

# EYE International Conference 2018

Sat 26 May – Tue 29 May 2018

# ACTIVATING THE ARCHIVE

# AC TI



**Audio-Visual Collections  
and Civic Engagement,  
Political Dissent  
and Societal Change**

# INTRODUCTION

GIOVANNA FOSSATI AND EEF MASSON

## ACTIVATING THE ARCHIVE



Âmes de fous (Germaine Dulac, 1918, FR) – Photo by Clement Lafite

In this era of expansive datafication, the ownership of information, including also its life cycle, is becoming increasingly contested. For audio-visual archives, debates centring on the entanglement of custodianship and power are hardly new, but in light of such developments, they are regaining momentum. The ease with which we can produce and disseminate moving images today, paired with the relative complexity of preserving them for the long term, puts increasing pressure on (institutional) archives to reconsider their decision-making process. It raises questions about how they determine what to acquire and preserve, how to facilitate reuse and, importantly, who to involve as they make such determinations.

The 2018 edition of the EYE International Conference asks how, at this critical juncture, we can turn audio-visual collections into truly 'communal' resources – from the stage of their inception to that of their re-appropriation, and from outside the archive as well as from within. In this context, Activating the Archive is interested specifically in how archival audio-visual materials can stimulate people to engage with specific social and political causes, or support the efforts of all manner of advocates and activists.

The conference is a cooperation between EYE Filmmuseum, the Netherlands Institute for Sound and Vision and the University of Amsterdam's department for Media Studies and its Amsterdam School for Cultural Analysis. It marks the fifteenth anniversary of the MA programme in Preservation and Presentation of the Moving Image (P&P), which all three institutions contribute to. An occasion for alumni to reconnect, the conference also invites reflection, very specifically, on the ways in which archival training and education can contribute towards the goals of 'activating' collections or mobilising them for a common good.

The conference opens with EYE's annual Collection Day: an afternoon of presentations and screenings showcasing recent archiving, restoration and presentation projects at the museum. The next two and a half days alternate between keynote and panel presentations and roundtable discussions. The topics of contribu-

tions here range from power, diversity and dissent in archival moving images and/or their ethical or legal implications, to archival practices beyond the institution, including resistant and activist ones. The conference ends with an afternoon programme of guided tours, presentations, demonstrations and discussions at the EYE Collection Centre.



Photo by Krystel Brown

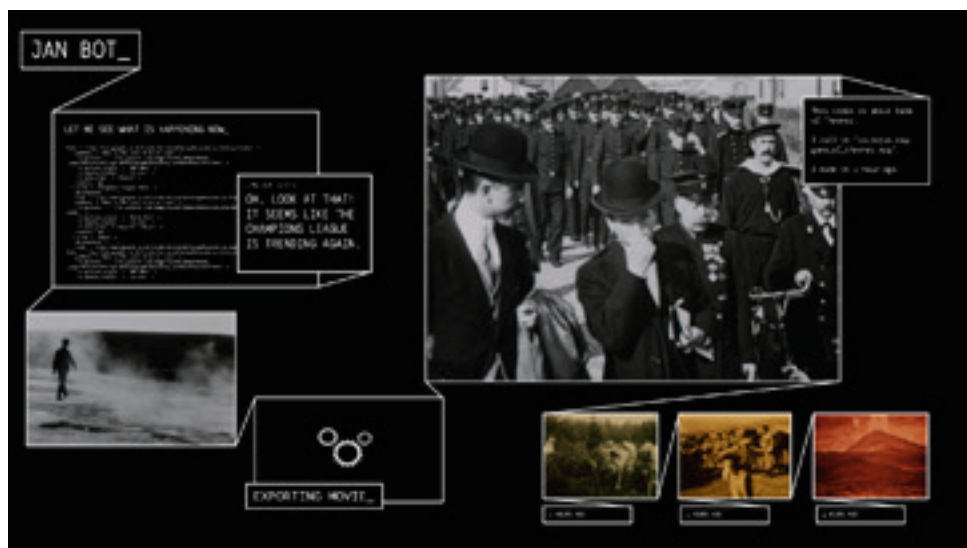


# EYE COLLECTION DAY

## MEET THE ARCHIVE



*Piccolo, Saxo and Company* (Jan Coolen, 1959, Joop Geesink's Dollywood, NL)

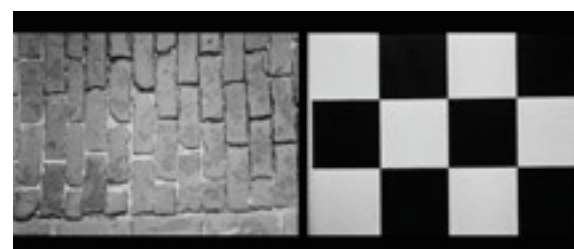


Website janbot.nl

**SATURDAY 26 MAY**  
EYE FILM MUSEUM, CINEMA 1

12:00 – 13:45 Meet the Archive  
**From the Magic Lantern to 3D**

- Opening of the EYE Collection Day**  
by Giovanna Fossati, Chief Curator and Frank Roumen, Director of Collection
- Excerpt from the home movie *Samengestelde rol met optochten, filmopnames en dagelijks leven in Montreal*** (Louis Pierre Oostvogels, 1959-1960, NL) by Dorette Schootemeijer, Curator Amateur Film
- The Restoration of Hans Richter Films**  
by Annike Kross, Film Restorer and Mark-Paul Meyer, Senior Curator Expanded Cinema
- The EYE Collection of Magic Lantern Slides**  
by Soeluh van den Berg, Curator Film-Related Collections
- International premiere of the new reconstruction of *Freem*** (Karel Schmeink, Frans van der Staak and Gerard van den Eerenbeemt, 1966, NL) by Simona Monizza, Curator Experimental Film
- 3D Films from the 1940s: An Unknown Treasure** by Rommy Albers, Senior Curator Dutch Film



*Freem* (Karel Schmeink, Frans van der Staak and Gerard van den Eerenbeemt, 1966, NL)

14:15 – 15:45 Meet the Archive  
**Preserving Animation, and What to Do with VHS?**

- Piccolo, Saxo and Company*** (Jan Coolen, 1959, Joop Geesink's Dollywood, NL)
- The Jewels of Dutch Animation: The NIAF Collection** by Leenke Ripmeester, Curator Animation
- Animation Artwork: A Whole New Set of Preservation Challenges** by Aafke Weller and Mette Peters, Researchers Project Materials in Motion
- VJ Peter Rubin: Discoveries from the VHS Tape Collection** by Curator Simona Monizza and Eleni Tzialli

16:15 – 18:00 Meet the Archive  
**The First Robot Curator**

- Bits & Pieces. Nrs. 624 t/m 635*** (EYE Film-museum, 2017, NL)
- Bringing Film Heritage to the Algorithmic Age** by Pablo Núñez and Bram Loogman
- The George Sluizer Project – Producer, Archive and Post House, a cooperation in digitization** by Anne van Es, Producer and Dutch Film Liaison
- Opening of the EYE International Conference 2018** by Sandra den Hamer, CEO; Giovanna Fossati, Chief Curator and Professor of Film Heritage at the University of Amsterdam; and Eef Masson, Programme Coordinator of the MA Preservation & Presentation of the Moving Image, University of Amsterdam

18:00  
**Drinks in the Foyer**

Offered by Haghefilm Digitaal & EYE

20:30 – 22:30  
**Cinema Concert**

- Fragments of an Empire*** (Friedrich Ermler, 1928, Sovkino, Soviet-Union)  
Live accompaniment by Colin Benders

## ACTIVATING THE ARCHIVE



*Learning Lessons - A Discussion On The Miners' Strike* (Steel Bank, 1985)

**SUNDAY 27 MAY**  
EYE FILM MUSEUM, CINEMA 1

10:00 – 10:20 Screening  
***Uit het Rijk der Kristallen*** (J.C. Mol, 1927, NL)  
with live music by Bernhard Hollinger

**Announcements by Giovanna Fossati (EYE  
Filmmuseum/University of Amsterdam - UvA)**



*Uit het Rijk der Kristallen* (J.C. Mol, 1927, NL)



*Uit het Rijk der Kristallen* (J.C. Mol, 1927, NL)

10:20 – 11:30 Keynote

### **Preservation and Presentation: Five Narratives to Activate the Archive**

by Prof. Dr. Thomas Elsaesser (Emeritus  
Professor at the University of Amsterdam)  
with introduction by Giovanna Fossati (EYE/UvA)

**Abstract:** My lecture presents a personally inflected account of the institutional conditions, academic challenges and political environment that had to converge in order to make possible the MA in Preservation and Presentation (P&P) at the UvA in 2003, and why I insisted that a film archive needs to take presentation as seriously as preservation. The different narratives that led to the founding of the P&P programme included the emergence and consolidation of early cinema studies in the 1990s, as much as the increased exchange between film scholars and film archivists that began some twenty years before, in the early-to-mid-1970s. In addition, the numerous efforts to build up and expand the European Union's MEDIA programmes also impacted the structure of P&P and shaped its relation to other universities in Europe and even in the US. The reasons why I personally became motivated to teach the archival life of film have to do with Le Giornate del Cinema Muto at Pordenone and my regular attendance there prior to my move from Britain to Amsterdam. The productive but not altogether unproblematic relation of the newly inaugurated Film and Television Studies to the Nederlands Filmmuseum in the years 1991-1995 also played a role, and it was ultimately the Jean Desmet Collection that provided the practical basis for a curriculum that nonetheless insisted also on its theoretical dimensions and historical coordinates.

**Thomas Elsaesser** is Professor Emeritus at the Department of Media and Culture of the University of Amsterdam. From 2006 to 2012 he was Visiting Professor at Yale and since 2013 he is Visiting Professor at Columbia University. Author and editor of some twenty books, his work has been published in most European and many Asian languages. Among his recent books are *German Cinema – Terror and Trauma: Cultural Memory Since 1945* (New York: Routledge, 2013), *Film Theory – An Introduction through the Senses* (with Malte Hagener, 2<sup>nd</sup> revised edition, New York: Routledge, 2015), *Körper, Tod und Technik* (with Michael Wedel, Paderborn: Konstanz University



Press, 2016) and *Film History as Media Archaeology* (Amsterdam University Press, 2016). His latest book is *European Cinema and Continental Philosophy – Film as Thought Experiment* (London: Bloomsbury, 2018).

11:30 – 12:30

## Images of Dissent and Countercultural Collections

*Moderator: Floris Paalman (UvA)*

**Floris Paalman** is Senior Lecturer in the Department of Media Studies of the University of Amsterdam (UvA). His interests include media historiography, the interaction between audio-visual media and urban development, film analysis and research methodology, and curating film for archives. He has a background in filmmaking and cultural anthropology, and worked as a researcher in the field of architecture.

**‘This is not a Clampdown’: Archiving Bologna’s Countercultural Films and Analog Videos of the late Eighties and early Nineties**  
*by Diego Cavallotti (University of Udine)*

**Abstract:** Throughout this paper, I will try to deal with the most intriguing issues regarding countercultural materials and informal repositories: how can we outline a specific archival framework for them? Should we refer to standard preservation and access procedures, or should we theorize a different paradigm in which the complexity of their original production/ fruition contexts is mirrored?

In order to answer these questions, I will focus on a specific case study: the PVEH Collection preserved at Home Movies – The Italian National Amateur Film Archive in Bologna (Italy). The PVEH Collection includes 16mm film, VHS, VHS-C, S-VHS, S-VHS-C, Video8 and Hi8 video, which were used synchronically by young film- and video-makers (most of them students) within Bologna’s countercultural environment between the end of the 1980s and the beginnings of the 1990s.

**Diego Cavallotti** is a Post-Doc Researcher at the University of Udine (Italy), where he teaches Audio-Visual Media Semiotics. He is one of the Scientific Coordinators of Udine’s FilmForum – International Film Studies Conference and MAGIS Spring School. He also runs the Film Section at La Camera Ottica – Film and Video Restoration laboratory (University of Udine). He is currently publishing his first book, *Cultura video. Le riviste specializzate in Italia (1970-1995)*.

## The Importance of Archiving Political Films in the Philippines

*by Rosemarie Omnes Roque (University of the Philippines)*

**Abstract:** In the 1980s during the height of the Marcos authoritarian rule in the Philippines, audio-visual works of anti-dictatorship film-makers (i.e. AsiaVisions, 1982, and Alternative Horizons, 1986), began to emerge, making way to the rise of Sineng Bayan (cf. People’s Cinema, Iglesias, 1984). The films made by these groups are an exposition of issues and events censored by the Marcos-controlled mainstream press, counteraction against the organized and massive pro-establishment propaganda (N. Tiongson, 1984). Their collective efforts aimed to document significant events of the Filipino people’s socio-political history countering the Marcos myth (i.e. Martial Law era as ‘Golden Age’ of Philippine history mouthed again nowadays, a historical revisionist manoeuvring in favour of the return of the Marcoses to political power). These audio-visual archival collections of political films are significant collections since archives are ‘building blocks’ of societal memory (Marshall and Whorley, 2006), especially in line with recent concerns in the archival field regarding social justice and the ‘power of archives’ (Duff et al., 2013; Jimerson, 2009).

**Rosemarie Omnes Roque** is an Assistant Professor at the University of the Philippines Manila (UP Manila). She is currently taking up a PhD in Media Studies in UP Diliman.

## Here We Go: The Coal Dispute, Community Video Archives and the Battle for Memory at Orgreave

*by Alex Wilson (Sheffield Hallam University)*

**Abstract:** In June 1984, a violent confrontation occurred between police and picketing miners at a British Steel Corporation coking plant in Orgreave, South Yorkshire. It was a pivotal moment in the 1984–85 coal dispute, and one of the most ferocious clashes in British industrial history. Mainstream media perceptions of the event were dominated by a series of de-contextualised images and symbols that reinforced the government side of events. This paper will

examine a collection of newly rediscovered documentary video shot from the miners’ perspective in the 1980s. It will explore the possibilities of re-using such material as forensic evidence in any future inquiry into Orgreave, helping to challenge and articulate notions of public truth and memory. It will also consider how to use archives as an active resource for community engagement, helping to reconstruct still-damaged local identities in the former coal-field areas of England and Wales.

**Alex Wilson** has a decade of professional experience working for audio-visual archives including The British Library, National Jazz Archive, Goldsmiths University and Bridgeman Footage. He is a funded PhD Candidate for the Heritage Consortium at Sheffield Hallam University with a project investigating Yorkshire Arts Association Film and Video, 1970-1990.

12:30 – 13:30 Lunch

13:30 – 14:50

## Community Archiving and Non-Institutional Practices

*Moderator: Erwin Verbruggen (Netherlands Institute for Sound and Vision – Sound and Vision)*

**Erwin Verbruggen** is a P&P graduate, and a Project Lead on European collaborative projects regarding digital preservation and audio-visual access at the Netherlands Institute for Sound and Vision. He is the publishing support for the open access VIEW Journal of European Television History and Culture and co-chair of AMIA’s International Outreach Committee.

## Autonomous Archiving

*by Özge Çelikaşlan & Alper Şen (Artıkışler Collective)*

**Abstract:** As institutional practices, archival practices often tend to serve the colonized, surveillance and discipline society of the modern world. However, during the last ten years, with [an upswing in] digital technology



*Here We Go* (Richard Anthony, 1985, UK)

and the detection of social movements, the recording and accumulation of images has become a civil activity. Thus, actions of archiving videos and other types of visual images bring about non-institutional practices as well contemporary discussions surrounding the production of images, open source databases, collectivity, and forensics.

**Özge Çelikaşlan** is a Media Artist, Researcher and Co-founder/member of art and activist collectives. Her research as a PhD Scholar focuses on autonomous archiving in relation to her archival practice in <https://bak.ma>, the digital media archive of social movements in Turkey. Personally and with the Artıkışlar video collective she has been involved in numerous solo and mixed exhibitions/biennials worldwide. She is co-editor of the books *Autonomous Archiving* (2016) and *Surplus of Istanbul* (2014) with Alper Şen and Pelin Tan. Currently, she lives and works in Karlsruhe, Germany.

**Alper Şen** is an Artist and Activist. He studied Political Science and Cinema and has been a member of various video collectives in Turkey since the 1990s. His documentaries and video works have been shown at numerous festivals, biennials and exhibitions. Şen is a Co-initiator of <https://bak.ma>, the digital media archive of social movements in Turkey. He co-edited the books *Autonomous Archiving* (2016) and *Surplus of Istanbul* (2014) with Özge Çelikaşlan and Pelin Tan. Currently, he lives and works in Istanbul, Turkey.

**Case Study: ‘London: A Bigger Picture’**  
*by Lenka Sucha & Storm Patterson (London’s Screen Archives)*

**Abstract:** London’s Screen Archives (LSA) is the regional film archive for London. It is managed by Film London, the capital’s screen industries agency, and is a unique network of over 70 organisations that hold archive film. LSA recently completed a three-year Heritage Lottery funded project called ‘London: A Bigger Picture’. The core aim of the project was to grow and share audio-visual heritage and to engage communities with low arts provision in fifteen outer London boroughs. Our model was adaptable; it reflected and changed with the needs of the communities we worked with. The significance of the project was the sharing of memories and its impact on the local communities that felt inspired and connected through having the space and freedom to engage and connect with their screen heritage.

**Lenka Sucha** is Film Culture Assistant at Film London and looks after the online presence of LSA, coordinates catalogue metadata and hosts events. She previously studied for an MA in Preservation and Presentation of the Moving Image at the University of Amsterdam.

**Storm Patterson** is LSA Outreach Officer at Film London. She specialises in audience development, outreach and project management. She has an MA in Film Studies from the University of Amsterdam.

**The Lake Relies on the Streams that Fill It: Sustainability, Collaboration and Engagement in Community-led Moving Image Collections as Contributors to Wider Film Archive Ecologies**  
*by Maya Darrell Hewins (Shetland College, University of the Highlands and Islands)*

**Abstract:** An introduction to my research into sustainability and ideas of value for managers of community moving image collections, and the role of these collections within wider archive services. Using the volunteer-led Shetland Film Archive as a study, I will explore the social motivation and digital potential/pressure on the groups that manage community collections, as well as the impact of institutional structures and policies of culture and heritage on their work. In my research I aim to address these institutional hierarchies and the relationship between technical and societal demands on archives in order to suggest ways in which moving image collections can be of lasting value to their communities.

**Maya Darrell Hewins** is a 2016 P&P graduate and a Doctoral Student at Shetland College, University of the Highlands and Islands (UK).

**Dealing with Non-Industry Born-Digital Audio-Visual Works: Lessons from Activist Archivists and Personal Digital Archiving**  
*by Howard Besser (NYU Tisch School of the Arts)*

**Abstract:** Ingesting, handling, selection, and workflows for born-digital works are particularly problematic for works created by political movements, community groups and individuals. Problems include: vast numbers of items, no titles/credits, being unedited or lightly edited,

little or no metadata, no file naming conventions, etc. This presentation will examine two separate activities involving archivists interacting with members of the public around issues of archiving and preserving born-digital material created by these groups and individuals. One of these is the work of Activist Archivists, who sought to archive and preserve digital media related to the 2011–12 Occupy Wall Street Movement. The other is the Personal Digital Archiving conference, which has taken place annually since 2010. This presentation will describe each of these activities and synthesize what audio-visual archivists can learn from them.

**Howard Besser** is Founding Director of NYU’s MIAP Master’s programme, has been involved with digital preservation since the 1990s, has taught classes and dozens of workshops, and has published numerous articles. In 2009 he was named to Library of Congress’s select list of Pioneers of Digital Preservation. Besser was a founding member of Activist Archivists, served on the Personal Digital Archive steering committee and was the Convener for the 2015 conference.

14:55 – 15:55  
**Resistant Archives and Archival Activism**  
*Moderator: Marie-Aude Baronian (UvA)*

**Marie-Aude Baronian** is an Associate Professor at the UvA in the fields of memory and media, film-philosophy, and costume and fashion. She has written extensively on the relationship between images, archive and memory, and between ethics and aesthetics. Her latest monographic book is *Screening Memory: The Prosthetic Images of Atom Egoyan* (Belgian Royal Academy, 2017).

**An Audio-Visual Archive as a Source of Evidence of Human Rights Violations in the Occupied Palestinian Territories. Case Study of the Video Archive of B’Tselem (‘in the image of [God]’)**  
*by Richard Bucket*

**Abstract:** The Israeli Information Centre for Human Rights in the Occupied Territories – B’Tselem (literally ‘in the image of’ in Hebrew) is an independent NGO founded in 1989 and based in Jerusalem. The name comes from Genesis



Camera Project video training seminar held for women volunteers in Burin village. Photo: B’Tselem



1:27: ‘And God created humans in his image. In the image of God did He create him’ and was given as a synonym for human dignity; it expresses the moral need to respect and protect the human rights of all people equally. The organisation’s mission is to document human rights abuses in the Occupied Palestinian Territories (OPT) in order to fight ‘the phenomenon of denial prevalent among the Israeli public’ and to improve Israeli policy in Palestinian Territories. In 2005, B’Tselem established its video department and in 2007 launched its citizen journalism endeavour: Camera Project. Video footage and online presence quickly became central elements of the organisation’s efforts to pursue its mission. B’Tselem’s activities, alongside the video archive practice, prioritize goals that are achievable within the Israeli institutional framework, in which their effectiveness is often put to the test. The video archive’s workflow, from acquisition of materials to their publicizing and distribution, will be discussed together with chosen illustrative cases.

**Richard Bucket** is an Independent Researcher.

**Pitfalls of the Activist-Archive: A Critical Study of Online Video Archives depicting Syria**  
*by Nicholas Avedisian-Cohen*

**Abstract:** This paper recapitulates research from a P&P thesis submitted in the summer of 2017 devoted to determining how public archival platforms may contort fundamental archival principles with the aim of preserving memory of the ongoing armed conflict in Syria. It speculates as to whether archival principles and activist impulses can be meaningfully reconciled in the context of an internationalized armed conflict. It aims to distil key lines of argumentation that emerged from critical scrutiny of partisan archival practices so as to articulate what is at stake in the activist configuration of the video archive. Underpinning this inquiry is a brief appraisal of the popular appropriation of the term ‘archive’ and the ability of this term to connote power and enforce power relations in a more nuanced way than audio-visual archivists may be able to anticipate in their day-to-day working practices. This poses further questions

as to the evolving relationship between moving image archives and war.

**Nicholas Avedisian-Cohen** is a recent graduate of the P&P programme, with a background in Library Studies and public education. Nicholas has worked in North American film archives on and off for three years.

**Towards a Living Activist Archive Online: Case Study of CivilMedia@TW in Taiwan**  
*by Chia-Wei Tung*

**Abstract:** This paper examines activist archiving practice in the contemporary digital era and explores how the dynamics of social activism can be preserved by looking into CivilMedia@TW, an online audio-visual activist archive dedicated to preserving and presenting social movements and citizen actions in Taiwan. The discussion in the paper focuses on the double identities of CivilMedia@TW as an audio-visual archive and an alternative media platform, as well as the archive members’ double roles as archivists and activists, exploring how it can create agency in the archival process and facilitate citizen engagements. Through close study on the archive’s history, workflows, inter-relationships with activist groups, and application of alternative media practices, ultimately the paper intends to re-examine how an activist archive can interpret ‘sustainable preservation’ and achieve the ideal of a ‘living archive’, which preserves the dynamics of social activism in the present, and further mobilises citizen initiatives to bring about social change in the future.

**Chia-Wei Tung** is a 2017 P&P graduate. After graduation, she has been involved in a few documentary film projects and she currently works as a Short Film Programmer at Kaohsiung Film Archive, Taiwan.

15:55 – 16:30 Intermission

16:30 – 17:30

**The Ethics of Reuse**

*Moderator: Mieke Lauwers (Sound and Vision)*

**Mieke Lauwers** is Senior Policy Advisor at the Netherlands Institute for Sound and Vision, with focus on collection policy and IPR. From the beginning in 2003 until 2013 she

participated in the P&P programme as a guest lecturer and as the coordinator of Sound and Vision’s contribution to the programme as one of its permanent partners. Mieke studied History at the University of Nijmegen.

**The Ethics of a Meandering Cache: Appraising Documentary Out-Takes for Collective and Autonomous Archiving**  
*by Tina Bastajian (Amsterdam University College)*

**Abstract:** This presentation will discuss the aspect of ethics for a potential collaboration with bak.ma, an autonomous archive initiative which grew out of Istanbul’s Gezi Park protest/resistance and the efforts of the activist collective Videoccupy. The essence of bak.ma’s autonomous archive inspired me to appraise and re-activate my own footage and out-takes from a prior interactive documentary project – Coffee Deposits:::Topologies of Chance – a slow mapping of unpredictable and rapidly shifting urban patterns and diverse stories and accounts by those who inhabit, walk, dwell, witness, work and protest in the city. To appraise data in a collective/autonomous archival space, a careful revisiting of past footage gestures to a ‘post-documentary sensibility’ (Frisch) informed by a logic that includes the ‘conditions of capture’ (e.g. in-situ, demonstrations, etc.). I propose that these conditions, which often necessitate long camera takes, intrinsically counter traditional approaches to appraisal, which can embrace and nuance the ethical issues of a meandering cache.

**Tina Bastajian** is a P&P graduate. She is an Amsterdam-based Media Artist, Researcher, Essayist, and Educator. Her work uses experimental approaches to documentary forms, which extend to her artistic research into moving image heritage and (counter) archival constellations. She teaches at Amsterdam University College, and is a visiting docent at The Royal Academy of Art in The Hague.

**The Way We Were: ‘Misty Watercolour Memories’**  
*by Katrine Madsbjerg (Danish Film Institute)*

**Abstract:** What do memories look like if you grew up with no one taking pictures of your first step or your first day at school? And how can

you tell if a road is Danish and not German? Together with The Welfare Museum in Svendborg and the regional museum for southern Denmark, Museum Sønderjylland, we are exploring thousands of photographs and footage from our shared film heritage to reveal hidden and forgotten stories of Danish history, as well as opening up our archive to co-curate with a select group of Danish museums upcoming exhibitions and cultural projects. However, important as they are, these partnerships raise questions of ethics and morality that cannot be ignored. In this talk, I will take you on a journey through our co-curated digitization process and share with you what we’ve learned so far.

**Katrine Madsbjerg** has a Master’s degree in History from Copenhagen University, and is an Archivist at the Danish Film Institute.

**The Legal and Ethical Implications of Reusing Audio-Visual Records of Social Movements and Dissent, and of Reusing Audio-Visual Records of Everyday Life in New Social and Political Contexts**  
*by Melanie Louise Brown (Bournemouth University)*

**Abstract:** Legal and ethical issues surrounding the collection and reuse of any audio-visual materials are complicated, and even more so when the material is political or intended to be used in a political context. This presentation will focus on the legal ‘moral rights’ of audio-visual material authors, including the rights of integrity and the right to object to derogatory treatment of their work. The ethical implications (such as privacy and public decency) of such reuse and distribution also need to be considered. It will be discussed how these rights should be (and currently are) interpreted by archives in choosing whether and how to authorise reuse of this material. The moral rights focused on in this presentation will primarily be those of the UK and Netherlands.

**Melanie Louise Brown** is a PhD Candidate at Bournemouth University. Melanie’s research involves a consideration of copyright law and the film industry within the European Digital Single Market, focusing on moral copyright laws.

17:30 – 18:30

## Resisting Copyright and its Archival Implications

*Moderator: Claudy op den Kamp (Bournemouth University)*

**Claudy Op den Kamp** is a Lecturer in Film and faculty member at the Centre for Intellectual Property Policy and Management (CIPPM) at Bournemouth University, UK. She is also an Adjunct Research Fellow at Swinburne Law School, Melbourne, Australia.

**Abstract:** Recent changes in UK copyright law (in particular fair dealing by use of a quotation exception) have led to a surge in, and new forms of, found footage filmmaking. Exploring the international legal spectrum – from the US (in particular the concept of ‘fair use’) to the Netherlands (where there currently is no equivalent provision) – the panel will discuss several case studies. It will consider the theoretical and practical boundaries of films such as *Los Angeles Plays Itself* (Thom Andersen, 2003, US), *The Clock* (Christian Marclay, 2010, UK), and *Missing Episode* (Charlie Lyne, 2017, UK) in the context of a technologically and legally changing landscape. It will also address archival and cultural practices, as well as the (apparent lack) of industry resistance.

This panel will also include the book launch of Claudy Op den Kamp’s *The Greatest Films Never Seen. The Film Archive and the Copyright Smokescreen* (Amsterdam University Press/ EYE, 2018).

The first copy of the book will be presented to Professor Peter Jaszi by Maryse Elliott, Commissioning Editor Amsterdam University Press.

### The Rhetoric of Fair Use

*by Peter Jaszi (American University, Washington College of Law)*

**Peter Jaszi** is Professor Emeritus of Law at the American University. He is a widely known expert on copyright law, and along with Patricia Aufderheide the author of *Reclaiming Fair Use* (2012), which examines the state of fair use and the importance to scholarship, art and free expression of strengthening the doctrine.

### Fair Use or Fare Use

*by Wendy Bevan-Mogg (Bournemouth University)*

**Wendy Bevan-Mogg** is Programme Leader for the MA in Producing Film and Television at Bournemouth University, UK. Before joining BU, Wendy was a Lecturer in Film at Leeds Trinity University, the University of Gloucestershire and Kingston University, and prior to this worked in the film industry, primarily as a Producer and Line Producer in drama features.

### Lawful Creativity or Creative Lawfulness

*by Bartolomeo Meletti (BFI/University of Glasgow)*

**Bartolomeo Meletti** is Copyright Education Creative Director for CREATE, the Centre for Copyright and New Business Models in the Creative Economy (University of Glasgow), currently on secondment to the British Film Institute in London. He is also Lead Producer of independent online resource CopyrightUser.org.

18:30 – 20:30 Dinner

20:30 – Evening programme

Presentation

### ‘Old’ Images of Iran Resurfaced: The Case of *Tehran Has No More Pomegranates!* (2006)

*by Maral Mohsenin (University of Lausanne/ UvA) (co-author Carine Bernasconi, University of Lausanne)*

**Abstract:** A successful hit in Iranian cinemas in 2009, the film *Tehran Has No More Pomegranates!* made extensive use of archival footage, mostly fiction films from the past of Iranian cinema, to document the history of Tehran, Iran’s capital city. The film is a juxtaposition of archival films and contemporary scenes with a narrative voice explaining the problems the director and his team were confronted to while using this material. It marks the re-use of films produced before the Islamic revolution of 1979, which employed different societal norms compared to those established after the revolution, some of them not accepted anymore. Conserved by the National Film Archive of Iran, but rarely exploited after the revolution, these images re-appear on the public cultural scene of the country thanks to this documentary. This

paper analyses the reinsertion of these images into the post-revolution Iranian social imagery, with all its complications.

**Maral Mohsenin** conducts a joint PhD research on *The evolution of discourses on digital technology in European film archives* under the supervision of Professors Benoît Turquet and Giovanna Fossati, since 2016. In parallel, she works at the film restoration and conservation sector of the Cinémathèque Suisse. She has a dual academic background in Engineering and Film Studies.

**Carine Bernasconi** graduated from the University of Lausanne in Film History and worked for more than fifteen years as a Programmer in festivals such as Locarno, Visions du Réel and Cinéma du Reel. Carine Bernasconi is writing her PhD thesis on the topic *The presence of Iranian cinema in France* and how a foreign cinematography is built in the French cultural network.

## Screening

### *Tehran has no more Pomegranates!*

(Massoud Bakhshi, 2006, 35mm, 68’)

Truth and fabrication, documentary and fiction – the line gets blurred in Massoud Bakhshi’s award-winning musical film *Tehran has No More Pomegranates!* (2006). Building his narrative from Tehran’s erection in 1241 BC to its rise as the capital of the Islamic Republic of Iran, Bakhshi’s rendition is both humorous and critical in its portrayal of contemporary Iranian life. Knowing the complexities of representing the ever-expanding and shifting city that Tehran is, Bakhshi makes no effort to provide an objective view. Juxtaposing images of the past from archival films with images Bakhshi collected in the five years that lead to his film, Bakhshi intelligently weaves together an irony-filled city portrait of Tehran.



*Tehran has no more Pomegranates!* (Massoud Bakhshi, 2006, IR)



# EYE INTERNATIONAL CONFERENCE 2018

## ACTIVATING THE ARCHIVE



Danses Algériennes (1902, FR)

**MONDAY 28 MAY**  
EYE FILM MUSEUM, CINEMA 1

10:00 – 10:20 Screening  
Compilation of shorts from the EYE collection  
**Danses Algériennes** (1902, FR)  
**Meni** (Karel Doing, 1994, NL)  
**The Burning Bride** (Eveline Ketterings, 2003, NL)

**Announcements by Giovanna Fossati**  
(EYE/UvA)



Meni (Karel Doing, 1994, NL)



The Burning Bride (Eveline Ketterings, 2003, NL)

10:20 – 11:30 Keynote

**The Road Forward: Indigenous Media and the Archival Imaginary**  
by Prof. Dr. Faye Ginsburg (New York University)  
with introduction by Eef Masson (UvA)

**Abstract:** Over the last thirty years, Indigenous media makers and collectives across the globe have produced an astonishing array of work – from documentary projects to experimental efforts and feature films – creating and drawing on invaluable archives in the process, sustaining these extraordinary collections has created unanticipated dilemmas. Despite the remarkable success of some of the most longstanding and prolific groups – such as Video nas Aldeias in the Amazon and Igloodik Isuma in the Arctic – these archives have been difficult to maintain given the complexities raised by cultural restrictions, technological changes, the difficulty of preservation in remote locales, and the ongoing challenge of raising funds for Indigenous work. At the same time, some recent projects have activated Indigenous archives – real and imagined – in remarkable ways that speak to the power of the archival imaginary as a site of cultural activism.

**Faye Ginsburg** directs the Center for Media, Culture and History in the Department of Anthropology at NYU. She has been working with, and writing about Indigenous media makers for three decades and is completing her book *Mediating Culture: Indigenous Media in the Digital Age*.

11:30 – 12:30

## Absences and Diversity in Archival Collections and the Profession

*Moderator: Patricia Pisters (UvA)*

**Patricia Pisters** is Professor of Film at the Department of Media Studies at the University of Amsterdam and Director of the Amsterdam School of Cultural Analysis (ASCA). She is one of the founding editors of the Open Access journal *Necrus: European Journal of Media Studies* and the author of *The Neuro-Image: A Film-Philosophy of Digital Screen Culture* (Stanford University Press). Her latest book *Filming for the Future* uncovers the legacy of Dutch documentary filmmaker Louis van Gasteren (Framing Film series, EYE/Amsterdam University Press). See also: [www.patriciapisters.com](http://www.patriciapisters.com)

## To Preserve is to Resist: The Case of the Public Video Production Centre in Ferrara (Italy)

*by Mariela Cantù (Arca Video Argentino) & Lisa Parolo (University of Udine)*

**Abstract:** This collaborative presentation takes into consideration two problematically similar situations, i.e. Argentinian and Italian analogue video preservation. The presentation will analyse the case study of the 2015 re-enactment of the video exhibition that took place in Turin in 1980 (*Videoarte a Palazzo dei Diamanti. 1973-1979*). Comparing what historians have considered as video art and video practices in the last decades with what was considered to be video (art) in 1980, there is still a lot to be said on video history. In this context, analogue video preservation offers the possibility of focusing on undervalued materials, discovering (counter) histories, giving birth to diversified meanings and registering a different set of poetics and politics of social self-representation; thus, it becomes a political project.

**Mariela Cantù** is an Audio-Visual Archivist, focused on analogue video preservation. She has created the project Arca Video Argentino, an archive and database of Argentinian video art. She is a P&P graduate.

**Lisa Parolo** is a Post-doc Research Fellow at the University of Udine. She is Coordinator of the video sector of the Lab La Camera Ottica of the University of Udine and she is Lecturer in Video and Film Preservation and Digital Archiving.

## Invisible Women: How can Curators Address the Issue of Gendered Gaps in the Archive through Exhibition and Practice?

*by Camilla Baier & Rachel Pronger*

**Abstract:** Invisible Women is a collaborative project that examines how curators can address gendered absence in the archive through public exhibition. This case study centres on a pilot screening of work by ‘forgotten’ female filmmakers (1930s-1970s) that took place in Edinburgh in July 2017. Combining analysis of the socio-political implications of archival gender inequality with practitioner interviews and research into archives in Scotland, England and Canada, this project takes us on a journey of loss, discovery and frustration. Whilst developing this exhibition, we sought to find new ways of presenting absence to an audience and embraced activism, drawing up an Invisible Women manifesto to inform future practice. An exploration of the complex relationships between the archivist and the curator exposed the unique role exhibition can play in highlighting the relevance of our cultural history to contemporary gender politics, that stretches as far as #MeToo. Ultimately, we argue that the curator has a duty to address archival gender inequality. To do so they must embrace the live political nature of the archive and apply a creative, collaborative approach to practice.

**Camilla Baier** and **Rachel Pronger** work in contemporary art and film exhibition and are based in Edinburgh. Invisible Women is their joint Master’s thesis, completed at the University of Edinburgh in August 2017.

## The Peeping Archivist: A Case for Building a Strong Professional Community

*by Britt Patterson, Sarah Vandegeerde and Marina Butt (The Peeping Archivist)*

**Abstract:** The Peeping Archivist is a website dedicated to building a truly international and diverse community of moving image archivists by both showcasing and helping cultivate the skills, knowledge and awareness needed to preserve and make accessible our moving image heritage.

As a grassroots effort, The Peeping Archivist seeks to promote diversity and inclusivity within not only audio-visual collections, but also the profession itself. The website aims to provide a platform for the lived, heterogeneous experiences of race, gender, class and sexuality, as well as the unofficial narratives and practices which form the fabric of cultural heritage. Archivists are encouraged to contribute to The Peeping Archivist through blog posts – in the format and language of their choosing – and by helping to build practical resources such as a calendar of events, information on archives and a list of resources.

**The Peeping Archivist** is the joint effort of three P&P alumni: Sarah Vandegeerde (Operation Specialist, BFI National Archive, UK), Marina Butt (PhD Student in the material analysis of early film colour, University of Zurich/HTW Berlin) and Britt Patterson (Collaborator at Home Movies Archive, IT).

12:30 – 13:30 Lunch

13:30 – 14:40 Keynote

## Crossing Boundaries in the Digital Archive: Repurposing Audio-Visual Content through Collaborative Description

*by Prof. Dr. Julia Noordegraaf (UvA) with introduction by Erwin Verbruggen (Sound and Vision)*

**Abstract:** The rapid digitization of the contemporary media landscape has greatly changed the ways in which archives collect, store, preserve and make accessible audio-visual content. Due to the versatile nature of digital media, films and broadcast productions now exist in multiple versions that are viewed at different times, via various types of screens and platforms, inviting a more pro-active approach to their acquisition and preservation. Digital technology has also impacted the way audio-visual media productions are received and used: with viewing on demand, commenting, sharing and remixing users have become their own archivists and producers. This

lecture addresses the consequences of digitization for the role and place of the audio-visual archive. It argues that in a digital archive, audio-visual content achieves its meaning in an information network that crosses the boundaries of the institution and involves both producers and users. As such, it opens perspectives on activating archival content in a collaborative, dynamic process of interpretation.

**Julia Noordegraaf** is Professor of Digital Heritage at the Department of Media Studies at the University of Amsterdam. From its origin in 2003 until 2012 she acted as Director of the P&P programme. She currently is Director of the Amsterdam Centre for Cultural Heritage and Identity (ACCHI) and acts as board member for Media Studies in CLARIAH, the national infrastructure for digital humanities research.

14:40 – 16:00

## Re-readings of the Archive

*Moderator: Marijke de Valck (Utrecht University)*

**Marijke de Valck** is Associate Professor in the Department of Media and Culture Studies at Utrecht University. She previously worked as a programme director of the MA P&P. Her research is situated on the intersections of film/media studies, cultural studies and globalization studies. She is a well-known expert on film festivals. Her book publications include *Cinephilia: Movies, Love, Memory* (2005) and *Film Festivals: History, Theory, Method, Praxis* (2016). Together with Skadi Loist, Marijke founded the Film Festival Research Network (FFRN). She is also co-editor of the Palgrave Macmillan *Framing Film Festivals* book series, and the festival review section in *NECSUS*.

## Archives as Storytellers

*by Joanna Poses*

**Abstract:** This presentation will explore archival materials from the 1950s that document an international programme run by the American Friends Service Committee. This Quaker organization offered young people the opportunity to serve urban and rural communities through its work camp programme, which explicitly sought to bring diverse groups of people together. A film about the programme, *This Way Out*, raises questions that challenge what we know and imagine about history. What are the responsibilities and possibilities for archivists if we want to claim history as a source of inspiration? To what extent is an archivist responsible for helping to make meaning out of materials that contradict what we think we know about our history?



**Joanna Poses** is currently an intern in the archives at Democracy Now! She previously worked as a Consultant Film Archivist with the audio-visual collections at the American Friends Service Committee and as an intern in the Collections Department at the Nederlands Filmmuseum (now EYE). She is a P&P graduate and also holds a BFA in Cinema Studies from New York University.

### **National Parks, Nitrate Film, and America's Memory of the Commons**

by Jeff Lambert (National Film Preservation Foundation)

**Abstract:** In 1916, the National Park Service was created by the United States Congress. Today more than 400 National Parks face budget cuts and fare increases. Recently, the Secretary of the Interior reportedly chastised National Park staff for using Twitter to explain the impact of climate change on the South-western desert. As the landscape of America becomes increasingly politicized, early cinematic depiction of the parks can remind us that these lands and their natural beauty were meant for all citizens and visitors. The National Film Preservation Foundation in collaboration with the EYE Filmmuseum, the Library of Congress and the Academy of Motion Picture Arts & Sciences have preserved two early films demonstrating the grandeur of the National Parks. Preserved from one-of-a-kind nitrate prints safeguarded at EYE, these films are now accessible online for the public and available to use for advocacy and educational purposes.

**Jeff Lambert** is the Executive Director of the National Film Preservation Foundation. From 1999 to 2004, as Assistant Director, he managed the NFPF grants, serving 284 cultural institutions. He produced the award-winning DVD set *Treasures IV: American Avant-Garde Film, 1947-1986* and oversaw the expansion of the NFPF's online film offerings.

### **Cinematheques and Videotheques as Political Institutions**

by Mihai Fulger (Romanian National Film Archive)

**Abstract:** This paper focuses on the film curatorship of the Romanian Cinematheque in Bucharest, operated by the Romanian National Film Archive, between 1962, when it held its first public screening, and the change of regime in 1989, a period in which this de facto institution played a vital role for Romanian film culture. In

the 1980s, while television was reduced to only two hours a day, on just one channel, broadcasting mostly propaganda, a novel presentation platform was born in Romania: the semi-underground network of dubbed films on VHS tapes. The study examines to what extent these two distribution systems stimulated civic engagement. Can audio-visual collections, either archival or alternative, determine political dissent and, eventually, pave the way for societal change?

**Mihai Fulger** is a Film Critic and Curator based in Bucharest. He is the Director of the Romanian National Film Archive and a PhD Candidate in Visual Studies. He has been a member of the Film Critics' Association within the Romanian Filmmakers' Union and of the International Federation of Film Critics (FIPRESCI) since 2007. He has collaborated with various film festivals in Romania since 2007. He served as FIPRESCI Jury member in several major international film festivals (Berlin, Busan, Cluj, Gijón, Stockholm, Warsaw, etc.).

### **Arctic Archives: From Ethnographic Documentation to Climate Change, Environmental Justice, and Indigenous Rights**

by Scott MacKenzie (Queen's University, Ontario) and Anna Westerstahl Stenport (Georgia Institute of Technology)

**Abstract:** Over the last five years, we have uncovered a range of Arctic filmmaking that seeks to challenge homogenous notions of the Arctic in both popular and political culture, thereby foregrounding both the area's heterogeneity and shared interests. We have examined the holdings of over forty archives with Arctic moving images. In the 115 years of Arctic moving images, it is often the case that there is only one extant copy of a particular work. While this is not particular to the Arctic, it does function as an acute limit case, because of a) the size of the Global Circumpolar North and b) because of the diverse nation states, organizations and individuals who have produced images there. The reasons to preserve these works have drastically changed over time. For example, while some films first served to document 'exploration', many now function, in light of various Truth and Reconciliation Commissions, as works to be repatriated as visual document to Indigenous peoples, through refracted, settler, lenses. In other cases, such as Bill Morrison's *Dawson City: Frozen Time*, one sees

how the environment itself remediated films frozen in the tundra.

**Scott MacKenzie** is Associate Professor of Film and Media, Queen's University.

**Anna Westerstahl Stenport** is Chair and Professor of the School of Modern Languages, Georgia Institute of Technology.

16:00 – 16:30 Intermission

16:30 – 18:20

### **Pedagogy Against the Grain**

Moderator: Eef Masson (UvA)

**Eef Masson** is an Assistant Professor of Media Studies at the University of Amsterdam, where she teaches courses in film and media studies and media archiving and preservation. She currently acts as coordinator for the university's AV archival programme, the MA in Preservation and Presentation of the Moving Image. She has published on non-fiction and non-theatrical films, media archives, museum media and, more recently, data visualization – specifically in artistic practice and media (history) research.

### **Presentations:**

#### **An Antidote to 'Post-Truth': Teaching Audio-Visual Archiving as a Model for Evidence-Based Critical Thinking**

by Sabrina Negri (University of Colorado Boulder)

**Abstract:** In 2016, the term 'post-truth' was named word of the year by Oxford dictionaries. The success of this expression, 'denoting circumstances in which objective facts are less influential in shaping public opinion than appeals to emotion and personal belief', mirrors the pervasiveness that this anti-rational attitude has had in shaping social and political discourses for the past few years. In my talk, I will argue that audio-visual archiving and preservation could serve as a model for teaching evidence-based critical thinking, while at the same time challenging the widespread attitude that sees the humanities as the realm of individual opinions as opposed to rational investigations.

**Sabrina Negri** (PhD, 2017, Cinema and Media Studies, University of Chicago) is an Assistant Professor in Film Studies at the University of Colorado Boulder. She is a graduate of the L. Jeffrey Selznick School of Film Preservation at the George



*Gekleurde kijkjes uit de geheele wereld* (1904, FR), EYE Collection

Eastman Museum and the recipient of the 2009 Haghefilm Foundation Fellowship. Her current work focuses on the digital preservation of analogue moving images and the evidentiary value of film materials.

**‘Vision in Motion’, Thought in Process:  
Research Fellowships as Hybrid Workshops  
for the Intermittent Movement of Critical  
Enquiry**

by Sofia Pires

**Abstract:** Research placements in the context of audio-visual archival institutions create a hybrid space of enquiry between practice and theory. A space that is crucial for the training of archivists capable of critically engaging with and interrogating the theoretical underpinnings and outreach of their decisions inside the archive. Drawing on my experience as a research fellow at the Wim Wenders Stiftung, I will look at research positions and fellowships in the context of audio-visual archival institutions as enduring, even if a priori intangible, forms of critically activating 21st century archives.

**Sofia Pires** has recently graduated from the P&P programme. Currently, she works as a Research Fellow for the Wim Wenders Stiftung where she pursues her interests in preservation in collaboration with living filmmakers, in the production of living forms of moving image legacy and in film heritage programming.

**Round Table: Pedagogy against the Grain**

**Abstract:** In this round table discussion, participants will address the different ways archival education can contribute towards the goals the conference centres on: the ‘activation’ of audio-visual collections, and specifically, their repurposing – and reconceptualization – as (truly) communal resources. How can archival programmes, or more informal forms of training, help challenge or break down still-dominant (power) relations between the keepers, users and other stakeholders of archival collections? How can they help highlight the contemporary relevance of collections with evident (media) historical interest, and in particular, their potential as resources for civic engagement or as instruments for engendering socio-political change? And importantly: what sort of pedagogical models does this require?

These and other questions will be addressed by a panel composed of staff and students from a number of programmes, established and nascent and from around the world, that are dedicated to the teaching of future moving image preservationists, curators and programmers.

**Participants**

**Dimitrios Latsis** is Assistant Professor of Film Studies at the School of Image Arts, Ryerson University in Toronto where he teaches in the Film Studies and Film and Photography Preservation and Collection Management programmes. He received his PhD in Film Studies from the University of Iowa and completed a postdoctoral fellowship in Visual Data Curation at the Internet Archive where he served as Film Archivist. His work on American visual culture, early cinema and the Digital Humanities has been supported by the Smithsonian Institution, Domitor and the Mellon and Knight Foundations among others.

**Snowden Becker** is Co-founder of Home Movie Day and the Center for Home Movies. She managed UCLA’s Moving Image Archive Studies MA degree from 2012-2016, and is now MLIS Programme Manager. Her doctoral dissertation, *Keeping the Pieces: Evidence management and archival practice in law enforcement*, examines audio-visual recordings as evidence.

**Jonathan Naveh** is working towards his MLIS at UCLA, where he specializes in Media Archival Studies. Naveh earned his MA in Film Studies from Ohio University and is broadly interested in the history of film preservation, the future of media archival education and the archival contexts of surveillance imagery

**Clara Sánchez-Dehesa** studied Film Preservation in the L. Jeffrey Selznick School, where she received the Haghefilm Scholarship 2011. She combines her freelance work, focuses on recovery and dissemination of Alava’s hidden film heritage, with the coordination of the Film Preservation Studies Department of the Elías Querejeta Zine Eskola.

**Juana Suárez** is Director of the Moving Image Archiving and Preservation Programme at Tisch School of the Arts, New York University. She is a Scholar, Film Critic and Media Preservation Archivist/Activist. Currently, she is working on a Digital Humanities collaborative project aimed to provide resources to Latin American archives and to serve as a think tank for collaborations.

**Vinzenz Hediger** is Professor of Cinema Studies at Goethe-Universität Frankfurt am Main, where he conducts the graduate research training programme Configurations of Film. He is a co-founder of NECS – European Network of Cinema and Media Studies ([www.necs.org](http://www.necs.org)) and the founding editor of the Zeitschrift für Medienwissenschaft ([www.zfmedienwissenschaft.de](http://www.zfmedienwissenschaft.de)).

**Sonia Campanini** is Professor for Film Culture at Goethe-Universität Frankfurt am Main, where she is responsible for the MA programme Film Culture: Archiving, Programming,

Presentation. She holds a joint doctorate at the University of Amsterdam and Udine. She co-edited *L’Archivio/The Archive* (2012) and is currently revising her monograph *Film Sound in Preservation and Presentation* for publication.

**Giovanna Fossati** is Professor of Film Heritage and Digital Film Culture at the University of Amsterdam where she has taught in the MA Preservation and Presentation of the Moving Image Programme since its establishment in 2003. She is also the Chief Curator at EYE Filmmuseum where she supervises a collection of 50,000 titles. She is currently leading the research project The Sensory Moving Image Archive (SEMIA). Boosting Creative Reuse for Artistic Practice and Research.

18:20 – 18:30

**Reflection on Fifteen years of the  
MA programme Preservation and  
Presentation of the Moving Image**  
by Eef Masson (UvA) & Giovanna Fossati (EYE/  
UvA)

18:30 – 20:30 Dinner



A World Not Ours (Mahdi Fleifel, 2012)

20:30 – Evening Programme

**Screening**

**A World Not Ours** (Mahdi Fleifel, 2012, DCP, 93')  
Introduction by Asli Ozgen-Tuncer (UvA)

Mahdi Fleifel films an intimate portrait of the Palestinian refugee camp in South Lebanon known as Ein El-Helweh, or ‘sweet spring’. Fleifel dives into his father’s archive of personal home movies, and combines them with his own to show life in Ein El-Helweh in all its complexities: as mundane, exciting and tragic, but more than anything else as a sort of home. Fleifel weaves together his experience as a refugee who found asylum and grew up in Denmark, and his family and friends who are stuck in Ein El-Helweh. In *A World Not Ours*, home becomes a fleeting moment, a still from a home movie, something to hold on to and something to strive for.

**Asli Ozgen-Tuncer** is teaching Film in the P&P programme. She completed her doctoral thesis at the Amsterdam School for Cultural Analysis on the aesthetics and politics of cinematic pedestrianism. Also a Film Critic, Asli has contributed to several edited volumes, festival catalogues and popular magazines as well as speaking at various panels.



# EYE INTERNATIONAL CONFERENCE 2018

## ACTIVATING THE ARCHIVE



Newsreel from the EYE Collection (1916)

**TUESDAY 29 MAY**  
EYE FILM MUSEUM, CINEMA 1  
& EYE COLLECTION CENTRE

10:00 – 10:20 Screening  
**Bits & Pieces 565 t/m 572** (EYE, 2009, NL)

**Announcements by Giovanna Fossati**  
(EYE/UvA)



Filmstudie (Hans Richter, 1925, DE)

10:20 – 11:30

### Round Table: Activating Audio Collections

Moderator: Carolyn Birdsall (UvA)

**Carolyn Birdsall** is Assistant Professor of Media Studies at the University of Amsterdam. She teaches in the P&P programme, and her current research examines the early history of radio archiving in and beyond Europe.

**Abstract:** This roundtable discussion takes as its departure point recent strategies and challenges concerning access and attempts at 'activating' audio collections. How are stakeholders involved? Which role do artists play in featuring archival material? What is the potential role of researchers in initiatives, such as Europeana Sounds? What kinds of specific possibilities or problems appear with audio materials? What kinds of contextualisations are necessary for recorded audio? And what kinds of ethical considerations need to be taken into account? How do current trends at working interdisciplinarily generate new strategies and forms of collaborations in creating access and re-using the collections? How can gender and queer history be mediated by these archives? How can historic media materials reframe our understandings of national and colonial histories? The roundtable participants bring expertise of archives in different cultural contexts and have experience with work as researchers and artists using audio collections and/or promoting access.

#### Participants

**John Ashley Burgoyne** is Lecturer in Computational Musicology at the University of Amsterdam. He is the Project Leader on *Hooked on Music*, a music experiment and game that has now been played over 3 million times worldwide. Currently he is co-editing the new *Oxford Handbook on Music Corpus Analysis*.

**Ricarda Franzen** is Lecturer in Theatre Studies at the University of Amsterdam, and coordinates the programme of the MA Dramaturgy. Her doctoral research explores the history, contexts and possible uses of theatre sound archives. As a Dramaturge for radio plays, she has researched archival material for re-use in radio drama narratives.

**Jennifer Hsieh** is Anthropologist and Postdoctoral Researcher. She is currently completing a study entitled *From Festival to*

*Decibel: Making Noise in Urban Taiwan*, which investigates the technological, bureaucratic, and informal practices underlying the production of environmental noise as a regulatory object in Taiwan, from the Japanese colonial period to the present.

**Gregory Markus** is Project Leader at the Netherlands Institute for Sound and Vision, where he runs the RE:VIVE initiative, focused on connecting the worlds of electronic music and cultural heritage developing new, simple and creative methods to present collections and increase awareness and re-use of open, digitized heritage collections.

**meLê Yamomo** is Assistant Professor of Theatre Studies at the University of Amsterdam. He holds a PhD in Theatre/ Musicology from the Ludwig-Maximilians-Universität Munich, and is also a Theatre Director and Composer. His current research project is entitled *Sonic Entanglements: Listening to Modernities in Southeast Asian Sound Recordings* (NWO-Veni, 2017-2020).

11:30 – 13:00

## Tools & Case Study Presentations

*Moderator: Anne Gant (EYE)*

**Anne Gant** is Head of Film Conservation and Digital Access at EYE Filmmuseum. She is a P&P graduate and FIAF Technical Commission member.

## Activating the Archive: Tools

**Empowering Artists to be in Control of their Artworks: LIMA's Artwork Documentation Tool**  
*by Mila van der Weide & Rachel Somers Miles (LIMA)*

**Abstract:** Due to the obsolescence of software, hardware and network infrastructures, born-digital artworks are the subject of constant technological change and rapid obsolescence. As such, museums, galleries and collectors are often more reticent to take works of this nature into collections. In this context it is key that artists understand the importance of documenting and preserving their own works. For these reasons and more, LIMA created the Artwork Documentation Tool to empower artists to feel in control of their own artworks to be able to present them now and in the future, which in effect further supports the wider landscape of media art preservation and presentation. This presentation shares the tool's background, development, how it works and next steps.

**Rachel Somers Miles** (CA/NL) is a P&P graduate. She is a Researcher and Project Coordinator at LIMA, working on the Future Proof project, which focused on researching the documentation and preservation of born-digital interactive installations, and Art Host where she developed an online tool to assist artists of born-digital work in documenting their artworks. She is also coordinator of the Netherlands Institute for Sound and Vision's recent international AV Think Tank, and continues to work with artists and writers in the realm of art and digital culture by consulting, editing and managing publications, exhibitions and projects.

**Mila van der Weide** (NL) graduated in 2015 from P&P. She interned at S.M.A.K. (Ghent, Belgium) and continued to work at Cinematek (Brussels) on a film identification/digitisation project on Flemish film heritage. Since March 2017 Mila has worked at LIMA as Assistant in Conservation and Documentation. She is currently involved in Art Host, a two-year research project that focuses on the preservation of born-digital art with a focus on net art, and working with the Artwork Documentation Tool.

## CLARIAH

*by Eva Baaren (Sound and Vision)*  
*(co-authors: Christian Olesen, Liliana Melgar, Norah Karrouche, Kaspar Beelen, Willem Melder, Roeland Ordelman, Julia Noordegraaf)*

**Abstract:** The development of research tools for digital (AV) collections creates new opportunities for academics to research public debates about topics such as racism and gender



Creating new metadata in the Clariah Media Suite – Eva Baaren



Personalizing facets in the Clariah Media Suite – Eva Baaren

equality. In order for scholars to critically select, use and reflect on their sources in digital environments, the metadata of digital collections need to be transparent and rich as possible. However, while users and policymakers tend to think that publishing metadata is easy, archives often experience technological and institutional difficulties. Based on our experiences with building the CLARIAH Media Studies research infrastructure, we argue that archives can overcome these difficulties by moving away from the notions that (1) metadata can only be used if they are complete and without error, (2) archivists are the only ones to understand and generate metadata fields and (3) the scholarly use of digital tools and collections should be self-explanatory and easy to use. Instead, archives should publish their metadata despite their imperfect nature and share knowledge about the their data model and its history. Also, they can benefit from engaging in projects aimed at improving data transparency in digital infrastructures. By testing the actual use and challenges of working with of raw data, they can truly improve the data quality and modes of access for all users.

**Eva Baaren** is a Media and Innovation Researcher and works as a Liaison for researchers in humanities and social sciences at the Netherlands Institute for Sound and Vision. She currently works on the CLARIAH Media Studies project (part of the CLARIAH national infrastructure funded by NWO), where she focuses on strategies to improve the access, quality and use of media collections, including their metadata.

**Christian Olesen** is Principal Investigator in the project MIMEHIST: Annotating EYE's Jean Desmet Collection (2017-2018), which embeds the Desmet Collection in the Dutch digital research infrastructure CLARIAH. He is also Postdoctoral Researcher in the project The Sensory Moving Image Archive (2017-2019), which enables artistic researchers to source digitised audio-visual collections.

**Liliana Melgar** is an Information Scientist currently working as Postdoctoral Researcher at the University of Amsterdam. Liliana's main responsibility in CLARIAH is to collect researchers' needs and requirements, systematize use cases and conduct user studies with media scholars.

**Norah Karrouche** is a Historian and lectures at the Vrije Universiteit Amsterdam. She participates in CLARIAH as a Co-developer and Researcher (Erasmus Universiteit Rotterdam) with special emphasis on digital oral history.

**Willem Melder** is part of the ICT-development team of the CLARIAH infrastructure at the Netherlands Institute for Sound and Vision. Willem has a background in artificial intelligence and speech technology and focuses on automatic processing of audio-visual data and data interoperability.

**Kaspar Beelen** is an Assistant Professor at the University of Amsterdam, where he is part of the CLARIAH Media Studies development team. His research interests include parliamentary culture, political representation, party formation and ideology. Kaspar focuses on quantitative text analysis and its application to the study of historical and political phenomena.

**Roeland Ordelman** is Senior Researcher Multimedia Retrieval at the University of Twente, Manager R&D at the Netherlands Institute for Sound and Vision and founder of a start-up company for audio search technology, Cross Media Interaction (X-MI). His aim is to enhance the exploitability of the large volumes of audio-visual content becoming available for various types of user groups. He currently leads the development team of the CLARIAH Media Suite.

**Julia Noordegraaf** is Professor of Digital Heritage in the Department of Media Studies at the University of Amsterdam and Director of the Amsterdam Centre for Cultural Heritage and Identity (ACHI). Her research focuses on the preservation and reuse of audio-visual and digital heritage. She is a former fellow of the Netherlands Institute for Advanced Study in the Humanities and Social Sciences and acts as board member for Media Studies in CLARIAH. Noordegraaf also leads research projects on the conservation of digital art (in the Horizon 2020 Marie Curie ITN project NACCA) and on the reuse of digital heritage in data-driven historical research (in the eHumanities project CREATE and the Amsterdam Data Science Research project Perspectives on Data Quality).

## Activating the Archive: Case Studies

**La Red del Cine Domestico/ The Network of Home Movies**  
*by Clara Sánchez-Dehesa Galán (Elías Querejeta Zine Eskola/La Red del Cine Domestico) & Salvador Vivancos (La Red del Cine Domestico)*

**Abstract:** La Red del Cine Doméstico (The Network of Home Movies) has developed an environment open to any project which goals are recovering, valorising and spreading home movies to make them widely accessible on the Internet. Independent and diverse initiatives within the Spanish territory have joined to work on home movies, cooperatively but maintaining its own independence. The results since 2013: four national meetings, twenty-four projects



(also institutions and film archives), the constitution of an official organisation and the design of a flexible database focused on home movies preservation and access. This tool is due to be launched at [www.lareddelcinedomestico.com](http://www.lareddelcinedomestico.com) in September 2018, and La Red del Cine Doméstico is calling other European projects to join.

**Clara Sánchez-Dehesa Galán** studied Film Preservation in the L. Jeffrey Selznick School, where she received the Haghe-film Scholarship 2011. She combines her freelance work, focuses on recovery and dissemination of Alava's hidden film heritage, with the coordination of the Film Preservation Studies Department of the Elías Querejeta Zine Eskola.

**Salvador Vivancos López** is an Audio-Visual Artist and Art Historian who works on home movies preservation as an art form. See also: [www.salvivivancos.com](http://www.salvivivancos.com)

### The Asian Film Archive

by Karen Chan & Chew Tee Pao (*Asian Film Archive*)

**Abstract:** The Asian Film Archive (AFA) has been working with different stakeholders – private collectors, filmmakers, producers, distributors, researchers – to preserve and enable collections to become publicly accessible. Using various case studies, this paper investigates the determining factors of what items to acquire and how the decision to make collections available through re(use) and re(purposing) can and does impact the selection and acquisition policies. Of specific interest is how the different kinds of collaborations and levels of engagement can be created to generate avenues for the collections to be better utilised.

**Chew Tee Pao** oversees the development of the film collection and helps to strategize the key preservation and outreach programmes of the AFA. Tee Pao has written articles on film preservation and a chapter on *Independent digital filmmaking and its impact on film archiving in Singapore*.

**Karen Chan** is the Executive Director of the AFA and was a pioneer staff since 2006. Under her leadership, AFA transitioned from a NGO to a subsidiary of the National Library Board, Singapore. Karen teaches Singapore cinema history, film preservation and literacy courses at schools. She contributed six years to the council of the Southeast Asia-Pacific Audio-Visual Archive Association.

### Cinematca Brasileira

by Ines Aisengart Menezes (*Cinematca Brasileira*)

**Abstract:** A case study of the audio-visual preservation challenges and practices at the Cinematca Brasileira since 2017. Cinematca is the main film heritage institution in Brazil, with vast AV and film-related collections, three screens and an almost fully equipped photo-chemical and digital lab. After a prolific decade of work, due to a political crisis in 2013, the entire technical staff was fired. It was partially hired back in 2016 – just after a fire that destroyed the nitrate collection. Throughout 2017 some basic services were suspended, endangering the collection until a meagre technical staff was hired in June. Nevertheless, some development has been made since, such as a deep analysis of the film collection database, the start of a preservation inventory of the Brazilian filmography, the standardization of internal documentation and lab processing of deteriorated material.

**Ines Aisengart Menezes** is an AV Preservationist at the Cinematca Brasileira since May 2016 and Co-curator of the 2017 and 2018 editions of the heritage symposium at the film festival CineOP. She holds a BA degree in Film Studies in Brazil and a MA degree from the P&P programme (2013-2015). She worked at EYE Filmmuseum for a year after the graduation. Previously, she worked in AV preservation and industry in Brazil – funding, distribution and festivals.

### Tibet Film Archive

by Tenzin Phuntsog (*Montana State University/ Tibet Film Archive*)

**Abstract:** How to build an archive without a nation-state? Tenzin Phuntsog (Director of Tibet Film Archive) discusses his work at the Archive. Tenzin will talk specifically about the unique challenges he has had to face establishing an archive without any national funding model and the politics of cultural preservation and cultural narratives. He will compress the last fifteen years and will end with a case study on his most recent film restoration project.

**Tenzin Phuntsog** became an Archivist when he discovered a rare collection of films that had been quietly stored away for over forty years in an exile government's diplomatic office in New York. Tenzin is an Assistant Professor of Film at Montana State University, USA.

13:00 – 14:00

Lunch + move to the EYE Collection Centre

14:00 – 17:00

Programme at the EYE Collection Centre (Asterweg 26)

14:00 – 15:15 Cinema 5

### Activating the Film Apparatus

Moderator: Giovanna Fossati (EYE/UvA)

#### Activating the Archive:

##### The Film Archive as a Research Lab

by Annie van den Oever (*University of Groningen*) & Benoît Turquety (*University of Lausanne*)

**Abstract:** In addition to traditional media archaeology, whose main methodological repertoire for long was oriented on discourse analysis, experimental media archaeology aims at a playful, hands-on heuristic in which re-enactment as a method takes centre stage. This intervention revolves around the question of how this method can help us to activate the archive and make it relevant by using it as a research lab. In line with the 2016 plea in *Exposing the Film Apparatus* (eds. Giovanna Fossati and Annie van den Oever), a demonstration of an apparatus from the EYE collection – with the help of technical expert Hans van der Kraan – will be part of this panel. Hans van der Kraan will demonstrate a magic lantern from the apparatus collection, used as an educational tool at schools in Russia. The papers and discussion will focus on the following questions: What is the epistemological potential of an experimental, apparatus/object/sense-oriented approach to film/media technologies? Do such alternative approaches provide new material for a history of film and media that takes the material and sensorial dimensions into account? What can we learn from the experiences in the field of the history of technology and historically informed performances in music?

**Annie van den Oever** is Head of the Film Archive & Media Archaeology Lab and Associate Professor of Film at the University of Groningen; Extraordinary Professor for Film and Visual Media at UFS, South Africa; and Research Associate for Audio-Visual Studies at Institute ACTE, Paris 1, Panthéon-Sorbonne University.

**Benoît Turquety** is Assistant Professor at the University of Lausanne. Educated as a Film Technician, his recent work focuses on the history and epistemology of film technology, notably for the EPIMETE project. His book *Inventer le cinéma* has received the 2015 International Maurizio Grande Prize. He leads a research project on Bolex and amateur cinema, and is a founding member of the Material Archival Studies Network.

### A Magic Lantern in a Post-war Country

by Hans van der Kraan (EYE)

**Abstract:** A performance. Not your friendly well behaved lecture + images. You're going to be quizzed, have some fun. Music, maestri, please. Some serious questions and an effort to sketch an aftermath. Research crossroads with personal history. A dissident opinion that may hurt. How politics possibly can influence the choices about use of technology, the necessity to do it quickly. How he got it and how we got it. Getting to know the machine and how to do that. A chance to quench the thirst and quest for more knowledge, hopefully succeeding. All we want is continuous bright daylight and no mega flash too bright for our eyes, surely? Maybe therefore a warning about the present times. Everything 'under construction'.

**Hans van der Kraan.** May 1945. My Daylight. Peace finally. For many but not all. Teacher training college + Study East & South-East Asian Archaeology & History. School for Physically Disabled children. Travels/Living in Asia. Bhutan before it became fashionable. Back in NL. School for Integrated Special Education. Evenings: Usher at Filmmuseum. Switch to museum! Photo selector. Specialist Film Apparatus Collection. 65 YOA. Hate retirement. Volunteering in my old job.

14:00 – 14:30 & 15:00 – 15:30 EYE Study

### EYE-D Interactive Presentation

by Jeroen de Mol (EYE)

**Abstract:** EYE-D is a digital platform automating the archiving and delivery process of digital and digitized film. EYE-D's player allows users to view and order films in virtually every desirable format using the FFmpeg library. Footage can be

instantly shared with third parties and collections can be made within the platform. These features allow curators, programmers, researchers and students to gather assets belonging to a certain topic, programme, director or any imaginable criteria.

During this interactive presentation, Jeroen de Mol will give participants the opportunity to use EYE-D.

**Jeroen de Mol** is working in the Digital Access department of EYE. In 2016 he became the product owner of EYE-D.

16:00 – 17:00 Cinema 5

**Presentations EYE Artist and Scholar in Residence**

by *Alexandra Navratil & Christian Gosvig Olesen*

**Abstract:** In this presentation EYE's Artist in Residence, Alexandra Navratil, and EYE's Scholar in Residence, Christian Gosvig Olesen, will present on their findings during their residencies at EYE.

Navratil conducted research on non-fiction and industrial films and on the materiality of nitrate film in order to make use of archival footage and newly filmed sequences to produce a new installation.

During his residency, Olesen has been looking into filmic appropriation works in EYE's collection with an eye to lesser-known works. This has involved studying compilation films on film history acquired or produced by the Filmmuseum between its earliest years up until the end of the 1960s, as well as contemporary media art works that make use of digitised films from the EYE collection to create artistic data visualizations.

**Alexandra Navratil** is EYE's first Artist in Residence. She is a Swiss artist who lives and works in the Netherlands and Switzerland. She teaches at the Art Institute in Basel and has won several awards, including the Manor Art Prize Canton Zurich and the Swiss Art Award. Her most recent exhibitions are *4.543 billion. The matter of matter*, a group show curated by Latitudes, CAPC Musée d'art contemporain de Bordeaux (2017) and *Alexandra Navratil / Rachel de Joode – Material-geschiede(n)*, curated by Nadine Wietlisbach at Photoforum Pasquart in Biel, Switzerland (2017).

**Christian Gosvig Olesen** is EYE's first Scholar in Residence. He is Principal Investigator in the project MIMEHIST: Annotating EYE's Jean Desmet Collection (2017-2018), which embeds the



Work in process by Alexandra Navratil



Photo by Christian Gosvig Olesen

Desmet Collection in the Dutch digital research infrastructure CLARIAH. He is also Postdoctoral Researcher in the project The Sensory Moving Image Archive (2017-2019), which enables artistic researchers to source digitised audio-visual collections.

14:00 – 15:00 & 15:00 – 16:00 &

16:00 – 17:00 Foyer

**Tours of the EYE Collection Centre**

17:00 – 20:00

**P&P 15<sup>th</sup> Anniversary Party**

De Ruimte (Distelweg 83)

**Thanks!**

*The EYE International Conference 2018:*  
*Activating the Archive* was made possible with the help and support of a number of institutions and individuals.

**Programme Committee**

Giovanna Fossati (EYE), Anne Gant (EYE), Eef Masson (UvA), Patricia Pisters (UvA), Gerdien Smit (EYE) and Erwin Verbruggen (Sound and Vision)

**EYE International Conference team**

Catrien Böttger, Loes Bouvrie, Tessa Janssen, Martin Schrevelius and Eleni Tzialli

**Collaborators & Partners**



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**EYE**

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EYE Collection Centre. Photo by Ton Söder



# ACTIVATING THE ARCHIVE



design by Eleni Tzola

EYE International Conference 2018