Decree of the Rector n. 1001 of 12/10/2023
Competition for awarding 1 research grant at the University of Udine

DISCLAIMER:
The official and legally binding call for applications is in Italian only. This document cannot be used for legal purposes and is only meant to provide information in English on the call for applications (Decree of the Rector n. 1001 of 12/10/2023). Please refer to the official call published on: https://www.uniud.it/it/albo-ufficiale

Any change and integration will be made available on the above mentioned web page. Therefore, no personal written communication regarding the examination date and/or competition results shall be provided to applicants.

Annex 1

Competition announcement for the assignment of 1 research grant at the University of Udine, entitled “FilmBaseMatters. A Material Approach to the History of Small-gauge Film in Italy: the case of Agfa and Ferrania in the 1930s and in the 1950s” SSD: L-ART/06 (principal investigator, Andrea Mariani)

Research grant co-funded by the resources of the project PRIN 2022 - Prot. n. 2022A9TNXX

Art. 1

A selection procedure is hereby launched for the award of 1 research grant at the University of Udine, as identified in Attachment A which constitutes an integral part of the present announcement. The research grant is linked to the research project and is subject and conditioned upon the relative funding. The fellowship may be renewed, in compliance with Art. 22, Law No. 240 of 30 December 2010 (as in the text in force before the implementation of the Conversion Law of the D.L. 36/2022, L. 79/2022), Law No. 11 of 27 February 2015, and the current regulations of the University of Udine for awarding research grants, issued with the Rector’s Decree No. 182 of 31 March 2021. The renewal is subject to the scientific coordinator’s positive assessment of the researcher’s activities, an adequate scientific rationale, and a corresponding financial covering.

The research fellowship does not give rise to any right with regards to accessing University posts.

Any personal communication to candidates related to this selection will be sent exclusively to the email address indicated when registering for the selection, as mentioned in Art. 5.

Art. 2

The research grant described in this competition announcement and the required qualifications to apply for the position are identified in Attachment A. The lack of the admission requirements leads to the automatic exclusion from the competition procedure.

Possession of a PhD or equivalent degree obtained abroad or, only for the interested areas, of a medical specialization accompanied by an adequate scientific production, constitutes a preferential...
qualification for awarding the research fellowship of this selection, if it has not been provided as a mandatory requirement.

For the only purpose of the admission to the competition, the Examining Board (Art. 7) shall assess the equivalence of the qualification obtained abroad, except for the evaluation of the medical specialization qualification to which Article 38 of the Legislative Decree 165/2001 and subsequent modifications and additions, and EU regulations on the matter, shall be applied.

The Examining Board will proceed to the evaluation of the qualification obtained abroad according to the documentation attached to the application form. The Examining Board may exclude the candidate if the submitted documentation does not provide sufficient information for the assessment. Therefore, applicants must enclose all the documentation in their possession relating to their qualification in order to provide the Examining Board with sufficient information for assessment.

Candidates holding a qualification issued by a European Research Area country, if successful, must submit, if not already attached to the application form one of the following options:
- Supplement Diploma in English issued by the competent University.
- CIMEA Certificate of comparability of the foreign qualification, issued by CIMEA (Information Centre on Academic Mobility and Equivalence) via the "diplome" service at https://cimea.diplome.eu/udine/#/auth/login

Candidates holding a qualification issued by a non-European Research Area country, if successful, must submit, if not already attached to the application form one of the following options:
- Declaration of the on-site value of the qualification and the certificate relating to the degree with examinations and grades. A certificate in a language other than Italian or English must be accompanied by an official translation into one of these languages (certified by the competent diplomatic-consular authority or certified by a court in Italy).
- CIMEA Certificate of comparability of the foreign qualification, issued by CIMEA (Information Centre on Academic Mobility and Equivalence) via the "diplome" service at https://cimea.diplome.eu/udine/#/auth/login

If the Supplement Diploma or the statement/attestation of comparability are not available when signing the contract, the applicant must demonstrate that he/she has requested the documentation and submit it as soon as possible.

Any exclusion from the selection procedure due to lack of eligibility requirements, absence of required documents, failure to sign the selection application or submission of the selection application in a manner different from what is provided for in this call for applications will be communicated to applicants exclusively at the email address indicated in the application form.

Art. 3

The research grant referred to in this call for applications cannot be awarded:

a. to employees of Universities and the entities referred to in Article 22, section 1, of Italian Law no. 240 of 30 December 2010 (in the text prior to the reform introduced by Law no. 79 of 29 June 2022);
b. to those who have already been awarded research grants pursuant to Italian Law no. 240 of 30 December 2010 (prior to the reform introduced by Law no. 79 of 29 June 2022) for the maximum period provided by law, even if not continuously, excluding the period in which the grant was used in conjunction with the doctorate, up to the legal term of the relative course;
c. to those who have already benefited from research grants and fixed-term researcher contracts provided for, respectively, in Articles 22 and 24 of Italian Law no. 240 of 30 December 2010 (in the text prior to the reform introduced by Law no. 79 of 29 June 2022), for a total of 12 years, even if not consecutive;

d. to anyone who has a degree of kinship or affinity, up to and including the fourth degree, with:
   - the Rector, the Director General or a member of the Board of Directors of the University of Udine;
   - the scientific supervisor or a professor/researcher belonging to the department or organisation hosting the research grant in question.

The research grant provided for in this call for applications cannot be combined:

a) with scholarships of any kind, except for those granted by Italian or foreign institutions to supplement, by means of stays abroad, the fellow's training or research activities;

b) with other research grants;

c) with an employment relationship, even if part-time, without prejudice to the relevant provisions for employees of public administrations.

The grant awarded under this call for applications is also incompatible with simultaneous attendance at university degree courses, either Bachelor's degree or Master’s degree courses, research Doctorates with scholarships and medical specializations, in Italy or abroad.

Art. 4

Applicants must enclose with their application, under penalty of exclusion, the following documents:

a) their professional scientific CV, highlighting the candidate's aptitude for carrying out and implementing the research project (Attachment A);

b) their identity card, their passport or any other identification document¹;

c) (for candidates with a foreign qualification only) certification or self-certification of both the academic qualification required for the admission to the selection, and of the exams (with evaluation) took during the period of study abroad, and of any other document that can be useful to the evaluation of the degree by the Examining Board.

Applicants can attach to the application, publications and any other certification considered useful to demonstrate the qualification based on the research program (Attachment A) and to certify any research activity accomplished at public or private institutes (indicating the starting and ending date and the duration).

The documents and qualifications mentioned above must be submitted in Italian or English. Those that are not as requested will not be evaluated. Documents originally written in a language other than Italian or English must come with a translation in Italian or English, that the candidate will do on its own responsibility. The translation can be an abstract concerning the thesis.

Italian and Community candidates wishing to submit qualifications referring to conditions and facts attested by Public Administrations must proceed exclusively with self-certification.

Non-EU citizens legally residing in Italy may self-certify only data that can be verified or certified by Italian public bodies. They may also use declarations in lieu when provided for by an international convention between Italy and the declarant's country of origin.

Non-EU citizens not residing in Italy cannot self-certify.

Only the qualifications possessed by the candidate on the date the application form is submitted and

¹ Please be aware that the residence permit is not an identification document.
submitted in accordance with the procedures set out in Article 5 will be assessed.

Failure to submit mandatory documents provided for in this article will constitute grounds for exclusion from the selection.

Art. 5
The submission of the applications for the present call starts on October 19, 2023 at 2:00 pm (Italian time) and ends on November 9, 2023 at 2:00 pm (Italian time).

The application to take part in the selection must be completed, under penalty of exclusion, using the appropriate online procedure, available at the link https://pica.cineca.it/

The procedure involves an applicant registration step, for those who do not already have an account, and then an application completion step.

Once completed, the online application must be signed in the manner described in the online procedure (manual signature with attached identity document or digital signature), under penalty of exclusion from selection. The application does not have to be signed if you access the above-mentioned online procedure using your SPID ID.

The qualifications referred to in Article 4 must be attached to the application in .pdf format. Individual .pdf files may not exceed 30MB.

The application for participation in the selection is automatically sent to the University of Udine with the definitive closing of the online procedure.

The University Administration:
- is not responsible if it is impossible to read the submitted documentation in electronic format due to damaged files;
- shall not accept or take into consideration qualifications or documents received in paper form or by any means other than what is specified in this article.

Reference to documents or publications already submitted in connection with other competitions is not allowed.

The Administration is not responsible for any missing document or communication because of inaccurate indication of residence and/or address submitted by the candidate during the application. Also, the Administration is not responsible if the candidate has not communicated changes in this information, or has communicated them too late. The Administration is also not responsible for any postal or telegraphic problems not attributable to the Administration itself.

Applicants are advised not to wait until the last few days before the closing date to submit their application. The University accepts no responsibility for any malfunctions due to technical problems and/or overloading of the communication line and/or application systems.

Art. 6
The selection procedure is held in accordance with the modality indicated in Attachment A.

The test will aim to assess the general preparation, experience and aptitude for research of the candidate. It will consist in the evaluation of the professional scientific curriculum, of the publications and qualifications presented, and of the interview, where foreseen.
Art. 7
The Examining board for the competition is identified in Attachment A of the present competition announcement, of which it is an integral part.

At its first meeting, the Examining board shall appoint its President and Secretary, and establish the criteria and methods for evaluating the qualifications and the interview, where foreseen.

The results of the qualifications assessment must be disclosed to applicants during the interview, where foreseen.

The Examining board can award a maximum of 100 points (one hundred out of one hundred) to the selection.

At the end of the evaluation procedure, the Examining board shall formulate the general merit list based on the overall score of each candidate, and draw up the minutes of the whole competition procedure.

Based on the ranking list, the assignment is awarded to candidates who have obtained a minimum overall score of 70/100 (seventy out of one hundred).

The Examining board's judgement is final.

The ranking list will be made public exclusively through publication on the University's official website.

Applicants will not be notified of the outcome of the evaluation.

Those who do not declare their acceptance of the research grant and do not present themselves at the research centre within the deadline communicated by the latter, even if not formally, shall lose the right to receive it. Exceptions to this term will only be granted in cases of documented force majeure.

Art. 8
The research activity cannot be started before signing the contract defining the terms and conditions of the collaboration.

The activity covered by the research grant must have the following characteristics:

a) it must be carried out as part of the research programme covered by the grant and not be a merely technical support to it;

b) it must have a close connection with the realization of the research program for which the winner of the grant has been awarded the contract;

c) it must be continuous and, in any case, temporally defined, not merely occasional, and in coordination with the overall activity of the University;

d) it must be carried out autonomously, solely within the limits of the programme prepared by the programme supervisor, without predetermined working hours.

The researcher is required to submit a detailed written report on the work carried out and the results achieved, accompanied by the opinion of the scientific supervisor, to the reference organisation at the intervals set out in the contract. The researcher must also submit interim reports and timesheets, if requested by the reference organisation.
Either the fellow or the reference organisation may withdraw from the contract. The reference organisation may terminate the contract not only in the cases referred to in Article 9, sections 2 and 3, of the "Internal rules for awarding research grants pursuant to law 240 of 30 December 2010" of the University of Udine, but also in the event the research project and therefore the financial coverage on which the research grant is based cease to exist.

Art. 9

The following legal dispositions shall apply to the grant referred to in this call for applications:
- for tax matters, the provisions of Article 4 of Italian Law no. 476 of 13 August 1984, as subsequently amended and supplemented;
- for social security matters, the provisions of Article 2(26) et seq. of Italian Law no. 335 of 8 August 1995, as subsequently amended and supplemented;
- for mandatory maternity leave, the provisions of the Italian Ministerial Decree of 12 July 2007;
- with regard to sick leave, the provisions of Article 1(788) of Italian Law no. 296 of 27 December 2006 and subsequent amendments.

During the period of mandatory maternity leave, the allowance paid by INPS according to Art. 5 of the Italian Ministerial Decree of 12 July 2007 is supplemented by the University up to the full amount of the research grant.

The grant will be paid in monthly instalments.

Art. 10

The data collected as part of the procedure referred to in Art. 5 are necessary to properly manage the selection procedure, for any subsequent management of the research grant and for purposes related to managing services provided by the University. The University of Udine is the Data Controller. At any time, the data subject may request access, rectification and, depending on the University's institutional purposes, cancellation and restriction of processing or oppose the processing of their data. The data subject can always lodge a complaint with the Italian Data Protection Authority. The complete disclosure is available on the University of Udine website in the "Privacy" section, accessible from the home page www.uniud.it Direct Link: https://www.uniud.it/it/pagine-speciali/guida/privacy

Art. 11

For all matters not expressly mentioned in this call for applications, refer to the regulations in force on the subject cited in the introduction and to the "Internal rules for awarding research grants pursuant to Italian Law no. 240 of 30 December 2010" of the University of Udine, issued by Rector's Decree no. 182 of 31 March 2021.

Art. 12

The procedure supervisor is Dr Sandra Salvador, Head of the Research Services Area of the University of Udine.

The Responsible office at the University of Udine is “Area Servizi per la Ricerca - Ufficio Formazione per la Ricerca”, via Mantica n. 31 - 33100 Udine, Italia.

To request information about the call for applications, please complete the following form available on the University of Udine website: https://helpdesk.uniud.it/SubmitSR.jsp?type=req&accountId=universityofudine&populateSR_id=42105
Attachment A

Responsabile scientifico della ricerca / Principal investigator:
Nome e cognome / Name and surname: Andrea Mariani
Qualifica / Position: Ricercatore a tempo determinato / Researcher
Dipartimento / Department: Studi umanistici e del patrimonio culturale (DIUM) / Humanities and cultural heritage
Area MUR / Research field: 10 – Scienze dell’antichità, filologico-letterarie e storico-artistiche
Macrosettore concorsuale e Settore scientifico disciplinare / Scientific sector: 10/C1 (Teatro, musica, cinema, televisione e media audiovisivi); L-ART/06 (Cinema, fotografia e televenzione)

Titolo dell’assegno di ricerca / Topic of the research fellowship “assegno di ricerca”:
I bandi sono consultabili dal sito dell’Ateneo, del MUR e di Euraxess / The calls are available on the University, MUR and Euraxess websites

Testo in italiano:
FilmBaseMatters. Un approccio materialista alla storia del film a passo ridotto in Italia: il caso di Agfa-Milano e Ferrania negli anni ’30 e ’50.

Obiettivi previsti e risultati attesi del programma di ricerca in cui si colloca l'attività dell’assegnista di ricerca / Foreseen objectives and results of the research programme performed by the research fellow “assegnista di ricerca”:
I bandi sono consultabili dal sito dell’Ateneo, del MUR e di Euraxess / The calls are available on the University, MUR and Euraxess websites

Testo in italiano:
Abstract del progetto
Antesignano degli onnipresenti piccoli schermi e dispositivi personali che permeano la vita quotidiana (De Rosa 2020; De Rosa-Strauven 2020), il cinema a formato ridotto (formati cinematografici più piccoli di 35 mm) ha accompagnato la storia del cinema fin dall'inizio del XX secolo.
"FilmBaseMatters: un approccio materialista alla storia del film a passo ridotto in Italia: il caso di Agfa-Milano e Ferrania negli anni ’30 e ’50" sottolineerà come il complesso industriale chimico sia servito come un'industria ausiliaria cruciale nel plasmare un cinema “mobile” e “portatile”. In particolare, il progetto approfondisce strumenti e metodi per studiare le proprietà materiali dei formati cinematografici e le loro determinazioni politiche e culturali, in fasi cruciali della trasformazione del contesto mediale in Italia. Si concentrerà sui processi di istituzionalizzazione dei piccoli formati cinematografici in due periodi: 1) l'era fascista, quando le materie prime e la tecnologia per la comunicazione audiovisiva hanno consentito una nuova espansione del controllo e del governo sulla società e sull'industria (Mariani 2018); 2) gli anni ’50 e ’60, quando una nuova pressione istituzionale segnò una crescente mercificazione delle pratiche cinematografiche che utilizzavano il formato ridotto (Gipponi 2020). In particolare, al candidato verrà chiesto di concentrarsi sul caso di Agfa-Milano (negli anni ’30) e Ferrania (negli anni ’50-’60). Agfa-Milano è stata fondamentale nella standardizzazione...
del 16 mm nell'Italia fascista, mentre Ferrania è "il più emblematico" (Past 2021) produttore di film di formato ridotto nell'Italia del dopoguerra.

<table>
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<tr>
<th>Obiettivi del progetto</th>
<th>L'obiettivo principale del progetto è quello di indagare e sottolineare le connessioni tra la materialità del film e le istanze di potere attraverso lo studio del complesso politico-industriale legato alla manifattura della pellicola. In particolare, il candidato si interrogherà sui rapporti di potere &quot;inscritti&quot; nel processo di <em>formattazione</em> del materiale pellicolare, a partire dagli archivi istituzionali. Il candidato opererà principalmente all'interno di un quadro storiografico, ricostruendo la storia, i contesti e le geografie dei formati ridotti, la loro introduzione e circolazione, esplorando nel contempo le fonti di archivio istituzionali (Fondi Agfa-Milano al Bundesarchiv di Berlino; documenti Ferrania alla 3M Company Corporate Records alla Gale Family Library di St. Paul-Minnesota e le carte di Giuseppe Tavazza all'Archivio Anica di Cineteca Lucana); inoltre al candidato verrà chiesto di raccogliere informazioni e dati circa le procedure di marcatura grafica (edge markers) degli stock di pellicola (informazioni ai lati periferici della pellicola, solitamente accanto alle perforazioni): questi dati potranno essere raccolti dai documenti istituzionali individuati e eventualmente da materiali filmici appositamente campionati. Queste informazioni tecniche saranno poi organizzate in un database.</th>
</tr>
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<tr>
<td>Stato dell'arte</td>
<td>Il progetto si inserisce in un numero crescente di ricerche sulla circolazione extra-theatrical di immagini in movimento e sui formati cinematografici substandard. Gli studi hanno sottolineato come i piccoli formati cinematografici fossero diffusi ampiamente oltre le sale cinematografiche convenzionali, fin dai primi anni della storia del cinema (Cherchi Usai 2019). La loro propagazione ha interessato la sfera pubblica (aula, fabbriche, musei, mezzi di trasporto) e privata. Anche la ricerca sul cinema italiano ha contribuito a una maggiore comprensione delle implicazioni dei formati cinematografici substandard per settori culturali distinti: educativo (Taillibert 2000; Grasso 2015), religioso (Mosconi 2018), amatoriale e privato (Cati 2009; Simoni 2018) scientifico (Casonato-Canadelli 2019), politico (Mariani 2017). Il progetto propone di integrare questa ricerca con un comprendere della manifattura della &quot;base materiale&quot; del film. Generalmente confinata al settore professionale degli archivisti o dei tecnici cinematografici, la ricerca sulla produzione del materiale filmico è stata finora ostacolata dall'accessibilità non sistematica agli archivi delle imprese private. Grazie a documenti e storie recentemente resi accessibili e sull'onda della &quot;svolta materiale&quot; negli studi umanistici e culturali, si è inaugurato un filone di ricerca innovativa sulla componente tecnologica del supporto materiale del film. Alice Lovejoy, in particolare, ha pubblicato ricerche pionieristiche sulla geopolitica della produzione e circolazione di materie prime cinematografiche durante la seconda guerra mondiale e sulle sue conseguenze. La sua ricerca esemplifica come la materia prima del film sia diventata un materiale &quot;problematico&quot; nell'economia della guerra globale e come il complesso chimico-industriale del film possa far luce su come le proprietà materiali del cinema abbia modellato l'esercizio del potere politico (Lovejoy 2019; Hecht 2011). Poiché il progetto si concentrerà su Agfa-Milano e Ferrania, vale la pena ricordare la letteratura disponibile su questi produttori (Giuliani 2005; Salmoiraghi 1992; Bezzola 1994), anche se non esaustiva.</td>
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### Descrizione del progetto

Il progetto si interrogherà su come le questioni ideologiche e politiche abbiano influenzato le pratiche di manifattura della base materiali del film, nelle decisioni industriali e nel processo di formattazione dei film a formato ridotto in Italia. Il progetto si concentrerà sul periodo tra il 1923 (quando la base di acetato di cellulosa e 16mm furono introdotti commercialmente tra i formati concorrenti) e 1934 (quando 16mm è diventato lo standard per le pratiche cinematografiche a passo ridotto e l'istituzionalizzazione del cinema di formato ridotto all'interno delle organizzazioni del governo fascista ha raggiunto il suo pieno completamento) e tra 1956 (il picco di una nuova istituzionalizzazione del cinema di piccolo formato all'interno ANICA) e 1965 (con l'avvento della tecnologia cinematografica Super8 e l'apice della mercificazione cinematografica del formato ridotto). Anche se il progetto sarà fortemente radicato nella ricerca archivistica e nello scavo della documentazione storica originale, è ispirato e guidato da due principali quadri teorici:

a) Geologia dei Media e Material Turn nei Film Studies: il progetto insiste sull'essenza "interna" del film, invitando all'esplorazione della natura chimica interna del film. Pur sottolineando le componenti elementari del film, il progetto stabilisce anche un dialogo produttivo con un campo teorico collaterale nelle discipline umanistiche, dove la materialità dei media viene esaminata da una prospettiva politica e ideologica.

b) Storie culturali del cinema e delle culture visive: il progetto prestarà attenzione ai discorsi sociali e culturali esplorati attraverso la documentazione archivistica, riviste e materiali visivi con l'obiettivo di ampliare la comprensione culturale di una componente cruciale dell'apparato cinematografico - la pellicola - attraverso un vero e proprio scavo archeologico e l'indagine sulla sostanza elementare del film.

Pertanto, indagando documentazione e materiale d'archivio, il candidato si concentrerà su due aspetti cruciali: il lato politico della "formattazione" del film e il lato chimico / materiale. Guardando al lato politico, le domande della ricerca includeranno: come la politica totalitaria e quella liberale hanno negoziato la standardizzazione e la commercializzazione del cinema a formato ridotto? Come le imprese hanno reagito i momenti di innovazione nel settore (in particolare con l'introduzione del film invertibile o del film sonoro)? Quali accordi commerciali erano in vigore tra gli apparati statali e le società manufatturiere per lo sfruttamento e la circolazione di materiale cinematografico a formato ridotto? Guardando al lato "materiale" della formattazione della pellicola, il candidato esplorerà le interconnessioni tra l'industria chimica e il mercato dei film a formato ridotto. Concretamente, questo segmento di ricerca.mapperà la distribuzione e la vendita delle scorte di film. Includerà una documentazione approfondita di come le scorte di film sono state contrassegnate, marchiate e annotate.

### Possibili potenzialità applicative

**Bibliografia**

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Year</th>
<th>Location, Publisher</th>
</tr>
</thead>
<tbody>
<tr>
<td>BEZZOLA G.</td>
<td>Dalla Ferrania alla 3M. Una storia di cultura umana e imprenditoriale</td>
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<td>Milan: Gruppo 3M Italia</td>
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<td>CATI A.</td>
<td>Pellicole di ricordi. Film di famiglia e memorie private (1926-1942).</td>
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<tr>
<td>CHERCHI USAI, P.</td>
<td>Silent cinema, London: BFI</td>
<td>2019</td>
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<tr>
<td>DE ROSA M.</td>
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<td>In: Miriam Stefania De Rosa;Wanda Strauven, (a cura di); Susanne Ø. Sæther;Synne T. Bull, Screen Space Reconfigured, p. 231-262, Amsterdam:Amsterdam University Press, ISBN: 9789089649928</td>
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<td>GIPPONI E.</td>
<td>Small-Gauge Colour Visions. The Role of Amateur Filmmakers in the Italian Transition from Black and White to Colour.</td>
<td>2020</td>
<td>FRAMES CINEMA JOURNAL, ISSN: 2053-8812</td>
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<td>LOVEJOY A.</td>
<td>“Celluloid geopolitics: Film stock and the war economy, 1939-47.”</td>
<td>2019</td>
<td>Screen 60.2: 224-241</td>
</tr>
<tr>
<td>PAST E.</td>
<td>“Sunlight and Silver: Celluloid Materialities and the Making of Ferrania”,</td>
<td>2021</td>
<td>online talk 18 March 2021, Centre for Culture and Ecology, Durham University</td>
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<td>Ferrania dalle antiche ferriere all'industria dell'immagine.</td>
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<td>Savona: Marco Sabatelli Editore</td>
</tr>
<tr>
<td>SIMONI P.</td>
<td>Lost Landscapes: Il cinema amatoriale e la città.</td>
<td>2018</td>
<td>Turin: Kaplan</td>
</tr>
</tbody>
</table>

**Text in English:**

**Abstract**

As a forerunner of today’s ubiquitous small screens and personal devices that permeate everyday life (De Rosa 2020; De Rosa-Strauven 2020), small-gauge cinema (film formats smaller than 35 mm) has accompanied the history of film since the very beginning of the 20th century. “FilmBaseMatters: A Material Approach to the History of Small-gauge Film in Italy: the case of Agfa and Ferrania in the 1930s and in the 1950s” will stress how the chemical industrial complex served as a crucial ancillary industry in shaping such early modern mobile and portable cinema. In particular, the project deepens tools and methods to study the film formats’ material properties and their political and cultural determinations, at crucial stages of media transformation in Italy. It will focus on Italian processes of institutionalisation of small-gauge film formats in two periods: 1) the fascist...
era, when raw materials and technology for audiovisual communication concurred to a new expansion of control and government over society and industry (Mariani 2018); 2) the 1950s and 60s, when a new institutional pressure marked an increasing commodification of small-gauge film’s practices (Gipponi 2020). In particular, the candidate will be asked to focus on the case of Agfa-Milan (in the 1930s) and Ferrania (in the 1950s-60s). Agfa-Milan was pivotal in the standardisation of 16mm in fascist Italy, while Ferrania is “the most iconic” (Past 2021) small-gauge film manufacturer in post-war Italy.

**Objectives of the project**

The main objective of the project is to investigate and stress the connections between the materiality of film and power relations across the political-industrial complex. In particular, the candidate will question the power relations inscribed into the process of formatting the film material, excavating institutional archives. In particular, the candidate will mainly operate within a historical framework, reconstructing the history, the contexts and geographies of the substandard formats introduction and circulation, while exploring institutional archive sources (Agfa-Milan funds at Bundesarchiv in Berlin; Ferrania’s papers at 3M Company Corporate Records at Gale Family Library in St. Paul-Minnesota and Giuseppe Tavazza’s records collection at Anica Archive in Cineteca Lucana); furthermore the candidate will be asked to systematically record and document edge codes and graphic markings collectable at the peripheral sides of the print (usually beside perforations). This technical information will be then organised into a database.

**State of the art**

The project will feed into a growing body of research focusing on the extra-theatrical circulation of moving images and on small-gauge film formats. Recent scholarship has stressed how small-gauge film formats spread widely beyond conventional movie theatres in the 20th century (Cherchi Usai 2019). Their propagation interested the public sphere (classrooms, factories, museums, means of transportation) and the private. Scholarship about Italian cinema too has contributed to an increased understanding of the implications of substandard film formats for distinct cultural domains: educational (Taillibert 2000; Grasso 2015), religious (Mosconi 2018), amateur and private (Cati 2009; Simoni 2018), scientific (Casonato-Canadelli 2019), political (Mariani 2017). The project proposes to integrate this research with an understanding of the manufacture of the material base of film. Generally confined to the professional domain of film archivists or technicians, research about film manufacturing was, until now, hindered by the non-systematic accessibility to the archives of private enterprises. Thanks to newly accessible documents and histories and relying on the “material turn” in the humanities and cultural studies, groundbreaking research on the technological component of film’s material support has recently been conducted. Alice Lovejoy, in particular, published pioneering research about the geopolitics of the production and circulation of raw materials of film during the second world war and its aftermath. Her research exemplifies how film stocks became a critical material in the global war economy and how the chemical-industrial complex of the film can shed light on how cinema’s material properties shaped the exercise of political power (Lovejoy 2019; Hecht 2011). Since the project will focus on Agfa-Milan and Ferrania, worth of notice is the available literature on these manufacturers (Giuliani 2005; Salmoiraghi 1992; Bezzola 1994), albeit not exhaustive.
**Project description**

The project will question how ideological and political issues were inflected into film manufacturing practices, industrial decisions and in the process of formatting small-gauge film in Italy. The project will research the period between 1923 (when the cellulose acetate base and 16mm were commercially introduced among competing formats) and 1934 (when 16mm became the standard for small-gauge cinema practices and the institutionalisation of small-gauge cinema inside the fascist government’s organisations reached its full completion) and between 1956 (the peak of a new institutionalisation of small-gauge cinema inside ANICA) and 1965 (with the advent of Super8 film technology and the apex of small-gauge cinema commodification). Although the project will be firmly rooted in archival research and the excavation of original historical documentation, it is inspired and guided by two main theoretical frameworks.

a) **Geology of Media and the Material Turn in Film Studies:** the project insists on the “inner” essence of the cinema, engaging exploration of the film's internal chemical nature. While stressing the elemental components of the film, the project also establishes a productive dialogue with a collateral theoretical field in the humanities, where media materiality undergoes scrutiny from a political perspective.

b) **Cultural Histories of Cinema and Visual Cultures:** the project will pay attention to the social and cultural discourses excavated through archival documentation, journals, and visual materials and aim at expanding a cultural understanding of one crucial component of the cinematic apparatus – the film strip – through an actual archaeological excavation and inquiry into film’s elemental substance.

Therefore, by excavating archive documentation and material, the candidate will focus on two crucial aspects: the political side of the film formatting and the chemical/material side. Looking at the political side, research questions will include: how did totalitarian and liberal politics negotiate the standardisation and commodification of substandard cinema? What clashes in the industry (i.e., the introduction of the reversal film or sound film)? What commercial agreements were active between state apparatus and the film companies for the exploitation and circulation of substandard film material? Looking at the material side of the film formatting, the WP will excavate interconnections in the chemical industry and the substandard film market. Concretely, this research segment will map the distribution and sales of the film stocks. It will include in-depth documentation of how film stocks were marked, branded and annotated.

**Possible application potentialities**

The resulting database of this project will be pivotal for any reconstruction of the printing procedures and will help to tracking down film stock circulation. Moreover, it will produce a crucial scientific tool to service the film preservation and restoration field. It will also include information about formatting procedures that will be decrypted from the film base, as physical evidence of institutional inscriptions into the film material.

**References**


Struttura dell'Università di Udine presso la quale verrà sviluppata l'attività di ricerca / Department or other structure of the University of Udine where research activities will be carried out:

Dipartimento di studi umanistici e del patrimonio culturale (DIUM) - Digital Storytelling Lab / Department of humanities and cultural heritage - Digital Storytelling Lab

**Importo dell'assegno di ricerca (al lordo oneri carico assegnista) / Total grant gross for the research fellowship:**

€ 19,367,00

**Durata dell'assegno di ricerca / Duration of the research fellowship “assegno di ricerca”:**

12 mesi / months

**Finanziamento / Financed by:**

La copertura finanziaria graverà sui fondi/progetto:
- Risorse d'Ateneo: bando interno finanziamento assegni 2023 (D.R. n. 406/2023);

**Requisiti di ammissione / Minimum qualifications necessary:**

- Possesso del titolo di Dottore di ricerca o titolo equivalente conseguito all’estero;
- possesso di un curriculum scientifico professionale idoneo allo svolgimento dell’attività di ricerca contemplata.
- Research doctorate or equivalent qualification obtained abroad;
- professional scientific curriculum suitable for the research activity above mentioned.

**Procedura selettiva / Competition procedure:**

Valutazione per titoli e colloquio / Evaluation of titles and oral exam

I risultati della valutazione dei titoli saranno resi noti agli interessati nel corso del colloquio / The evaluation of the qualifications will be disclosed to candidates during the interview

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<th>Calendario del colloquio / Calendar of the oral exam</th>
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Per sostenere il colloquio i candidati devono esibire un valido documento di riconoscimento. / Candidates must come to the interview with a valid identity document.

Eventuali variazioni saranno rese note esclusivamente mediante pubblicazione all’albo ufficiale on line dell’Ateneo / Any change will be made public solely through publication on the University web site http://web.uniud.it/ateneo/normativa/albo_ufficiale

**Nota / Note:** Le indicazioni sulle modalità di svolgimento della prova in modalità telematica saranno inviate ai candidati con successiva email da parte del Presidente della Commissione. Ai fini dell’identificazione e a pena di esclusione dalla procedura selettiva, ciascun candidato è tenuto ad identificarsi prima che il colloquio abbia inizio, esibendo il medesimo documento di identità allegato alla domanda di ammissione al concorso. Il candidato deve risultare reperibile nella giornata e all’orario indicato sul bando. Il mancato collegamento, l’irreperibilità del candidato nel giorno o nell’orario stabilito o la mancata esibizione del documento identificativo, sono motivo di esclusione dalla procedura selettiva. La registrazione delle prove orali è vietata. L’Ateneo adotterà pertanto tutti i provvedimenti in suo potere per tutelare i soggetti coinvolti qualora venissero diffuse tramite internet – o altri mezzi di diffusione pubblica – video, audio o immagini della procedura selettiva. / Instructions on how the video interviewing will be conducted will be provided to candidates by the Chairman of the Examining Board via email. For identification purposes, each candidate is required to identify him/herself before the interview by exhibiting the same identification document attached to the application. Candidates must be available on the day and time established by the call for applications. Failure of the candidate to establish a video connection, the unavailability of the candidate on the day and/or time established or failure of the candidate to provide the required identification document are
all grounds for exclusion from the selection procedure. Recording of the video interviews is prohibited. The University will adopt all the measures within its power to protect all personnel involved as a result of dissemination via the internet or via other forms of public dissemination, of videos, audios or other pictures of the selection procedures.

Commissione giudicatrice / Examining Board:

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