INTRODUCTION

7th EYE INTERNATIONAL CONFERENCE 2022

Global Audiovisual Archiving
Exchange of Knowledge and Practices
Since the 2000s, audiovisual archives have gone from being relatively closed institutions to becoming actors within a networked landscape, interacting with users, and sharing content. The digital turn has enabled this transition, resulting in increased access and visibility of archives. But it has also exposed a digital divide along the global disparities that have existed for decades. While richer national and commercial archives (especially in Europe and North America) predominantly focus on digitizing their ‘own’ (national) heritage, too many audiovisual works produced elsewhere are not being preserved and made accessible. Moreover, because of a lack of structural knowledge exchange between the research and archival communities from different parts of the world, ongoing preservation efforts taking place in difficult circumstances remain too often underexposed. This creates an incomplete understanding of what ‘global’ might mean. Global power relations have exacerbated the pre-existing archival risks and have exponentially increased the disparities in the hierarchies of visibility. Access to technical resources and expertise is an important issue here, but framing is another. How are archival materials selected, appraised, managed, researched, and contextualized? By whom and for whom?

Ever since their establishment, the International Federation of Film Archives (FIAF) and the Association of Moving Image Archivists (AMIA), among others, have identified and addressed issues of inequity, political circumstances, climate, and environmental concerns, the need for training and knowledge exchange, along with institutional and government support. Additionally, the launch of educational programs at the University of Amsterdam, New York University, the George Eastman Museum, and elsewhere more recently has contributed to the development and sharing of knowledge through research and teaching. However, these programs are out of reach for many students and colleagues in challenged regions.

By hosting audiovisual archivists and researchers from all over the world, this conference will continue the conversation: we will discuss the challenges of the impact of geographical location, technological and financial gaps, the role of the government and the market, political and economic conditions, and (global) power relations. At the same time, we aim to provide a context to consider different audiovisual histories and traditions, alternative practices, and efforts of various kinds of archives, to embrace local knowledge, to learn from working with restrictions and limited resources, and the inventiveness, insights, and values that come along with it.

Our goal is to create new models for sustainable collaboration and exchange of knowledge and practices, facilitate collective learning, and develop an awareness of different archival approaches. The outcomes of this conference will inform plans and next steps to take responsibility for materials at risk, preserve and make accessible what has been neglected around the world, and by doing so, support the communities involved and counter inequality.

Through roundtable discussions, individual talks and panel conversations, film screenings, and poster presentations, we will investigate audiovisual archival practices across continents, with special attention being paid to regions and initiatives underrepresented in the current archival discourse. Some of the guiding questions here are: How do digitization, preservation, access, and curation take place when there is no solid financial support? And how do such practices, in precarious circumstances, differ from comparable work done within more stable environments, with more resources at hand? How can institutions with solid financial funding play a role in these initiatives for global preservation efforts?

Such questions will be raised at the 7th Eye International Conference, in hopes of changing the picture of global audiovisual archiving, expanding the diversity of visions, voices, and experiences the world has preserved and providing pathways to carry them on together.

The Eye International Conference Committee and Advisory Board
Ines Aisengart Menezes, Karen Chan, Martino Cipriani, Dennis Doros, Giovanna Fossati, Anne Gant, Maral Mohsenin, Judith Opoku-Boateng, Nour Ouayda, Floris Paalman, Lisabona Rahman, Laura Rooney, Aboubakar Sanogo, Gerdien Smit, Rachael Stoeltje, Juana Suárez, and Eleni Tzialli.
GENERAL INFORMATION

GLOBAL AUDIOVISUAL ARCHIVING
Guest Desk Opening Hours
- Saturday 28th May 09:30 - 19:00
- Sunday 29th May 09:30 - 19:30
- Monday 30th May 09:30 - 10:00, 12:30 - 14:00, 15:30 - 16:00, 17:15 - 17:45
- Tuesday 31st May 09:30 - 10:00, 12:30 - 14:00, 15:30 - 16:00, 17:15 - 17:45
- Wednesday 1st June - CLOSED

Meet the Archive and Evening Screenings
As an attendee of the Eye International Conference, you can join several side programs and screenings. Meet the Archive is an annual program wherein Eye’s curators present different projects they are working on. This program is free of charge and takes place on Saturday 28th May. By showing your badge at the Eye Filmmuseum box office, you can also get a free ticket to the conference evening screenings and the Vrouwen van Suriname (Oema foe Sranan, 1978) screening. The official opening of the Eye International Conference will take place on Saturday 28th May at 19:00 before the screening of Vrouwen van Suriname. Celebratory drinks will take place after that screening. Please collect your ticket at least half an hour before the screenings, as they may sell out.

#EIC2022

Open House at the Eye Collection Centre
On Wednesday, 1st June, the conference concludes with a program of guided tours, poster presentations, and screenings at the Eye Collection Centre. These activities have limited capacity. A physical sign-up sheet will be available at the guest desk throughout the conference.

Virtual Conference
Via the virtual conference platform, you can attend the day sessions and watch pre-recorded poster presentations in the Poster Room. After the conference, both on-site and online attendees will be able to watch the recordings on-demand until Monday, 6th June. Please note that we will not stream or record the evening screenings.

Drinks and Food
We will offer coffee and tea throughout the day, but no lunch and dinner. However, there are many food options around Eye Filmmuseum and the Eye Collection Centre. Please refer to the ‘Practicalities’ document on our web page, www.eyefilm.nl/conference.
You are welcome to join us for Opening Drinks on Saturday 28th May at 21:30 and Closing Drinks on Tuesday 31st May at 19:00.

Accessibility Information
Eye’s entire building is accessible to people with limited mobility. The elevator to get to the reception desk is located right next to the main entrance staircase. In Cinema 1, you can find two wheelchair seats in the first row.

Cloakroom / lockers
Eye has lockers and an unattended cloakroom. In addition, we have arranged a room in the closed office area solely for conference use where you may temporarily store your luggage in case you are traveling directly to or from the conference. Please ask at the guest desk if you’d like to use it.

Simplified roster

Breakdown of the timetable for the conference Sunday – Tuesday

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10:00 - 11:15

Work in Progress
Words of welcome by Giovanna Fossati (Chief Curator, Eye) and Frank Roumen (Head of Collections, Eye)

Short Scores

Ephemerl Movement: Work in Progress
Ida Lohman: Video Art as Puppet Show
• Simona Monizza (Curator of Experimental Film, Eye)
• Martine Bouw (Trainee Film Collection, Eye)

Another Take on Just Around the Corner
• Elif Rongen-Kaynakçı (Curator of Silent Film, Eye)
• Annike Kross (Restorer, Eye)
• Jeroen de Mol (Restorer, Eye)

11:15 - 12:00  BREAK

12:00 - 13:30

Beyond the Archive
Paris Fashion (Compilation, FR, 1911-1925, 9’)
There is No Way Back: A Portrait of Juan Vrijs

Panel on Vrouwen van Suriname (Cineclub Vrijheidsfilms and LOSON, NL, 1978):
Restoring Activist Cinema
• Rommy Albers (Senior Curator of Dutch Film, Eye)
• Simona Monizza (Curator of Experimental Film, Eye)
• Luna Hupperetz (Independent Researcher)
• Henk Lalji (Co-director of Vrouwen van Suriname and ex-chairperson of the former LOSON)
An Interactive Experience with the Eye Collection
• Irene Haan (Manager of Digital Presentation, Eye)
• Pepijn Wilbers (Studio Louter)
• Ramon van Bezouw (Kiss the Frog)

13:20 - 14:20 BREAK

14:20 - 16:05

Animated
La Villa Aux Surprises (FR, 1912, 5’)
Joop Geesink’s Unique Puppet Collection
• Soeluh van den Berg (Curator and Head of Film-related Collections)
• Leenke Ripmeester (Curator of Animation and Advertisement Films, Eye)

De Chomón 150 Anniversary & Escamillo a le ver solitaire (Segundo de Chomón, ES, 1912, 7’)
• Elif Rongen-Kaynakçi (Curator of Silent Film, Eye)
• Rosa Cardona (Filmoteca de Catalunya)
• Mariona Bruzzo (Filmoteca de Catalunya)

The Film Drawings of Ton van Saane
• Leenke Ripmeester (Curator of Animation and Advertisement Films, Eye)
• Ellie van Saane
• Fokke van Saane

Gaming with Colonial Films
• Dorette Schootemeijer (Curator of Amateur Film, Eye)
• Imran Channa (Eye Artist-in-Residence)

16:05 - 16:50 BREAK

16:50 - 17:50 SCREENING
Knocking on Herman’s Door
(Stefano Bertacchini, NL, 2021, 50’)
Introduction by director Stefano Bertacchini and Rommy Albers (Senior Curator of Dutch Film, Eye)

19:00 SCREENING
Vrouwen van Suriname
Official Opening of the Eye International Conference 2022
with Sandra den Hamer (Director, Eye), Giovanna Fossati (Chief Curator, Eye), Rachel Stoeltje (President of the Association of Moving Image Archivists/AMIA), Floris Paalman (University of Amsterdam/UvA)

Battle on 16mm (Kiki Ho, Ananta Khemradj, Luna Hupperetz, NL, 2022, 12’)
Vrouwen van Suriname (Oema foe Sranan, At van Praag, NL, 1978, 56’)
Introduction by Simona Monizza, Luna Hupperetz, and Nadia Tilon. Followed by Q&A with Nadia Tilon, Henk Lalji, Charles Braam, Frank de Jong, Kiki Ho, and Ananta Khemradj

21:30 OPENING DRINKS
GLOBAL AUDIOVISUAL ARCHIVING
10:00 - 10:20
Opening Words by Giovanna Fossati (Eye/UvA)

10:20 - 11:20 ROUNDTABLE
It’s Almost Too Late!
• David Walsh (International Federation of Film Archives – FIAF)
• Carolina Cappa (Elias Querejeta Zine Eskola)
• Didi Cheeka (Lagos Film Society)
• Nour Ouayda (Metropolis Cinema Association)

Much of the world’s film heritage is not merely inaccessible but at the point of becoming lost forever. The aging and obsolete physical media in countless neglected collections are becoming increasingly vulnerable, and digitization – to the uninformed, the solution to everything – is complex, difficult, expensive, and often just adds to the problems. Although FIAF has created a generic action plan to rescue vulnerable film collections, this requires immense dedication, support, and funding – so for too many collections, such a plan appears unfeasible. In this panel discussion, we bring together three leading advocates for the preservation of AV media in their own regions to explore ways of bridging the vast gulf between what is needed to arrest the imminent loss of their film heritage and what is actually possible in a world of limited resources and scarce expertise.

11:20 - 12:30 ROUNDTABLE
Transnational Exchanges and the Circulation of Video Film Cultures in Sub-Saharan Africa
• Sonia Campanini (Goethe University Frankfurt)
• Ellen M. Harrington (Deutsches Filminstitut & Filmmuseum – DFF)
• Vinzenz Hediger (Goethe University Frankfurt)
• Nancy King (University of Jos)
• Rebecca Ohene-Asah (National Film and Television Institute (NAFTI) – Ghana)
• Stefanie Schulte Strathaus (Arsenal – Institute for Film and Video Art)
• Simone Venturini (University of Udine)

On the basis of two projects in the field of film archiving, research, and knowledge exchange – the cooperation for the Master’s program Film Culture and Archiving Studies at the University of Jos and the interdisciplinary project Cultural Entrepreneurship and Digital Transformation in Africa and Asia – that bring together Nigerian and German institutions of film culture, we debate in the first part of the roundtable how universities and film archives can work and cooperate for a global audiovisual heritage intended as transnational commons. The second part of the panel discusses a focal topic that we intend to further investigate in the frame of the two projects, namely the preservation, digitization, and circulation of video films in sub-Saharan Africa, focusing on the cases of Nigeria and Ghana.

12:30 - 14:00 LUNCH

14:00 - 15:30 ROUNDTABLE
Digitization Challenges and Criticalities
Moderated by Martino Cipriani (RMIT Saigon/UvA)
• Mohammad Al Mimar (Iraqi Film Archive) / Jurgen Buedts (Las Belgas)
• Samuel Benagr (University of Ghana)
• Sami Meddeb (Smart Tunisian Technoparks)
• Okkar (Save Myanmar Film)
• Ana Carolina Reyes (National Archive of Brazil)

This roundtable aims to be an opportunity for a group of global archivists to discuss mutual challenges and local criticalities, share concerns and experiences on digitization practices as well as envision strategic collaborations, communal models and exchanges of knowledge. Besides introducing their work, the panelists will address the role of audiovisual digitization as a cultural practice, exploring the impact and role of their diverse contexts, national audiovisual industries and heterogenous cultural backgrounds. Rather than defining solutions, the panel will focus on highlighting key questions on how digitization can function as an instrument to tackle and overcome enduring concerns such as the lack of funding, government support, technological obsolescence, material decay, and accessibility to collections as well as threats such as war and its consequences, challenges that some archivists joining the round table have to deal with on a daily basis.
16:00 - 17:15  SCREENING SESSION

Hussein Shariffe (1934-2005)
Archival circulations between Khartoum, London, Cairo, Berlin
• Erica Carter (King’s College)
• Eiman Hussein (Metanoia Institute/Forward Foundation for Women’s Health Research and Development)
• Laurence Kent (University of Cambridge)

This session focuses on the exiled Sudanese filmmaker and pioneer of Sudanese independent and experimental cinema, Hussein Shariffe (1934-2005). In 2019, collaborative curatorial work on Shariffe’s archive began with workshops in Berlin and London initiated by the Arsenal Institute for Film and Video Art, Berlin. Research continues on an open-source archive centering on Shariffe’s film oeuvre. This session reviews ongoing archival and curatorial work involving researchers, curators, and archivists across Khartoum, Cairo, Berlin, and London. A screening of Shariffe’s experimental The Dislocation of Amber (32’) and the video essay Towards a Cinema of the Incomplete (bin Jumay et al, 2021: 11’) is followed by a discussion of existing projects on Shariffe’s archive, especially the conceptual, ethical and practical issues involved in working with unfinished film.

17:15 - 17:45  BREAK

17:45 - 19:00

Audiovisual Archives and the Digital Space
A Global South Perspective
• Ilse Assmann (IASA/Apricity Consulting)
• Judith Opoku-Boateng (IASA/University of Ghana)
• Pedro Félix (IASA/National Sound Archive of Portugal)

There is a huge mess with the expression ‘Global South’. In fact, this problem is reflected in heritage strategy in general and in the archival field in particular. But the question remains: are we doing everything we can? Are we not just producing a narrative in the face of an overwhelming reality? Can we distinguish well-intentioned actions from technological strategies of control?

In this panel, we will present three different perspectives of three cooperating teams from different geographies because we believe that only through cooperation can we overcome the ‘abyssal thinking’ that affects ‘global south’ theory and ‘postcolonial perspectives’. In a technologically mediated domain, we believe it is essential to guarantee the preservation of the audiovisual documentary heritage but, above all, to ensure technological independence.

19:00 - 20:30  DINNER
The Bouanani family is a film family: Ahmed Bouanani was a writer and director; Naïma Saoudi was a costume designer, set designer, producer, director, actress, producer, script, and assistant editor; and their daughter Batoul was a dresser and costume designer. They left behind them a substantial number of books, magazines, manuscripts, drawings, scripts, notes, posters, costumes, and props, which bear witness not only to the family’s life and work but also more broadly to Morocco’s cultural history. Today, Touda Bouanani continues the work of collecting and conserving but also of valorizing their legacy through the Archives Bouanani association.

**About Some Meaningless Events and Archives Bouanani (Rabat, Morocco)**
- Léa Morin (Talitha)
- Touda Bouanani (Archives Bouanani)

Restored by Filmoteca de Catalunya (2018) in collaboration with L’Observatoire (Casablanca). Around the port’s streets and popular bars of Casablanca, a group of filmmakers conducts discussions with people about their expectations of and aspirations for the emerging Moroccan national cinema. When a disgruntled worker kills his superior accidentally, their inquest shifts focus, and they begin to probe the context and motives of the killing. At the heart of *De quelques événements sans signification* is an interrogation on the role of cinema (and art) in society, documentary and the Real, and what constitutes an urgency for a national cinema that is being born. This unique filmic experience was conceived as an independent and collective effort of militant filmmakers, actors, musicians, poets, and journalists at a time of heightened repression on freedom of expression in Morocco and was funded by the sale of paintings by several contemporary painters. The film was first screened in Paris in 1975 but was immediately taxed with censorship and forbidden from exhibition and export. It was forgotten until a negative print was found in the archives of the Filmoteca de Catalunya in 2016 and restored there. Forty-five years after its completion, the film is finally released.
GLOBAL AUDIOVISUAL ARCHIVING
Magdy Rafla was a jeweler who lived in Cairo until his death in 2018 at the age of 87. Rafla was a dedicated cinephile who collected thousands of films from all around the world, spanning from the early 1900s to the 1980s. The diverse collection material includes international classics, but the real treasure is amateur footage of Egypt shot during the 1920s and 1930s. Capturing local provinces, bustling Cairene streets, and governorates such as Port Said and Alexandria, with material shot by both Egyptians and Europeans living in the country, the footage provides a unique window into Egyptian life during the British protectorate era. A collaboration of Cimatheque – Alternative Film Centre, Cairo, and Arsenal – Institute for Film and Video Art, Berlin.

The National Archives Suriname and the Netherlands Institute for Sound and Vision have joined forces to digitize, archive, and make available an important collection from the shared history of both countries. The collection is the audiovisual part of Johan Ferrier’s private archive. Ferrier was the first president of Suriname and was an enthusiastic amateur filmmaker. He made 8mm films with his family, but he also handled the camera on official visits to other heads of state. This unique insight into his private and professional life is now accessible to users in both Suriname and the Netherlands due to the collaboration between the National Archives Suriname and the Netherlands Institute for Sound and Vision.
Cross-continental Connections

This panel brings together different contributions wherein collections and connections arise from often very opposite ends of the planet. The presentations seek to question how to approach these collections in terms of their archival futures.

Moderated by Lisabona Rahman (Freelance Moving Image Preservation and Presentation Consultant)

‘A Specific Sort of Unknowability’
Enigmas of an Ottoman-era film at Eye Filmmuseum

• Asli Özgen (University of Amsterdam)

A non-fiction film in the Eye Filmmuseum collections presents many enigmas: it shows a (Dutch?) family visiting certain sites such as the archaeological site of Ephesus and the Dutch Embassy in the (Ottoman? or then Turkish?) city of Smyrna/Izmir in the 1920s. Taking the enigmas of this film as a starting point, I will probe into the gaps and absences in film historiography and heritage when it comes to the precarious audiovisual heritage of migrant, displaced, minoritarian communities. I will argue for a ‘shared film heritage’ that affirms a transnational, polyvocal, diversity-affirming approach: ‘How various inheritances interconnect and can be exchanged through encounters rather than the constantly individualized model of elevating ‘someone’s heritage at the expense of someone else’s’” (Jo Littler). This paper argues for the concept of shared film heritage as a way to embrace the diversity of film culture within and across borders of the present nation-states.

The Policy of Proletarian Internationalism in Mozambique and Czechoslovakia
And its Consequences for Current Archival Practices in Both Countries

• Klára Trsková (Národní filmový archiv)

This paper presentation tries to provide an insight into how the policy of socialist internationalism was inscribed in the functioning of film education, film production, and distribution in Mozambique and in Czechoslovakia from the 1960s to the end of the 1980s and displays several consequences of the internationalist policy for contemporary archiving of the film heritage in both countries.

The Tokyo Palestine Film Collection

• Mohannad Yaqubi (KASK School of the Arts)

The bonds between Palestine and Japan have been shrouded in mystery and contradiction. The most widely known incarnation of this complex

relationship are the actions of a faction of the Japanese Red Army (JRA) that joined the Palestine Liberation Organization’s call to armed struggle. To some, they exemplify solidarity and brotherhood, and to others, they are a profoundly misguided fascination with violence. Obviously, either of these extreme perceptions is due to a lack of understanding of the motivations of Japanese left activists and what the Palestinians’ struggle once signified to militants worldwide.

12:30 - 14:00 LUNCH

14:00 - 15:30

Global Preservation Collaborations?
Landing Specific Projects!
  Moderated by Mariela Cantú (Arca Video Argentino)
  • Laura Batitucci (LUPA/UFF)
  • Rafael de Luna Freire (LUPA/UFF)
  • Andrés Levinson (Museum of Cinema of Buenos Aires)
  • Juana Suárez (NYU MIAP)

Drawing on the work of the NYU MIAP Audiovisual Preservation Exchange Program (NYU MIAP APEX), this panel proposes specific settings for international collaborations to be materialized in a) the advancement of the collaborative digital humanities project arturita.net, b) the development of a ‘tinder-like app’ to match projects between the global south and global north archives, and c) the setting of a sister-archival exchange program. We propose and present the needed infrastructure for the three projects. We also summarize specific projects for a pilot program by charting specific collaborations in areas such as training, internships, consulting, physical infrastructure, digitization, acquisition of equipment and software, and strategies for programming and curatorial activities. The presentation gathers input from seventeen archivists working in/with Latin American archives, responding to individual efforts as well as efforts of almost twenty institutions, collections, and associations.

15:30 - 16:00 BREAK

16:00 - 17:15 SCREENING SESSION

Digitization and the Returns of Chilean Exile Cinema
A Collaboration between Cineteca Nacional de Chile and the Swedish Film Institute
  • José Miguel Palacios (California State University Long Beach)

This screening session is devoted to Chilean exile cinema, a corpus of more than two hundred films made all over the world by Chilean directors in exile. The session concentrates on a recent collaboration project between the Swedish Film Institute (SFI) and Cineteca Nacional de Chile. The project was a concrete way of addressing the infrastructural and financial imbalance between film archives in the Global North and those in the South. The collaboration favored a model of ‘digital returns’ where both the labor and results of the process of 2K scanning, synching, and mastering are shared by the provider of the original materials, SFI, and its main beneficiary, Cineteca Nacional. The session includes an introduction to the research project that enabled this international collaboration, and the screening of two titles: Färg mot fascismen (Leonardo Céspedes, Peter Lund, and Kaj Mattson, 1978) and Quisiera, quisiera tener un hijo (Sergio Castilla, 1974).

17:15 - 17:45 BREAK
17:45 - 19:00

Repatriation, Reparation, Restitution

These three presentations explore questions of restitution, reparation, and repatriation in relation to audiovisual archives.

Moderated by Nour Ouayda (Metropolis Cinema Association)

African Artifacting
Abundance and Absence in the AV Archive
• Jennifer Blaylock (Oberlin College)

The recent film A So-called Archive (Onyeka Igwe, 2020) might be characterized as archival horror. Igwe’s exploratory camera floats around the Nigerian Film Corporation building in Lagos, distorting archival space while cataloging it. Foreboding signs of no admittance warn of the filmic carnage within its vaults. Film artifacts in ruins visualize an archivist’s nightmare. But Igwe reminds audiences that archival horror lies in the ‘colonial residue’ of the archive’s architecture. Artifacts of decay, that mark the elimination of information from the image that restoration seeks to renew, in these spaces are not the result of inaction, but acts of refusal. Drawing parallels between postcolonial state film collections in Igwe’s film and the Information Services Department in Accra, this paper asks how archival neglect and the absences that it produces may also be an act of archival labor – an articulation of artifacting.

Restitution and the Moving Image
Decolonising Global Film Heritage
• Nikolaus Perneczky (Independent Scholar)

The paper focuses on colonial legacies of uneven development and unequal exchange in film archiving through the lens of restitution. What demands does the recently renewed call for restitution place on the moving image and its archives? How may the medium of film in turn engender a critical reconceptualization of restitution? The paper has two aims: first, to make visible the colonial legacies shaping the archival log(ist)ics of global film heritage in order to suggest concrete strategies of redress; second, to explore in a more speculative register both challenges and possibilities arising from the conjunction of ‘restitution’ – a concept elaborated in relation to irreproducible artifacts and human remains – with the technical object of film, its medium-specific affordances, and operations. Refracting restitution through film will compel us to move beyond a narrow conception of ‘giving back’ – towards the more capacious horizon of what Sarr and Savoy (2018) have called ‘a new ethical relation’.

To Train and to be Trained in the Safeguarding of Filmic and Non-filmic Archives
The Case of Jocelyne Saab’s Artistic Heritage
• Mathilde Rouxel (Association des Amis de Jocelyne Saab)

The Association of Friends of Jocelyne Saab was born after the death of the Lebanese-French filmmaker in 2019. This initiative was born from the desire to preserve Jocelyne Saab’s film and non-film archives while allowing, in a way, their return to Lebanon. Preserved by the will of the filmmaker at the French national film archive, the original material of her films has been scanned by the Association, which organized a series of trainings in collaboration with structures in Lebanon to allow Lebanese technicians to work on restoration software and restore, in Lebanon, the films of Jocelyne Saab. This initiative is about to become permanent. This case study presentation invites other archives in charge of rare and fragile filmographies to take advantage of this restoration circuit where both the scanning stage and the restoration stage become accessible without necessarily having recourse to private service providers.
19:00 - 20:30  DINNER

20:30  EVENING SCREENING

Preserving Cinema’s Secret Past
Albania’s The Death of a Horse
•  Iris Elezi (Albanian Cinematheque)

Filmmaker Iris Elezi presents the restoration of The Death of a Horse which was supported by the Association of European Cinematheques and the Creative MEDIA program. Preserving the vital and dramatic The Death of a Horse is a perfect example of archival collaboration: its damaged negative was rescued in the nick of time in order to find new audiences and rightfully take its unique place in the film canon.

The Death of a Horse (Vdekja e kalit, Saimir Kumbaro, AL, 1992, 82’)

For four decades, Albania was Eastern Europe’s most secretive regime. For millions of Albanians living within its sealed borders, daily life was far from the socialist paradise lensed by the state-run New Albania film studio. Albania’s first post-communist film, The Death of a Horse (1992), vividly captures the Balkan nation’s traumatic past while reflecting on the tremendous social and economic challenges to come. Crafted months after the dictatorship’s fall, the low-budget film was shot on Kodak and developed on AGFA. This fateful choice caused Cannes to remove it from competition for not meeting the festival’s technical standards. The Death of a Horse is based on a true story. A military horse trainer tries to save his championship horse and ends up caught in a personal catastrophe, the kind that affected thousands of lives in Communist Albania.
GLOBAL AUDIOVISUAL ARCHIVING
10:00 - 10:05
Opening Words by Floris Paalman (University of Amsterdam)

10:05 - 11:30
Challenging the Red Tape

This panel is composed of different submissions that all examine how institutional and governmental structures make the work of archives more challenging through bureaucratic ‘red tape’, and how archives find ways to navigate through it.

Moderated by Maral Mohsenin (Cinémathèque suisse, University of Lausanne/UvA)

Infinity War of the Film Archive
• Sasikorn Likhitwong (Thai Film Archive)
• Sanchai Chotirosseranee (Thai Film Archive)

With this presentation, we explore the bureaucratic red tape the Thai Film Archive must face. How does the Thai Film Archive survive the system? What are the future challenges of the Thai Film Archive? As a governmental organization, the Thai Film Archive has been requested to abide by many bureaucratic rules and regulations. Though it is seen as ideal for an organization to work with integrity and transparency, the evaluation and assessment process is based on written reports and numbers. The value of preservation and restoration is not recognized unless it contributes to the national strategies which have very little interest in culture. Many rules and regulations were enforced on all governmental organizations in order to prevent corruption. The budget allocation procedure, which should be submitted almost two years in advance, becomes problematic especially when digital technology is rapidly changing.

Eve Arnold’s Behind the Veil
• Hind Mezaina (Independent Artist, Writer, Film Curator)

Behind the Veil is a film produced and directed by Eve Arnold, the renowned photographer and the first female member of Magnum Photos. It was filmed in 1970 when she was on a photo assignment to document Muslim women in the Middle East region for The Sunday Times magazine. Described as ‘a rare glimpse into a Dubai harem and a document of the significant changes in the lives of Arab women during the early 1970s,’ this documentary/travelog is the only film made by Eve Arnold. The presentation addresses the film’s unavailability in the city it was shot in, the limited access to audiovisual archives of Dubai and the United Arab Emirates in general, and how research by artists and curators helps unravel and reassess recorded histories.

Stepping Out of the Soviet Shadow
The Post-Soviet Legacy in the Film Archives of Transcaucasia
• Anri Vartanov (National Cinema Center of Armenia)

The former Transcaucasian republics and now countries of Georgia, Armenia, and Azerbaijan face the challenge of preserving and promoting a film heritage they do not have complete access to. Most of their materials – camera negatives and original elements – were preserved in Moscow’s Gosfilmofond as a matter of policy during the Soviet era and have remained there ever since. The study draws on primary sources, field research in the archives, and interviews with archivists as a source of context and comparative analysis. These countries have attempted to restore their film heritage with varying success, including Georgia’s negotiation of a repatriation deal, Azerbaijan’s investment into their own archive to house locally sourced materials, and Armenia’s solicitation of international funding for preservation initiatives. Film history demonstrates that cooperation among the republics was much more common in the Soviet era and must be reinvigorated to facilitate a collaborative and ultimately more robust approach to film preservation in the region.

National funding
Between Doing Local and Thinking Global
• Tzutzumatzin Soto Cortes (Cineteca Nacional de México)

A paradigm shift regarding the way in which the responsibility for audiovisual preservation has been assumed (or not) by the Mexican government, moving from a centralist position to a project...
Making the Invisible, Visible

This panel on different projects and research focuses on uncovering and promoting often forgotten and neglected collections and initiatives.

Moderated by Aboubakar Sanogo (Carleton University)

The Disappearing Act of Indian Cinema

• Sreya Chatterjee (Hochschule für Technik und Wirtschaft Berlin)

Comprising over 20 regional industries, collectively producing about 2,000 films every year in over 40 languages, Indian film industry is not only the largest in the world but also has the worst survival rate of films. Official figures indicate that around 4.4% of the 50,000 sound films made since 1931 to date exist in archival conditions. Unarguably, there has been a serious lack of effort as well as comprehension in India to safeguard this rich and diverse cinematic heritage and the factors responsible for this bear no less complexity than the very nature of the collection and its deplorable condition. This essay delves into a thorough investigation of the philosophical, historical, social, cultural, political, economic, environmental, and ethical factors which have propagated these circumstances to allow an overview of the uneven and inadequate history of film archiving in India in the light of emergent initiatives, suggesting future possibilities.

We Hid Everything that was Important!

• Karla Crnčević (Independent Researcher and Filmmaker)

During the speaker’s research into archives that were partly divided, and partly lost, between the former republics of Yugoslavia, she found a focal point in the women organizing resistance and feminist work from the late 1930s to the beginning of the 1940s: the Women’s Antifascist Front of Yugoslavia. This led her to try to reconstruct their way of coding communication. To help comrades in the forests, the women transported hidden...
messages and handmade maps, hidden in food, or stitched inside clothing. As these types of messages remained secret, they became undocumented and unsaved – the idea of them functions as an invisible ‘meta-archive’ which can only be read about in transcripts of interviews or testimonies given after the revolution was won.

**In Frame**  
**Centering the Underrepresented in Moving Image Archives**  
- Kate Dollenmayer (Academy Film Archive)  
- May Hong HaDuong (UCLA Film & Television Archive)

The _In Frame_ project is currently in an IMLS-grant-funded planning phase to develop a growing dataset of thousands of historically marginalized films and filmmakers into a free public reference resource, which moving image archives will be able to use to identify and address gaps in their holdings and expand access to existing holdings. From our perspective as a national consortium of seven U.S. partner institutions (The Academy Foundation, American Film Institute, Black Film Center/Archive at Indiana University, Library of Congress, Museum of Modern Art, National Film Preservation Board, and UCLA Film & Television Archive), we are eager to discuss possibilities for transnational collaborations to build and sustain knowledge exchange across borders. How might an expansion to a more global scope grow from the existing project’s framework, and how can we extend our outreach to learn whether and how such a tool could be valuable to global communities of users?

**Kultursinema as a Method of Experiencing History and Film Archives in Indonesia**  
- Mahardika Yudha (Kultursinema)

Kultursinema is an exhibition program in ARKIPEL – Jakarta International Documentary and Experimental Film Festival on Indonesian cinema culture archives and their relations with global cinema. These archive exhibitions are based on research into the aesthetic and social history of Indonesian cinema since 1896. Kultursinema works collaboratively with practitioners from various backgrounds and scientific disciplines who investigate the history of Indonesian cinema through textual archives, images, moving images, sound recordings, publication materials, and other archival materials. It provides a podium for the practice of writing, mapping, translating, and reading the history of Indonesian cinema in various forms, such as public programs and individual-collaborative works.

15:30 - 16:00  **BREAK**

16:00 - 17:15  
**Alternative Archives and Practices**

This panel presents different initiatives which seek to create, initiate or map alternative archival practices.  
Moderated by Floris Paalman (University of Amsterdam)

‘Geo Unblocking’  
On AV archival content about the Philippines under Marcos in the Time of the Pandemic  
- Rosemarie Roque (Society of Filipino Archivists for Film / Polytechnic University of the Philippines)

Confronting historical distortion favoring the Marcos dictatorship has always been a big challenge, most especially in this time of the COVID-19 pandemic. But truth and social justice seekers continue despite the conditions. The Concerned Artists of the Philippines, a cultural workers organization founded during the Marcos period, kicked off in September 2020 an online version of its Memory Project. As a pilot activity, it live-streamed _The Politics of Detention_ (1983), about political prisoners still languishing in jail. Last 2021, CAP was able to screen eight more documentaries via Facebook. However, there still abound important AV materials not disseminated among Filipino audiences. There are many AV materials in and out of the Philippines, online and offline, that will speak much about the Philippines under the Marcos dictatorship. We hope that those in foreign archives too will one day be available to Filipinos who struggle to confront historical distortion to attain social justice.
The Media Archivist International
• Jonathan Larcher (Université Paris Nanterre)

In 1998, the media collective Promedios (Mexico) trained Zapatista activists and assisted them in carrying out their own media productions. Since then, Promedios has become a central platform for social movements in Chiapas that, in the wake of the Zapatista uprising, have continued to experiment with alternative media infrastructures. The instability of the recording media of the collective’s video archive (Mini-DV, Digital8, and Hi8 tapes) has led them to imagine different ways to preserve it, including through the appealing to the assistance of conservation institutions in the Global North. This paper, based on fieldwork conducted over two years in San Cristobal de las Casas, discusses the creation of an experimental protocol for digitizing and restoring videotapes, supported by the Instituto Mexicano de Cinegrafía. Using open-source software (DVRescue and VRecord) and transporting all the necessary materials (VCRs, TBCs, capture cards) from the United States, this assemblage makes Promedios the first experimental digitization center in Chiapas.

What makes the Dispersed Narratives in Global South
An Ethnographic Study of Alternative Archives in Hong Kong
• Emilie (Sin Yi) Choi (City University of Hong Kong/Videotage)

This paper aims to examine two alternative and independent archives – VMAC by Videotage and a newly developed archival project of Hong Kong independent documentary, in order to study the archiving process of non-feature film in conjunction with the shaping of film history and the cultural politics in Hong Kong. Facing the threat of cultural disappearance of the diverse cinephile, these two archives have played the key role of demonstrating multiple forms of archiving and developing the archival culture of audiovisual in the context of Hong Kong. These two examples outline a specific articulation of socio-political condition with the archival culture in a larger structure of the Global South, which sheds light on an ‘other film heritage’ along the geo-politics. This study shall be delineated in an ethnographic approach with my personal participation and observation in these two archives.

17:15 - 17:45  BREAK

17:45 - 19:00  

Building Local Knowledge and Practices
The Brazilian Experience
• Débora Butruce (ABPA)
• Lila Foster (University of Brasilia/ABPA)
• Marco Dreer (ABPA)

Based on a long experience in several film archives in Brazil and from the political and cultural work developed by ABPA – Associação Brasileira de Preservação Audiovisual (Brazilian Association of Audiovisual Preservation), this panel intends to discuss the practical challenges faced by Brazilian preservationists, as well the problematic situation of never being able to fulfill the parameters of audiovisual archiving established elsewhere. We will address this conversation from three perspectives: 1) the local specificity of moving image preservation practices within our field; 2) digital preservation and the challenges of preserving digital-born materials in a context of few resources and great instability of archival institutions and 3) the philosophical and epistemological conflict between the definitions of audiovisual preservation and the current practices established by the Global North and the reality of moving image archiving and preservation in Brazil, a country that is part of the Global South.

19:00 - 20:30  CLOSING DRINKS

20:30  EVENING SCREENING

UMA OUTRA HISTORIA
Four Films on Labor Rights for Women in Brazil
A program curated by Another Gaze and Cinelimite
Presented by William Plotnick (Cinelimite) and Matheus Pestana (Cinelimite)

UMA OUTRA HISTORIA – Four Films on Labor Rights for Women in Brazil highlights the essential contributions of women filmmakers to the documentary form in Brazil. These short-form feminist works – presented initially on television and at regional feminist film clubs and international film festivals – address key labor struggles in spaces as diverse as the brothels of São Paulo’s Boca
do Lixo to the textile markets of Santa Cruz do Capibaribe in Brazil’s Northeastern region.

**Creche-Lar (Maria Luiza d’Aboim, BR, 1978, 8’)**
During the 1970s, filmmaker Maria Luiza d’Aboim was part of the Center for Brazilian Women (CMB), a feminist organization that provided a forum for thinking through the place of women in society. The lack of creches and the urgent need for public infrastructure designed to support mothers with childcare were recurring discussion points at the center. D’Aboim’s first film, *Creche-Lar (Home-Daycare)*, documents the search for practical solutions as implemented by an experimental community daycare project in Vila Kennedy, Rio de Janeiro, which employed mothers from the local community.

**Mulheres: uma outra história (Eunice Gutman, BR, 1988, 35’)**
*Mulheres: uma outra história* focuses on various aspects of women’s participation in the Brazilian political scene, featuring interviews with women in the Constituent Assembly and leaders of the rising women’s rights movement. Suffragist Carmen Portilho appears in the film to remind viewers about the long history of struggle for women to earn the right to vote in the country.

**Mulheres da Boca (Inês Castilho and Cida Aidar, BR, 1982, 22’)**
Filmmakers Cida Aidar and Inês Castilho met as part of the feminist collective that edited the newspaper *Nós Mulheres* between 1976 and 1979. Filmed in 1981 in the Boca do Lixo region of São Paulo, infamous for its porn cinemas and brothels, *Mulheres da Boca* reveals the lives of sex workers on their own terms, as they are captured between seduction, play, and violence, against the backdrop of the corruption and abuse exercised by those who ran the Boca de Lixo.

**Sulanca (Katia Mesel, BR, 1986, 14’)**
The Feira da Sulanca still exists as a famous market that sells and exports items for the national clothing industry in Pernambuco, Northeastern Brazil. While these markets were once an unfriendly place for women struggling to make a living, Katia Mesel’s *Sulanca* documents the economic revolution of the women of Santa Cruz do Capibaribe: sewers who, through collaboration and willpower, managed to make lives for themselves and change the socioeconomic panorama of Brazil’s most neglected region.
GLOBAL AUDIOVISUAL ARCHIVING
Program at Cinema 5 in the Eye Collection Centre (Address: Asterweg 26, Amsterdam)

10:00 - 11:30

Poster Presentations

A selection of different, mostly case-study focused presentations ranging from restoration projects, institutional concerns and preservation collaborations.

Moderated by Asli Özgen (University of Amsterdam)

A Look at Med Hondo’s first short film Ballade aux Sources (1965)
- Annabelle Aventurin (Ciné-Archives)

Med Hondo’s (1936-2019) films are indictments against all forms of oppression suffered by exploited peoples, particularly the African people. *Ballade aux Sources* (1965), his first film, allows us to have a glance at the themes that are dear to him: pan-Africanism and pre-colonial African history. The objective of this session is to describe the different stages of conservation of the sound and image, as well as ongoing work on the only left black and white 16mm copy of the film.

The 5-decade Story of the Esdras Baptista Film Collection
Preserving Film in Political Turmoil
- Laura Batitucci (LUPA/UFF)

Esdras Baptista (1923-1988) was a Brazilian filmmaker and a cameraman who worked for five decades filming 16mm documentaries and television footage. Linked to the Brazilian Communist Party (PCB), he was a friend of many intellectuals and politicians of his time. His collection includes ordered footages or personal footages about many themes, including rare and unseen images of important people from culture and politics, such as Graciliano Ramos, Fidel Castro, Darcy Ribeiro e Luiz Carlos Prestes.

This presentation will briefly look at the state and story of Esdras’ films and how they got to be preserved at the Laboratório Universitário de Preservação Audiovisual – LUPA/UFF.

Situating the South African Jewish Museum’s Digital Archive
- Leila Bloch (The South African Jewish Museum)

This presentation centers on the importance of the practice of audiovisual archiving in the Global South by focusing on a case study of archival digital preservation, which combines uniquely public access and engagement with archival material, namely, the South African Jewish Museum Digital Archives (SAJM Archives). In several stages of the history and development of the SAJM Archive – its genesis, digital expansion, public engagement, and collaborative possibilities – the presentation posits the SAJM Archives as an exemplar within the global archival community of the burgeoning tradition of digital archiving on the African continent.
**Independent Video Archives Collaboration**  
*VideoDanzaBA and Arca Video Argentino*  
- Mariela Cantú (Arca Video Argentino)  
- Silvina Szperling (VideoDanzaBA)

VideoDanzaBA Festival is the first of its kind within the field of dance and technology in Latin America. It comprises a collection of works of art, conferences, workshops, and publications by Latin American and international artists of a great diversity of underrepresented communities (women, indigenous people, people with special needs, LGBTQ+), while also depicting the social context of Argentina and the region. Joint efforts to preserve this valuable collection have recently been made together with Arca Video Argentino, a nonprofit and independent archive of Argentine Video Art, which has become the guardian of VDBA’s collection. Even though funding and resources are still needed to digitize and provide public and free access, we believe that designing collaboration models for independent archives is extremely important in times where audiovisual preservation is still not regarded as part of an urgent political agenda in our region.

**Cineclubism Restored**  
* Luna Hupperetz (Independent Researcher)  

The Cineclub Vrijheidsfilms was an activist film collective that worked as a producer, distributor, and exhibitor of political and subversive film in the Netherlands from 1966 until 1986. Recently the film *Vrouwen van Suriname* (Cineclub Vrijheidsfilms, 1978), co-produced by LOSON, has been restored. Through an analysis of the archival disclosing project, this project focuses on the strategies that were applied to reconstruct and include the two activist organizations involved in making this film. In reflecting on this practice, this presentation poses certain challenges for archival institutions in working with a militant, decolonial film history. How do you go from a militant cinema to a ‘militant archive’? How do you reanimate a film practice based on community grassroots initiatives, taking into consideration the realities of film preservation in mainstream heritage institutions today?

**Expanding Ratna Asmara’s Archive**  
* Umi Lestari (Universitas Multimedia Nusantara)  

Histoiriography on Indonesian cinema is characterized by the logic of *film nasional*, militarism, and androcentrism. The impact of this logic is seen in how the restoration and digitization of film in Indonesia eliminated works by the first woman director, Ratna Asmara. Even though Ratna Asmara was a prominent performer and director, starting her career in Dutch East Indies Period to early 1950s Indonesia, her archive was limited. This research aims to validate Ratna’s works and agency in Indonesian cinema by compiling the archive and starting to digitize her films.

13:00 - 14:00 **SCREENING SESSION**

**1-minute Film Compilations**  
Moderated by Randi Cecchine

Students from the course This is Film! Film Heritage in Practice at the University of Amsterdam have created 1-minute film compilations inspired by the conference theme, ‘Global Audiovisual Archiving’. For the compilations, they have used footage from platforms such as Open Images, The Internet Archive, or other open-source repositories.

- **The Cinema Took the Same Route**  
  by Luis Felipe Ragua Miranda, Tim van de Peppel, Julie Peterse, and Iga Romanek

- **Shadows**  
  by Hanxiao Luo, Haitian Ma, Vera Mennens, and Nouk Mutsaers

- **Film Us As We Are**  
  by Yuanling Hu, Amy Keegan, Cody Kenner, and Maud Kissling

- **Your Camera and How to Use It**  
  by Emma van der Westen, Chen-Yang Zhang, Stanley Ward, and Meg Weijers

- **Excess Neglected: Political Memory and Popular Global Archives**  
  by Lori Stirland-Legret, Tikin Tan, Samuel Smith, and Sebastian Rousseau
Still from Memories on Film (Greta Calaciura, 2022)

‘Tu nous regardes comme des insectes’
by Ahmed AbdulMageed, Emma Brent, and Sanne Hesseling

15:00 - 16:30  SCREENING SESSION

Memories on Film
(Greta Calaciura, IT, 2022, 60’)
Introduction by director Greta Calaciura
Moderated by Giovanna Fossati (Eye)

Through the personal journey of a small team of three Italian filmmakers, Memories on Film tells a story of the importance of taking care of world film heritage. Focusing on the current state of Indonesian film archives, where Indonesia’s wealth of audiovisual material is quickly deteriorating, the documentary sheds light on the people who are actively fighting to take care of their film history. The people met while traveling from the Netherlands to Indonesia and back to Italy have different backgrounds. Still, they all share the desire to engage with film history comprehensively because a partial film history is a partial world history. The restoration projects of the Indonesian films Tjoet Nja’ Dhien and Lewat Djam Malam, carried out respectively at Eye Filmmuseum and at the Laboratorio L’Immagine Ritrovata, frame the narration and most importantly, show the fundamental role that collaboration has in the pursuit of an inclusive film heritage.

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11:00 - 12:00, 13:00 - 14:00, 14:00 - 15:00

Tours of the Eye Collection Centre
Limited capacity – sign up at the guest desk
‘Films for Thought’
A Proposal for the ‘Restitution’ of Anthropological films
• Rinella Cere (Sheffield Hallam University)
• Danilo Giglitto (Sheffield Hallam University)
• Daniela Petrelli (Sheffield Hallam University)

Many museums and archives are currently addressing their colonial past, as institutions and as ‘guardians’ of objects of dubious and often violent provenance. While there are now examples of returning material objects to the communities of origin, how to return images (films and photographs) has not been addressed yet. The anthropological film may be subject to a return policy, but what it often contains is the viewpoint of the ethnographer, which complicates matters about interpretation as well as restitution. In this paper we argue that returning films (and photographs) to the source communities is not only ethically desirable in a postcolonial context but the only way to engender a constructive dialogue between north/south archives, undermines long standing iniquities, and bring resources and exchange on a more equal footing. We will illustrate the process by taking a few examples from the digitized anthropological film collection of Pitt Rivers Museum.

Accessibility Beyond Borders
The Disabled Archivist and the Wider Global Context
• Michael Marlatt (York University)

The World Health Organization states that over 1 billion people worldwide live with a disability, 80% of whom live in middle to low-income countries. Yet little, if any, of the already scant literature on disability and the archive extends discussion beyond the Global North. This presentation raises crucial questions addressing the gaps that currently exist regarding disability and the moving image archive in the Global North and South. How do these gaps particularly impact prospective disabled moving image archivists in the Global South? What supports might increase disabled moving image archival visibility? The presentation further outlines strategies for disability inclusion in the moving image archival community generally. Themes of discussion include access, training and education, representation in collections, and opportunities for future collaboration. Collaboration between the Global North and South will further creative and varied solutions on disability advocacy in the moving image archive across the globe.

Contingency Plan for an Archive found in an Embassy
• Azucena Losana (Mexican Consulate in Argentina)
• Diego de la Vega Wood (Mexican Consulate in Brazil)

In 2016, a collection of films abandoned for decades was found in the attic of the Mexican Embassy in Argentina. Without a budget or basic infrastructure, a cooperation plan was agreed upon with the General Archive of the Nation (AGN) to conserve and preserve 133 cans with 61 film
titles in 16mm and 35mm. The project consists of leaving the entire audiovisual collection in the AGN vaults on loan; however, the agreement was frozen during the elections in Argentina, and Mexico sent a new Ambassador who had to resign after a media scandal. The films returned to the Embassy headquarters to await the political transition during the hot summer. This collection must be preserved from the drastic changes in humidity and temperature in Buenos Aires, but also from the constant rotation of authorities in diplomatic offices and in the public institutions who have influence over the work.

Cinetecche del Sole
A Report on Film Institutions in the South of Italy
• Adriana Noviello (Bundesarchiv)

This research is on museums and film institutions in the South of Italy. The aim of this work is to show how these realities, still developing and quite unknown even in Italy, are connected to their territory. What’s their origin, what kind of collection they hold and how do they promote their heritage. What are the main difficulties they face in order to carry out their strategies? Do they manage to engage their audience? It’s not easy in the South of Italy for cultural bodies to survive. After 160 years from the Unification of Italy, the so-called ‘Questione Meridionale,’ the Southern Question, is still open: technological and structural gaps exist, worsened now by the pandemic. Proposals, ideas, qualified workers are what is actually needed, before a digital revolution.

Festival Franco Chileno de Videoarte
Rethinking the Archive
• Gonzalo Ramirez (R2 Media)

Born as part of the foreign cultural policy of the François Mitterrand government in 1981, the Festival Franco Chileno de Videoarte (French-Chilean Video Art Festival – FFCHV) was one of the most important milestones in contemporary art during the military dictatorship and the beginning of the democratic transition in Chile. This poster presentation will discuss the importance of the festival in the audiovisual environment. It will present the results of this research in the number of materials found, their difficulty on access, the conservation of the materials, and the results of the exhibition planned for June 2022 on the story of the festival.

Been there. Done that?
• Matěj Strnad (FIAF/Národní Filmový Archiv)

Eleven years ago, representatives of some of the major film archives and members of the professional community gathered in Pretoria to discuss ‘Indigenous Film Collections in Africa and the World’. This presentation will briefly sum up the two days of this 2011 FIAF Symposium in order to critically reflect not only on its conclusions, but also on the possibilities of building and keeping a global, institutional track record in topics such as repatriation. Such awareness of past words and actions might be a different type of the much-needed networking and connection building. Without which it is so very difficult to move forward. A presentation from the perspective of FIAF’s Programming and Access to Collections Commission.

The Peña Rodríguez Collection
A Brief History and Current Practices
• Leandro Varela (Museo del Cine Pablo Ducrós Hicken)

This paper provides a brief history of the formation of the Peña Rodríguez Film Collection and the various efforts for its preservation which have been carried out throughout the years. Born as the private collection of film critic, producer, and preservation advocate Manuel Peña Rodríguez, it would later be preserved by various institutions. Where possible, the methods and techniques employed by these institutions to manage, preserve, and provide access to the collection are described. Accompanied by a brief report with information such as the number of film elements which are fully cataloged and digitized, special focus is given to the current practices being employed to manage this collection. Particular attention is given to the use of readily available digitization technologies as well as cooperation with various other institutions. Finally, the benefits of potential collaboration initiatives and how they can be used to aid the preservation of films from the collection are analyzed.
BIOS

PROGRAM COMMITTEE

Dennis Doros co-founded Milestone Films with Amy Heller in 1990. He was President of AMIA and on the board of CCAAA from 2017 to 2021. This year, Dennis and Amy co-founded Missing Movies, an organization to help filmmakers clear their lost rights and find their original materials.

Giovanna Fossati is Chief Curator of Eye Filmmuseum, where she supervises a collection of more than 50,000 titles. She is also Professor of Film Heritage and Digital Film Culture at the University of Amsterdam, where she has taught in the MA Preservation and Presentation of the Moving Image Program since its establishment in 2003.

Anne Gant is Head of Film Conservation and Digital Access at Eye, Head of the FIAF Technical Commission, and an active participant in the AMIA Preservation Commission. She has a Master’s from the Preservation and Presentation Program at the University of Amsterdam. She previously worked in New York in digital and cultural jobs, including Women Make Movies.

Floris Paalman, Ph.D., is a filmmaker, curator, researcher, lecturer, and the Coordinator of the MA program Preservation and Presentation of the Moving Image at the University of Amsterdam. He has a background in filmmaking, anthropology, media studies, and urbanism, and currently works on archiving political films and historiography.

Laura Rooney is Managing Director of the Association of Moving Image Archivists, an organization committed to the preservation and use of moving image media through its educational programs and events, publications, scholarships, and its newest initiative, the Pathways Fellowship. She currently serves on the National Film Preservation Board and several of its committees and interest groups.

Gerden Smit is Assistant to the Chief Curator at Eye. In the past, she worked at the Netherlands Institute for Sound and Vision and the Dutch Cultural Media Fund. She recently received a Museum Grant from the Netherlands Organization for Scientific Research to conduct research into the feminist film collective Cinemien using oral history.

Rachael Stoeltje founded the Indiana University Libraries Moving Image Archive and serves as its director. She served on FIAF’s Executive Committee from 2013-2019 and co-founded its Training and Outreach program. She was Chair of the Coordinating Council of Audiovisual Archives Associations and is currently President of the Association of Moving Image Archivists (AMIA).

Eleni Tzialli works at Eye Filmmuseum, supporting its academic activities. In the past, she has been a project worker at the Netherlands Institute for Sound and Vision, working on projects focused on the artistic reuse of the archive. She is one of the initiators of the Inward Outward Symposium, a symposium that investigates the status of moving image and sound archives worldwide as they intertwine with questions of coloniality, identity, and race.

ADVISORY BOARD

Ines Alsengart Menezes is an audio-visual preservationist with 20 years of professional experience. She worked at the Cinemateca Brasileira (2016-2020) and Eye Filmmuseum (2015-2016), just after her Master’s in Preservation and Presentation of the Moving Image at the University of Amsterdam. Currently, Ines works in the Archives Program at Witness, an international organization that promotes the use of video and technology to protect and defend human rights.

Karen Chan is Executive Director of the Asian Film Archive and President of SEAPAVAA (Southeast Asia-Pacific Audiovisual Archive Association). Over the last 24 years, she has focused on preserving and accessing collections, increasing film literacy, and training archivists. Karen writes, publishes, and presents at industry and academic platforms.

Martino Cipriani is Associate Lecturer in Digital Film and Video at RMIT University Vietnam and a Ph.D. candidate at the University of Amsterdam, ASCA. His research field includes audiovisual heritage, film technologies, and digitization. He also works as a DI colorist and post-production consultant.

Judith Opoku-Boateng is an archivist at the Institute of African Studies, University of Ghana, where she manages an audio-visual heritage preservation program that supports both academic research and creative engagement. Beyond the university, she is involved in a number of initiatives locally and globally that promote audiovisual heritage preservation.

Nour Ouayda is a filmmaker, film critic, and programmer. She is Deputy Director at Metropolis Cinema Association in Beirut where she also manages the Cinémathèque Beirut Project. She is a co-editor of the Montreal-based online film journal Hors champ. Her films and writing research the practice of drifting in cinema.

Lisaona Rahman studied Preservation and Presentation of the Moving Image at the University of Amsterdam and worked at the restoration laboratory L’Immagine Ritrovata in Bologna. She is a freelance consultant and programmer currently based in Berlin/Jakarta, and a member of the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA).

Aboubakar Sanogo is Associate Professor in Film Studies at Carleton University. As the North American Regional Secretary for the Pan African Federation of Filmmakers (FEPACI), he initiated and oversees the FEPACI Archival Project. In that capacity, he is heading on its behalf the African Film Heritage Project (AFHP), a major film preservation and restoration initiative in partnership with Martin’s Scorsese’s Film Foundation and UNESCO.

Juana Suárez is the Director of the Moving Image Archiving and Preservation Program at New York University (NYU MIAP), a scholar in Latin American Cinema, and a media-preservation specialist. Suárez is currently working on a book tentatively entitled Moving Images Archives, Cultural History and The Digital Turn in Latin America, and coordinating arturita.net, a collaborative digital humanities project on Latin American audiovisual archives.

SPEAKERS

Mohammad Al Mimar was the Conservator at the Central Laboratory of the Iraqi Museum. In 2018, he attended the Film Restoration / FIAF Summer School at L’Immagine Ritrovata – Film Restoration and Conservation Lab in Bologna. He has a Master’s in Audiovisual Conservation and Restoration from Hochschule für Technik und Wirtschaft in Berlin.

Ilse Assmann is currently the Founder and Director of Apricity Consulting which...
focuses on audiovisual media heritage preservation and knowledge transfer. She has served as President of the International Association of Sound and Audiovisual Archives (IASA).

Annabelle Aventurin graduated from INA and worked for different institutions such as Arsenal, La Fémis, and for French television. She just completed her first documentary, *le Roi n’est pas mon cousin – 30*. Since 2020, she is in charge of Med Hondo’s film preservation and distribution at Ciné-Archives.

Laura Batitucci has graduated from the Film School of the Universidade Federal Fluminense (Niterói, Brazil) and is a cultural and audiovisual producer, having organized film festivals and retrospective screenings. She is a member of the LUPA – UFF staff and has participated in many projects within the institution. Today, she researches LUPA’s Esdras Baptista collection.

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Jurgen Bueldt is an award-winning film producer. In the last five years, he produced more than ten international documentary films. Currently, he is finishing Iraq’s *Invisible Beauty*, a film about Latif Al Ani, the father of Iraqi photography. He is also working on the restoration and rescuing of the Iraqi film archive and is producing a documentary film and series about the process and the footage rescued during the process.

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The 7th Eye International Conference was made possible with the help and support of several institutions and individuals. We want to give many thanks to:

**Program Committee**
- Dennis Doros (AMIA)
- Giovanna Fossati (Eye/University of Amsterdam)
- Anne Gant (Eye)
- Floris Paalman (University of Amsterdam)
- Laura Rooney (AMIA)
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- Lisabona Rahman (Freelance Moving Image Preservation and Presentation Consultant)
- Aboubakar Sanogo (Carleton University)
- Juana Sudrez (NYU Moving Image Archiving and Preservation)

**Production Team**
- Catrien Böttger
- Anna Da ¸browska
- Anne van Es
- Gerrit-Jan Faber
- Ivo Hoek
- Tessa Janssen
- Thijs Janssen
- Emma Jongmans
- Daniel Matzke
- Yorrick de Nooijer
- Carlos Santos
- Martin Schrevelius

**Special thanks to**
- Olga Buryak
- Greta Calaciura
- Sybren Danz
- Cristina Kolozsváry-Kiss
- Jolien Merks
- Medialoc
- Jewel Labs

**All the students of This is Film! Film Heritage in Practice:**
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- Emma Brent
- Luís Felipe Raqua Miranda
- Sanne Hesseling
- Amy Keegan
- Cody Kenner
- Maud Kissling
- Julia Kudelska
- Yuan Ling Hu
- Hanxiao Luo
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- Meg Weijers
- Chen-Yang Zhang

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- Philip Montmor
- Sandra Nauta
- Sarah Fambike Oortgijsen
- Vanina Pölling
- Frank Roumen
- Lisette Ruijtenberg
- Nita Smit
- Natasha Straat
- Walter Swagemakers
- Marja van Vos

**Design**
- Joseph Plateau Amsterdam

**Print**
- Flyerman
Global Audiovisual Archiving
Exchange of Knowledge and Practices
Eye Filmmuseum
29 – 31 May 2022