



Budapest 1896 © Institut Lumière

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FIAF CONGRESS

24–29 April
Budapest

Hosted by
the National Film Institute Hungary

NFI NATIONAL
FILM INSTITUTE
HUNGARY

fiaf



WELCOME

Dear Colleagues and Friends,



Csaba Káel

It is an enormous pleasure and honour that, after a gap of six decades, we can once again welcome the annual congress of FIAF to Budapest. The Hungarian motion picture industry has recently undergone spectacular development. Film production in Hungary and the acquisition of expertise have been continuous for 120 years; filmmakers have passed on their knowledge and experience from generation to generation. All this undoubtedly played a part in the fact that today, Hungary is the most popular filmmaking hub on the European continent. Sustainability has become a burning issue of our day. One of the keys to cultural sustainability is whether we can preserve and pass on our motion picture heritage to future generations. Never before has the work of film archives and the presentation of restored works in line with modern expectations been more important.

Csaba Káel

Government Commissioner for the Development of the Hungarian Film Industry,
Chairman of the National Film Institute

Having responsibility for the entire sector, the National Film Institute is in the privileged position of being able to effectively coordinate film industry activities in Hungary. Alongside supporting the development and production of motion pictures and the operation of NFI Studios, our main tasks include the continuous restoration and digitization of the Hungarian film heritage thanks to the excellent work of the experienced and enthusiastic teams of the Film Archive and Filmlab directorates. We are hugely proud of the FILMIO streaming service launched in 2019, which makes the cream of Hungarian cinema, including restored Hungarian classics and world-famous works, available on the most up-to-date platform, in flawless quality. I am confident that the Budapest congress will provide all participants with many exciting discoveries and much new inspiration.

Ákos B. Pál

CEO, National Film Institute – Hungary



Ákos B. Pál

The Hungarian National Film Institute (NFI) – Film Archive has the pleasure of hosting the 78th Congress of FIAF in Budapest between 24-29 April 2022.

Recently, film archives around the world have faced enormous challenges in their work. However, with the resilience and knowledge of their community, solutions have been found to these challenges, indeed, we have even learned and developed. The congress of 2022 will be remarkable in several aspects. Once again, we will be able to meet and share experiences with each other, and all this in the culturally inspiring environment of Budapest that has such deep roots in filmmaking.

The Hungarian Film Archive was established in 1957, since when it has worked – under various names and in different institutional forms – to preserve the nation's film heritage. After the 1961 FIAF Congress in Budapest, it is a great honour for us to be once again hosting our colleagues in the capital. In the past few years, the NFI – Film Archive has undergone restructuring, in 2017 it launched the National Film Digitization and Film Restoration Programme, it organizes its own annual film festival called Budapest Classics Film Marathon, and it has taken steps towards establishing a permanent museum and cinematheque. An important objective of the recently inaugurated International Motion Picture Hungarica Research Programme is the historical mapping of international professional film networks and learning about the cross-border aspects of film art and film preservation. International collaborations play a vital role in the life of the Film Archive, and the FIAF has a key part in these.

Budapest boasts numerous cultural and culinary programmes and options for recreation; visitors will never forget the superb panorama of the bridges spanning the Danube, the spa baths, and the cityscape illuminated at night.

We hope that your time spent with us will be memorable and that, in addition to the professional programmes, you will also have the opportunity to get acquainted with the rich culture and wonderful capital of Hungary, and you will return home full of experiences.

György Ráduly

Director, National Film Institute – Film Archive



György Ráduly

2022

FIAF CONGRESS BUDAPEST

SATURDAY
23 APRIL

Executive Committee (EC) and Cataloguing and Documentation Commission (CDC) meetings

SUNDAY
24 APRIL

Executive Committee (EC), Cataloguing and Documentation Commission (CDC), and Programming and Access to Collections Commission (PACC) meetings
14:00 – 17:00 Registration desk open, Urania National Film Theatre
19:00 – 22:00 Opening night

MONDAY
25 APRIL

*Urania
National Film
Theatre*

8:30 – 17:30 Registration desk open
8:30 – 18:00 Exhibitor area open
9:00 – 10:45 **SYMPOSIUM:** The Visible Archive: Archiving, preserving, digitizing, and sharing “non-feature” film collections
10:45 – 11:15 Coffee break
11:15 – 12:50 **SYMPOSIUM:** The Visible Archive: Archiving, preserving, digitizing, and sharing “non-feature” film collections
12:50 – 14:10 Lunch
14:10 – 16:05 **SYMPOSIUM:** The Visible Archive: Archiving, preserving, digitizing, and sharing “non-feature” film collections
16:05 – 16:35 Coffee break
16:35 – 18:30 **SYMPOSIUM:** The Visible Archive: Archiving, preserving, digitizing, and sharing “non-feature” film collections
18:30 End of the 1st day of the Symposium



TUESDAY
26 APRIL

*Urania
National Film
Theatre*

8:30 – 17:30 Registration desk open
8:30 – 18:00 Exhibitor area open
9:00 – 10:30 **SYMPOSIUM:** The Visible Archive: Archiving, preserving, digitizing, and sharing “non-feature” film collections
10:30 – 11:00 Coffee break
11:00 – 12:35 **SYMPOSIUM:** The Visible Archive: Archiving, preserving, digitizing, and sharing “non-feature” film collections
12:35 – 14:00 Lunch
14:00 – 15:35 **SYMPOSIUM:** The Visible Archive: Archiving, preserving, digitizing, and sharing “non-feature” film collections
15:35 – 16:05 Coffee break
16:05 – 18:00 **SYMPOSIUM:** The Visible Archive: Archiving, preserving, digitizing, and sharing “non-feature” film collections
18:10 – 18:30 Official photo of the 76th FIAF Congress
18:30 – 20:00 Cocktail reception
20:00 – 22:00 **SCREENING PROGRAMME:** The Workman’s Overall (A munkászubbony, dir.: István Bródy, 1914)



Registration desk open **8:30 – 17:30**
 Exhibitor area open **8:30 – 18:00**
 Second Century Forum: Part 1 **9:00 – 10:30**
 Coffee break **10:30 – 11:00**
 Second Century Forum: Part 2 **11:00 – 12:30**
 Lunch **12:30 – 14:00**
 Cataloguing and documentation commission workshop **14:00 – 14:45**
 FIAF Technical commission workshop **14:45 – 15:30**
 Programming and access to collections commission workshop **15:30 – 16:15**
 Coffee break **16:15 – 17:00**
 Regional group meetings **17:00 – 18:30**
 (Association des Cinémathèques Européennes (ACE),
 Coordinadora Latinoamericana de Imágenes en Movimiento
 (CLAIM), SouthEast Asia-Pacific AudioVisual Archive Association
 and Asia (SEAPAVAA and Asia), Council of North American Film
 Archives (CNAFA))
 Screening programme **19:00**

Registration desk open **8:30 – 17:30**
 Exhibitor area open **8:30 – 18:00**
 General Assembly: Part 1 **9:00 – 10:30**
 Coffee break **10:30 – 11:00**
 General Assembly: Part 2 **11:00 – 12:45**
 Lunch **12:45 – 14:00**
 General Assembly: Part 3 **14:00 – 15:30**
 Coffee break **15:30 – 16:00**
 General Assembly: Part 4 **16:00 – 18:00**
 Closing party [TBC] **21:00 – 2:00**

Cultural visits and excursions **10:00 – 17:00**
 National Film Institute Film
 Archive & FilmLab, Korda Film
 Park & Studios, Wine tasting in
 the Etyek wine region

WEDNESDAY
27 APRIL

*Urania
National Film
Theatre*

THURSDAY
28 APRIL

*Urania
National Film
Theatre*

FRIDAY
29 APRIL

Symposium 25 April

SESSION	TITLE	NAME	POSITION	INSTITUTION
09:00	Welcome speech and opening remarks			
09:15	“Segments of the Soul” – PANEL I Moderator: Haden Guest, Curator, Harvard Film Archive (Cambridge, MA)	Karianne Fiorini	Independent archivist and consultant, Bologna	
		Péter Forgács	Filmmaker, Budapest	
		Kay Foubister	Acquisitions Curator	National Library of Scotland (Glasgow, Scotland)
		Brian Meacham	Managing Archivist	Yale Film Archive (New Haven, CT)
		Katie Trainor	Film Collections Manager	Museum of Modern Art (New York, NY)
10:45	Coffee break (30')			
11:15	“The Mosaic of Reality” – Collecting practices, small gauge and amateur film Moderator: Lydia Pappas, Interim Director and Curator, Moving Image Research Collections – University of South Carolina, Columbia	Mario Jorge Alves		Oberhessisches Museum (Gießen)
11:35		Madeline Webb-Mitchell	Moving Image Archivist	IU Libraries Moving Image Archive
11:55		Pin-Chuan Chen		Cultural Division, Taipei Representative Office in the UK; Communication Arts, Chaoyang University of Technology (Taiwan)
12:15		Lucía Ciruelos	Film Archive Volunteer	Museo del Cine Pablo Ducrós Hicken (Buenos Aires)
12:35	Discussion (15')			
12:50	Lunch (80')			

14:10	“The Mobile Form” – Reuse of materials from non-feature film collections Moderator: Paula Felix-Didier, Director, Museo del Cine Pablo Ducrós Hicken, Buenos Aires	Julien Faraut	Audiovisual Archivist, Filmmaker	French Sport Institute (INSEP)
14:30		André Habib	Film Studies Professor	Université de Montréal
		Annaëlle Winand	Postdoctoral Researcher	Université Laval, Québec
14:50		Nisanart Sait hongkham	Program Coordinator	Film Archive (Public Organization) (Thailand)
15:10		Catherine Dupuy	Senior history teacher, in charge of educational projects	l'ÉCPAD, l'Établissement de communication et de production audiovisuelle de la Défense
15:30		Li Zhen	Deputy Director of the Film History Research Department	China Film Archive (China Film Art Research Center)
15:50	Discussion (15')			
16:05	Coffee break (30')			
16:35	“Immediate Present” – Digitization and access Moderator: Eva Näripea, Director, Film Archive of The National Archives of Estonia, Tallinn	Stefanie Schulte Strathaus	Artistic Director	Arsenal - Institute for Film and Video Art in Berlin
16:55		Pekka Tähtinen	Head of Digital Services	KAVI – Kansallinen audiovisuaalinen instituutti / National Audiovisual Institute
17:15		Bruno Mestdagh	Head of Digital Collections and Film Restoration	Royal Film Archive of Belgium
		Brecht Declercq	Digitization and Acquisition Manager	meemoo – Flemish Institute for Archives
17:35		Mika Tomita		National Film Archive of Japan
17:55		Nicholas Andueza	PhD student	Universidade Federal do Rio de Janeiro (UFRJ) / Université Paris 1 - Panthéon Sorbonne
18:15	Discussion (15')			
18:30	End of the 1st day of the Symposium			

Symposium 26 April

SESSION	TITLE	NAME	POSITION	INSTITUTION
09:00	<p>“We have learned to see” – PANEL II Moderator: Camille Blot-Wellens, Historian, Researcher and Independent Archivist</p> <p>Tracing Visual Evidence of the Holocaust: Challenges of the Digital Curation of Liberation Footage across Archives and Disciplines (90')</p>	Criss Austin	Supervisor of the Motion Picture Preservation Lab	National Archives and Records Administration (NARA) (Washington)
		Daniel Helm	Research Assistant and PhD Student	Computer Vision Lab at TU Wien (Vienna)
		Michael Loebenstein	Director	Austrian Film Museum (OFM) (Vienna)
		Anna Högner	Research Associate	Austrian Film Museum (OFM) (Vienna)
		Ingo Zechner	Head of Institute	Ludwig Boltzmann Institute for Digital History (LBI) (Vienna)
		Kerstin Herlt	European Projects Coordinator	Deutsches Filminstitut & Filmmuseum (DFF)
		David Kleingers	Head of Filmportal and Digital Projects	Deutsches Filminstitut & Filmmuseum (DFF)
		Matthew Lee	Head of Film	Imperial War Museums (IWM)
		Elena Nepoti	Preservation Manager	Imperial War Museums (IWM)
10:30	Coffee break (30')			
11:00	<p>“The Cameraman’s Consciousness” – Newsreels and ethical challenges Moderator: Brian Meacham, Managing Archivist, Yale Film Archive, New Haven</p> <p>Digital expansion of the Soviet Estonian newsreel collection: Challenges and new perspectives (20')</p>	Kadi Sikka	Preservation Specialist and Project Manager	Film Archive, The National Archives of Estonia
11:20		Esteve Riambau	Director	Filmoteca de Catalunya
11:40	<p>Newsreels and human rights: Challenges associated with cataloguing, access and distribution (20')</p> <p>What does love mean to you? The ethics of saving and sharing Wendy Clarke’s Love Tapes (20')</p>	Carol Sabbadini	Restorer, Conservator	Señal Memoria
12:00		Amanda Smith	Film Archivist	Wisconsin Center for Film and Theater Research
12:20	Discussion (15')			
12:35	Lunch (85')			
14:00	<p>“The mirror shows itself” – Identification, research and restoration Moderator: Janka Barkóczy, Researcher - Archivist, National Film Institute – Film Archive, Budapest</p> <p>The Story of a Newsreel and Short Film Collection (20')</p>	Jon Wengström	Senior Curator	Swedish Film Institute (Stockholm)
14:20		Galina Torma	Lead Researcher	National Film Institute Hungary – Film Archive (Budapest)
14:40	<p>Research, reconstruction and presentation of the earliest Hungarian newsreels (20')</p> <p>More Than Meets the Eye: Confronting the challenge of restoring non-feature length films (20')</p>	Matthew Yang	Archive Officer	Asian Film Archive (Singapore)
15:00	<p>Restoring the Unconventional – Challenges in the Restoration of Experimental Film (20')</p>	Julia Wallmüller	Film Restorer	Deutsche Kinemathek (Berlin)
15:20	Discussion (15')			
15:35	Coffee break (30')			
16:05	<p>“Views with Views” – Archival life and cataloguing of non-feature film collections Moderator: Jon Wengström, Senior Curator of Archival Film Collections, Swedish Film Institute, Stockholm</p> <p>Challenges for the archive: The Geesink commercials (20')</p>	Leenke Ripmeester	Curator of Animation and Advertising Film	Eye Filmmuseum, the Netherlands (Amsterdam)
16:25		Michal Klodner	Digital Curator	Národní filmový archiv (Prague)
16:45	<p>(In)visibility of Central European non-majority cultures in film collections (20')</p> <p>Documenting the Imperfect Life for the Bright Future - Digitizing the Films of the Staatliche Filmdokumentation (SFD) at the Bundesarchiv (20')</p>	Markéta Bártová	Head of Film Cataloguing	Národní filmový archiv (Prague)
		Adelheid Hefberger	Deputy Head of the Film Archive	Bundesarchiv (Berlin)
		Dirk Förstner	Deputy Head of the Film Restoration and Digitization Unit	Bundesarchiv (Hoppegarten)
17:05	<p>Provisional ends: The research of non-fiction collections (20')</p>	Tzutsumatzin Soto Cortés	Researcher	Cineteca Nacional de México
17:25	Discussion (15')			
17:40	Closing remarks			
18:00	End of the 2nd day of the Symposium			

THE VISIBLE ARCHIVE: ARCHIVING, PRESERVING, DIGITIZING, AND SHARING “NON-FEATURE” FILM COLLECTIONS

Nowadays, great progress has been made worldwide in the digitization and restoration of classic films, but there is still much left to do to make film preservation a strategic cultural priority. The topic of the Symposium is the various aspects of archiving, from acquisition and cataloguing to preservation and dissemination, of what we have labelled “non-feature” films; that is, shorter, non-narrative or non-fiction material. In most archives, the amount of non-feature films outnumbers feature films, but collections of, for instance, newsreels and experimental films, tend to get less attention, even if their cultural, technical, and historical value is widely recognized. Although archives are making considerable efforts to preserve, digitize, and share their holdings, a significant percentage of this type of shorter material in their collections remains invisible. Therefore, the Symposium will address issues on how to research and preserve these extremely diverse materials and how to make such collections more visible to the archival and academic communities as well as the public. The title of the Symposium was inspired by Visible Man, or the Culture of Film, the work of Hungarian film theorist Béla Balázs, who placed the concept of visibility at the centre of his thinking and considered it extremely important for our time.



Galina Torma:
képaláírás

ABSTRACTS

A CASE STUDY ON HOW TO MAKE EDUCATIONAL AND INDUSTRIAL FILM COLLECTIONS “MORE VISIBLE”

17:35 25 APRIL

Mika Tomita, Curator, National Film Archive of Japan

Four times a year, the National Film Archive of Japan co-organizes “Monday Cine-Salon,” cultural and documentary film screenings with lectures. Films are screened based on a theme. An expert on the theme accompanies each film.

The Cine-Salon uses simple and unknown educational and industrial films while the experts guide us on what to observe. For example, we screened the following silent films; “Gymnastics” with a sports scientist and “Electric Locomotives” with the Railway Research Institute. Each screening attracted a lot of interest from experts in each field, and hundreds of people attended.

We used the same approach for the sold-out screenings of very early 1900s Japan (during the Meiji era) using films from the BFI’s collection. On NFAJ’s “Great Kanto Earthquake” website, most scenes from the footage are enhanced through metadata (description, location, shooting time, and related documents).

Language: [English](#)

AMATEUR FILMMAKING AS LOCAL HISTORY: THE COMMUNITY DOCUMENTARY IN TAIWAN

11:55 25 APRIL

Pin-Chuan Chen, Director, Cultural Division at the Taipei Representative Office in the UK, Taiwan

In the 1990s, the Taiwanese government launched an initiative called the Community Development Project, which encouraged people to record local oral histories, landscapes, environmental issues, and so on, using the then-innovative technology of household digital video cameras. The results of these efforts were collectively referred to as ‘Community Documentary’. Through encouragement from the public and private sector, Community Documentary workshops provided the basis for a burgeoning collective movement. Since the 1990s, this accumulation of community-based videos has provided an alternative way to



document environmental change, especially in non-urban areas. However, most of these community documentaries have been overlooked by mainstream media in Taiwan. As a result, this particular subgenre of non-feature film production has not been collected by official archives; instead, they remain in the possession of the individuals who create them, or the organisations that hosted the workshops.

This presentation aims to introduce the concept of Community Documentary in Taiwan and argues for the importance of collecting these somewhat inaccessible and disparate images so they can be transformed into a publicly accessible database. These community-based documentaries form an invaluable resource with which to recreate images of an environment that is fast disappearing.

Language: [English](#)

ARCHIVES AS THE NEW SITE OF CINEMA

16:35 25 APRIL

Stefanie Schulte Strathaus, *Artistic Director, Arsenal – Institute for Film and Video Art in Berlin*

The interconnection between cinema and archive practice has a long history. Cinema was always seen as the public space for film history, while archive work and film studies were reserved for the respective world of experts. This has changed; digitization, decolonial discourse and interdisciplinary research in archives and beyond made filmmakers, artists, curators, and other cultural practitioners the new archivists. Are archives becoming the new sites of cinema? The presentation introduces future concepts of both, film archives and cinema, based on four case studies, in which filmmakers and artists initiated new institutional practices; the Mediateca Onshore in Guinea Bissau, the Cimatheque – Alternative Film Centre in Egypt and the Lagos Film Society in Nigeria, and, last but not least, the Arsenal – Institute for Film and Video Art in Berlin, Germany.

Language: [English](#)

BEST PRACTISE: COLLECTING AND ARCHIVING SMALL GAUGE FILMS TOGETHER WITH THE LOCAL COMMUNITY

11:15 25 APRIL

Mário Jorge Alves, *Research Associate, Oberhessische Museum Gießen, Germany*

Like that of many other cities in Germany, Gießen's architecture was largely destroyed during the Second World War and uncountable historic documents were lost in the fires. As it happens, there are very few moving pictures of the time before, during or right after the war. "Das Kleine Filmbüro" in the Oberhessisches Museum (municipal museum of Gießen) aims to collect amateur films to restore a part of Gießen's history. Therefore, it connects the small gauge films as such with the stories and knowledge of their owners. Together with the local community, films are being viewed on historical projectors, collected, and documented. In many cases they are also being digitized. These films can then be used in the museum's exhibitions and will in the future be publicly accessible for the curious and for researchers as well.

Language: [English](#)

CASE STUDY OF DIGITIZING AND RELEASING NON-FICTION FILMS ON STREAMING SERVICES

16:55 25 APRIL

Pekka Tähtinen, *Head of Digital Services, KAVI – Kansallinen audiovisuaalinen instituutti / National Audiovisual Institute, Finland*

The National Audiovisual Institute (KAVI) in Helsinki started digitizing its film collections in 2011. The online streaming services Elävä muisti (Memory in Motion) and Elonet were introduced in 2017 and 2019 respectively. Since then, nearly 3,000 films have been released.

Besides feature films, KAVI has a collection of tens of thousands of non-fiction titles with film elements. In 2008, a digital strategy was introduced to develop KAVI into a hybrid archive for both analogue and digital films with emphasis on digital access. A digitizing workflow was set up in 4K, and the same set of standards were used for both feature and non-fiction films.

Being the rights holder to a major part of Finnish film history, KAVI has been able to release much of what it digitizes. KAVI's major

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non-fiction collections are the Defence Forces films, and the short film and newsreels collection of the historic production company Suomi-Filmi.

Even with KAVI's emphasis on feature films, non-fiction titles have gained more and more attention, and soon became more popular than fiction, first on DVD releases and later the streaming services.

Language: [English](#)

CHALLENGES FOR THE ARCHIVE: THE GEESINK COMMERCIALS

16:05 26 APRIL

Leenke Ripmeester, *Curator of Animation and Advertising Film, Eye Filmmuseum (Amsterdam, The Netherlands)*

In 1972, Eye Filmmuseum received the collection of the Geesink studio, containing more than 8,000 prints of commercials with a length varying from 7 seconds to 4 minutes. These were ads made in the 1950s and 1960s for cinema and television, using puppet animation and live action, for markets within Europe and the U.S.A. Philips, Campari, Maggi, Heinz and Alka Seltzer were among the studio's clients. It was only in 2007 that Eye started working on this collection when it received a large funding from the government. This presentation discusses the various challenges and issues Eye encountered while working with this collection since then. How to store, disclose and (digitally) conserve such an enormous number of short films? In the last 15 years, Eye adapted and adjusted its workflow while realising that there are no easy solutions. In addition, while presenting the collection to the public in varying ways, Eye had to address the uncertain copyright status of these films and the use of outdated stereotypes in many of these commercials.

Language: [English](#)

COLLABORATION ON CATALOGUING, DEPOSIT AND DIGITIZATION OF FLEMISH NON-FICTION FILM HERITAGE

17:15 25 APRIL

Bruno Mestdagh, *Head of Digital Collections and Film Restoration, Royal Film Archive of Belgium*

Brecht Declercq, *Digitization and Acquisition Manager at meemoo, Flemish Institute for Archives and President of FIAT/IFTA*

An important part of the world's film heritage is dispersed and preserved outside film archives, but to save it, their knowledge,

skills, and infrastructure are of exceptional importance. That's the starting point of a collaboration launched by Cinematek and meemoo in Belgium in 2014.

In Flanders, meemoo is responsible for digitization, sustainable digital archiving and access to the audiovisual heritage preserved by 162 "content partners;" broadcasters, heritage institutions, government organizations and performing arts organizations. About 60 of them have film materials in their collections, from just a few to thousands of reels. In most cases, these are non-feature films. But it's well-known that any digitization policy for film materials must be rooted in inventory and cataloguing activities, active and passive conservation, and long-term storage of analogue film originals. The infrastructure, knowledge and skills required are often absent outside the film archives.

In this paper we'll provide an overview of the Flemish film heritage landscape. We'll give an overview of meemoo and Cinematek's unique approach to preserve it, highlighting the cataloguing, assessment, and content description activities. Each film reel is checked on technical aspects and receives a content description. Based on this, the owner can decide to digitize or not. This approach also allows for comparison of films from different collections so the best elements can be chosen for digitization. Emphasis of the presentation will be on the collaboration as a solid base for further conservation and digitization. We will also demonstrate that the partnership enables researchers to investigate more certain sub-collections. Research projects already started on moving images of agriculture and rural life, artist's films from the seventies and the colonial films produced by the congregation of the White Fathers.

Language: [English](#)

DIGITAL EXPANSION OF THE SOVIET ESTONIAN NEWSREEL COLLECTION: CHALLENGES AND NEW PERSPECTIVES

11:00 26 APRIL

Kadi Sikka, *Preservation Specialist and Project Manager, Film Archive of the National Archives of Estonia*

The Soviet Estonian newsreels collection consists of around 1,400 titles. This unique material reflects local life and people through 50 years, including the politically loaded and carefully staged footage of the first decade of the Soviet occupation as well as more complex, even experimental pieces from the late 1960s onward. The production of Soviet Estonian newsreels reached its



peak in the early 1960s when Tallinnfilm studio made around 50 items annually, offering great news value to the public.

Between 2020–2023, the Estonian Film Archive (EFA) is managing two large-scale digitization projects. The core of this newly digitized content comprises 140 hours of 35mm newsreels from 1940–1972. As a result, the majority of the EFA’s newsreels collection will be digitized, catalogued, and made accessible online.

The more than four times busier digitization workflow is a challenge requiring extensive preparation work and research of existing film elements, but it also opens new perspectives and provides an opportunity to analyse the content and its physical condition from a fresh angle. Unlike narrative features produced in Soviet Estonia, the original film elements of newsreels are physically preserved in Estonia, at the EFA. However, the existing sets of elements weren’t as homogeneous as expected and needed an individual approach – in contrast to the nature of mass digitization. This presentation will peek inside the conservation lab, focus on the preparation workflow prior digitization, and gives an insight into the mapping of film elements, selection criteria and condition survey processes.

Language: [English](#)

DOCUMENTING THE IMPERFECT LIFE FOR THE BRIGHT FUTURE – DIGITIZING THE FILMS OF THE STAATLICHE FILMDOKUMENTATION (SFD) AT THE BUNDESARCHIV
16:45 26 APRIL

Adelheid Heftberger, Deputy Head of the Film Archive, Bundesarchiv (Berlin, Germany)

Dirk Förstner, Deputy Head of the Film Restoration and Digitization Unit, Bundesarchiv (Hoppegarten, Germany)

We will focus on a collection of films made between 1972 and 1985 by the Staatliche Filmdokumentation (SFD, the State Film Documentation unit), which survived as part of the collection of the Staatliches Filmarchiv der DDR (SFA). This unique collection not only contained audiovisual material but ultimately, information about a specific time and place and its people, initiated and guided by the idea that one should collect the “typical” sense of everyday life, but to do so to capture the “extraordinary” as well. The footage was also intended to be used by filmmakers who wished to make future films at the time of collecting and recording with no purpose or at least no clear purpose.

Of the 320 films produced by SFD, at least one set of images and sound elements is preserved at Bundesarchiv. In most cases, one image negative and one positive on 16mm acetate film material exist plus two corresponding sound elements on separate magnetic tape, both on polyester and acetate carriers. In some cases, the audio tracks of multiple films were recorded on one double audio track tape, challenging the cataloguing and indexing process in the database as well as the digitization workflow.

In 2020 a project was launched aiming to assess the condition of the elements in a first step and subsequently to digitize and make them available for viewing. By showing clips from exemplary titles of the SFD collection, we will illustrate the decision-making process behind the selection of the materials and the digitization workflow.

Language: [English](#)

FILM NEWSREELS AND HUMAN RIGHTS: CHALLENGES ASSOCIATED WITH CATALOGUING, ACCESS, AND DISTRIBUTION
11:40 26 APRIL

Carol Sabbadini, Restorer, Conservator, Señal Memoria, Colombia

Film newsreel collections kept by institutions responsible for the protection of the audiovisual heritage are frequently the most significant and outstanding documents of the archives of these institutions due to their great historical, political, and cultural value, although, at the same time, they also present one of the most complex challenges in terms of cataloguing, distribution and use, primarily if we are talking about sensitive material which may result in actions violating human rights.

The Señal Memoria archive currently holds a remarkable film newsreel collection. Among the film newsreels of particular importance is Noticiero de las 7 (N7), an extremely important Colombian newsreel, which was regularly broadcast every evening at 7 am from Monday to Friday between 1984 and 2001. The significance of this film newsreel lies in its innovative format and content; it is a priceless heritage for the reconstruction of Colombia’s historical memory.

These documents contain several of the most significant events in the country’s history, for example, the occupation of the Palace of Justice, the Armero tragedy, the expansion of the Medellín and Cali drug cartels and their leaders, among them Pablo Escobar and Rodríguez Orejuela, the assassinations, the wave of



violence that swept the entire country in the 1980s and 1990s, the murders of politicians and notable individuals, the evolution of the Colombian armed conflict as covered in interviews with the commanders and main representatives of militias, the battles, the occupation of villages and massacres that these groups committed, the various efforts at peace talks, the demobilization of M-19, and I could continue.

Beginning with a case study of this newsreel containing approximately 7,000 hours of audiovisual material, mainly original camera footage in Betacam and Umatic format, in the course of the presentation I cover the work done so far in cataloguing, the challenges arising during processing and the distribution process, which concerns the production of metadata, historical analysis, terminological research, the ethical dimensions of the use and publication of sensitive information in public ownership, which can be used in court proceedings as testimony, proof and evidential material.

Thus, the aim of the presentation is to provide a forum for debate of the following questions. How is it possible to seamlessly catalogue and audit this content if there is no metadata? How is it possible to publish the historical memory in an ethically correct way and provide access to these types of documents without violating the rights of victims and human dignity?

Language: [Spanish](#)

FILMING DEFEAT AND EXODUS ON A HUMAN SCALE:

DUNKERQUE, JUNE 1940

15:10 25 APRIL

Catherine Dupuy, senior history teacher, in charge of educational projects, *l'ECPAD, L'Établissement de communication et de production audiovisuelle de la Défense*

A comparative analysis of two clips from *Journal de guerre n°36 (26')*, produced by the French Army's Film Department (SCA) on the 6 June 1940 allows the school audience to appreciate what Marc Bloch calls the "most atrocious collapse of our history." It questions the discursive elements underlined by the authorities to show the military defeat of the French campaign and the massive exodus of refugees that it results in. The analytic interest lies in the importance given by this film to faces; the defeated soldiers of operation Dynamo and refugees filmed at eye-level, and to absence that in the end is a very poetic way of filming the deserted village. A comparison of the two timelines of the soundtrack also

proves to be instructive, opposing the commentary denying the defeat of the Northern army to the silent voice when it comes to presenting the tragedy of the exodus.

Language: [French](#)

IMMIGRATION AND OTHER STORIES – FAMILY FILMS FROM THE FILM MUSEUM OF ARGENTINA: HOW TO HANDLE THEM?

12:15 25 APRIL

Lucía Ciruelos, *Film Archive Volunteer, Museo del Cine Pablo Ducrós Hicken, Buenos Aires, Argentina*

The Film Museum in Buenos Aires hosts a collection of home videos, family, amateur and experimental films considered to be a valuable heritage although they are not separately categorized. We will demonstrate how films of this genre in the museum are catalogued, archived, and evaluated in the Hijos de Entienza (Children of Entienza) collection. This collection comprises approximately 15 films presenting the life of a Galician society in Buenos Aires between 1920 and 1950. Argentina's largest wave of immigration is associated with the Galicia autonomous community of Spain, which is the reason these films are of such incredible historical significance. Hijos de Entienza, which also won funding from the Buenos Aires ministry of culture, serves as a starting point with the help of which we lay down the foundations for working out a protocol (or several protocols). All this allows us to catalogue, evaluate and present this priceless artistic, historical, and cultural heritage in a unified way.

Language: [English](#)

(IN)VISIBILITY OF CENTRAL EUROPEAN NON-MAJORITY CULTURES IN FILM COLLECTIONS

16:25 26 APRIL

Markéta Bártová, *Head of Film Cataloguing, Národní filmový archiv, Prague, Czech Republic*
Michal Klodner, *Digital Curator, Národní filmový archiv, Prague, Czech Republic*

This paper will present an ongoing collection management initiative in Národní filmový archiv, Prague, opened by researching archival praxis in representation and description of language, ethnicity, religion, or gender plurality. Starting with focus on nation concepts in the Central European area and Roma



language and identity in particular, by framing the theoretical ground of the normativity issues in historical and contemporary portrayal of other cultures, related questions of the archival science are formulated. In non-feature film collections, we encounter several concurrent biases throughout 20th century image politics or propaganda, requiring us to formulate strategies of how to uphold cultural and political integrity of archival collections. In digital curatorial practices the findings provide us with new ways to construct virtual collections, use of thesauri and other searchability concepts in catalogues. Moving beyond the unspoken status quo and cultivation of archival competency in this area can prevent marginalisation and culturally unsafe feelings of social groups and facilitate establishing convenient archival policies in communicating the collections.

Language: [English](#)

LAYA FILMS: PRODUCTION, MANIPULATION AND CATALOGUING THE CATALAN NEWSREELS DURING THE SPANISH CIVIL WAR

11:20 26 APRIL

Esteve Riambau, Director, *Filmoteca de Catalunya, Spain*

Laya Films was the film division of the Catalan Government's Propaganda Commissariat during the Spanish Civil War. Directed by Joan Castanyer, this company generated a weekly newsreel from December 1936 to January 1939, in addition to about twenty thematic documentaries. Its aim was to reflect the information of the military front but also the cultural traditions threatened by international fascism; versions were made in Catalan and Spanish but also in French and English to demand the attention of international democracies. In turn, Laya Films was the result of an alliance between Catalan republicans and communists to counter the anarchist monopoly in the film industry. After Franco's victory, the material was moved to Madrid where, after the dictatorship, it partially reappeared and reassembled into thematic blocks that make it difficult to catalogue in its original format. Complementary identification techniques and the location of new copies helped to clear up some doubts about one of the main collections of Filmoteca de Catalunya.

Language: [English](#)

MORE THAN MEETS THE EYE: CONFRONTING THE CHALLENGE OF RESTORING NON-FEATURE LENGTH FILMS

14:40 26 APRIL

Matthew Yang, Archive Officer, *Asian Film Archive, Singapore*

In assessing possible film titles for restoration, short films usually do not come up for evaluation. Rare as it might be, there are still occasions when short films have been selected to be restored. However, the process has revealed dilemmas and challenges that are unique from the practice of feature film restorations. Focusing on the experimental-narrative short films of Rajendra Gour, one of Singapore's earliest known filmmakers to date, to have works featured at international film festivals, this presentation will assess the questions that arose during the restoration process of this short form. Using a recently discovered title, EYES, challenges like knowledge gaps, the lack of documentation and the experimental nature of filmmaking added to the challenges when embarking on its restoration. The definition and the best practice that had to be adopted and adapted tested our intellection as archivists on restoration ethics and practices.

Language: [English](#)

PROVISIONAL ENDS: THE RESEARCH OF NON-FICTION COLLECTIONS

17:05 26 APRIL

Tutzumatzin Soto, Archivist, *Cineteca Nacional de México*

In this presentation I will expose the challenges and contributions of the cataloguing of the Garrido Canabal Collection during its recent digitization, and the development of a collective research process. Its cataloguing signifies a contribution to the way of describing non-fiction collections in the Cineteca Nacional de México. This collection consists of forty-nine 35mm nitrate film rolls (eight hours and forty minutes of images) that show Tabasco in the Mexican southeast after the Mexican Revolution, between 1924 and 1934. Its cataloguing began in the mid-1990s, being truncated until 2016 and provisionally concluded in 2021. I propose, with my presentation, to reflect on the working and technological conditions as well as the cataloguing policies that influence the way in which a collection is considered "duly catalogued," assuming decisions regarding the provisional limits that we consider in a project of this nature.

Language: [Spanish](#)



REPURPOSING EDUCATIONAL FILMS: THE PROJECT CADAVRE EXQUIS

14:30 25 APRIL

André Habib, *Film Studies Professor, Université de Montréal, Canada*

Annaëlle Winand, *Postdoctoral Researcher, Université Laval, Canada*

The use value of an educational film (training, medical, sponsored) is traditionally measured by its impact on audiences, its capacity to transmit efficiently and sometimes pleasantly its “message.” Once this use value has expired and becomes obsolete, the document sheds its “utility” and reveals itself both as an (often negligible) historical artefact (that testifies, as many scholars have shown, to its own time, culture, and social construct), but also as an audiovisual form, made of strange sounds, shapes, images revealing an often uncanny and outdated visual culture, but also cultural representations. Once liberated from its obligation of being useful, these artefacts possess a potential that can be exploited in non-conventional ways, both creative and critical. From found footage filmmakers like Joseph Cornell in the 30’s and 40’s, to Gustav Deutsch, Barbara Hammer, Craig Baldwin in the 90’s, artists have shown us innovate and creative ways to “exploit” the surreal potential of these odd “corpuses.” It is with this long and fruitful tradition in mind that we propose, in this talk, to look into the specific case of the Montreal-based project “Cadavre exquis: *ouvroir de cinema potentiel*.” Its prime source material is a collection of well over 1,000 16mm educational films housed in the University of Montreal library that will be partly digitized in the Spring of 2022. *Cadavre exquis* is a laboratory devoted to the dissemination through creative experimentation of this body of educational films. The presentation will look into the history of the collection and the larger context of non-conventional (counter-archival) exploitations of such archives. It will also discuss different performances using this 16mm collection in collaboration with musicians and projectionists, and present an overview of one objective of the project: an online film platform that will welcome both the source materials and their creative reimagining.

Language: [English](#)

RESEARCH, RECONSTRUCTION, PRESENTATION OF THE EARLIEST HUNGARIAN NEWSREELS

14:20 26 APRIL

Galina Torma, *Lead Researcher, National Film Institute Hungary – Film Archive, Budapest*

Research and reconstruction of the earliest film footage and newsreels of Hungary began in 2016 in connection with an exhibition. Researchers of the Hungarian National Museum and Film Archive made an analytical version of a documentary about the coronation of King Charles IV (1916) on the centenary of the event. The version was successfully reconstructed from takes of prints deriving from different sources. This experiment gave the Film Archive the idea, in 2018, of researching the background to the 1918-19 newsreels, the first relatively intact season in the history of Hungarian newsreels and presenting to the public what happened exactly 100 years earlier. In the meantime, ten reels of original camera negatives turned up in our own nitro-film storage depot, which, after digitization, proved to be in large part the missing shots of this newsreel season it was assumed had been lost. From this moment, it was possible to consider a complete reconstruction of this newsreel season comprising several series. While this was going on, research was expanded to cover the earliest surviving film footage taken in Hungary by the Lumière company and the earliest “regular” Hungarian newsreel series, *Kino-Riport* appearing from 1913. Since we hold very little film material from this early period, and specifically from the latter series, in our archives, following in-depth background research we launched the project “Most Wanted - Non-Fiction” with the aim of locating these film reports, mostly known only by their titles, which we thought might be languishing, unidentified, in collections abroad. My presentation examines what chances we have of expanding and reconstructing to the greatest possible extent the collection of Hungarian documentaries from the earliest period, furthermore, what opportunities are at our disposal to make this material more widely known and increase its popularity.

Language: [Hungarian](#)

RESTORING THE UNCONVENTIONAL – CHALLENGES IN THE RESTORATION OF EXPERIMENTAL FILM

15:00 26 APRIL

Julia Wallmüller, *Film Restorer, Deutsche Kinemathek, Berlin, Germany*

What is experimental about this film? Only its images? Or the complexity of its materials, its production conditions and ultimately its digitization and restoration?

Experimental films pose a challenge for film restorers on several levels. Original film elements are likely to be in critical condition due to their unconventional production and duplication history. Films tend to exist in different versions as a result of repeated and undocumented revisions. Prints raise more questions than they give answers when we search for the original look of a film, and often are useless as a reference for the digital colour grading process. And then – the filmmakers may come in! After their initial scepticism of transferring their analogue works into the digital domain, they quickly grasp the seemingly endless possibilities of this new technology. Thus, in restoration projects, archival practices sometimes collide with the wishes and ideas of the creators who suddenly see their works in a whole new light. Frame by frame, in digital projection, open to all options. Restorers – be prepared!

Language: [English](#)

RETURNING FILMS TO THE CLASSROOM: USING ARCHIVAL FILMS AS EDUCATIONAL TOOLS

14:50 25 APRIL

Nisanart Saithongkham, *Program Coordinator, Film Archive (Public Organization), Thailand*

In Thailand, film was used as an educational tool from the very beginning. Prince of Kamphaengphet used film to train the army troop. After WWII, the Ministry of Education set up a department which later became Center for Educational Technology to produce and acquire educational films which the schools could borrow to use in the classroom. Unfortunately, as technology evolved, using analogue films in the classroom gradually diminished the role of film as an educational tool.

In 2019, the Thai Film Archive initiated a project to introduce films back into the classroom by selecting 10 films from the film archive

collections, mostly non-fiction, for teachers to use as a teaching tool in the classroom. The content of the selected films can be linked to the compulsory curriculum. The teacher can download the films along with teacher's manuals.

This presentation will cover the historical background of using film as an educational tool in Thailand, our concept and methods to promote using film in the classroom, and in the end, the outcome and challenges that can be used for further development.

Language: [English](#)

SCIENCE AND EDUCATIONAL FILM AND POVERTY ALLEVIATION IN CHINA

15:30 25 APRIL

Li Zhen *Professor, Deputy Director of the Film History Research Department, China Film Art Research Center*

China is a large agricultural country, and the poor are mainly located in non-urban areas. Between 1978 and 2020, China lifted 750 million people out of poverty. Chinese films have made remarkable contributions to poverty alleviation. China has four national film production institutions that specialize in producing science and educational films. In addition, provincial film studios, television stations, and private companies also make science and educational films. These films are distributed in large numbers to the vast poor areas engaged in agriculture, fisheries, livestock farming etc. While bringing scientific knowledge to poor areas, science and educational films have also recorded the history of human struggle to get rid of poverty and create a better life.

The variety of science and educational films for poverty alleviation is diverse. For example, they introduce science and technology used for planting and breeding, handicraft techniques, and advanced domestic and foreign experiences in getting rich; there are also films about ecological protection and disaster prevention; and those about infrastructure construction, social education, breaking superstition, promoting conservation, and helping each other. Many of these films are not only knowledgeable, but also interesting and artistic. Most science and educational films were shown through tens of thousands of mobile film teams.

The China Film Archive has a collection of 559 science and educational films on poverty alleviation made by Chinese agricultural production organizations since 1978. As far as we know, the science and educational film studios in Beijing and Shanghai have made 1,847 titles on poverty alleviation, and other



production organizations have made several hundred. These films sometimes meet audiences at film exhibitions of related themes, and are also readily available to serve institutions and individuals who come to consult the materials.

Language: [English](#)

SHOWCASING THE FILMS PRESERVED AT THE FRENCH SPORT INSTITUTE THROUGH NEW PRODUCTIONS (INSEP)

14:10 25 APRIL

Julien Faraut, *French Sport Institute (INSEP), France*

I oversee a film collection owned by the French Sport Institute (INSEP), a public institution that belongs to the French Sport Ministry. Its main activity is focused on supporting professional athletes in their training and education activities. So, here we are, very far from any kind of cultural institution in charge of the preservation and programming of cinema heritage.

Nevertheless, because of its long history and educational programs, today INSEP has a collection of 70,000 photos and 2,500 16mm films dedicated to the practice of physical and sports activities. These instructional films that analyse sports moves and skills and were made to improve the learning of them remain quite logically off historians' and film critics' radars. This presumed absence of artistic value in instructional films sometimes makes us forget that they are indeed a kind of cinematographic form. Since my debut at INSEP in 2001, I have been appealed by this uncharted territory in cinema history, which actually brings us back to the origins of cinema, a tool capable of capturing and "reproducing" movement.

How could we find better visibility for these quite unprogrammable films? How could we raise any interest for such films of "poor" or unconsidered forms and content?

For almost twenty years, I have tried to meet this challenge by making video installations and documentary films myself based on this unknown corpus preserved at INSEP. I propose for this communication to focus on the two last feature documentary films I had the pleasure of working on. After a brief overview of the shows and press articles of these two new productions around the world (the two films were shown on the five continents!), I will screen two or three large excerpts that detail my work on the reuse of instructional films considered as "zero degree of cinema."

"The most genuine and profound subject of all films can't be nothing else but cinema." (Jean Epstein in *The Spirit of Cinema*, 1955)

Language: [French](#)

THE BERNADINE BAILEY AMATEUR FILM COLLECTION HELD BY THE INDIANA UNIVERSITY LIBRARIES MOVING IMAGE ARCHIVE

11:35 25 APRIL

Madeline Webb-Mitchell, *Media Archivist, Indiana University Libraries Moving Image Archive, USA*

This talk will discuss a unique amateur film collection held by the Indiana University Libraries Moving Image Archive (IULMIA), including the challenges and ethical questions surrounding efforts to make the work of a female filmmaker and writer visible through preservation and access. Bernadine Bailey (1901-1995) was a travel writer from Illinois who documented her trips and supplemented her writing using small gauge film. Bailey's films were donated to IULMIA after they were discovered in a barn by a historical society in her hometown. Discussion will centre around our attempts to describe and contextualize content (including some culturally sensitive content) from 109 films with limited access to ephemeral material during the COVID-19 pandemic, efforts to interpret Bailey's perspective as a Westerner travelling the globe, and our experience navigating copyright to make visible the work of this groundbreaking female filmmaker.

Language: [English](#)

THE HOME MOVIE HANDBOOK: A WORK IN PROGRESS | PANEL I

9:15 25 APRIL

Panel discussion focusing on home movies. A group of archivists from around the U.S. and Europe are at work on drafting a Home Movie Handbook, a practical guide for archivists that covers key topics and case studies related to the accession, cataloguing, and presentation of home movies. Using the outline of the handbook as a guide, our panellists, including archivists and filmmakers, representing both FIAF and non-FIAF archives, based both in Europe and in the United States, will discuss issues of accession, cataloguing, copyright, and access to home movies. Additionally, we will welcome artist, archivist, and filmmaker Péter Forgács, a Budapest native, to share his thoughts on the role home movies play in his artistic practice, and his experiences bridging the worlds of archives and filmmaking.

Panellists

Haden Guest, *moderator, Curator, Harvard Film Archive, Cambridge, MA*

Karianne Fiorini, independent archivist and consultant, Bologna, Italy

Péter Forgács, filmmaker, Budapest, Hungary

Kay Foubister, Acquisitions Curator, National Library of Scotland, Glasgow, Scotland

Brian Meacham, Managing Archivist, Yale Film Archive, New Haven, CT

Katie Trainor, Film Collections Manager, Museum of Modern Art, New York, NY

Programme

Haden Guest: Welcome, introduction

Brian Meacham: Description of the handbook project, its genesis and progress

Katie Trainor: MoMA's "Private Lives Public Spaces" show, curation, rights issues

Kay Foubister: Acquisition, data protection, cataloguing

Karianne Fiorini and **Péter Forgács** on his practice as archivist and artist

Q&A, discussion

Language: [English](#)

THE STORY OF A NEWSREEL AND SHORT FILM COLLECTION

14:00 26 APRIL

Jon Wengström, Senior Curator, The Swedish Film Institute (Stockholm, Sweden)

In 1964, production and distribution company Svensk Filmindustri sold a collection of short non-fiction films on nitrate stock to Sveriges Radio, Sweden's public broadcasting corporation. The collection included more than 5,000 reels, and the main item was the weekly newsreels of Svensk Filmindustri and its predecessor Svenska Biografteatern dating back to the mid 1910's. Sveriges Radio duplicated all the elements onto 35mm safety stock in the 1960's and 70's and meticulously catalogued the content. The collection was used as a stock footage library and was re-edited, and newsreels were mixed with individual shorts. The Swedish Film Institute was offered the collection in the mid-1990's but could not accept the deposit due to the absence of proper nitrate storage facilities at the time. In a rescue operation, the reels were shipped to Italy in the late 1990's, and later to the US in the early 2000's. The collection was repatriated to Sweden and the Swedish Film Institute in 2007. Since then, some of the items have

been re-restored both photochemically and digitally with much better results than before, but much remains to be done, not least in terms of bringing order in the catalogue and clarifying the copyright situation.

Language: [English](#)

THE VISIBLE GAP: THE ACCESSIBILITY OF BOTH THE ARCHIVES AND ITS SHORTCOMINGS THROUGH CINEMA

17:55 25 APRIL

Nicholas Andueza, PhD student, Universidade Federal do Rio de Janeiro (UFRJ) / Université Paris 1 - Panthéon Sorbonne

While audiovisual preservation is meant to safeguard against forgetting films by narrowing gaps through the enlargement of collections, it is also true that there will always be images and information missing. Therefore, the imminence of this gap amid preservation efforts cannot be neglected. Based on the experience of creating *Passeio Público* (2016), a film using archival footage from old Brazilian filmmakers (Alberto Botelho, Silvino Santos) and expanding this experience to the analysis of more significant film productions (Rithy Panh, Susana de Sousa Dias, Bill Morrison), this paper explores the possibility of making both the archives and its limitations and cracks accessible through film. Circling back to the notion of "layers of absence" (França and Andueza, 2018), we defend approaching the archives as being soaked in shortcomings, even when fully preserved. More than accessible, these are living archives, capable of defying memory rather than just filling it.

Language: [French](#)

TRACING VISUAL EVIDENCE OF THE HOLOCAUST: CHALLENGES OF THE DIGITAL CURATION OF LIBERATION FOOTAGE ACROSS ARCHIVES AND DISCIPLINES | PANEL II

9:00 26 APRIL

Our understanding of history particularly draws on our shared visual cultural memory. Over the last decade, the use of digital technologies to process, analyse, enrich, and discover historical filmic records has radically transformed our perception of and dealings with non-feature film heritage materials. Historical sources that had been practically invisible to the public have become increasingly discoverable and available for re-use and for deep, personalized engagement by citizens.

This “digital turn” provokes a reinvigorated approach to questions of curatorship: how do we regulate access to, and moderate re-use of sensitive and complex historical records? What strategies and measures do we employ to ensure the integrity of these new digital collections, in alignment with our “legacy” archival practices?

Dealing with Europe’s darkest heritage, the EU-funded Innovation Action Visual History of the Holocaust. Rethinking Curation in the Digital Age focuses on filmic records produced by Allied forces and relating to the discovery of Nazi concentration camps and other atrocity sites. In the course of the project, these historical films, which currently are dispersed across archival institutions in the United States, the United Kingdom, Russia and other former Soviet Republics, are aggregated, digitized, analysed, and annotated. Using existing and emerging technologies, including advanced digitization, automated analysis of images and text, time-based annotation and location-based services, the project provides tools to trace these images and explore how they have been used and reused. It develops strategies to discover and unlock layers of context and meaning inaccessible through traditional linear narrative modes.

For our panel we invite archivists, curators and scholars working with liberation footage to discuss curatorial, ethical, technical, and conceptual considerations surrounding these sensitive materials. How do FIAF archives manage their holdings of atrocity footage? How can we trace the afterlife of these images through space (as dispersed cultural heritage) and time (the visual afterlife of the Holocaust in popular culture)? How does datafication change the status of film as source? How can state of the art technology help us to achieve a broader understanding of these materials and their historical significance? And which of our findings and results can provide FIAF archives with new approaches, methods and tools to digitization, curation and databasing of non-canonical film records?

Panellists

Camille Blot-Wellens, moderator, historian, researcher, and independent archivist

Criss Austin, Supervisor of the Motion Picture Preservation Lab at the National Archives and Records Administration (NARA), Washington

Daniel Helm, Research Assistant and PhD student at the Computer Vision Lab at TU Wien (Vienna)

Kerstin Herlt, European Projects Coordinator at Deutsches

Filminstitut & Filmmuseum (DFF)

Anna Högner, Research Associate at the Austrian Film Museum (OFM), Vienna

David Kleingers, Head of Filmportal and digital projects at Deutsches Filminstitut & Filmmuseum (DFF)

Matthew Lee and Elena Nepoti, Imperial War Museums (IWM), London

Michael Loebenstein, Director of the Austrian Film Museum (OFM), Vienna

Ingo Zechner, Head of the Ludwig Boltzmann Institute for Digital History (LBI), Vienna

Programme

Introduction (**Michael Loebenstein**, OFM)

Digital Humanities and the Archive: Datafication and Curation of “non feature” film documents, transhuman agents,

historiographical challenges – and chances (**Ingo Zechner**, LBI)

Curatorial Challenges and Policies of Access to Europe’s Darkest Heritage (**Criss Austin, NARA; Matthew Lee, Elena Nepoti, IWM**)

Using prototype tools to detect and classify cinematographic concepts and relations in digitized film collections (**Daniel Helm, TUW**)

Combining Sources on Nazi Atrocities: A metadata schema to describe, relate and annotate film and non-film material (**Anna Högner**, OFM)

Cinematography of the Holocaust: Making the ephemeral canonical (**David Kleingers**, DFF)

Summary of concepts and outlook – **Michael Loebenstein** (OFM) and **Kerstin Herlt** (DFF)

Q&A, discussion

Language: **English**

WHAT DOES LOVE MEAN TO YOU? THE ETHICS OF SAVING AND SHARING WENDY CLARKE’S LOVE TAPES

12:00 26 APRIL

Amanda Smith, Head Film Archivist, Wisconsin Center for Film and Theater Research, USA

In Wendy Clarke’s ambitious Love Tapes project, which ran from the late-1970s through the 1990s, participants are invited to speak on camera, for exactly three minutes, about what love means to them. In each of these brief segments we witness emotions foundational to the human experience: elation, longing,



confusion, sadness, and everything in between. The speakers are unrehearsed and authentic, representing people of all races, ethnicities, genders, sexualities, and social backgrounds. The Love Tapes challenge our current understanding of the cinematic canon and use non-narrative methods to tell stories that are too often overlooked by mainstream productions.

The Wisconsin Center for Film and Theater Research is home to the Wendy Clarke collection, which includes 255 Love Tapes. The Center has begun a project to digitize all the video footage and create a website to share these stories publicly. Many questions have arisen during this work. What are best practices for creating digital files from ten different video formats? How do we honour the privacy of video subjects? How can we describe the content in a way that is both empathetic and practical? We look forward to sharing our progress and discussing these issues with members of the FIAF community.

Language: [English](#)



SECOND CENTURY FORUM

THE FIAF CODE OF ETHICS REVISITED

The Code of Ethics is FIAF's core statement on the ethical principles governing our work and the personal conduct of individuals working in FIAF institutions. To strengthen this central document, we want to review the existing Code of Ethics and reflect on its validity in the new technological and geopolitical framework of the 2020s. A second important aspect is the implementation of the Code in our everyday practice in FIAF institutions. We aspire to approach our Code of Ethics not as a "necessary formality", an aspirational document, or a rule book, but as a platform for reflection, negotiation, dialogue, self-criticism, and evaluation.

In 2021 a group of FIAF colleagues commenced a discussion about potential amendments and changes to the Code of Ethics. In this session we want to discuss some of our findings, and present and discuss examples from other codes or policies from museums, libraries, or collecting institutions that may inspire an update of our document. The outcome of the Second Century Forum discussion in Budapest can then lead to a revision of the Code of Ethics to be voted on at the 2023 Congress.

EXHIBITORS

1

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7



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