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Sharing Knowledge between University and Cinémathèque

The Autant-Lara Personal Archive for Research Projects

An institutional context favourable to sharing

In Switzerland, two institutions dedicated to the history of the cinema are located in the Canton of Vaud: Cinémathèque suisse, the national film archive, founded in 1948,¹⁾ and the History and Aesthetics of Cinema Department within the Faculty of Arts at the University of Lausanne (UNIL), created in 1990. From the earliest years of university film instruction in Lausanne, under the direction of Professor François Albera, at a time when Cinémathèque suisse was headed by Freddy Buache, a productive dialogue was established between the two institutions,²⁾ taking the form of regular joint events (screening cycles, study days, invitations to filmmakers) and publications, in particular a two-volume collective work dedicated to the history of Swiss cinema.³⁾ In 2006, the Cinema Department of UNIL became the *leading house* of the Network Cinema CH,⁴⁾ a national collaboration for teaching and research involving the three major Swiss linguistic regions that has now been made permanent. Cinémathèque suisse is a partner alongside the universities of Lausanne, Zurich, and Lugano, as well as the film schools in French-, German-, and Italian-speaking Switzerland. It participates in managing a teaching program provided in part on its premises and dedicated to the question of archives — film and otherwise — con-

1) Cinémathèque suisse has one of the most important film collections in the world. It holds more than 85,000 Swiss and foreign films, as well as millions of photos, posters, books, archive files, and documents.

2) For a history of the ties between Cinémathèque suisse and the University of Lausanne, see Alessia Bottani and Pierre-Emmanuel Jaques, 'La Cinémathèque suisse: faire connaître le cinématous-azimuts', in Frédéric Maire and Maria Tortajada (eds.), website *La Collaboration UNIL + Cinémathèque suisse*, <www.unil-cine-mattheque.ch>, March 2015.

3) The volume, to which a team of researchers contributed, was edited by the director of the Cinémathèque at the time and by a professor of the Cinema Department of UNIL: Hervé Dumont and Maria Tortajada (eds.), *Histoire du cinémasuisse 1966–2000* (Lausanne/Hauterive Cinémathèquesuisse/Éditions Gilles Attinger, 2007).

4) <<http://www.reseau-cinema.ch>>. This program is currently led by the CEC (Centre d'études cinématographiques) of UNIL and the Seminar für Filmwissenschaft of the University of Zurich.

ceived of both from a film preservation/restoration perspective and from one of cinema management for research purposes or public dissemination. That educational anchoring is essential for the research dynamic because students become acquainted with a variety of research methodologies and with certain collections (and even, more concretely, with the staff of the Cinémathèque — and vice versa!) before their diploma research, for which they are therefore more inclined to exploit the collections, and, in some cases, pursue that work at the doctoral level.

In the autumn of 2009, when a new director came to the Cinémathèque (the co-author of this article), the two Vaud institutions set a shared goal of intensifying their collaboration by encouraging research on the vast collections, and, in that way, valorising them nationally and internationally. That project came to fruition in late 2010 with the signing of a partnership agreement, the “Collaboration UNIL + Cinémathèque suisse”, whose steering committee defines projects to be developed and encourages their implementation. With that in view, two researchers were mandated to carry out an inventory⁵⁾ of both the film and non-film archives (paper: screenplays, documentary files, institutional archives, as well as image and camera) in which they highlighted collections which, thanks to their exceptional richness, are particularly encouraging research subjects. That document was circulated internally within the two institutions and discussed during joint meetings, serving as a basis of early exchanges about research perspectives.

Entries in that inventory include collections on filmmakers such as Alexander J. Seiler, Daniel Schmid, Michel Soutter, Ernest Ansorge, and Claude Autant-Lara. That institutional context, spurred on by individual energies, has been particularly stimulating for launching research projects, seven of which have already been financed by third-party funds,⁶⁾ including five by the FNS (Swiss National Science Foundation). Three of those are devoted to the directors Ansorge and Autant-Lara, and the first one to be initiated was emblematic of the goals of the collaboration in that its subject was the history of Cinémathèque suisse itself, examined via the institution’s archives. The projects are presented on a website specifically designed to showcase the activities of the Collaboration;⁷⁾ it includes, for one of the two projects discussed here, documents and analysis available only to secondary-school teachers in the context of a continuing education program on the theme of adaptation.

We should note that the Collaboration UNIL+CS is unique in bringing together three fields of activity that are in constant interaction: university instruction (to which Cinémathèque employees sometimes contribute for specific interventions), research (devel-

5) Alessia Bottani and Pierre-Emmanuel Jaques, “Les fonds de la Cinémathèque suisse — Eléments pour un état des lieux”, December 2011 (internal document). Project direction: Prof. Maria Tortajada.

6) In addition to the two projects discussed below, these are: “Cinémathèque suisse: une histoire institutionnelle” (under the direction of François Albera); “Le cinéma de Nag et Gisèle Ansorge: institutions, pratiques et forms” (under the direction of Maria Tortajada); “Histoire des machines et archéologie des pratiques: Bolex et le cinéma amateur en Suisse” (under the direction of Benoît Turquet); “Liaisons aériennes: aux croisements industriels du cinéma et de l’aviation” (under the direction of Stéphane Tralongo); “Entre LACS: Lumières sur les archives du cinéma sensible” (a Cinémathèque des Pays de Savoie et de l’Ain/Cinémathèque suisse partnership).

7) <<http://wp.unil.ch/cinematheque-unil/projets/>>. The site is currently managed by Stéphane Tralongo, a researcher at UNIL whose responsibilities include activities specific to the Collaboration UNIL+CS.

oped by researchers in the context of exchanges with archivists) and scientific and cultural mediation (encouraged by centralised management, thanks to the creation of a new department within the Faculty of Letters of UNIL, the CEC — Centre for Film Studies). The latter takes the form of screening cycles closely linked to course subjects or international symposia, which frequently take place in part within the walls of Cinémathèque suisse, on the Montbenon site in the city of Lausanne, thereby opening these scientific events to the general public while offering added value to certain screenings thanks to expert commentary (public conferences, roundtables, contributions to the Bulletin de la Cinémathèque suisse, presentations of films, regular courses open to the public with screening of film excerpts, etc.). Researchers at the Cinema Department have also organised several events within the walls of the Cinémathèque to introduce film history and the way it is studied to secondary education, whether those be continuing education programs organised for teachers in collaboration with the Haute Ecole pédagogique of the Canton of Vaud, or screenings for students supported by teaching materials. Those programs have made it possible to develop an analysis about the place of film studies in pre-university education and about the approaches and tools best adapted to the Swiss context. A study day organized in Montbenon with media education professionals in 2015 led to the publication of the special issue “Education and Cinema” in *Décadrages*, the academic journal affiliated with the Cinema Department.⁸⁾

At the university level, the policy of intensifying collaboration between the University and Cinémathèque Suisse since 2010 has led to the creation of master’s level courses that, from a professional perspective, combine practical experience and academic reflection. In addition to the various courses in the archive section, which also include reflection about the valorisation of film heritage in various forms, a course entitled “Film Distribution”, jointly led by directors of the Cinémathèque and a professor, focuses on film distribution and release, from the theatre to the small screen, as well as on the economic and cultural functions of festivals, markets, and archives. In that context, the programming of Cinémathèque suisse has offered a productive practical field, allowing students to become familiar with the constraints involved in programming as well as with the local cultural fabric. For example, in 2013, master’s students took part in developing a program and producing presentation texts for a retrospective by Cinémathèque suisse in parallel with an exhibition organized by the Fondation de l’Hermitage in Lausanne (“Fenêtre: de la Renaissance à nos jours”).

The Autant-Lara collection as an object of academic research

The personal archives of French director Claude Autant-Lara, which consist of some 250 inventoried boxes, unquestionably represent one of the most precious collections held by Cinémathèque suisse (fig. 1). This bequest was the result of the friendship between the filmmaker and the director of the Cinémathèque at the time, Freddy Buache, who au-

8) *Décadrages*, no. 31 (2015); report led by Séverine Graff, Charlotte Bouchez, and Tristan Lavoyer. Available online: <<https://journals.openedition.org/decadrages/822>>.



Fig. 1

thored what was until quite recently the only monograph dedicated to the filmmaker.⁹⁾ Held up for more than four years in French customs due to a legal battle between Switzerland and France, the archives were deposited in Lausanne in December 2000, a little less than one year after the filmmaker's death. He had been very keen to deposit his archives with Cinémathèque suisse, harbouring a lot of bitterness toward his native country. Those archives were catalogued by Cinémathèque archivist Nadia Roch, who is currently head of the non-film department, first in the context of preparations for an exhibition entitled "One Filmmaker Against Everyone" at the MUDAC (Museum of Contemporary Design and Applied Arts) in Lausanne in 2002 — an event that was accompanied that same year, from May to August, by a retrospective of twenty-six of the director's films at the Cinémathèque.¹⁰⁾ The familiarity with elements of the collection that the archivist acquired made her an important resource person (including for her familiarity with the handwriting of the manuscripts) for researchers undertaking initial study work with the intention

9) Freddy Buache, *Claude Autant-Lara* (Lausanne: L'Âge d'Homme, 1982). In 2018, a work by Jean-Pierre Bleys of the same name was published by l'Institut Lumière and Actes Sud; the author made extensive use of Cinémathèque suisse archives to explore the genesis of the films but unfortunately does not systematically cite his sources to support his claims and, when he does cite them, omits the archive reference codes, which make it impossible to verify his statements and does not encourage the continuation of the research by others. The collaboration between the UNIL and the archivists of the Cinémathèque pursues an objective opposed to that of establishing a fixed sum of knowledge by promoting the dissemination of knowledge produced in relation to specific archival elements as well as collective research over the long term, whose results can be reused by others.

10) See the Bulletin de la Cinémathèque suisse, no. 200 and 201 (2002).

of exploiting part of the collection archives. With regard to classifying and identifying the elements, dialogue between archivists and researchers has never ceased because — due to the chaotic condition in which the archives reached the Cinémathèque after their long stay with French customs, as well as to the massive quantity of documents — cataloguing can be constantly refined as discoveries are made during research.

Two research projects directed by the co-author of this article were funded by the FNS and facilitated the exploitation of the paper archives of the collection, in particular screenplay-related documents. Numerous screenplays are available in the collections of institutions dedicated to preserving film heritage — Cinémathèque suisse has more than 9,000¹¹⁾ — but these are most often shooting scripts used by the film crew, one of whose members ensured the transmission of the document. These texts are therefore generally quite close to the finished film, even if their value as sources relating to the creative process is undeniable.

In fact, they are most valuable in cases where the film itself has been lost; regarding directors who leave considerable room for improvisation during shooting; when it comes to those who significantly modify the film during editing (which is not at all the case for Autant-Lara); or if one is interested in the writing style of the script genre itself. The distinctive feature of the documents in the Claude Autant-Lara collection is that they are often annotated (or even handwritten) documents that correspond to different stages of screenplay development. In addition, they are accompanied in certain cases by a large number of sheets of notes scribbled by the filmmaker,¹²⁾ making it all the easier for researchers to access reflexive commentary about the progress of the work that accounts for how it was perceived and makes certain choices explicit; to explore the variants that were considered but not retained; and, more generally, to reconstitute how the work of screenwriting unfolded. For example, for the script of *Le Blé en herbe* (1954), adapted by the novel of the same name by Colette, we see that Autant-Lara and his wife Ghislaine Auboin systematically deleted from the “final” version submitted to them by screenwriters Jean Aurenche and Pierre Bost all references to a female character (added by the screenwriters with considerable liberty in relation to the original work) with whom the “Lady in White” in the story maintains a homosexual relationship.¹³⁾ Changes made by the couple can be seen in the very materiality of the document, since the deleted or replaced parts in the final text by Aurenche and Bost appear physically as collages that cover certain typed or hand-written elements. The description of this item in the collection inventory (“Complete technical screenplay, annotated and bound”) does not suggest the unique nature of those annotations, the study of which has been precious in tracing the successive variants of the story. Correspondence — including a letter from Aurenche¹⁴⁾ in which the screenwriter com-

11) Concerning annotated screenplays and manuscripts, Cinémathèque suisse holds many for the films of Luis Buñuel and Georges Franju, as well as numerous Swiss filmmakers.

12) With regard to this type of documents, see Alain Boillat, “Dans les coulisses de la fabrique du personnage: les archives scénaristiques au service des star studies (*En cas de malheur*, Claude Autant-Lara, 1958)”, in Manon Billaut and Mélissa Gignac (eds.), *Quel(s) scénario(s) pour quelle(s) approche(s) du cinéma* (Paris: AFRHC, forthcoming).

13) CS CAL 53/8 A4.2.

14) CS CAL 179/6 A3 (handwritten letter).

plains about the changes made without him being consulted, as well as the reply from the filmmaker,¹⁵⁾ who justifies himself on the pretext of cuts imposed by the producer — sheds light on the methods of their collaboration.

To understand the process of genesis, it is important to understand the context of the screenwriting effort (in particular the constraints weighing on the writing) as well as the collective dynamics of screenplay development,¹⁶⁾ and it is therefore necessary to have access to the various sources that contribute to documenting that context, such as contracts and the filmmaker's correspondence. Such documents are all the more numerous in the Claude Autant-Lara collection since the filmmaker — who was regularly involved in legal squabbles—scrupulously kept all of his correspondence, going so far as to copy his own letters (for which he also sometimes even kept handwritten drafts) in order to keep track of them, such that historians have access to the entirety of the exchanges. However, the filmmaker's position in relationship to his personal archives exposes a limit to the use of such a collection that must be examined. Indeed, such a collection makes researchers dependent on the information the donor has been willing to provide, knowing that he has pre-sorted the material; it is therefore necessary to cross-check the sources, using, when possible, other archive collections. Research conducted with other collections then allows archivists to better define the specificities of the archives for which they are responsible.

Two distinct projects in terms of approach

The author of the present article, part of a school of film studies researchers concerned about combining cinema theory and history, is a specialist at the UNIL about questions relating to theories of fiction, narrative, and intermediality, and consequently collaborates frequently with colleagues from disciplines such as literature, linguistics, comparative literature, and media history. In connection with one of the master's courses in the Cinema Department about the history of the screenplay and discourse related to it (including manuals), he had shifted his narratological approach towards both general criticism and gender studies. These new orientations owe much to his exploring of the Claude Autant-Lara collections and his observation of the productivity of the studies it makes possible.

The first project dedicated to the Cinémathèque suisse Claude Autant-Lara collection (November 2013–March 2017), entitled “Discours du scénario: étude historique et génétique des adaptations cinématographiques de Stendhal” (co-directed with the linguist Gilles Philippe), falls within the scope of a narratological, literary, and stylistic perspective; it consisted of examining the writing techniques that prevailed during the “classical” era of French cinema by focusing on three adaptations by Autant-Lara of works by Stendhal, the status of which are very different: *Le Rouge et le noir* (1954) was a prestigious feature film; *Lucien Leuwen* (1972) was in the end made as a television series; and *La Char-*

15) CS CAL 179/6 A3 (handwritten draft).

16) See the article by two researchers on the project: Adrien Gaillard and Julien Meyer, ‘Jean Aurenche, Pierre Bostet Claude Autant-Lara, auteurs de *Douce*. Genèse d’une pratique scénaristique’, *Genesis*, no. 41 (2015), pp. 91–101.

treuse de Parme, an adaptation for which thousands of pages of screenplay were written, was never produced. The second project (August 2016–July 2020), using the same archives (though on other films, in this case those of the 1940s), is “Personnage et vedettariat au prisme du genre (*gender*): étude de la fabrique des représentations cinématographiques” (co-directed with Charles-Antoine Courcoux). It follows, as its title indicates, a cultural studies approach, while also relying on screenplay texts. Alongside these collective investigations of the collection, three ongoing doctoral theses can be seen, partly, from a perspective of genesis.¹⁷⁾

The two projects both examine the collaborative screenwriting process between Jean Aurenche, Pierre Bost, and Claude Autant-Lara, considered at every stage. Access to all of the non-film archives was therefore necessary and the context of long-term collaboration between researchers and the Cinémathèque on a variety of projects not only represented an undeniable asset from the point of view of obtaining third-party funding (to the extent that it provides a guarantee of project feasibility and visibility); the collaboration also made it possible — in the context of works undertaken on site at the Penthaz Archives and Research Center — to plan access to documents in a timely manner. The consultation rooms, since completed, have greatly facilitated collective examination by a research team and allowed productive and informal, albeit regular, interactions among researchers and archivists present during the consultations, particularly with regard to the history of the inventory of the collection. Departments of the institution other than non-film ones have also been involved, including the film department for the digitization of copies for internal use, and the picture department, whose items are particularly interesting in the case of Autant-Lara, who, having started in film as a set designer and costume designer in the 1920s, paid particular attention to those technical aspects, sometimes overseeing them personally.

Documents employed for such a study are numerous, going beyond screenplay elements, since cross-referencing of sources is necessary for contextualization. In the context of the second project, the genesis of films is approached through the question of the relationship between character construction and the *persona* of the star identified to embody it, the writing not being independent of the choice of actors, who bring with them a certain baggage accumulated in previous films, and who can also demand changes.

That Cinémathèque suisse has made the Autant-Lara collection available is a critical condition for research projects and their methodological specificities. The objective of the current project, “Star et vedettariat...”, is to study the mechanisms involved in producing gendered representations in a set of film narratives from French films made under the Occupation and during the immediate post-war period. This study fills a gap in gender studies as they are usually applied to film studies because it takes into account numerous sources linked to the genesis of the films (in particular the various screenplays), and spe-

17) Laure Cordonier, ‘Les théories de l’adaptation par la lucarne du scénario: genèse de la trilogie stendhalienne par Autant-Lara, Aurenche et Bost’; Adrien Gaillard, ‘À l’ombre de l’auteur, l’écriture collective du scénario. Approche génétique de *La Traversée de Paris* (1956)’; Jeanne Rohner, ‘Vedette, persona et personnage: pour une étude génétique du genre. Danielle Darrieux et Micheline Presle dans le cinéma français d’après-guerre (1945–1956)’.

cifically with regard to two related axes of reflection: the first examines the link between the making and the reception of images of the stars used by Claude Autant-Lara (Odette Joyeux, Micheline Presle, Gérard Philipe, and Danielle Darrieux); the second looks at the process of creating characters in the film narrative, within a network defined by the specific ways gender identities and relationships are constructed. By examining the production archives to understand the way gender relationships were viewed by the filmmakers and other collaborators at various stages of the evolution of the screenwriting process, and how they underlie the interactions among the people who took part in making the film, this research provides a different perspective that provides nuance to the theses formulated in particular by Geneviève Sellier and Noël Burch about French cinema of the period,¹⁸⁾ which they interpret from a strict perspective of the internal analysis of the films, without taking into account the other alternatives considered during the development of the films and the fact that a film results from a consensus among divergent positions that reflect their own time.

Given the variety of elements to identify in the texts in the Claude Autant-Lara collection, the number of different documents to be correlated (from promotion to reception, for example), and the importance making connections among the various contributors to the film, a database was created by the University of Lausanne that is currently being updated by the research team.

The purpose of a research database

During the first project, researchers photographed all of the documents in the Cinémathèque's Autant-Lara collection relative to the film *Le Rouge et le noir* (approximately 5,000 pages); for the second project, the same undertaking was planned for two earlier films, *Le Diable au corps* and *Occupe-toi d'Amélie*. This was, of course, not a professional digitization, which would have involved significant costs, but the creation of digital files integrated into the archival research work. The goal presented in the second FNS application was the creation a database that would make it possible both to share documents and comments made about them, and to satisfy the recent demands of the FNS in terms of a *data management plan*. The goal was to create a database from these image files, as part of a process of preserving data for research, of making it available to the scientific community and for future use in the context of master's level courses offered at the University of Lausanne in history of the screenplay. The need for such a digital tool was recognized and funded by the FNS and a postdoc researcher specializing in questions addressed by the project, Delphine Chedaleux,¹⁹⁾ took charge of developing the database on the scientific level. From a technical point of view, the database was developed within the Laboratory of

18) Geneviève Sellier and Noël Burch, *The Battle of the Sexes in French Cinema, 1930–1956* (Durham/London: Duke University Press, 2014 [1996]). See also Martin O'Shaughnessy, 'Cinematic Stardom, Shifting Masculinities', in Christopher E. Forth and Bertrand Taithe, *French Masculinities. History, Culture, Politics*, (New York: Palgrave Macmillan), pp. 190–205.

19) Delphine, Chedaleux, *Jeunes premiers et jeunes premières sur les écrans de l'Occupation (France, 1940–1944)* (Bordeaux: Presses universitaires de Bordeaux, 2016).

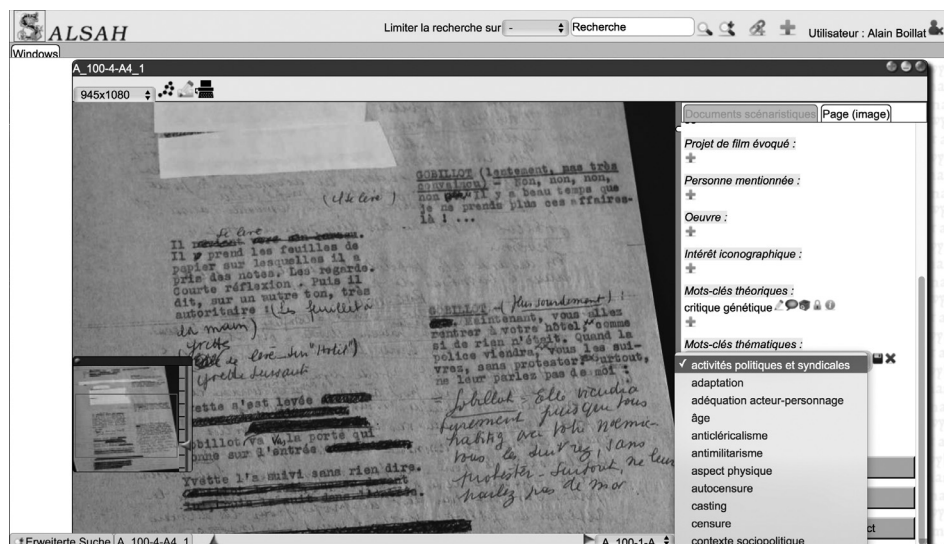


Fig. 2

Digital Cultures and Humanities of the University of Lausanne (the LADHUL), and more specifically by its technical platform that supports the management of research data in the *Knora* environment (acronym for *Knowledge Organisation, Representation and Annotation*). Then Salsah, a graphic web interface currently being improved, was added. It is important to note that the database was not developed for general use, but that its ontology is the result of a translation of scientific issues specific to the research project. Identification of items includes Cinémathèque suisse inventory codes, such that the database can serve as an extension of a small part of that inventory. The series of numbers that follows the code corresponds to the native title of the photographic file, each image having been taken successively in the order of appearance in the files, such that we preserve a trace of the order of each page in a file; this would then be possible to reconstitute should it be accidentally modified by a clumsy manipulation, for example. Given the large quantity of important information for each document (annotations, letterhead, handwriting likely to be identified, etc.) that would have made any retranscription tedious and complex, the solution of preserving images in digital form emerged as the most elegant one.

The goal is not to replace tools a film archive might employ, since the database does not cover the entire collection and is not intended for the general public; it is a research tool the parameters of which were defined according to the priorities of the project relative to notions of stardom and gender. Indeed, not all kinds of documents in the collection were chosen, the categories having been defined according to the goals of each project. In addition, the thematic keywords chosen to tag certain items or parts of documents (the tool makes it possible to define zones within the image) are explicitly linked to the study subject and the approach (fig. 2): we would not necessarily have chosen the term “anti-clericalism” in relation to films by other directors, nor the notion “actor-character match” had the research not been carried out in a *star studies* perspective. The perspective is, therefore,

different from that of a film archive that aims for exhaustive cataloguing with general entries; the parallel existence of this database nonetheless constitutes a supplementary tool, and the reflection carried out in the framework of the project constitutes a contribution to the digital projects of the Cinémathèque itself, just as — inversely — future developments of Cinémathèque databases could lead to expanding Salsah's scope of use, including adding links to digitized film clips. That is why it is important for exchanges to take place between designers of tools developed at the university and at the Cinémathèque. Those exchanges have sometimes been about precise elements of nomenclature insofar as, in academic projects, a notion such as "screenplay" gives rise to a large number of subdivisions that also take into account a predefined terminology (synopsis, continuity, literary screenplay, technical cutting, etc.), and that do not necessarily intersect with those used in the inventory of the Cinémathèque (nor, as it happens, with period terminology, which constitutes an object of study in itself). It is not only a question of sources that document the genesis of the film, but also, among other things, published articles (the reception of a film echoes the way stars were perceived at the time) and promotional documents (that testify to how the *persona* of the star is constructed). The categories are defined in Salsah in relation to the types of documents deemed pertinent to the project, in this case script documents; contractual and legal documents; personal correspondence; published articles; personal documents; work organization; and promotion.

The online database thus provides a specialized and partial inventory to which the Cinémathèque can provide access should it be of interest in the future to other researchers working on Autant-Lara or the cinema of the time. For the time being, its use is limited internally to the research group, to associated partners, and to Cinémathèque suisse archivists. The possibility of open access (which would certainly only concern metadata, the documents themselves being subject to copyright) will eventually need to be discussed. However, the architecture of the database was designed with the intention of making certain data available without providing access to the documents themselves (authors, people cited, theoretical and thematic keywords, etc.). This required compiling digital reproductions of the archives, reordering the documents by archival piece and type, linking the archives to bibliographic data, and making specific signed and dated annotations on all or part of the documents.

That access will therefore help orient other researchers as they prepare to consult the collections, allowing them to know, before they come to Penthaz, certain things about the documents (date, recipients, length, type of writing or annotation, specificities compared to similar documents...) and to evaluate their relevance to a given project, as well as any possible particularities of the document compared to elements available in other archives. Providing restricted access to some researchers would also provide them with the opportunity to supplement the metadata by introducing individualized comments that could then be exchanged with UNIL researchers. Future use of the database — and its expansion to other films (currently to *En cas de malheur*, 1958) — is in all cases subject to joint reflection between Cinémathèque suisse, which holds the originals, and the university, which stores a few copies in digital file format and accompanies them with metadata from the research, which should also be enriched by student work in the long term.

From the archive to the public

The Collaboration UNIL-CS was designed to promote communication among the areas of teaching, research, and cultural mediation. So, in the context of the second project dedicated to the Claude Autant-Lara collection, a cycle of screenings entitled “Female Figures in French Cinema of the 1940s–1950s”, including presentations by the four project researchers, is planned for March 2019 as an extension of an international symposium to which historians of other media (radio, television, press)²⁰⁾ will also contribute. The project therefore makes it possible to integrate programming and research. Thus, a symposium was organized as part of the first project on Autant-Lara that took place in part at the Cinémathèque in Montbenon;²¹⁾ a conference for the general public served as an introduction to a screening (*Le Journal d'un curé de campagne*, by Bresson); and the work resulting from that symposium, *L'Adaptation. Des livres aux scénarios*,²²⁾ was also launched at Montbenon in March 2018 on the occasion of a screening (*Occupe-toi d'Amélie... d'Autant-Lara*, 1949). It can be highlighted that, in the context of that publication, the collaboration between university and film archive continues on the level of promoting the results of the research to film historians, who are thereby informed about the wealth of the archive collections and of its productivity in terms of analysis. In the collective work published by Impressions Nouvelles, significantly subtitled “interdisciplinary approach of French cinema archives”, the acknowledgements recognizing several members of the Cinémathèque suisse team are far from just a courtesy since the material brought together owes a lot to collaboration with archivists, especially in the image department — beginning with the cover,²³⁾ which used a painting by Autant-Lara himself, intended to serve as a frontispiece for the screenplay and representing one of the scenes from his proposed adaptation of *La Chartreuse de Parme*, which ultimately was never produced. Inside the book, various previously unpublished and unknown documents accompany the studies; reproduction rights were obtained from the rights holders with support from Cinémathèque suisse, which took charge of creating high-quality digitisations of the documents. But valorisation does not only take place via writing; it also relies on events, with Cinémathèque and University finding themselves in their shared role of transmitting culture.

And so *La Traversée de Paris* was programmed at the great Lausanne Capitole²⁴⁾ theatre with a presentation by the project's researchers as part of a ceremony in honour of the

20) “Gender and Francophone media in Europe in the 1940s–1950s”, 21 and 22 March 2019, Université de Lausanne.

21) International symposium “From books to screenplays”, 10–11 October 2016, University of Lausanne, under the direction of Alain Boillat and Gilles Philippe, followed by a partner symposium “Of Screenplays and Books”, directed by Mireille Brangé and Jean-Louis Jeannelle, 13–14 October 2016, University of Paris 13 and University of Rouen.

22) Alain Boillat and Gilles Philippe (eds.), *L'Adaptation — Des livres aux scénarios. Approche interdisciplinaire des archives du cinéma français (1930–1960)* (Brussels: Impressions Nouvelles, 2018).

23) See the large format image in the screenshot of the website, fig. 2.

24) The Capitole cinema, built in 1929, is the largest theatre in Switzerland still operating (897 seats). It was purchased by the City of Lausanne in 2010 with the intention of entrusting its operation to Cinémathèque suisse, which has since organized all of its major events there. Ongoing restoration and renovation work will add a second, smaller theatre and spaces to access digitized archived available to the general public.

UNIL-Cinémathèque suisse collaboration during which all of the ongoing projects were presented. Through the Cinémathèque, the university has easier access to the general public, while the Cinémathèque can base some of its program on the works studied at the university — and therefore attract an audience composed of researchers and students by offering a scientific analysis in touch with current research as added value to its screenings.

That type of event is the visible tip of the iceberg of a collaboration that began, as we have shown, much earlier, and that often takes place through exchanges that occur due to the simple fact that researchers and archivists find themselves in the same place around the same objects, and, above all, share the same passion.

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Born 1961, Swiss and Italian, **Frédéric Maire** starts working in the field of cinema in the late 1970s as film director, journalist and programmer. In 1992, he is one of the four founders of the children's film club The Magic Lantern, and he co-directs it until 2005. In 2005, he is appointed artistic director of the Locarno Film Festival, which he runs until he becomes director of Cinémathèque Suisse, in October 2009. He is also president of FIAF since 2017.

Films cited:

En cas de malheur (Claude Autant-Lara, 1958), *Le Blé en herbe* (Claude Autant-Lara, 1954), *Le Diable au corps* (Claude Autant-Lara, 1947), *Le Journal d'un curé de campagne* (Robert Bresson, 1951), *Le Rouge et le noir* (Claude Autant-Lara, 1954), *Lucien Leuwen* (Claude Autant-Lara, 1972), *Occupe-toi d'Amélie* (Claude Autant-Lara, 1949), *La Traversée de Paris* (Claude Autant-Lara, 1956).

SUMMARY

Sharing Knowledge between University and Cinémathèque*The Autant-Lara Personal Archive for Research Projects***Alain Boillat and Frédéric Maire**

This paper discusses the modalities of collaboration between the Cinema Department of the University of Lausanne and the Cinémathèque suisse in three fields of activity: academic education, research (developed by researchers in the context of exchanges with archivists) and scientific and cultural mediation (with centralised management). In the autumn of 2009, the two Vaud institutions set a shared goal on the basis of a specific inventory of intensifying their collaboration by encouraging research on the vast collections, and, in that way, valorising them nationally and internationally. Currently seven research projects have already been financed by third-party funds. Two of them are related to the personal archives of French director Claude Autant-Lara; they facilitated the exploitation of the paper archives of the collection. The main goal is to develop a methodology to understand the process of genesis and collective dynamics of screenplay development, and to analyse them from the perspective of star and gender studies. A database was created by the University of Lausanne that is currently being updated by the research team. This article shows how such projects allow productive and informal interactions among researchers and archivists.

keywords: research projects, non-film archives, data base, public dissimulation, education in films studies