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EYE INTERNATIONAL CONFERENCE 2023

Activating the Archive

Audiovisual Collections and Civic Engagement, Global Collaboration and Societal Change

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ACTIVATING THE ARCHIVE

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Dear Participants,

A warm welcome to the Eye International Conference. This year, we are returning to a topic first visited five years ago: Activating the Archive. In 2018 we asked how audiovisual archives can be activated, and how they can inspire people to engage with social and political causes. These questions were informed by two trends, which continue today: on the one hand, public access to audiovisual repositories was increasing – made possible by the digitization of audiovisual heritage and the growth of digital-born media, while DIY practices, grassroots initiatives, and community archiving have developed, many with their own innovative activation strategies; on the other hand, heritage institutions continue to have the majority of their holdings publicly inaccessible – based on a rough estimate, less than 20% of archival films have been digitised in European and North American institutions, and not all institutions have public access strategies in place, whereas some counterparts in Asia, Africa, and Latin America are hardly able to digitise films and offer public access to collections. Then, as now, these observations have raised questions of inequality, power, bias, discrimination and exclusion. Such concerns were also the core of the lively talks at the 2022 edition of the Eye International Conference on Global Audiovisual Archiving, which challenged the archival field to reconsider its ethics, values, purposes, and ways of working, and to explore new paths to tackle such issues.

Five years on, this second edition of the Activating the Archive conference seeks to continue these conversations on how audiovisual collections can be used as communal resources and serve social movements, this time by taking a global perspective, paying attention to an even wider network of archival practices and research around the world, and investigating possibilities for collaboration. Major questions we hope to address are: How can audiovisual archives be activated as resources for civic engagement, within both a local and global context? How can curatorial strategies enable activism and social impact through archival material, and allow for various forms of dissent, and societal change across the globe? How can archives and collections that lack solid financial support, and which are threatened by precarious conditions, envision long term strategies? And how can initiatives to activate archives be supported through collaboration? This rich topic will hopefully inspire many discussions in coming days and spark connections in the participants.

The conference presentations have been selected to include different fields, practices and regional contexts, to reflect diverse approaches to collaboration and community-based audiovisual archiving, practices of sharing and re-use, and activism. Through roundtable discussions, panel conversations, individual presentations and screenings, we aim to investigate how audiovisual archives can be activated, looking at established institutions through different perspectives and new means of making materials accessible, onsite and online, and also looking at hidden or neglected collections, related to marginalised groups and communities, through grassroots practices and initiatives underrepresented in the current archival discourse. The 8th Eye International Conference hopes to expand the diversity of visions, voices, and experiences being shared in the archival, academic and independent heritage communities, and encourage connections to support these collections and practitioners together.

In addition, 2023 also marks the twentieth anniversary of the Master's in Preservation and Presentation of the Moving Image (P&P), a programme of the University of Amsterdam in collaboration with Eye Filmmuseum, the Netherlands Institute for Sound and Vision, LI-MA, and other institutions that have hosted P&P students for their internships. As education plays a critical role in many activation strategies, the theme of this year and the anniversary are a great opportunity to reflect together on the position of audiovisual heritage practice, research, and education in the world today, and in the decades to come.

We look forward to four days of inspiring presentations and thought-provoking conversations. Thank you for joining this conference and adding your voice.

The Eye International Conference Programme Committee
Giovanna, Anne, Eleni, Christian, Asli, Floris

GENERAL INFORMATION

ACTIVATING THE ARCHIVE

Eye Panorama, photo Mark Hadden

Guest Desk Opening Hours
- Sunday 4th June 09:30 – 19:30
- Monday 5th June 09:30 – 10:00, 12:30 – 14:00, 15:30 – 16:00, 17:15 – 17:45
- Tuesday 6th June 09:30 – 10:00, 12:30 – 14:00, 15:30 – 16:00, 17:15 – 17:45
- Wednesday 7th June – CLOSED

Open House at the Eye Collection Centre
On Wednesday, 7th June, the conference concludes with a programme 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 in-person and online attendees will be able to watch the recordings on-demand for the remaining month.

Evening Screenings
Two evening screenings are part of the conference programme, which are free of charge to all conference attendees. You can pick up your free ticket by showing your badge at the Eye box office (not the guest desk). Please pick up your ticket at the latest half hour before the screening.

Drinks and Food
Eye offers coffee and tea throughout the day and lunch from Sunday to Tuesday. However, we will not serve any dinner; there are many food options around the Eye Filmmuseum and the Eye Collection Centre. You can find a restaurant list on the "Practical Information" section of our webpage at www.eyefilm.nl/conference.

Closing Drinks – P&P@20 Celebration
We will also host a party in celebration of the P&P masters programme on Tuesday, 6th June, at 19:30 at MACA Moving Arts Centre Amsterdam. MACA is conveniently located in the NDSM area in Amsterdam Noord (Address: Ms. van Riemsdijkweg 61, 1033 RC Amsterdam). You can ask at the guest desk if you need help with directions, and please refer to the "Practical Information" section on our webpage www.eyefilm.nl/conference, for more information.

You are also welcome to join us for Opening Drinks on Saturday, 3rd June, at 21:00.

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 travelling directly to or from the conference. Please ask at the guest desk if you would like to use it.

Simplified roster

Breakdown of the timetable for the conference Sunday – Tuesday

Time	Activity	Location
10:00 – 12:30	Session 1+2	Cinema 1
12:30 – 14:00	Lunch	
14:00 – 15:30	Session 3	Cinema 1
15:30 – 16:00	Break	
16:00 – 17:15	Session 4	Cinema 1
17:15 – 17:45	Break	
17:45 – 19:00	Session 5	Cinema 1
19:00 – 20:30	Dinner	
20:30	Evening Screening	Cinema 1

OTHER ACTIVITIES

Walzer by Leo Erken and Frieda Gustavs (10', NL, 2022)

ACTIVATING THE ARCHIVE

Meet the Archive
Saturday 3rd June

Meet the Archive is an annual programme where Eye's curators present exceptional stories about (early) film history, highlight forgotten filmmakers, and report on new collaborations. The programme is open to the public so tickets might sell out. **Please make sure to get your ticket at the box office on the day itself. For more information, see www.eyefilm.nl/meetthearchive**.

Opening Night Eye International Conference
The ceremonial opening of the Conference will take place before the presentation of a new restoration of a title from its Cinemien collection, *Donna: Women in Revolt* (1980) by Yvonne Scholten. The restoration of this film has been made possible thanks to A Season of Classic Films, an initiative of ACE – Association des Ciné-mathèques Européennes supported by the EU Creative Europe MEDIA Programme. Please make sure to get a ticket at the box office on the day itself. Opening drinks will take place after the screening.

VR Experience
Walzer **by Leo Erken and Frieda Gustavs (10', NL, 2022)**
In this Virtual Reality experience, you can waltz through a landscape of thousands of women's photographs from the first feminist wave.

For conference attendees, Eye has reserved slots between 12:30 – 14:00 on Sunday 4th, Monday 5th and Tuesday 6th June. Attendees can pick up free tickets on a first come – first served basis from the guest desk on Sunday 4th June.

Temporary Exhibition
Saodat Ismailova – 18,000 Worlds
In 18,000 Worlds, Saodat Ismailova explores the invisible foundations of Central Asia. Moving from personal to collective memory, she connects myths from the region to its recent history and addresses its spiritual heritage for healing.
Be sure to visit the exhibition of Saodat Ismailova, which **closes on Sunday 4th June**. Conference attendees can visit the exhibition for free.

Permanent Exhibition
The museum's ground floor houses a permanent exhibition showcasing film apparatuses that have played significant roles in film history. Among the exhibits is the *Film Catcher*, a 360° installation that allows visitors to explore digitised films from the collection in an associative and intuitive manner. *Free admission for conference attendees.*

Saodat Ismailova – 18,000 Words

DAY 1 – SUNDAY 4TH JUNE

CHAIRED BY ASLI ÖZGEN-HAVEKOTTE (UVA)

Johanne Harrelle in *À tout prendre* (1963)

Agnes Varda in an interview at the Women Film Festival (1973)

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10:00 – 10:15
Opening Words by Giovanna Fossati (Eye/UvA)

10:15 – 11:30

Archive/Counter-Archive (A/CA) – *Activating Marginalised Archives in Canada*

- Antoine Damiens (Archive/Counter-Archive, York University)
- Philip Hoffman (Archive/Counter-Archive, York University)
- Janine Marchessault (Archive/Counter-Archive, York University)
- Nadine Valcin (Archive/Counter-Archive, Sheridan College)
- Michael Zryd (Archive/Counter-Archive, York University)

Archive/Counter-Archive: Activating Canada's Audiovisual Heritage (counterarchive.ca) is a partnership between over twenty community archives and artist-run repositories of audiovisual media in Canada. Funded through the Social Sciences and Humanities Research Council of Canada, the project is now in its fifth year (of seven) and is dedicated to creating counter-archives by activating and remediating archives created by Indigenous Peoples (First Nations, Métis, Inuit), the Black communities and People of Colour, women, LGBT2Q+ and immigrant communities. For the purposes of this panel, we have defined counter-archives as political, ingenious, resistant, and community-based. They are embodied differently and have explicit intentions to historicize differently, to disrupt conventional national narratives, and to write difference into public accounts. This panel includes four presentations tied to our artist residencies and the lessons we have learned about activating archives. We will engage with the methodologies and research questions of the Archive/Counter-Archive project.

11:30 – 12:30   ROUNDTABLE

Colonial Resonances in Sound Archives
- Luc Marraffa (University of Amsterdam)
- Fredrik Molin (Station Manager, SOAS Radio)
- Layan Nijem (University of Amsterdam)
- Stevie Nolten (Netherlands Institute for Sound and Vision)

- Roan Opiso (Collections Manager, University of the Philippines Center for Ethnomusicology)

This roundtable brings together a plurality of young voices active in sound collections as archival assistants, collection managers, researchers and radio broadcasters. Their duality as experts working in/out of colonial archives – from the inception/organisational phase of collections within archival institutions to the repurposing of materials as archival users – provides our speakers with insightful perspectives on how (re)using sonic materials can be an act of resistance. We ask how they open archives for (re)use by enhancing accessibility and searchability of sound materials. Their practices revive collections by accumulating multiple narratives on sound objects: how does transforming archives into interactive interfaces carve out space to confront colonial pasts and build communities? In their re-use of materials marked by colonial violence, they navigate ethical implications. We ask how they balance the necessity to situate materials within their historical context and the drive to rewrite emancipatory narratives out of sonic traces from colonial pasts.

12:30 – 14:00   LUNCH

14:00 – 15:30

New Perspectives on Unexplored Archives
Moderated by: Kate Saccone (UvA)

Koli Sinemaları – *A Trans/Feminist Research-Archive-Creation*
- Lalu Esra Özban (University of California, Santa Cruz)

Commonly known as "3 + 1" or triple feature cinemas, otherwise known as sex cinemas, became a phenomenon in Turkey at the beginning of the 1970s and continued until the early 2000s. In the aftermath of the 1971 military memorandum, movie theatres across Turkey began screening erotic films and inserting hardcore pornographic sequences into mainstream films. Even though sex cinemas promoted themselves as "men only" spaces, a subset of these sex cinemas, *koli sinemaları*, welcomed sexual

dissidence. Trans women had sex (kolileşmek), performed sex work (beldeli koli), or found lovers (koli) – while the scenes of heterosexual porn flickered across the screen.

Koli Sinemaları: a transfeminist research-archive-creation is a hybrid PhD research-creation dissertation project exploring Turkey's sex cinemas through trans communities' experiences of collective film watching, community-building, and sex work. Koli Sinemaları uses trans/feminist methods for community-determined archiving and reimagines research-creation as a transfeminist research-archive-creation.

Remediating Queer, Anti-Racist, and Feminist Media Archives – *An Intergenerational Reflection*
· Jonathan Petrychyn (Brock University)

This presentation focuses on the process of documenting and remembering three important, yet precarious, queer, anti-racist, and feminist film festivals held in Canada in the 1980s and 1990s: Colour Positive Anti-Racist Film Festival (Toronto, 1984), Positively Queer Film & Video Festival (Saskatoon, 1995) and Vice Versa Lesbian Film & Video Festival (Winnipeg, 1995). While I narrate how these festivals were inter-sectionally organised and programmed, my larger aim is to discuss the intergenerational and care-based methodology undertaken to narrate these stories. Building research relationships, gaining information through participatory processes, and working with vulnerable communities to make their audiovisual archives accessible is as much about the process as it is about outcomes. As a millennial researcher, I reflect on the various intergenerational interactions across this project – between myself and the archives, the activists, and my own students – to offer pathways for remediating media activist archives within con-temporary activist praxis.

Archival Reflections & Revelations – *Excavating the Forgotten Memories of the Women & Film Festival (1973)*
· Cleo Sallis-Parchet (York University)

The Women & Film Festival (Toronto, 1973) is celebrating its fiftieth anniversary in 2023. Texts, audiovisual, and artefacts documenting the festival

were gathered in an archive, which contained a never-before-seen recording of Agnès Varda addressing a crowd about her recent film *Le Bonheur* (1965). In this presentation, Cleo Sallis-Parchet reflects on the experience of digitising and remediating the archival material to uncover layers of forgotten histories and memories related to the Women & Film Festival.

Using Varda as an entry point, this presentation highlights the importance of gathering oral histories and audiovisual records to reveal the crucial role that women's media activism played in cinema and in feminist histories. Often con-tained in personal archives, these stories continue to remain at risk of obsolescence and loss. By reimagining the audiovisual archive as a space of presence, potentiality, and network, it can become a framework in which new feminist archives are generated.

We Were There All Along – *The Digital Archive of the Women's Video Festivals*
· Helena Shaskevich (CUNY Graduate Center)

Begun in 1972 as a small gathering of local artists and tape-makers, by the end of the decade the Women's Video Festival had grown into a signifi-cant international event which exhibited not only single and multi-channel work, but also intro-duced audiences worldwide to video performance and sculpture. Founded by Steina Vasulka and organised by artist Susan Milano, the festivals included work by seminal video artists like Shigeko Kubota and Susan Mogul, alongside more didactic and activist-oriented tapes by grassroots collectives and guerilla television community groups, highlighting video's instrumental role in feminist consciousness-raising and collective political action. This presentation examines the processes of reassembling and curating a digital archive of the 1970s Women's Video Festivals and argues for feminist archival work as a collective act of intergenerational memory.

15:30 – 16:00   BREAK

Still from Memories of Theater at Bojayá

Still from Recovering Audiovisual Memory from the Atrato and Colombian Pacific

Activating Archives for Audiovisual Memory in Bojayá, Colombia
· María Fernanda Carrillo (Universidad Nacional Autónoma de México)
· Isabel Restrepo Jaramillo (University of Antioquia Colombia)

In this session we reflect on research, preservation and creation process with audiovisual archives in Bojayá (Chocó), Colombia; in order to build and activate memories in the context of transitional justice, through archival-scholarly collaboration between the Committee for the Rights of Bojayá Victims and the researchers. We have been working in this collaborative process since 2019. In the first place with the Audiovisual Memories of the Atrato and Colombian Pacific Archive, and recently with the Archive of the Committee for the Rights of Bojayá Victims. We will develop the preservation process, the devolution and sharing of the archives with the communities, the docu-mentary creations with archive reappropriation, and the contemporary process of memory.

17:15 – 17:45   BREAK

17:45 – 19:00

Digital (Humanities) Collaborations
Moderated by Christian Olesen (UvA)

Artificial Intelligence and Anti-Racism as an Activating Pursuit in Archival Moving Image Practice
· Amanda Egbe (University of the West of England)

Artificial intelligence (AI) is increasingly being utilised in various fields, including the film industry and archives. The use of AI as a film analysis tool has the potential to develop the way we understand and critique cinema. AI systems can be trained to examine large amounts of film data, including scripts and visual elements. However, the critique of AI concerning racial bias, along-side the problem of the representation and or underrepresentation of race, within film archives presents a challenge. If AI algorithms are not to perpetuate existing biases and stereotypes,

moving image archives could play a role in providing the necessary context for understanding racial representation. This paper considers how the author's interventions with moving image archives and image collections at the intersection of artificial intelligence, intersectionality and delayed cinema can be an anti-racist strategy within archival and remix practice.

The South Side Home Movie Project Spinning Home Movies, and Creative Reuse

- Avery LaFlamme (The University of Chicago)

The South Side Home Movie Project (SSHMP) is a research and archival initiative to collect, preserve, digitise, exhibit and research small-gauge home movies created by residents of Chicago's South Side neighbourhoods. In April 2020, SSHMP partnered with Arts + Public Life at the University of Chicago to launch *Spinning Home Movies*, a programme inviting Chicago artists to curate original compilations of home movies drawn from the SSHMP collection, set to original soundtracks. The result is a complex and open-ended mediation on the rich and multiple histories, presences and futures contained within home movie recordings. In this presentation, I offer an account of the *Spinning Home Movies* programme from its inception through its various transformations. I will trace the trajectory of a home movie collection from its donation to the archive to its exhibition during a *Spinning Home Movies* live premiere. Ultimately, I will offer *Spinning Home Movies* as an ongoing experiment in how the creative reuse of archival materials plays a fundamental role in their preservation.

Why Easy When You Can Make It Hard? – *Of Difficult Histories, Digital (in)humanities, and the Potential for Change*

- Michael Loebenstein (Österreichisches Filmmuseum – Austrian Film Museum)
- Anna Högner (Österreichisches Filmmuseum – Austrian Film Museum)

In the past years "ephemeral" film genres have gained importance as historical sources. This allows for an invigorated civic and scholarly engagement with often difficult histories – and creates a multitude of challenges. In case studies drawn from recent projects undertaken at the Austrian Film Museum we will exemplify some of the potential the crossroads of film curatorship, AI-driven research, artistic intervention and community engagement allows for. What these projects have in common is that they apply "digital history" methodology to collections dealing with difficult histories: our "dark heritage" of filmic evidence of the discovery of mass murder and genocide, the "secret histories" of LGBTIQ+ communities or the personal documents of Viennese amateur filmmakers. We will explore this through a presentation of selected filmic records and the technologies employed in their curation, discussing our decision-making processes and examples of creative reuse and appropriation by communities.

19:00 – 20:30   DINNER BREAK

20:30   **EVENING SCREENING**

Non-Aligned Newsreels – *Voices from the Debris*
Live Documentary Performance
- Mila Turajlic (Independent)

Found in the vault of the Yugoslav Newsreels 60 years after the first summit of the Non-Aligned Movement (Belgrade, 1961), two dozen reels of outtakes and unused footage from an event that once gathered "the consciousness of mankind" embody the neglected history of the Third World. In a live documentary essay, filmmaker and archival artist Mila Turajlić, performs the archival research gestures that led to the discovery and pairing of remnants of images and sounds from the 1961 summit, which took place in her hometown Belgrade, providing insight into the challenges of voicing forgotten histories and proposing an intimate 'archiveological' (Russell) practice in the place of missing narratives of global solidarity.

Stills form *Imitations* (2022)

Still from an amateur film by Herbert Apfelthaler (Courtesy of the Austrian Film Museum, 1996)

Still from *Non-Aligned Scenes* from the Labudovic Reels

DAY 2 – MONDAY 5TH JUNE

CHAIRED BY ANNE GANT (EYE)

Amateur filmmaker Ruth Stuart in her film *Egypt and Back with Imperial Airways* (1931-32)

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Transition frame 4 copia

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10:00 – 10:05
Opening Words by Giovanna Fossati (Eye/UvA)

10:05 – 11:30

Reinventing the Archive – *Perspectives on the Changing Tides of Audiovisual Preservation in India*
- Sreya Chatterjee (University of Applied Sciences (HTW), Berlin)
- Shaina Anand (CAMP, Mumbai)
- Murchana Borah (Film Heritage Foundation, Mumbai)
- Budhaditya Chattopadhyay (Academy of Art and Design (FHNW), Basel)
- Leenali Khairnar (National Film Archive of India, Pune)

Over the past decade, there has been a slow yet steady change in the field of audiovisual preservation in India, which has long been coping with the lack of systematic archival strategies and adequately trained personnel, coupled with a plenitude of climatic and infrastructural challenges. The result has been the abominable loss of a significant proportion of its rich and diverse audiovisual heritage. Today, the next generation of archivists, restorers, and curators, endowed with academic and professional training, has been spearheading a crucial phase of reinventing and envisioning the future of audiovisual archiving in India. Their endeavours have resulted in propagating public curiosity and creating forms of engagement exploring the scopes of audiovisual archiving in India that has been unprecedented in its manner and magnitude. However, this journey is an uphill one, the challenges and potentials of which will be addressed by emergent audiovisual archiving professionals from the country.

11:30 – 12:30

Women in Focus – *Developing a Feminist Approach to Film Archive Metadata and Cataloguing*
- Keith M. Johnston (University of East Anglia)
- Paul Frith (University of East Anglia)
- Lorna Richardson (University of East Anglia)

This panel uses a series of case studies to explore how women amateur filmmakers have been

excluded and omitted from traditional audiovisual archive metadata and cataloguing: a process that has discriminated against, and elided information on, women's creative work and broader understandings of gender within amateur film heritage. Drawing on research undertaken as part of the ongoing AHRC/IRC Digital Humanities-funded project *Women in Focus*, we advocate for more feminist-informed interventions in archive metadata creation and online resources.
We challenge the idea that women's creative work is simply "invisible", demonstrating instead that patterns of inequality mean such work has been rendered oblique and spectral in amateur film metadata. Utilising methodological approaches from New Cinema History and Digital Humanities, including the analysis of large datasets, online content, historical documents, and individual films, we consider the opportunities offered by a feminist-informed approach to archival practice, including metadata creation and record dissemination.

12:30 – 14:00 LUNCH

14:00 – 15:30 SHOW & TELL SESSION
- Moderated by Carolyn Birdsall (UvA)

Memory, Trauma, Archives – *Reclaiming Nigeria's Audiovisual Archives*
- Didi Cheeka (Berlin-Lagos Archive Film Festival)

Imagine if the entire history of German Expressionist Cinema, Italian Neorealism, or French New Wave is destroyed and the memory of them erased as if they were never there – not through war but as an act of state-sponsored forgetting? Some few years back, a collection of decaying film materials were found in the abandoned rooms of Nigeria's half-forgotten national audiovisual archives. This discovery gave rise to the question: what act of political amnesia triggered this abandonment, and how can this rediscovered archival site be used to negotiate national trauma?

Manuel Puig BITS
- Sol Miraglia (Independent)
- Hugo Manso (University of Cinema in Buenos Aires)

Manuel Puig was a world-renowned Argentine writer. He is recognized for fusing the imagination

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of classic cinema with costumbrismo. His video library has more than 3,500 films in approx. 1,500 VHS and BETAMAX of cinema classics but mostly rarities. The entire archive sleeps in the basement of his brother Carlos' house. Most of the cassettes are in sensitive conditions. We are preserving and digitising this unpublished material as a myth of his writing. This archive is made up of what he called "Bits". Manuel was already bored with the programming of the cinema and television, which is why he would send cassettes by post to his friends around the world along with a letter asking them which minute of a scene or sequence of the movie he needed. The "Bits" are a kind of exquisite corpse. A modern way that he found to "write" with images.

Provoking the archive – *Agustina Comedi's Playback as anarchive*
Luis Raguá (Cinemateca de Bogotá)

Agustina Comedi's short film *Playback: Ensayo de una despedida* (2019) can be thought of as an anarchive, existing in a dialectical relation to traditional, ordered archives. Where those emphasise consolidation, memory and conservation, anarchives emphasise diffusion, imagination and creation. This is what Comedi achieves by using a home videotape collection recorded by a group of drag queens in 80s Argentina, a few years after the end of the dictatorship and at the advent of the AIDS crisis, and using it as the starting point to create new footage resembling the archival footage, recording it on video, and interspersing it with the old footage. In the new footage, the bar, the outfits and the hairdos from the 80s are recreated and, suddenly, imagination becomes reality through the devices of cinema.

Archiving the Street – *Theoretical and Methodological Implications of Collecting Multimedia Protest Artefacts*
- Hannah Poon (UvA)
- Mónica Baptiste Gouffray (International Documentary Film Festival of Amsterdam)

Archiving the Street is an archival project that collects a range of audiovisual artefacts used by protestors to call for action in recent social movements around the world. From analogue posters and graffiti to TikTok videos, internet

memes, and animation, media objects collected in this project serve as a medium for translocal dialogues of activism.

This presentation poses some key theoretical and methodological questions arising from such an archival project through an onsite discussion of six media objects. This includes, for example, how to archive an ordinary sheet of white paper used by Chinese anti-lockdown protestors; how to contextualise an internet meme that is simultaneously used as an alt-right icon and a democratic symbol; the vulnerability of digital archives as seen in the removal of TikTok videos of Russian protestors; and how local protest participants can be effectively involved in the archival process without compromising their safety.

"G8 Archive" – *Memory is a Collective Gearwheel*
- Benedetta Valdesalici (Home Movies – Archivio Nazionale dei Film di Famiglia)

G8 Archive is an archival collection consisting of trial documents, press reviews and a hundred of MiniDVs shot by Indymedia's activists during the G8 that took place in Genoa in the July of 2001, event sadly notorious for the heinous police brutality. Footage materials were digitised in 2021 after having returned to Supporto Legale, a legal team instituted to defend militants immediately after 2001. The process of digitization and digital restoration has been complicated by the state of tapes and by the lack of scientific protocols on digital video, compounded by the difficulty of maintaining working DV video recorders. This case study raises questions about the preservation, digitization and management of this type of AV material and analyses the role of informal communities in preserving the memory and the images of social movements

Carlos Puig, Manuel Puig's brother, with Pedro who works on Manuel's legacy (Kumbara, 1992)

Still from *Maangamizi, The Ancient One* (2001)

Behold your past, where your freedom awaits.

"And we can discover what this work is really about."

"But today, I beg you to lend me your eyes and ears."

Stills from *Apostles of Cinema* (2022) – DJ Black informally dubs a film in his studio in Dar es Salaam

Manifested Belonging – *On the Apostles of Cinema and DJ Black's Art of Return*
- Darragh Amelia (Ajabu Ajabu Audio-Visual House)
- Jesse Gerard Mpango (Ajabu Ajabu Audio-Visual House)
- Rajab (Black) Mangula (Ajabu Ajabu Audio-Visual House)

In 2001, a film was released from Tanzania titled *Maangamizi: The Ancient One*. However, despite some international acclaim, the film remained virtually unseen on the continent. Ajabu Ajabu is now engaging with local "pirate" distributors and cinemas to bring the film back to audiences across Tanzania under a model of radical access. Central to this work has been a collaboration with local film "translator" DJ Black, who informally reinterprets and recontextualizes films into a form more familiar to local audiences. This collaboration has led to a collective reimagining of the act and the art of preservation along modes of non-hierarchical access, advocating for the practice of informal dubbing as a critical consideration for the industry. Manifested Belonging will feature a screening session of the short documentary that has been produced on this process, accompanied by a showcase of DJ Black's 'dubbed' archival works and an interactive dialogue.

Archiving through Community Engagement
Moderated by Wang-Yun Yen (UvA)

Filmhuis Cavia Archive and History Project
- Krystel Brown (Filmhuis Cavia)

Founded in 1983, volunteer-run cinema Filmhuis Cavia in Amsterdam has continued to delight and challenge audiences for 40 years. Throughout the years, the cinema volunteers accumulated a large cache of original artworks, posters, programmes, and audiovisual collections and had hidden them throughout the building. In 2020, the *Cavia Archival Project* was launched to sort

through the piles of history, anarchy and film to create a more accessible collection on zero budget. Over two years, the scattered materials were collated, inspected and catalogued to not only provide access but to also help Cavia define its history. The next phase of the project is to expand the archive, activate former Cavias, and retrace the cinema's presence in the community through oral and written testimonies. In diving into the collection, Cavia will continue to trace its relationships with its audience, its community, and most importantly with cinema.

Autonomous Archival Ecosystems and Their Sustainability
· Özge Çelikaslan (bak.ma)

In theory, the archive is thought of in terms of consistency, maintenance, and transmission, but in practice, archives are vulnerable, contingent, and obsolete – and autonomous, activist, and community archives are the most vulnerable. Being excluded from the logic of the market and guarantee of the state, they strive to find forms of continuity and dissemination in a context of organisational instability, economic precarious-ness, and discontinuity of the specific agents on which they are based. This presentation will

discuss whether these archives are forever fated to be short-term projects or if there are any potential solutions to their temporality. It will mainly focus on issues around sustainability, forms of continuity, and accessibility. Taking several audiovisual archival initiatives from Turkey as its central focus, I will approach their problems by taking into account the threat of political oppression, censorship, confiscation, and contradictions of digital preservation.

Exhibition Activism – *The Community Curator Programme at Visual Studies Workshop*
· Tara Merenda Nelson (Visual Studies Workshop)

The Community Curator Programme at Visual Studies Workshop (VSW) in Rochester, NY invites representatives from community groups in the Rochester region to curate film screenings using VSW's collection of over 10,000 film and video titles. Participants in the programme work VSW's Curator to research and select a full programme of films that speak to the interests of the group, while opening a broader dialogue with the Rochester community. Presented by VSW's Curator, Tara Merenda Nelson, this session will discuss the Community Curator programme as a strategy for direct engagement between a regional

archive and the communities it seeks to serve. Attendees will gain an enhanced understanding of effective (and ineffective) exhibition strategies, and techniques for curatorial engagement with diverse communities.

Fresh Kill (DCP, 78')
· Kimberly Tarr (New York University Libraries)

Nearly three decades after its creation, Shu Lea Cheang's 1994 eco-feminist dystopian feature film *Fresh Kill* has connected with new audiences, prompting communities to reconsider the ways in which the reality represented within the film has haunting similarities to contemporary life.

Shot in Manhattan and Staten Island, *Fresh Kill's* production is emblematic of the activist spirit that permeates not only the film but all of Cheang's work. Despite its dystopian setting, the film's themes of corporate greed, environmental des-truction, and technological oppression were, and remain, relevant to the present day.

Cheang's working scripts, storyboards, stills, location scouting photos, exhibition history, and related ephemera have contributed valuable context to the preservation project, as have close communication with the filmmaking team, including director Cheang.
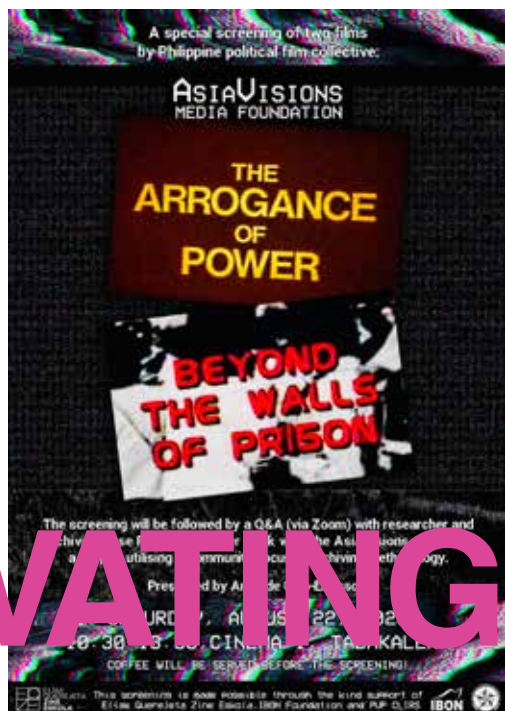
Utilising the original camera negative, the 35mm film was preserved in 2022-23 with the support of the National Film Preservation Foundation. In close partnership with Asian CineVision and the Asian/Pacific/Institute, NYU Libraries enthusiastically facilitates this process of exposure and engagement, supporting an array of exhibitions and research requests related to this work.

Program of Filmhuis Cavia in January 1995 (Photo Krystel Brown)

Still from video file *1 Mayıs 1977* (bak.ma 2014)

Still from *Fresh Kill* (Shu Lea Cheang, 1984)

DAY 3 – TUESDAY 6TH JUNE

CHAIRED BY FLORIS PAALMAN (UvA)

Poster for the August 2020 EQZE in-person screening of two AsiaVisions documentaries followed by a dialogue over Zoom organized by Anna de Guia-Eriksson

Film reel discovered in a postal package from the 1920s, addressed to the Furkatalbahn - Photo Wilfried Meichtry

ACTIVATING THE ARCHIVE

Opening Words by Giovanna Fossati (Eye/UvA)

10:05 – 11:30

Establishing Collaborations
Moderated by: Floris Paalman (UvA)

Mapping Switzerland's Audiovisual Landscape – *How Memoriav Supports Audiovisual Collections in Saving their Documents with a National Survey Project*
- Felix Rauh (Memoriav)
- Cécile Vilas (Memoriav)

Audiovisual documents are not only found in large, professional institutions, but very often in small cultural archives in the municipalities, at associations or sports clubs, in companies and photo shops or in private settings where infrastructures and financial resources are scarce. In order to identify these collections in Switzerland, Memoriav, the competence centre for the preservation of the national audiovisual cultural heritage, is conducting a large audiovisual survey project together with the cantons. The project aims to obtain an overview of all holdings of images and sounds. With the help of local contacts, all collections in the canton will be identified and questioned about the conditions of preservation and access as well as the quantity, type and condition of the documents. This will sensitise the collectors to preserve their documents themselves and – if they so wish – to get Memoriav's help in the form of workshops, recommendations, advisory and planning projects.

Shared Advocacy and Transnational Collaboration for Archival Activism
- Rosemarie Roque (Polytechnic University of the Philippines)
- Anna de Guia-Eriksson (University for the Creative Arts, Farnham)

Given the tumultuous character of the Philippines' political history as well as current events, the preservation of the collection of Filipino political film collective AsiaVisions, a collection comprising audiovisual documentation of protests and peoples' movements in the Philippines during the Marcos dictatorship, has become an undertaking of critical importance.

In 2020, serendipity played a role in the transnational collaboration between Anna de Guia-Eriksson, then a graduate student of Elias Querejeta Zine Eskola, and Rosemarie Roque, an archival preservation advocate of Filipino political films. This collaboration would harness both their professional experiences, respective local connections, and shared advocacy.

This presentation on their process of transnational cooperation highlights how crucial connections outside of immediate geographical locations have been to further this audiovisual archival work. Sharing advocacy for the political and cultural value of these Filipino political films, Anna and Rose discuss the importance of the creation of different modes of engagement with these materials in ensuring not only the material survival of these films but their contextual relevance as well.

Flemish Non-Fiction Film Heritage Mapped Out – *A Story of Collaboration on Registration, Deposit and Digitisation of Non-Fiction Films*
- Céline Vermeire (meemoo, the Flemish Institute for Archives)
- Bruno Mestdagh (Cinémathèque royale de Belgique – Cinematek)

The start of the collaboration between meemoo, the Flemish Institute for Archives and CINEMATEK, the Royal Film Archive of Belgium, dates back to 2015. Its focus lies on the registration, preservation and digitization of the film heritage owned by Flemish libraries, archives, museums, performing arts organisations, government institutions and city archives. The kick-off of the partnership was a large-scale research report on the state of film heritage in Flanders in 2013. In this report, some major sore points were identified, such as unsuitable storage conditions, limited knowledge and expertise on film preservation at the involved institutions, widespread vinegar syndrome… The partnership was vital to tackle these obstacles and paved the way for large digitization projects and the reuse of digitised films. This presentation will give a detailed description of the situation as identified in 2013. It will also focus on the approach developed by meemoo and the CINEMATEK of Belgium. Finally, some results of the 7 year

collaboration are presented. The presentation highlights the importance of this partnership as a solid base for the conservation and digitization of very diverse and dispersed film collections on a regional scale.

11:30 – 12:30

Emerging Critical Perspectives on the Profession
Moderated by Asli Özgen-Havekotte

How Can I Help Archives if I Can't Even Help Myself? – *Mental Health Awareness and the Archival Film Professional Organization*
· Michael Marlatt (York University)

Active engagement with audiovisual archival collections is impossible without archivists. Concerningly, 36% of moving image archivists responding to a 2021 Association of Moving Image Archivists survey reported difficulties with their mental health.

Film archivists can often work with material that is unsettling, emotionally draining, or even outright traumatic. Potential trauma is only magnified when working with triggering material that often intersects with multiple facets of an archivist's identity.

As community archives, archival activism, and the preservation of audiovisual material relating to protest continue to grow, the mental wellbeing of the archivist is of utmost concern. This presentation argues for the role that audiovisual archival professional organisations such

Haroun Tazieff, on the set of *L'invité du Dimanche* –Copyright: Jacques Chevry | Ina.

as FIAF and AMIA must play regarding archivist mental health awareness and includes accompanying strategies for implementation. Archivist care is as important as any collection. The presenter speaks from their own experiences as a film archivist with epilepsy and diagnosed mental health disorders.

Can Audiovisual and Film Archiving Be Green?
· Thomas Monteil (Institut National de l'Audiovisuel)
· Christine Braemer (Institut National de l'Audiovisuel)

As any human activity, archiving has an environmental impact; in a context of global climate change, the audiovisual archives sector must also take up the environmental challenge.

To contribute & support this reflection, INA and FIAT/IFTA opened a survey until 30th June, to assess the current situation in the audiovisual archives sector. This initiative is part of the international FRAME training programme organised by INA and dedicated to audiovisual archives professionals. The objectives are to evaluate the level of awareness; assess current practices; identify experts & committed professionals in the domain; initiate a reflection among the sector; define best practices. Based on the collected answers, a study will be published and shared with audiovisual archives professionals.

This presentation aims at presenting the survey – context, objectives, next steps – to encourage audiovisual and film archives professionals to respond to it and to engage in a reflection on their own activities' environmental impact.

The AMIA Salary and Demographics Survey of the Field
· Brian Real (University of Kentucky)

The Association of Moving Image Archivists has run three survey cycles (2019, 2020, and 2021-2022) to determine demographic and salary issues in the moving image archives and preservation profession. The next iteration of this survey will be launched in fall 2023, overseen by Dr. Brian Real of the University of Kentucky. In this presentation, Dr. Real will a.) share notable findings from the 2021-2022 iteration of the survey b.) explain how AMIA has reacted to the

Workshop at Laboratory of Visual Anthropology at the Federal University of Pernambuco organized by the Digitalização Viajante

Still from *Aladin* (Tan Sing Hwat, 1952)

Still from restored digital copy of *The Freedom Giver* (Kais al-Zubaidi, 1989)

survey findings and discuss the organisation's plans to increase diversity within the profession and c.) offer a preview of the 2023 survey cycle, encourage Eye Conference participants to take part in the study.

12:30 – 14:00 LUNCH

14:00 – 15:30

Digitising Beyond Institutions
Moderated by Anne Gant (Eye)

Digitalização Viajante (Travelling Digitization)
Preserving Film History in the Midwest, Northeast and Southeast of Brazil through a Mobile Initiative of Audiovisual Digitization
· Laura Batitucci (Cinelimite/IDFB)
· Glênis Cardoso Plotnick (Cinelimite/IDFB)
· William Cardoso Plotnick (Cinelimite/IDFB)
· Matheus Pestana (Cinelimite)

Digitalização Viajante (Travelling Digitization) is a free, mobile digitization project for Super 8 and 8mm films, offering professional digitization services to institutions and individuals throughout Brazil. Essentially a non-profit initiative, its intention is to foster the creation of digital copies suitable for digital preservation and access. Completed over the course of three months between October 2022 through February 2023, this initiative reached six cities, connecting institutions, archives, researchers and workers in several states of Brazil. This presentation will focus on the objectives, methods and results of this independent project, showing how partnerships and networks were built along the way. In a country where audiovisual memory is frequently left behind by the public and private sectors, can individuals and communities make an attempt to mitigate the digitization gap faced today

Collaborative Practices as Resistance – *An Attempt at Restoring "The Freedom Giver" (Kais al-Zubaidi, 1989)*
· Margaux Chalancon (Elias Querejeta Zine Eskola / Nadi Lekol Nas)

Film Preservation and Restoration student at the Elias Querejeta Zine Eskola (EQZE 2021-2022, Spain), Margaux Chalancon, collaborated with

the Lebanese association Nadi Lekol Nas and restored the feature documentary *The Freedom Giver*, directed by Kais al-Zubaidi in 1989 for the Lebanese National Front of Resistance. The year-long project has been an experiment in alternative restoration practices of audiovisual archives, using a DIY approach as the raison d'être of the work rather than a means to an end. This session will present different particularities of this film restoration: from the technical work and the various contexts it was carried out in, the limitations and advantages of alternative and cross-regional practices, to the potential for resistance found in collaborative ways of restoring audiovisual material.

Encountering the Archival Margins
• Lisabona Rahman (Kelas Liarsip)

Ten years ago, Lisabona Rahman, an alumna of the Master's in Preservation and Presentation of the Moving Image (P&P), returned to her home country, Indonesia, looking for jobs at archive institutions. For almost five years, no institutions were interested, but they asked her to train their staff to work with film collection. The trainings gave her access to the collection of Sinematek Indonesia, the archive of national cinema history. Through the trainings, she discovered works by filmmakers from minority groups: *Aladin* (1953) by leftist director Tan Sing Hwat and *Dr. Samsi* (1952) by female director Ratna Asmara. In this presentation, Lisabona will present community initiative projects following the encounter in forms of digitisation using locally available means, research and screening series, which unpacked the existing national cinema history, which is highly androcentric, racially puritan and militaristic.

16:00 – 17:15   **SHOW & TELL SESSION**
Moderated by Philipp Dominik Keidl

The Feminist Activism in the late 1970s in Norway on Film, a Source for Today's Activist
• Tina Stenkulla Anckarman (The National Library of Norway)

In the holdings of the film archives there are collections of footage that have been neglected due to lacking resources. Typically the main priority has been nationally produced fiction films. Titles in the broad body of footage belonging to a less known film heritage are at risk of being forgotten, or in many cases have already been forgotten and, in the long run, as a consequence, also risk being lost partly or completely due to decomposing material. The Film Archive at the National Library of Norway has an ongoing project to digitise a collection of take-ups documenting the feminist movement in Norway in the late 1970s, acknowledging the responsibility to bring awareness about the collection so that it may be researched, studied and used by stakeholders and activists.

Missing Scenes – *Tracing Archival Erasures To Reveal Layers Of Muted Realties Produced on Interbellum Rubber Plantations*
• Sabine Groenewegen (Independent)

Artist and filmmaker Sabine Groenewegen presents her work prompted by the discovery of a remarkable omission from a 1930's Dutch fiction film, shot on a Sumatra rubber plantation. In her work, she probes various archives to interrogate Dutch narratives which shaped colonial fantasies and erased intimate realities produced by imperial profit models.

Verloren Banden – *Moluccan Footage, Articulating Perspectives in Postcolonial Netherlands*
• Jeftha Pattikawa (Verloren Banden)

Jeftha Pattikawa explores the importance of self-representation and community archives in retelling and complicating the power dynamics that inform the stories we tell about Moluccans in the Netherlands. *Verloren Banden* is an archive and audiovisual project by and for this community whose position is strongly impacted by colonialism. The footage is unique in two ways: the images show the resilience of the Moluccans in the postcolonial Netherlands, and the visual material was made by the community itself.

The project uncovers and makes visible the everyday life and struggles of members of the community in the late 1970s in Vaassen, the Netherlands. Nationwide, the image of Moluccans was influenced by resistance, protest, radicali-

Stills from Inge-Lise Langfeldt (1979)

Stills from Verloren Banden

zation and violence. The Moluccan youth back then unconsciously recorded this period of communal growth and resilience with their cameras. It is a small and local history, yet represents a larger Moluccan perspective.

17:45 – 19:00   **POSTER PRESENTATIONS**
Moderated by Asli Özgen-Havekotte (UvA)

Please note that you can find the pre-recorded videos of these presentations on the virtual conference platform.

Group 1
Methods of Engagement / Archives and Archiving in Transition

A New Paradigm for Exploring Large Audiovisual Archives
• Yuchen Yang (Laboratory of Experimental Museology, EPFL)
• Giacomo Alliata (Laboratory of Experimental Museology, EPFL)
• Sarah Kenderdine (Laboratory of Experimental Museology, EPFL)

The politics of mass digitization and the resulting increase in the size of digitised cultural material have revealed issues with traditional modes of access and therefore a new need for innovative ways to explore these large collections. This presentation will introduce the interdisciplinary project *Narratives from the Long Tail: Transforming Access to Audiovisual Archives,* aiming at redefining the way large audiovisual archives can be explored.

With novel frameworks, the solution proposed offers curators and their colleagues in the GLAM sector both theoretical and practical tools to create new narratives and experiences for the public, offering a more democratic, personalised, and explorative mode of access. Narratives emphasise the shift in curatorial practices in the digital age with an eye on application, in collaboration with the Radio Télévision Suisse archives, the UNESCO's Memory of the World Montreux Jazz archives, and Eye Filmmuseum's Mutoscope and Biograph collection.

(Re)Emerging Pasts – *Future Stories, Digital Archiving and Community*
- Alia Yunis (New York University, Abu Dhabi)
- Robert Parthesius (New York University, Abu Dhabi)

People exist when they have heritage and collective memory. Authorised heritage, including institutional film archives, has naturally gravitated into the constructs of those empowered to curate them. This talk shares another approach: the Heritage Lab at NYU Abu Dhabi's Dhakira Centre, a platform developed to allow for the collecting, archiving and mapping of audiovisual heritage stories by grassroots community organisations. With projects in Istanbul, the Island of Mozambique, Zanzibar, Jaffa, and the UAE, as well as a video-based global grassroots tree heritage interactive documentary (Tree Routed), this platform and its process argue that heritage

is fluid and exists on multiple layers of time and space. Additionally, collective forgetting or collective amnesia is usually something that needs to be remembered by someone else, and the HeritageLab platform allows for that. This presentation also considers the ethical issues around public vs private archiving of videos, inclusivity, transoceanic connectivity, and socio-economic and gender divides.

The Void – *Audio Visual Research Toolkit*
- Tommaso Campagna (Institute of Network Cultures, HvA)
- Jordi Viader Guerrero (TU Delft)

THE VOID (T.V.) is a practice-based research project concerned with unexplored affordances of online video, podcasts, live streams, or any other hybrid form of media when detached from

Still from Stuck on the Platform. Interview with Geert Lovink hosted by Chloë Arkenbout (The Void by the Institute of Network Cultures, Amsterdam, 2022)

Still from the mini-series *What's More Important than Two Women Talking About Web Development by Maïsa Imamović and Clara Pasteau* (The Void by the Institute of Network Cultures Amsterdam, 2022)

data extractive distribution models of digital platforms. While video-sharing platforms are making knowledge accessible to the public, they also effectively garner the conditions of knowledge production in a centralised core of capitalist accumulation. By providing resources to critically work with this mediatic landscape, as well as sharing and supporting practices that centre a critical engagement with media, T.V. aims to reframe digital audiovisual production practices as research methodologies. During the past year, T.V. developed an extensive toolkit for audiovisual production that aims to describe step by step how to quickly and sustainably produce videos for research purposes. With the objective of opening up T.V. 's processes, this toolkit is one of several multimedia publications focusing on documenting and sharing our internal practices.

Activating STEIM's Network Archive
- Hannah Bosma (Independent)

This presentation discusses the development of a digital network archive of STEIM, addressing collaborative archiving as well as the importance and limitations of an audiovisual archive for documenting "living", interactive, interdisciplinary musical and artistic practices. From 1969 to 2021, STEIM was an internationally renowned studio for electro-instrumental music, based in Amsterdam, that developed pioneering, experimental, innovative musical technologies for performing live electronic music. STEIM had an ambivalent relation with archiving: they were "makers, not archivists". An audiovisual archive, a paper archive and a digital archive have been collected and inventoried in a rudimentary way. Because STEIM was generously hosting many guest artists, its legacy is spread over the world. By collaboratively developing a digital network archive, with stories and recordings, pictures, documents and other information, STEIM's large audio/visual archive will be embedded in old and new contexts and reused; forming, making accessible and activating STEIM's archive.

Group 2
Activating Communities With/ Through Archives

"Interaction of an Educating Community" – *Resistance, Activism and Educational Effort in Italy in the Early 1970s*
- Davide Bianchi (Università degli Studi di Firenze)

Starting from the Emilio Sidoti Collection held by the Home Movies Archive in Bologna, the material will be presented and discussed as an anthology of fiction films made by and with students of Sidoti, a primary school teacher in Italy, between 1967 and 1987. As these films were used as educational projects involving kids, schools and families as a cohesive community, they also conveyed, and still do, political messages carrying the values of Resistance, anti-fascism, and socio-cultural struggle. Entering the archive, the collection has to be assessed in a framework reflecting the peculiarity of its positioning: films as a "class" expression operating in two ways, educationally and politically, targeting both the didactics and the developing of new, personal ideas.

Incorporated Archives – *Studio Azzurro's 'Witnesses of Witnesses. Remembering and Recounting Auschwitz' (2019)*
- Francesca Pola (Università Vita-Salute San Raffaele, Milan)

Witnesses of Witnesses. Remembering and Recounting Auschwitz is a project by the Italian artistic collective Studio Azzurro, inspired by a group of students involved in the journey of memory to the Auschwitz extermination camp. Realised in 2019 at Palazzo delle Esposizioni in Rome as a "sensitive itinerary", it is an interactive multimedia immersive experience combining and reinterpreting different archival materials, in a particular staging of Studio Azzurro's distinctive format of the "Story Bearers", which summarises its many crucially sensitive elements for the "activation of the archive": memory as relationship, re-emergence of orality, technological interaction and imaginative integration. The "incorporation" of the individual and collective archival memory allows the experience of intangible components which are thus enacted
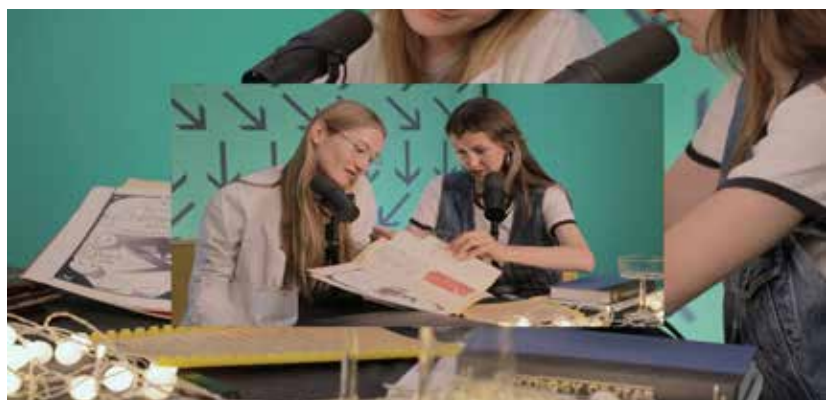
and transmitted as inextricably linked to real people: the witnesses, the witnesses of witnesses, and the experiencers who, in this transformative engagement, become future witnesses as well.

Videowork and Audiovisual Archives of Public Truth
- Mustafa Emin Büyükcoşkun (Staatliche Hochschule für Gestaltung Karlsruhe)
- Sidar Bayram (Independent)

How to open video archives, when the ghosts of the 90s haunt our present? Is it possible to publicise audiovisual collections under heavy legal-political oppression? What do the indexes, verticals, and interfaces of archives tell us? How do we engage with time-based media and travel in complex historical processes?

Material Aesthetics Research Collective (MARC) reimagines the archival space as a collective field for re-indexing, re-editing, and res-structuring audiovisual archives, with people who have been imaged and involved in those recordings. Combining media archaeology with social practices and rethinking archival methodologies as decolonizing toolboxes, the project aims to reactivate the video archives from the 90s to perform public truth within struggles for justice. MARC will present a poster presentation that navigates between archival video recordings, drawing on the public workshops which will be held at Jan van Eyck Academie in Spring 2023,

Exterior of Podotas pottery workshop, Sifnos island (Courtesy of Giannis Podotas)

and establishing a dialogue between practitioners, researchers, and archival (non)presences.

Traditional Pottery of Sifnos – *Community Based Archival of Endangered Knowledge*
- Jacob Moe (Archipelago Network)

How can community-based approaches to archiving aid the preservation and continuation of endangered material knowledge systems? What might trans-local models for data custodianship, curation and open access look like in insular communities of the Aegean Sea? Addressing these questions, this multimedia viewing of the latest project by the Archipelago Network focuses on documentation and research concerning traditional pottery on the island of Sifnos (Greece), a practice closely intertwined with the island's cultural heritage, artistic creativity and economy.

Through an introduction to the project's layered approach – focusing on digitised photographs and archival documents, in addition to a screening of the project's ethnographic film – this presentation seeks to showcase the organisation's collaborative archival methodology for preserving and promoting this situated and endangered form of intangible cultural heritage, proposing Sifnos as a case study for small-scale, insular and so-called "peripheral" regions throughout the Mediterranean and beyond.

Group 3
Identity and Belonging In/Through Archives

From Destruction to Preservation – *Archiving Syrian Traditional Music*
- Maksim Abdul Latif (University of Amsterdam)
- Hannah Bosma (Independent)

Syrian traditional music is endangered because of the civil war. The task of archiving and preserving it has become more important and difficult. At the Jaap Kunst Sound Collection at Amsterdam University, I discovered nearly 100 vinyl records of renowned Syrian singers from the city of Aleppo, which date back to the late 1960s and early 1970s. Many of these gems were thought to be lost and could not be found elsewhere. Another rare recording I found at the archive of the Netherlands Institute for Sound and Vision, a full two hours audio recording of a Syrian concert at the Holland Festival from 1978, performed by the same master singer I found at the Jaap Kunst Archive performing that song.

This presentation highlights the challenges facing the preservation of Syrian traditional music, where many Syrians are using grassroots and community archives to take control of how their cultural heritage is preserved and represented.

Depicting a Nation – *Exhibition and Identity at the National Library of Scotland's Moving Image Archive*
- Madison Marone (University of Glasgow)

This presentation outlines Marone's interdisciplinary study on the National Library of *Scotland's Moving Image Archive (NLS MIA). Depicting a Nation* uses museological theory, semiotic analysis, and spatial mapping to examine how national ideology and institutional values are communicated in the audiovisual archive's exhibition space. Drawing on the NLS MIA's motto, "Our collections, our memory," she theorises that the space communicates in three main ways: through the creation of commonality, the evocation of memory, and by encouraging visitor participation. She considers the implications of her findings within the context of the conference, proposing that community curation and collaboration can facilitate social change.

The Potential of Community Archives in China, Archival Practice of "Shamate" – *A Case Study of 'Sha Ma Te, Wo Ai Ni' (We Were Smart, 2019)*
- Fei Mo (University of Amsterdam)

This paper investigates the archival practices of Shamate, a buzzword describing the young migrant worker who intends to integrate into the city by decorating themselves with exaggerated clothes and hairstyles. It conducts a case study on Liyi Fan's project on Shamate, especially his documentary *Sha Ma Te, Wo Ai Ni* (2019), and its subsequent phenomena. This paper considers that while Shamate used to be marginalised and decriminalised and their materials are relatively dispersive, Liyi Fan's project enabled those materials to be archived and inspired Shamate to establish their archives. Through conducting a case study on the archival practice of Shamate, this paper enriches the landscape of community archives in China within the digital media era. Especially the case provides a way to reconsider the traditional practice of community archives since class-marginal communities encounter more conscious and resource obstacles regarding establishing their community archives than race and gender-marginal communities.

19:30

P&P Celebration + Closing Drinks at MACA Moving Arts Centre Amsterdam

To close the conference, Eye offers celebratory drinks in honour of the 20th anniversary of the Preservation and Presentation of the Moving Image Master's programme of the University of Amsterdam. There will be drinks and snacks served, as well as pizza slices for sale. For information on how to get there, please refer to the "Practical Information" section on the conference webpage at www.eyefilm.nl/conference or ask at the Guest Desk.

OPEN HOUSE – WEDNESDAY 7TH JUNE

Photo Paul van Riel

ACTIVATING THE ARCHIVE

Eye Collection Centre, photo Ton Soder

Programme at the Eye Collection Centre
Asterweg 26, Amsterdam

Tours of the Eye Collection Centre
10:00 – 11:00, 11:00 – 12:00, 13:00 – 14:00

12:00 – 13:00   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, "Activating the Archive". For the compilations, they have used footage from platforms such as Open Images, The Internet Archive, or other open-source repositories.

Conductive Thread
Elena Albuerne, Mailijai Baldé, Noah Benjamins and Finn Jubak

The Trick of the Hands
Violeta Rodríguez Lopez, Inés de la Puente Rakosnik, Sammy-Lena Stasse, Thijs Snaathorst and Adrian Jonathan Pasaribu

Activating the Archive through REUSE
Errol Tyson, Magdalena Steffan, Andrei Vilcov and Gianna Van Stokkom

Vacation
Li Jiang, Emma van Kerckhof, Loes van Keulen, Maria Lis Villamizar, Bruno Luberti

Drifting Worlds: Diasporas and Displacement
Ester Bovard, Giorgia Caffagni, Saya Grimm and Isabel van den Berg

Time Calls The Shots
Amber Mota, Ana Mathews, Elia Meregalli, Tessa MacDonald and Yvonne Nguyen

A Piece of Fabric
Nicky Jaffarian, Sophia Haid, Aram Isaac and Noa Janssen

Still from Euro Fashion for Young Designers (1958, Polygoon-Profilti/Netherlands Institute for Sound and Vision)

Still from Fashion from the Dutch cotton industry (1958, Polygoon-Profilti/Netherlands Institute for Sound and Vision)

VIRTUAL CONFERENCE

PRE-RECORDED POSTER PRESENTATIONS

Abandoned pottery workshops, Sifnos island (Courtesy of the Antonis Troullos Collection)

ACTIVATING THE ARCHIVE

Studio Azzurro, *Witnesses of Witnesses. Remembering and Recounting Auschwitz Sensitive Itinerary*, Palazzo delle Esposizioni (Copyright Studio Azzurro Rome, 2019)

All the pre-recorded poster presentations including those presented on Tuesday at 17:45 in Eye can be found on the virtual conference platform.

Animate the Filing Cabinet – *The Archive & The Potentials of Videographic Criticism*
· Will DiGravio (ASCA)

All audiovisual archives leave a paper trail. But what if such paper materials could become part of the fabric of a film(s) itself? Videographic criticism offers a unique way to do just that. This presentation will reflect on the potential of video essays to reimagine scholarly engagement with the archive. It will feature a video essay that engages directly with the paper holdings of the George Kuchar Archive, housed at Harvard University. Using various personal documents not directly related to his films, and pairing them with clips from Kuchar's films, the video will aim to understand the creative processes of a filmmaker who foregrounds the personal in his work.

From Civic Participation to Social Transformation – *A Proposed Typology of Community Audiovisual Archives*
· Juan Alonso Fernandez (Historical Archives of the European Union)
· Vicenç Ruiz Gómez (European Parliament)

In the transition from network society to the infosphere, archives are no longer just the product of an activity; they must be conceptualised themselves as one of the informational entities comprising its environment, and thus authentic social agents in their own right. Therefore, when analysing the degree of civic engagement that they generate, we must ascertain not only their level of participation but also the level of social transformation to which they aspire.

The objective of this paper is to propose an analysis model for audiovisual archives in relation to their level of participation by civil society and their will for social change. The model relies on literature on participatory recordkeeping and on archival science and social justice, together with the use of case studies. From this double axis (participatory-transformative), we will categorise the different types of audiovisual archives.

Investigation of Blockchain Technology Adoption for Archival Management in South Africa
· Tebogo Nong (Artists and Auteurs)

We are currently not only living in the information age but the curation age. This study aimed to investigate blockchain technology adoption for archival film management in South Africa. There is a knowledge gap for film archiving and blockchain technology research in Africa in particular. The study explored data to gain a better understanding of the research problem.Qualitative data was collected using semi-structured interviews with thirteen respondents, seven blockchain practitioners/developers and six archivists. These interviews were intended to give a clearer understanding and context of blockchain and archival practices globally and locally, thus reducing prejudice and bias of the research study.The findings revealed five main themes in film archiving and blockchain technology namely: Education, Skills and Training, Copyright and Regulation, Funding and resources, Digitisation and Infrastructure, and Access and Awareness. The research showed, even though respondents were experts in archiving, there is a shortage of specifically film archivists and blockchain developers in South Africa. This study further contributed theoretically using the Technology-Organisation-Environment (TOE) theory as a conceptual framework for the adoption of blockchain technology for managing film archives.

BIOS

PROGRAMME COMMITTEE

Giovanna Fossati is the Chief Curator of Eye Filmmuseum, where she supervises a collection of more than 55,000 titles. She is also Professor of Film Heritage and Digital Film Culture at the University of Amsterdam, where she has taught in the MA programme Preservation and Presentation of the Moving Image since its establishment in 2003.

Anne Gant is head of the Film Conservation and Digital Access department at Eye. She is a member of the AMIA Preservation Committee and Head of the FIAF Technical Commission, and a graduate of the UvA MA programme Preservation and Presentation of the Moving Image.

Eleni Tzialli is the coordinator of academic activities at Eye Filmmuseum. She is one of the initiators and programmers of Inward Outward Symposium – a symposium that investigates the status of moving image and sound archives as they intertwine with questions of coloniality, identity and race. She holds Master's in Cultural Analysis and in Preservation and Presentation of the Moving Image, both from the University of Amsterdam.

Asli Özgen is Assistant Professor Media and Culture at the University of Amsterdam. Her research interests include film historiography, focusing on the audiovisual memory of contested pasts, feminist and decolonial interventions, as well as archival and activist practices regarding the film heritages of ethnicized, racialized, and migrant communities.

Christian Gosvig Olesen is Assistant Professor Digital Media and Cultural Heritage at the University of Amsterdam, where he teaches courses in film and media studies and in the MA programme Preservation and Presentation of the Moving Image. His research interests include moving image archiving theory and history, film and media historiography, digital archives and methods, found footage and sound studies.

Floris Paalman, PhD, is the coordinator of the MA programme Preservation and Presentation of the Moving Image at the University of Amsterdam. He has a background in filmmaking, anthropology, media studies, and urbanism. He teaches the courses Archives & Archiving, and Programming & Curating, while his research concerns film historiography and archiving political films.

SPEAKERS AND MODERATORS

Giacomo Alliata is a PhD student at the Laboratory of Experimental Museology (EPFL), under the supervision of Prof. Sarah Kenderdine. His research interests include human-computer interaction, theories of embodiment and big data visualisations. He aims at empowering visitors to take a more active role in the exploration of large archives.

Darragh Amelia is an audiovisual practitioner whose work is collaboratively driven and largely devoted to deconstructing hierarchies around film and memory. She is a founding member of Ajabu Ajabu – a collective active around the preservation, production, and presentation of audiovisual art forms. She has produced and presented projects with Canada Council for the Arts, BFI, LUX Scotland, Barbican, and LeGuessWho?. Her first job was at the Empire Theatres Capitol 6 in Victoria, Canada.

Shaina Anand is a filmmaker, artist, and a co-initiator of CAMP, a collaborative studio whose interests lie in thresholds of authority and property, and questions of infrastructure and distribution. CAMP's long-term projects include the online archives pad.ma, indiancine.ma and the non-profit trust The Indian Cinema Foundation.

Tina Stenkulla Anckarman has been with the National Library for fourteen years as a film archivist. She holds a master's degree in Conservation of Photographic Materials from the Royal Danish Academy, Copenhagen. She has been involved with the cataloguing, preservation and dissemination of different parts of the collection in the holdings of the National Library.

Mónica Baptiste Gouffray is a media researcher and film producer, a graduate of the Research Master's in Media Studies, University of Amsterdam. Currently, she works at the International Documentary Film Festival of Amsterdam. Her research focuses on decolonial studies and the interplay between history, memory and media, particularly in the Latin American context.

Laura Batitucci graduated from the Film School at Universidade Federal Fluminense in Niterói, Brazil (UFF). She is the co-director of the Brazilian Film Digitization Initiative of Cinelimite, and part of the current director board of the Brazilian Association of Audiovisual Preservation (ABPA). She also works with the Audiovisual Preservation University Lab at UFF (LUPA-UFF).

Sidar Bayram is a scholar and researcher based in Istanbul. His dissertation (2022) examines audiovisual recordings and practices in the 1990s. His research focuses on media archaeology, archival practices, and human rights aesthetics. He translated the books of Eyal Weizman and co-edited the volume; *Recording the Conflict: Archives, Human Rights and Social Struggles.*

Davide Bianchi is a PhD student at the University of Florence in the History of Performing Arts curriculum. He graduated from the University of Bologna in Cinema, Television and Multimedia Production in 2020, and collaborated with the Home Movies Archive in Bologna.

Carolyn Birdsall is Associate Professor of Media Studies, University of Amsterdam. She leads the project *TRACE* (Tracking Radio Archival Collections in Europe, 1930-1960), which examines how European radio recordings were archived, circulated and re-used in the context of war and reconstruction. Her latest book, *Radiophilia*, will appear with Bloomsbury in 2023.

Murchana Borah is an archivist and cataloguer at the Film Heritage Foundation, Mumbai. A Library and Information Science graduate from the Tata Institute of Social Sciences, Mumbai, Murchana is actively engaged with the Cataloging and Documentation Commission (CDC) of the International Federation of Film Archives (FIAF) as a corresponding member.

Hannah Bosma worked as a postdoc researcher at the University of Amsterdam (2019-2023) for her projects *Preservation as performance: Liveness, loss and viability in electroacoustic music* (NWO Veni grant) and *From archive to network: Syrian music in the Jaap Kunst audio collection and beyond* (NWO Hestia grant, with Maksim Abdul Latif), and as coordinator-lecturer for the MA-course Archiving Art. Her other research areas are gender, voice and music technology.

Christine Braemer is in charge of the Digital Heritage and Multimedia Documentation training programs at INA. In that position, she conceives and organises training and digital learning courses in France and in other countries. She also contributes to consulting missions on pedagogy and adult training in the field of audiovisual archives.

Krystel Brown is a film archivist and analogue film technician. Krystel has worked with Austrian Film Museum, CNA, EAFA and Eye Film Museum. Krystel received the 2017 AMIA IPI Internship and

P&P graduate 2018. Krystel currently works as a restorer of motion picture film for Cineric Portugal at Cinemateca Portuguesa/ANIM.

Mustafa Emin Büyükcoşkun is an artist and filmmaker based in Istanbul and Karlsruhe. Using film, photography, sculpture, and performance as primary mediums, Mustafa Emin focuses on the agency and the truth-making potentiality of media infrastructures, particularly in political soundscapes. His current practice mediates still and moving images, deconstructing meta-narratives and decolonizing canonical history-writing forms.

Tommaso Campagna is an Amsterdam based researcher and videographer at the Institute of Network Cultures. His interest is in both theoretical and applied research of new media art and activist practices. Currently, he is curating THE VOID, a platform for experimental publishing in artistic research.

Glênis Cardoso Plotnick works in developmental editing, film programming and preservation. She was one of the creators of Verberenas, a film journal which fosters dialogue around audiovisual culture from women's perspectives. Currently, she is the editor-in-chief of Cinelimite and works as an assistant archivist with the Iniciativa de Digitalização de Filmes Brasileiros.

William Cardoso Plotnick is the Executive Director of Cinelimite, a non-profit organisation dedicated to expanding access to the history of Brazilian Cinema in the United States. In 2022, William co-founded the Brazilian Film Digitization Initiative, an initiative that attempts to make film digitization services more accessible in Brazil. William is a graduate student of New York University's MIAP programme.

María Fernanda Carrillo Sánchez is a filmmaker and sociologist, PhD student in Arts, Documentary Cinema, Universidad Nacional Autónoma de México (UNAM). She is a lecturer at Universidad Autónoma Ciudad de México (UACM), and the director of *Cantadoras: Musical Memories Of Live And Death In Colombia* (2017), among others, production in the field of ethnographic cinema and uses of audiovisual archives.

Özge Çelikaslan is a practitioner-researcher specialising in autonomous audiovisual archiving, new archival ecosystems in the post-digital era, and collaborative media production. She is co-founder of the online media archive bak.ma and co-editor of the book Autonomous Archiving. Çelikaslan has recently

completed her PhD in media studies at the HBK Braunschweig.

Margaux Chalancon is an audiovisual archivist who recently graduated from the Film Preservation Master's Programme at Elias Querejeta Zine Eskola. After several years of post-producing in Beirut, she now specialises in audiovisual archives and has restored the film *The Freedom Giver* (Kais al Zubaidi, 1989) in collaboration with Nadi Lekol Nas.

Sreya Chatterjee pursued higher studies in film editing using analogue film apparatus with a multitude of materials. Professionally, she explored the tropes and manifold of digital and new media. After obtaining an MA in Conservation and Restoration of Audiovisual Heritage from the University of Applied Sciences, Berlin, she is currently preparing for a PhD.

Budhaditya Chattopadhyay is an artist, media practitioner and researcher. He holds a PhD in Artistic Research and Sound Studies from the Academy of Creative and Performing Arts, Leiden University, and an MA in New Media from Aarhus University. Chattopadhyay is a visiting professor at IXDM, Academy of Art and Design, Basel.

Didi Cheeka is the Artistic Director of Berlin-Lagos Archive Film Festival. He is currently engaged in researching and digitising Nigeria's National Film, Video and Sound Archives.

Antoine Damiens is the Project Manager for Archive/Counter-Archive. His research examines the politics and history of film festivals, queer film/video, and minorized archives. They are the author of LGBTQ Film Festivals: Curating Queerness (Amsterdam University Press, 2020) and the co-editor of *Rethinking Film Festivals in the Pandemic Era and After* (Palgrave, 2023) and *Counter-Archive: Communities* (under consideration with Concordia University Press).

Anna de Guia-Eriksson is currently a PhD candidate in Film at the University for the Creative Arts (UCA) Farnham, United Kingdom. She earned her Master of Arts from Elias Querejeta Zine Eskola in December 2020. She is a filmmaker and exhibitor, having started Filikino, an independent film club focusing on Filipino cinema in London in the years prior to her master's. Her research lies in the intersection of history, film, and decolonial practice.

Will DiGravio is a researcher, critic, and curator based in New York City. He holds

an MPhil from the University of Cambridge and in 2023 will begin a self-funded PhD project at Amsterdam School for Cultural Analysis under the supervision of Dr. Jaap Kooijman.

Amanda Egbe is an artist, filmmaker, researcher, and senior lecturer in Media Production at the University of the West of England (UWE). Her research and practice focus on archives, digital technologies, the moving image, activism and race. She has exhibited work nationally and internationally at festivals, conferences and galleries.

Juan Alonso Fernández is audiovisual archivist at the Historical Archives of the European Union since 2016. He has more than 15 years of experience in audiovisual archives, working for several companies and institutions in both the public and private sector. Member of the Working Group in Photographic and Audiovisual Archives of the ICA.

Paul Frith is Senior Research Associate on the Women in Focus project at the University of East Anglia. His research interests include amateur filmmaking in Britain, censorship, and horror cinema. Publications include *Colour Films in Britain: The Eastmancolor Revolution* (2021) and forthcoming monograph *British Horror Cinema and Censorship 1925-65* (2024).

Vicenç Ruiz Gómez, PhD, is a manager administrator at the Document Management Unit of the European Parliament since 2020, with a previous broad professional experience both in the public (municipal and regional administrations) and corporate sector. He is Professor at the Master of Archival Science and Records Management of the Autonomous University of Barcelona (2013-2020) and Board Member of the Society of Catalan Archivists and Records Managers (2013-2021).

Sabine Groenewegen is an award-winning filmmaker, visual artist and editor. She was the recipient of the Doc Alliance Award and her work has been shown in film festivals and art venues, including Doclisboa, Fidmarseille, ICA, BOZAR and 1646.

Jordi Viader Guerrero is a practice-based researcher located in Amsterdam on the philosophy of technology and media, currently doing a PhD at TU Delft. His research and practice are chiefly focused on articulating digital culture and design within wider cultural, political, and epistemic logics.

Philip Hoffman is a film artist of memory and association. He has long been

recognized as Canada's pre-eminent diary filmmaker. He currently teaches at York University in Toronto, and he is the artistic director of the Independent Imaging Retreat (Film Farm).

Anna Högner worked as an exhibition coordinator, educator and curator at Filmarchiv Austria (2015–2020), where she curated several exhibition projects. Since 2020 she has been working at the Austrian Film Museum as a metadata expert and researcher.

Isabel Restrepo Jaramillo is a historian and a researcher in archives, ethnography and audiovisual historical sources. She is the coordinator of the preservation project *Audiovisual Memories of Atrato and the Colombian Pacific.* She is a member of the Social History Research Group (GISH) attached to the University of Antioquia and the National University of Colombia, Medellín.

Keith M Johnston is Professor of Film & Television at the University of East Anglia. Co-PI on *Women in Focus*; UK lead on International Amateur Cinema 1919-1939; his publications include *Colour Films in Britain: The Eastmancolor Revolution* (2021) and *Invisible Innovators: Making Women Filmmakers Visible Across UK Film Archives* (2020).

Philipp Dominik Keidl is Assistant Professor of Screen Media in Transition in the Department of Media and Culture Studies at Utrecht University. He holds a PhD in Film and Moving Image Studies from Concordia University in Montreal and an MA in Preservation and Presentation of the Moving Image from the University of Amsterdam.

Sarah Kenderdine is a leading expert in interactive and immersive experiences for cultural institutions. Her work merges heritage and new media art through augmented reality, interactive cinema and embodied narrative. She built the Laboratory for Experimental Museology in 2017, and directs the EPFL Pavilions initiative. Named a Museum Influencer and Top Digital Shaper in Switzerland, she was appointed a fellow of The British Academy in 2021.

Leenali Khairnar is a graduate of Film preservation from the L. Jeffrey Selznick School of Film Preservation, George Eastman Museum, Rochester. Upon graduation, she was awarded a fellowship at the Haghefilm Digitaal, Amsterdam. Leenali is currently working as a consultant Film Archivist at the National Film Archive of India, Pune.

Avery LaFlamme is a PhD student in the Department of Cinema and Media Studies at the University of Chicago. His work focuses on Black film history and historiography, as well as Black nonfiction filmmaking. He works as a graduate fellow at the South Side Home Movie Project, supporting archival initiatives and public programming.

Maksim Abdul Latif is a master's degree holder in musicology from Utrecht University, and was awarded a Hestia grant by the NWO as a pilot for a PhD project. His research at UvA focuses on archiving Syrian music. Prior to moving to Holland, Latif was a piano teacher and lecturer at the Damascus Conservatory in Syria.

Michael Loebenstein is the Director of the Austrian Film Museum (Vienna). Previously he was the CEO of the National Film and Sound Archive of Australia. He served as Secretary-General of FIAF – International Federation of Film Archives from 2013 to 2023.

Michael Marlatt is a disabled film archivist, archival accessibility consultant/workshop host, and PhD candidate. His dissertation examines accessibility in archival film education. Michael co-founded AMIA's Accessibility Committee in 2022. Michael's writing on archival disability advocacy has been published in Archival Outlook, Journal of Film Preservation, and The Moving Image.

Janine Marchessault is Professor of Cinema and Media Studies at York University. She is the PI for *Archive/Counter-Archive: Activating Moving Image Heritage 2018-2024* [counterarchive.ca], which is a research collaboration involving over fourteen community and artist-run archives in Canada.

Luc Marraffa is a PhD candidate at ASCA (UvA). They research radio archives, specifically the weaponization of radio by colonising empires to create sonic fictions of legitimacy. They are fascinated by archives' role in shaping historical narratives. Previously they taught philosophy at CUNY (NYC), and attended NYU as a Fulbright bursar.

Bruno Mestdagh is Head of the digital film collection at the Cinémathèque Royale de Belgique – CINEMATEK. As such, he also coordinates the film restoration and digitization projects. Previously he was involved in several archival projects like the description of CINEMATEK's non-fiction film collection, DVD projects and coordination of the *EFG1914* project.

Rajab 'Black' Mangula (DJ Black) is a prolific translator (or dubbing artist) and aspiring filmmaker based in Dar es Salaam. He has translated over 50,000 films into colloquial Swahili and a handful into regional dialects. He is currently working with Ajabu Ajabu to translate archival films from across the continent to improve local accessibility to historical African stories, and is currently pursuing studies to direct and produce contemporary films of his own.

Hugo Manso (1983, Buenos Aires, Argentina) is a film director and screenwriter. He works as a professor at the University of Cinema in Buenos Aires. His Filmography works with different artist archives and documentary processes including *Manuel Puig Archive* (in process) *When Olympus collides with the pampas* (2021) *Foto Estudio Luisita* (2018).

Madison Marone is an interdisciplinary researcher and film theorist. She holds an MSc in Museum Studies from the University of Glasgow and a BA in Film Studies and Sociology from the University of Vermont. Her interests include film curation, innovative exhibition design, and socio-historical film analysis.

Sol Miraglia is a research artist and film director. Her work tends to work with older people and their spaces whose work has been marginalised. The resulting narratives take the form of films, exhibitions and publications.

Fei Mo is a first-year Research Master in Media Studies (Specialising in Film Studies) at the University of Amsterdam. She received her BA in Media and Communication Studies from Xi'an Jiaotong Liverpool University. Her research interests include horror film and gender, ecocinema, slow cinema, and Chinese independent films and documentaries.

Jacob Moe is a documentarian, archivist and literary translator. He is a co-founder of the Syros International Film Festival and has produced various community-based film and radio documentary projects in the USA, Brazil and Greece. He is the founder and principal investigator of the Archipelago Network.

Fredrik Molin is the Station Manager at SOAS Radio, a community radio station based at SOAS (University of London). Fredrik oversees the programming and archiving of shows, and trains community members in audio production. As a research assistant to the head of Philippines studies, Frederik examines the British libraries colonial sound holdings.

Thomas Monteil is a project manager in the INA Expertise and Consulting department. He designs, coordinates and leads cooperation projects with national and international partners, including expertise, consulting and training actions. He is also in charge of the Digital Media Management teaching unit of the Audiovisual Heritage master's degree and intervenes during various professional training courses.

Jesse Gerard Mpango is a storyteller from Kasulu, Tanzania, currently working as a writer and curator in Dar es Salaam, Tanzania. He is a founding member of Ajabu Ajabu — a collective active around the preservation, production, and presentation of audiovisual art forms. He has curated extensively at Nafasi Art Space, a multidisciplinary art centre in Dar es Salaam. His writing has been featured in journals such as *Art Monthly*, *Nairobi Contemporary*, and *OFF TO*.

Djuwa Mroivili is a musician, researcher, maker and fangirl, who was trained as a classical pianist. She researches composers from the Harlem Renaissance, and the 1883 World Exhibition in Amsterdam. As a performer, she uses music, words and body to tell her stories in intimate, direct and sometimes critical ways.

Tara Merenda Nelson is the Curator and Director of Public Programs at Visual Studies Workshop in Rochester, NY, where she oversees a collection of over 10,000 16mm film and early video titles. Tara is the programmer for the VSW Salon series, and is an Associate Editor for VSW Press.

Layan Nijem is Project Coordinator for the transnational research project *Decolonizing Southeast Asian Sound Archives* (DeCoSEAS). Layan maintains the Jaap Kunst Sound Collection at UvA. By engaging with sound recordings, their research investigates the dynamics of cultural memory and politics of narrative in relation to identity formation, sovereignty, and cultural agencies.

Tebogo Nong is a filmmaker and writer currently based in Cape Town, South Africa. She is a passionate film researcher and MFA Graduate (2023) from AFDA Cape Town, she is interested in the interconnection of African storytelling/film archiving and how it can be recontextualised and preserved through new technologies.

Roan May Opiso is the Collections Manager of the University of the Philippines Center for Ethnomusicology (UPCE). She works on the various

collections in the UPCE archive which includes the Jose Maceda Collection. She also assists in various projects related to field research and repatriation.

Lalu Esra Özba is a PhD candidate in Film & Digital Media with a designated emphasis on Feminist Studies and Critical Race & Ethnic Studies at the University of California, Santa Cruz. Their artistic, curatorial and scholarly work intersects critical archival studies and practices, trans, queer, and feminist theories, histories, and practices.

Robert Parthesius has worked as heritage scholar and practitioner for over 30 years, focusing on shared and contested heritage in the Indian Ocean region. He is the head of the Heritage and Museum Studies Programme and the Dhakira Center for Heritage Studies at New York University In Abu Dhabi.

Jeftha Pattikawa is an advisor at the National Archives of The Netherlands whose work is focused on inclusion, digitization, accessibility and decolonization. He's the founder of Verloren Banden, an audiovisual community archive and platform for young community members to engage in heritage practices, critical decolonial thinking and doing and finding other ways of archiving than those shaped by the colonial knowledge system. Pattikawa is a photographer and documentary filmmaker, his films were screened at amongst others the Smithsonian Mother Tongue Film Festival and Garifuna Indigenous Film Festival. He is a member of the NIOD/KNAW Science Committee and Europeana advisory board.

Matheus Pestana is a film programmer for Cinelimite, a non-profit organisation that aims to preserve and disseminate the repertoire of Brazilian cinema in non-Portuguese-speaking countries. He's also involved in literary education and development activities at the International Literary Festival of Paraty.

Jonathan Petrychyn is an Assistant Professor in the Department of Communication, Popular Culture, and Film at Brock University. He is the former co-chair of the SCMS Film & Media Festivals Scholarly Interest Group, and is a collective member of the Toronto Queer Film Festival.

Francesca Pola is Associate Professor of History of Contemporary Art at the Università Vita-Salute San Raffaele in Milan, where she is in the Board of Directors of the ICONE and CRISI research centres; she also teaches at the Università Cattolica del Sacro Cuore and at IES Abroad.

Hannah Poon is a PhD candidate at the Amsterdam School of Cultural Analysis, University of Amsterdam. Her NWO-funded PhD project focuses on digital networks and resistance in Hong Kong after the 2019-20 Anti-Extradition Bill Movement. She has published in *New Media & Society* and worked as a lecturer in Hong Kong.

Luis F. Raguá is a film programmer. He programs at Cinemateca de Bogotá and Lichter Filmfest Frankfurt International, and has previously worked at the Bogotá International Film Festival (BIFF), and curated independent film programs in Colombia and the Netherlands. He holds an MA in Media Studies – Preservation and Presentation of the Moving Image from the University of Amsterdam.

Lisabona 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 also created archival film programs supported by institutions such as the Arsenal Institut Berlin, Eye Filmmuseum Amsterdam and Rubanah Jakarta. She is a member of the SEAPAVAA archive association in Southeast Asia / Pacific.

Felix Rauh, PhD, is the Deputy Director of Memoriav, responsible for Education and Film. Historian, and lecturer in the field of audiovisual preservation and use at Swiss universities and universities of applied sciences.

Brian Real (he/him) is an Assistant Professor in the School of Information Science at the University of Kentucky. His primary research areas are the historical impact of federal policy on film preservation and the modern social impact of public libraries on their communities.

Lorna Richardson is a lecturer in Digital Humanities and Heritage at the University of East Anglia and Co-I on *Women in Focus.* Her research explores the intersection of digital public engagement and the heritage sector, including archaeology, archives and museums.

Rosemarie Omnes Roque is an Associate Professor at the Polytechnic University of the Philippines (PUP) and a research chief of its Center for Heritage Studies (CHS). Rose is currently taking up a Master of Library and Information Science at the University of the Philippines (UP) Diliman. She is the Board President of the Society of Filipino Archivists for Film (SOFIA) for 2022-2024.

Kate Saccone is a PhD candidate at the University of Amsterdam where her practice-led research engages with silent cinema, archival moving image exhibition practice and theory, and feminist film historiography. Her writing has appeared in *The Moving Image* and *Feminist Media Histories*, and she contributed to the DVD booklet essay for *Early Women Film-makers: An International Anthology* (2017). She is also the project manager and an editor of Columbia University's online *Women Film Pioneers Project*.

Cleo Sallis-Parchet is a doctoral student in Cinema and Media Studies at York University. Her research explores media preservation and the concept of the living archive. She is the recipient of the Jeffrey and Sandra Lyons Canadian Film Scholarship and is conducting archival research at the TIFF Film Reference Library.

Helena Shaskevich is a PhD candidate in art history at the Graduate Center, CUNY, where she is writing a dissertation on 1970s feminist video art. She is currently a fellow at the Graduate Center's New Media Lab. Her writing has been published in *Feminist Media Histories, Panorama: Journal of the Association of Historians of American Art*, and is forthcoming in *Camera Obscura.*

Kimberly Tarr (she/her) is the Assistant Director for Media Preservation. She develops strategy and oversees the preservation of all motion picture film, video, and audio collections held in NYU Libraries. She supports the education and training of graduate students in the care for global audiovisual heritage as a professor in NYU's Moving Image Archiving and Preservation (MIAP) programme.

Mila Turajlić is an award-winning director born in Belgrade, Yugoslavia, known for her films *Cinema Komunisto* and *The Other Side Of Everything,* which won 32 awards including the prestigious IDFA Award for Best Documentary Film. Her archival video installations have been commissioned by MoMA, New York and exhibited internationally.

Nadine Valcin is a professor in the film and television programme at Sheridan College (Oakville, Ontario) and a media artist whose practice spans documentary, experimental and narrative film as well as installation. She holds a professional degree in architecture from McGill University and an MFA in Digital Futures from OCAD University. She is the artist in residence at Library and Archives Canada as part of the Archive/Counter-Archive research project.

Benedetta Valdesalici is a media archivist and laboratory technician currently working with Fondazione Home Movies – National Archive of Home Movies and with the audiovisual production company Kiné. In 2019 she graduated in Historical Sciences from the University of Bologna. Thanks to two annual ESF training courses at the Fondazione Cineteca di Bologna and to an internship at La Camera Ottica – University of Udine she has deepened an interest related to film and video laboratories.

Céline Vermeire holds a MA in Art History (UGent), a MA in Curating Art and Cultures (VU Amsterdam) and a MS in Digital Humanities (KU Leuven). She works as a digitization project manager for meemoo and is responsible for the digitization of the Flemish film heritage preserved by archives, museums, government agencies, performing arts organisations and broadcasters.

Cécile Vilas is Director of Memoriav (Association for the Preservation of Swiss Audiovisual Heritage). She studied Romance and Hispanic Studies and held management positions in the library and cultural sector in German and French-speaking Switzerland. She is the President of SIGEGS (Swiss Interest Group for the Preservation of Graphic and Written Works). She is a member of the Federal Commission for the Protection of Cultural Property and the Swiss UNESCO Commission, as well as a member of the board of NIKE (National Information Centre on Cultural Heritage).

Yuchen Yang is working under the supervision of Prof. Sarah Kenderdine at Laboratory for Experimental Museology at EPFL. His research interests include Machine Learning on Heterogeneous Data, Knowledge Representation and Semantics, Audiovisual Narrative, Digital Curation, and HCI. He is especially interested in their application in the cultural and heritage sector.

Wang-Yun Yen is a PhD candidate in Cultural Analysis at the University of Amsterdam. His current research focuses on the relationship between archival studies and the appropriation of moving images in experimental filmmaking and transmedial artistic practices.

Alia Yunis, visiting Associate Professor, NYU Abu Dhabi, is a filmmaker and writer focusing on heritage and memory. Her feature documentary, *The Golden Harvest*, is currently in film festivals. Her fiction and nonfiction work have been translated into eight languages. She is one of the co-founders of the UAE National Film Archive.

Michael Zryd is Associate Professor in the Department of Cinema and Media Arts at York University. He is Co-Director, with Janine Marchessault (PI), of Archive/Counter-Archive at York's School of the Arts, Media, Performance & Design. Recent publications include *Moments of Perception: Experimental Film in Canada* (co-author, GooseLane Edition, 2021) and *Hollis Frampton: Navigating the Infinite Cinema* (forthcoming, Columbia University Press, 2023).

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