann. Potsdam 1995.

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⁵ See *Book of Fame. Ein Kaleidoskop erfolgreicher HFF-Alumni. 55 Jahre HFF Hochschule für Film und Fernsehen, Konrad Wolf*.“ Potsdam-Babelsberg. Eds. Dieter Wiedemann and Klaus-Dieter Müller. Potsdam 2010.

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⁶ The documentary is located in the University’s archive. See Axel Geiß: *Jahrgänge—Gesprächsrunden 40 Jahre HFF (Teil 1-6)*. Potsdam 1994.

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⁷ See *DEFA international. Grenzüberschreitende Filmbeziehungen vor und nach dem Mauerbau*. Eds. Michael Wedel et al. Wiesbaden 2013; *Film im Sozialismus – die DEFA*. Eds. Barbara Eichinger and Frank Stern. Wien 2009; and, *DEFA at the Crossroads of East German and International Film Culture*. Eds. Marc Silberman and Henning Wrage: Berlin 2014.

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