

FIAF CONGRESS 2024

THAI FILM ARCHIVE (PUBLIC ORGANIZATION)

fiaf  40 APRIL 21-26, 2024

WELCOME MESSAGE

Ladies and gentlemen, and esteemed delegates

I am truly delighted and honored to extend a warm welcome to each and every one of you to the 2024 FIAF Congress hosted by the Thai Film Archive (Public Organization). As the Minister of Culture, it fills me with pride to witness the gathering of passionate individuals from across the globe who share a common dedication to preserving the rich heritage of world cinema.



Film is not merely a form of entertainment; it is a powerful medium that captures the essence of our collective experiences, emotions, and aspirations. It serves as a mirror reflecting the diversity of human culture, history, and imagination. Thus, the significance of film archives cannot be overstated. This conference provides a platform for meaningful collaboration and the exchange of knowledge and expertise in the field of film preservation and archiving as well as reaffirms our commitment to safeguarding their invaluable contributions for future generations.

Before I conclude, I wish to draw your attention to an important event taking place in Thailand this year. Throughout this year, the Thai government is set to organize "The Celebration on the Auspicious Occasion of His Majesty the King's 6th Cycle Birthday Anniversary," marking the 72nd birthday anniversary of His Majesty King Maha Vajiralongkorn Phra Vajiraklaochaoyuhua (Rama X). We warmly welcome all of you to join us in this auspicious celebration. It will be an opportunity to witness the rich cultural heritage of Thailand, and experience the warm hospitality of the Thai people.

Once again, I extend my best wishes for a successful conference, one that serves as a source of inspiration, collaboration, and enlightenment for us all.

Thank you.

Mr. Sermsak Pongpanich
Minister of Culture

WELCOME MESSAGE

On behalf of the Board of Directors and the staff of the Thai Film Archive (Public Organization), it is with great pleasure that I extend a warm welcome to all delegates to the 2024 FIAF Congress at the Thai Film Archive. This date has particular significance for us, as in 2024 we celebrate the 40th anniversary of the Thai Film Archive. The FIAF community has played a pivotal role in the realization of the Thai Film Archive, closely collaborating with and assisting its founder, Dome Sukvong. Since its successful establishment, the Thai Film Archive has regarded the FIAF community as the international standard and model for film archiving.



Hosting the FIAF Congress provides an excellent opportunity for FIAF affiliates to witness the fruitful outcomes of collaborative efforts within the FIAF community, particularly in assisting a country in establishing its film archive from its inception. Moreover, this marks the second time a FIAF Congress will be held in Southeast Asia since the 2004 FIAF Congress in Hanoi by the Vietnam Film Institute. I am optimistic that the regional film archives and the FIAF Congress will mutually benefit from this gathering.

I am looking forward to welcoming each of you in person to the Thai Film Archive during April 21-26, 2024.

Ms. Wanpen Nicrovanachumrus
President
Board of Directors

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THAI FILM ARCHIVE (PUBLIC ORGANIZATION)

The Thai Film Archive (Public Organization) is a state agency tasked with the responsibility to collect, preserve, and give access to the country's audio-visual and film-related materials. The Archive functions in part as a museum and library, and in part as a cinematheque.

The Thai Film Archive was founded in 1984 as the National Film Archive of Thailand. The department was attached to the National Museum and was allowed to use an old, abandoned factory of the Royal Mint in the compound of the National Gallery on Chaofah Road as its office.

In 1987, The Fine Arts Department transferred the National Film Archive to the jurisdiction of the National Archive. The National Film Archive began its public service by organizing screenings, exhibitions, and lectures, and giving access to researchers and the general public. That same year the archive applied to be an Associate member of the International Federation of Film Archives (FIAF).

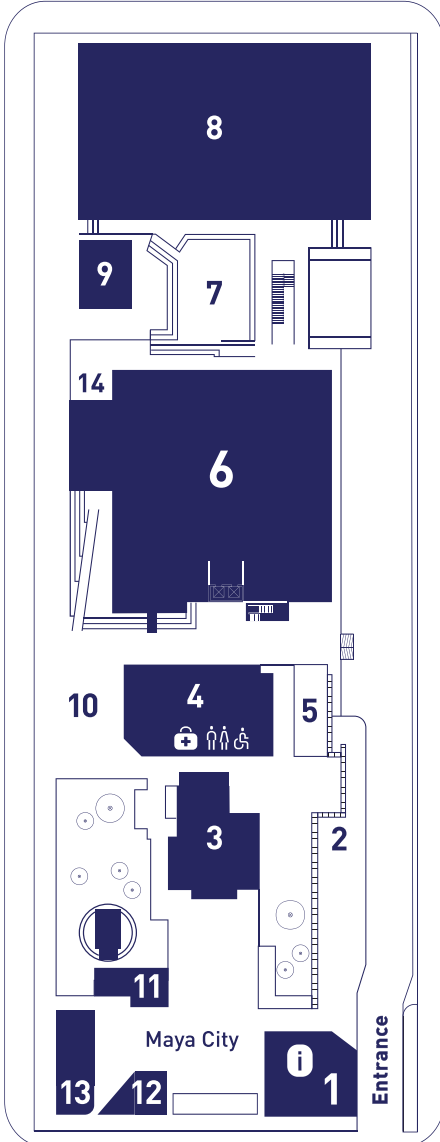
The National Film Archive of Thailand moved from its original building on Chaofah Road to its present location, a new compound on Phuttamonthon Sai 5 Road, in Salaya, Nakornpathom, a suburb on the outskirts of Bangkok in 1997.

In 2009, after eight years of campaigning, the National Film Archive was reorganized, becoming the Thai Film Archive (Public Organization). In Thailand, a Public Organization is a form of governmental administrative model that allows more managerial freedom to agencies whose missions require special expertise to improve efficiency. The archive also became a full member of FIAF in 2011.

Today, the Thai Film Archive (Public Organization) is devoted to its mission to preserve film and film-related materials, as well as those created and stored in digital format, and to provide access to the public and encourage the use of film as an educational tool to young and senior citizens.



DIRECTORY MAP



- 1 Visitor Center (Main Entrance)
- 2 Cinema Train Station
- 3 Thai Film Museum
- 4 Sri Salaya Theater
- 5 Mobile Cinema Exhibition
- 6 Sanbhasatra Building (Main Building)
- 7 Dome Square
- 8 Purachatra Building
- 9 Film Archive Memorial Building
- 10 Stars' Square
- 11 Nickelodeon
- 12 Kinetoscope Parlor
- 13 Grand Café & Salon Indien
- 14 Smoking Booth



AM						PM																	
9.00	9.30	10.00	10.30	11.00	11.30	12.00	12.30	13.00	13.30	14.00	14.30	15.00	15.30	16.00	16.30	17.00	17.30	18.00	18.30	19.00	19.30	20.00	20.30

Sunday 21 April 2024

Visitor Center (Main Entrance)						Registration (11 AM - 18 PM)																		
Sala Cinema on 6th flr						Film Screening : Shaihu Umar (12 - 14.30 PM)				Film Screening : Camila (14.30 - 16.30 PM)				Film Screening : Syndrome and Century (16.30 - 18.30)				Welcome Refreshments on 5th flr. (18.30 - 20 PM)						
Museum										Museum Tour (14 - 15.30 PM)				Museum Tour (16-17.30 PM)										

Monday 22 April 2024

Visitor Center (Main Entrance)	Registration (9 AM - 17 PM)																		
Sala Cinema on 6th flr			Symposium Day 1 (10 AM - 13.30 PM)				Lunch on 1st flr		Symposium Day 1 (15 - 18.30 PM)						Welcome Dinner on 1st flr (19 - 21 PM)				
Enlighten Hall on 5th flr	Tradebooth and Coffee Break (10 AM - 18.30 PM)																		

Tuesday 23 April 2024

Visitor Center (Main Entrance)	Registration (9 AM - 17 PM)																		
Sala Cinema on 6th flr			Symposium Day 2 (10 AM - 13.30 PM)				Lunch on 1st flr		Symposium Day 2 (15 - 18.30 PM)						Outdoor screening and casual Dinner on 1st flr (19 - 21 PM)				
Enlighten Hall on 5th flr	Tradebooth and Coffee Break (10 AM - 18.30 PM)																		

Wednesday 24 April 2024

Visitor Center (Main Entrance)	Registration (9.30 AM - 17 PM)																		
Sala Cinema on 6th flr			Second Century Forum (10 AM - 13.30 PM)				Lunch on 1st flr		Commission Workshops (15 - 17.45 PM)				Regional Meetings						
Enlighten Hall on 5th flr	Tradebooth and Coffee Break (10 AM - 18.30 PM)																		
Museum and Film Archive			Archive Tour (10 -11.30 AM)		Museum Tour (11.30 AM - 13 PM)		Archive Tour (13 - 14.30 PM)		Museum Tour (14.30 - 16 PM)										

Thursday 25 April 2024

Visitor Center (Main Entrance)	Registration (9.30 AM - 17 PM)																		
Sala Cinema on 6th flr			General Assembly (FIAF members only) (10 AM - 13.30 PM)				Lunch on 1st flr		General Assembly (FIAF members only) (15 - 18.30 PM)										
Enlighten Hall on 5th flr	Tradebooth and Coffee Break (10 AM - 18.30 PM)																		

Friday 26 April 2024

Museum and Film Archive			Archive Tour (10 -11.30 AM)		Museum Tour (11.30 AM - 13 PM)				Lunch at Don Wai Floating Market (13.30 -15.15 PM)		Archive Tour (15.30 - 17.00 PM)		Farewell Dinner at Baan Rom Mai Sai Nam (17.30 -21 PM)			
Excursion	National Museum of Nakorn Pathom and Phra Pathom Chedi (9.30 AM - 13.00 PM)								Chetawan Health Center (15.30 - 17.00 PM)							

SCHEDULE

SUNDAY

21

APRIL 2024



*The schedule may be subject to change.

Venue: Visitor Center (Main Entrance)

11.00 AM - 18.00 PM Registration

Venue: Sala Cinema (the 6th Floor of the Main Building)

12.00 PM - 14.30 PM Film Screening *Shaihu Umar* (1976, Nigeria, Dir Adamu Halilu, 144 mins)

14.30 PM - 16.30 PM Film Screening *Camila* (1984, Argentina, Dir María Luisa Bemberg, 105 mins.)

16.30 PM - 18.30 PM Film Screening *Syndrome and Century* (2006, Thailand, Dir Apichatpong Weerasethkul, 105 mins)

18.30 PM - 20.00 PM Welcome Refreshments

Venue: Thai Film Museum

14.00 AM - 15.30 AM Thai Film Museum Tour

16.00 AM - 17.30 PM Thai Film Museum Tour

MONDAY

22

APRIL 2024



Special scholarships for speakers of the 2024 Symposium were generously funded by Prasad Corp, the Thai Film Archive (Public Organization), and FIAF.

Venue: Visitor Center (Main Entrance)

9.00 AM - 17.00 PM Registration

Venue: Sala Cinema (the 6th Floor of the Main Building)

10.00 AM - 11.30 AM **PANEL 1: FIAF Archives and the Restitution/Repatriation Debates: Toward a New Future for Global Cinema Heritage**

Speakers: Cecilia Cenciarelli (Il Cinema Ritrovato Fondazione Cineteca di Bologna)

- Aboubakar Sanogo (Carlton University; FEPACI)
- Arike Oke (British Film Institute)
- Markus Ruff (Arsenal – Institute for Film and Video Art)
- Khadijeh Habashneh (former Head of the Archive and Cinematheque, Palestinian Cinema Institution)

Moderator : May Hong HaDuong (UCLA Film & Television Archive)



11.30 AM - 12.00 PM Coffee Break

12.00 PM - 13.30 PM **SESSION 1: Sustainability: Preserving Collections, Institutions and the Environment**

- ▶ *How can FIAF Help to Save the Global South Film Heritage?* / David Walsh (FIAF)
- ▶ *The Cinemateca Brasileira: Challenges for the Next Decade* / Gabriela Queiroz (Cinemateca Brasileira)
- ▶ *Collections at Risk and the Crucial Importance of Public Programming Their Content for Memory-Keeping* / Rosemarie Roque (Polytechnic University of the Philippines / Society of Filipino Archivists for Film)
- ▶ *For a Sustainable Film Archive: How the Global South Can Inspire the Film Archival Community* / Daniela Currò (University of South Carolina - Moving Image Research Collections)

13.30 PM - 15.00 PM Lunch Break

15.00 PM - 16.30 PM **SESSION 2 : Memory and Restitution: Migrating Archives, Reclaiming Stories**

- ▶ *Institutional Memory and Repatriation: the BFI and NATT's Negotiated Transport of Films Back to Trinidad and Tobago and the Restoration of the Work of Edric Connor* / Xavier Pillai (British Film Institute)
- ▶ *"Blank spots" of the History and the Archive's Methods of Creating and Searching for Audiovisual Documents in Foreign Collections* / Saule Satayeva (Central State Archive of Cinema Photo and Phono Documents of Kazakhstan)
- ▶ *Other Amazonian Views: the Mapping of Amazonian Archives and the Management of an Independent Collection in Peru* / Veronica Boggio (Instituto Riva-Aguero y Filmoteca PUCP)
- ▶ *WINHANGANHA-(Re)Indigenisation of a National Collection* / Gillian Moody and Elena Guest (The National Film and Sound Archive of Australia)

16.30 PM - 17.00 PM Coffee Break

17.00 PM - 18.30 PM **SESSION 3 : Digitization and Restoration: Some Different Paths and Contexts**

- ▶ *Application of Frame-by-Frame Shooting in the Preservation of Film Reels Affected by Vinegar Syndrome* / Ching-I Tsao (Graduate Institute of Documentary & Film Archiving at Tainan National University of the Arts)
- ▶ *Preserving and Programming the Multiple Incarnations of Thai 16 mm Films* / Putthapong Cheamrattonyu (Thai Film Archive (Public Organization))
- ▶ *The Challenging Scenario of Digitization in Brazil and How Collaborative Projects can be a Solution* / Débora Butruce (Brazilian Association of Audiovisual Preservation)



- ▶ *Collaborative Practices as Resistance: an Attempt at Restoring "The Freedom Giver" (Kais al-Zubaidi, 1989) / Margaux Chalançon (EQZE, Nadi Lekol Nas)*

19.00 PM - 21.00 PM

Welcome Dinner

TUESDAY

23
APRIL 2024



Venue: Visitor Center (Main Entrance)

9.00 AM - 17.00 PM

Registration

Venue: Sala Cinema (the 6th Floor of the Main Building)

10.00 AM - 11.30 AM

PANEL 2 : Opposing the Current | Transnational Collaboration as a Mutual Learning Tool

Speakers: Stefanie Schulte Strathaus (Arsenal – Institute for Film and Video Art)

- Astone Danjuma (Nigerian Film Corporation)
- Tamer El Said (Cimatheque – Alternative Film Centre)
- Lisabona Rahman (Independent Archivist)

Moderator: Cecilia Cenciarelli (Il Cinema Ritrovato Fondazione Cineteca di Bologna)

11.30 AM - 12.00 PM

Coffee Break

12.00 PM - 13.30 PM

SESSION 4: Tales of the Vault:

Stories of Institutional and Special Collections Projects

- ▶ *10 Years of Film Heritage Foundation: Triumphant Over The Odds / Murchana Borah and Priyanka Shetye (Film Heritage Foundation)*
- ▶ *A Blurry Archiving Journey during When Politic and Pandemic Crises and Changes Took Place in Myanmar / Okkar Maung (Save Myanmar Film)*
- ▶ *Reinventing Collections, Participating in the Fight against Insecurity and Terrorism in the Sahel Countries / Léonce Tira (Cinémathèque Africaine de Ouagadougou) and Dr. Edwige Zagré-Kaboré (Université Norbert-Zongo)*
- ▶ *Archives Congovox / Anne Davignon (Wallonie Bruxelles)*

13.30 PM - 15.00 PM

Lunch Break

15.00 PM - 16.30 PM

SESSION 5 : Lost and Endangered

Films: Divergent Paths in Writing History and Creating Archives

- ▶ *Film Festival as the Key Ignition of Film Archiving in Indonesia / Amalia Sekarjati (Independent Researcher)*
- ▶ *Archiving Off The Centre: Collaborative Routes / Iysha Geeth Abbas (Independent Archivist)*
- ▶ *Solidarity or Savior Complex? On the Complexities of Film Preservation in Egypt / Alia Ayman (New York University)*
- ▶ *Film Archives and Sustainability: A Case Study / Farhana Rahman (Bangladesh Film Archive)*



16.30 PM - 17.00 PM Coffee Break

17.00 PM - 18.30 PM **SESSION 6 : Access and Programming: Reflections on Circulation and Responsibilities**

- ▶ *Programming Archive Film as an Artistic / Decolonial Practice: How to Curate the Retrospective of Green Team / Wood Lin (Taiwan Film & Audiovisual Institute)*
- ▶ *An African Archive Research Trip: Reflections on Responsibilities, Ownership and Access / Mosa Mpetha (Independent Archivist)*
- ▶ *Bophana and BAMPFA: Sharing Collections, Providing Access, and Bophana's Fight to Rebuild Film Culture in Cambodia / Jason Sanders (Berkeley Art Museum and Pacific Film Archive) and Sopheap Chea (Bophana Audiovisual Resource Center)*
- ▶ *Rethinking Rule 96: Redistribution of Wealth within Film Preservation Community (FIAF and beyond) through Film Programming / Jurij Meden (Austrian Film Museum)*

19.00 PM - 21.00 PM Outdoor Screening and Dinner

WEDNESDAY



Venue: Visitor Center (Main Entrance)

9.30 AM - 17.00 PM Registration

Venue: Sala Cinema (the 6th Floor of the Main Building)

10.00 AM - 11.30 AM Second Century Forum Part I

11.30 AM - 12.00 AM Coffee Break

12.00 PM - 13.30 PM Second Century Forum Part II

12.30 PM -15.00 PM Lunch Break

15.00 PM - 15.45 PM Cataloging and Documentation Commission Workshop

15.45 PM - 16.30 PM Programming and Access to Collections Commission Workshop

16.30 PM - 17.00 PM Coffee Break

17.00 PM - 17.45 PM Technical Commission Workshop

17.45 PM - 18.30 PM Regional Meetings

Venue: Preservation Facility and Thai Film Museum

10.00 AM - 11.30 AM Preservation Facility Tour

11.30 AM - 13.00 PM Thai Film Museum Tour

13.00 PM - 14.30 PM Preservation Facility Tour

14.30 PM - 16.00 PM Thai Film Museum Tour

THURSDAY The General Assembly is exclusively for FIAF members.

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APRIL 2024



Venue: Visitor Center (Main Entrance)

9.30 AM - 17.00 PM Registration

Venue: Sala Cinema (the 6th Floor of the Main Building)

10.00 AM - 11.30 AM General Assembly

11.30 AM - 12.00 AM Coffee Break

12.00 PM - 13.30 PM General Assembly

13.30 PM - 15.00 PM Lunch Break

15.00 PM - 16.30 PM General Assembly

16.30 PM - 17.00 PM Coffee Break

17.00 PM - 18.30 PM General Assembly

FRIDAY

26

APRIL 2024



Excursion

9.30 AM - 13.00 PM National Museum of Nakorn Pathom and Phra Pathom Chedi

15.30 PM - 17.00 PM Massages at Chetawan Health Center

Venue: Preservation Facility and Thai Film Museum

10.00 AM - 11.30 AM Preservation Facility Tour

11.30 AM - 13.00 PM Thai Film Museum Tour

15.30 AM - 17.00 PM Preservation Facility Tour

Venue: Don Wai Floating Market

13.30 PM - 15.00 PM Lunch at Don Wai Floating Market

Venue : Baan Rom Mai Sai Nam

17.30 PM - 21.00 PM Farewell Dinner

**FIAF
CONGRESS 2024**

SYMPOSIUM PROGRAM

Special scholarships for speakers of the 2024 Symposium
were generously funded by Prasad Corp,
the Thai Film Archive (Public Organization), and FIAF.

FIAF Archives and the Restitution/ Repatriation Debates: Toward a New Future for Global Cinema Heritage

Since its origins, cinema has emerged as a powerful medium to transcend borders and to offer a captivating window into different cultures, perspectives, and storytelling traditions. However when the moving image emerged, two thirds of the world was experiencing colonial rule, therefore in most parts of the (imperfectly so-called) 'Global South', cinema arrived in the suitcases of colonialism.

Among the long-term consequences of imperialism and colonialism inflicted to the Global South, is the permanent lack of infrastructures and/or know-how, so that even when the grip of colonialism was formally relieved, filmmakers had no choice but post-producing their works in the laboratories of the 'Global North' where they are either still preserved or acquired as part of larger film collections leaving no trace of their whereabouts, thereby creating structurally unequal 'ecologies of memory'. Colonialism and neocolonialism are not the only causes for the tragic loss of film heritage: long-term armed conflicts supported by the western empires have also lead to the dispersion and systematic destruction of film collections.

This notwithstanding, individual archivists, cinema and audiovisual institutions as well as collectives of filmmakers from the Global South sometimes in partnership with archival institutions and figures from the Global North have independently started a new archival movement. As a collective body of stakeholders invested in and dedicated to the preservation and transmission of the past and the present of the moving image, FIAF has today the ethical mandate and the unique opportunity to frontally tackle these questions in order to find concrete solutions, roadmaps, projects and plans toward the re/invention of a 21st century project for a global, decolonized/depoliticized film archival movement.

The aim of this panel is thus to explore important aspects of the restitution/return/repatriation debates. It will include panelists from different institutions and geographic areas whose address will reflect their experiences/spheres of influence and revolve around three different axes:

- ▶ Instances of film heritage dispersion caused by colonialism, armed conflicts and other Global North-induced/supported landscapes
- ▶ Positive examples of transnational collaboration/cross-cultural preservation
- ▶ Concrete solutions, roadmaps, projects and plans toward effectively actualizing new horizons for the global film and archiving movement.

Questions will include:

- What is, in the digital era, the spectrum of forms and modalities of return/restitution of film and audiovisual heritage?
- What are some of the challenges facing advocates of film and archival return/restitution? How could these challenges and obstacles be surmounted?
- What might be the implications of return/restitution for various modalities of archival practice where you live?

In what ways might FIAF as a community of peers sharing in common the preservation and transmission of the heritage of the moving image contribute to/take the lead in shaping the direction of these debates toward establishing optimal forms of archival justice and redress?

SPEAKERS

Cecilia Cenciarelli

Head of Research & Special Project / co-director Il Cinema Ritrovato Fondazione Cineteca di Bologna

Cecilia Cenciarelli is in charge of the Research & Special Projects department at the Cineteca di Bologna (Italy) where she has been working, as archivist, since 2000. She oversaw the digitization, cataloguing of the Charlie Chaplin archive as well as its dissemination through exhibits, research publications and programming. She is currently working on the archives of Bernardo Bertolucci.

Since its inception in 2007, she has been part of the World Cinema Project – a special program ran by The Film Foundation to preserve and disseminate endangered film patrimony – which has contributed to restore, preserve and exhibit 52 films from Africa, Asia, Eastern Europe, Central America, South America, and the Middle East.

Cecilia is one of four artistic directors of Il Cinema Ritrovato, a film festival devoted to film history and heritage. Since 2016 she is part of FIAF executive committee.

Aboubakar Sanogo

Associate Professor in Film Studies (University of Ottawa); North American Regional Secretary for the Pan African Federation of Filmmakers (FEPACI)

Aboubakar Sanogo's work is located both inside and outside academia and seeks to intervene in both spaces in a mutually transformative manner. It involves research, teaching, film curation, policy making, and institution building. His research interests include African and Afro-diasporic cinemas, documentary film theory, history and form, transnational and world cinemas, film preservation and restoration, colonial cinema, early and silent cinema, and film festival studies. He is currently working on completing two manuscripts, *The History of Documentary in Africa* and *The Indocile Image: The Cinema of Med Hondo*, and an edited collection on the cinema of Med Hondo. Since his arrival at Carleton, Aboubakar Sanogo has taught undergraduate and graduate courses on Africa cinema, documentary film theory, history and aesthetics, cinema and human rights. He also organized and taught a study-abroad course entitled *African Cinema on Location*, held in Ouagadougou, Burkina Faso. As an established film curator, Aboubakar Sanogo has curated film programs domestically and internationally, including for the Toronto International Film Festival (TIFF) Cinematheque, the Pan-African Film Festival of Ouagadougou (FESPACO), the Il Cinema Ritrovato Film Festival in Bologna, Italy and the Smithsonian Institution in Washington, DC. In 2017, he was invited to be a member of the international jury at the International Film Festival of Kerala (IFFK).

Sanogo is the founder of Carleton University's World Cinema Forum and of the annual African Film Festival of Ottawa (AFFO). He is also the North American Regional Secretary for the Pan African Federation of Filmmakers (FEPACI), Africa's most important filmmakers' organization. In this capacity, Aboubakar Sanogo is currently working on the African Film Heritage Project (AFHP), a partnership

between FEPACI, Martin Scorsese's Film Foundation and the United Nations Educational, Scientific and Cultural Organization (UNESCO), which seeks to preserve and restore 50 African films of historical, cultural and artistic significance."

Arike Oke

Executive Director of Knowledge and Collections
British Film Institute

Arike Oke leads the screen heritage collections at the British Film Institute in the role of Executive Director of Knowledge and Collections. Her practice is rooted in social justice and the role of culture in giving strength to, and inspiring, individuals and communities. Formerly she was the Managing Director for Black Cultural Archives, the home of Black British history.

Oke worked in heritage for over 15 years, from the seminal Connecting Histories project in Birmingham, to developing Wellcome Collection's archive, and co-convening Hull's first official Black History Month. Formerly Co-Chair of the Association of Performing Arts Collections, Oke advised the National Archives, BAFTA, and was a member of the Home Office's Windrush Working Group.

Markus Ruff

Head of Archive Projects
Arsenal – Institute for Film and Video Art

Markus Ruff, born in Stuttgart in 1977, lives and works in Berlin. He studied Visual Communication and Art and Media at the University of the Arts in Berlin, and spent one year at the Universidad del Cine in Buenos Aires (2002–10). Since 2011, he has been section head of archival projects at Arsenal – Institute for Film and Video Art, leading film digitization and restoration projects. These include "Living Archive – Archive Work as a Contemporary Artistic and Curatorial Practice" (2011–2013), "Animated Archive" dedicated to the digitization of the film holdings of the National Film Institute of Guinea-Bissau, "Studio Gad" the digitization and preservation of the private archive holdings of the Sudanese film maker Gadalla Gubara (2013, 2016) and "Archive außer sich" (2017–21), amongst others. Furthermore he engages in training in the field of film archiving and preservation, for instance in the context of an ongoing collaboration with the Nigerian Film Corporation and the National Film, Video and Sound Archive in Jos, Nigeria (since 2016).

Khadijeh Habashneh

Researcher and Filmmaker, consultant on Women & Gender issues.

Khadijeh Habashneh (also known as Khadijeh Abu Ali) is a researcher, filmmaker, and activist for women's rights and human rights. She worked as a volunteer with the PFU, and became an integral member in 1974, when the unit evolved into the Palestinian Cinema Institution (PCI). From 1976–1982, she worked as the head of the Archive and Cinematheque of the PCI, and wrote and directed two documentaries, including *Children Without Childhood*, also known as *Children Nevertheless*. Habashneh has also worked extensively on women's issues. She was a founding member and served as executive member in the General Union of Palestinian Women (GUPW) from 1980–2009, was a founding member and vice president of the Center for Women's Studies in Jordan 1989–1997 and taught and published several books and articles in this field.

MODERATOR

May Hong HaDuong

Director

UCLA Film & Television Archive

A UCLA alumna, May has served in the film archiving world for more than 15 years. She is the fourth director in the film and television archive's 55-year history and the first woman and person of color to lead the organization. May was the senior manager of public access at the Academy of Motion Picture Arts and Sciences, where she served as a principal representative for the Academy's film archive. Prior to serving at the Academy Film Archive, she was the project manager for the Outfest UCLA Legacy Project for LGBT Moving Image Preservation, a collaboration between the UCLA Film & Television Archive and Outfest, which produces the Outfest Los Angeles LGBTQ Film Festival. She currently serves on the Legacy Project Advisory Committee and on the Board of Directors of the ONE Archives Foundation.

SESSION 1

Sustainabilities: Preserving Collections, Institutions and the Environment

Monday 22 April 2024 (12.00-13.30)

How can FIAF help to Save the Global South Film Heritage?

With every passing year the threat to the very existence of the film and video in collections around the world is growing. Acetate film is decaying in sub-optimal storage, while magnetic media will shortly become prohibitively expensive to digitise. Already much has been lost forever, and much more will be lost without the funding and expertise that the preservation of these media demands.

There is both a need to raise awareness globally and to provide training and assistance to those struggling with the specialised complexities of dealing with the moving image, and over many years FIAF has endeavoured to do this, but only intermittently and with varying degrees of success. The task is huge and FIAF's resources are limited.

There is much that could be done: provide comprehensive and continuing training, lobby governments, stage campaigns, devise and help to implement action plans, and so on, but these all require considerable funding and resources, something that FIAF does not have.

So what can FIAF do? How can we use our limited capacity to the best effect while avoiding over-ambition? In our training and outreach programme we have gained a lot of knowledge and experience of the state of many film collections in the Global South, and of the challenges facing those who are tasked with keeping them alive, and in this presentation we will take a hard look at what needs to be done and what role FIAF can play.

David Walsh

Training and Outreach Coordinator
FIAF

David Walsh began as a film archivist at the Imperial War Museum in 1975, having studied chemistry at Oxford University. He was head of the Technical Commission of the International Federation of Film Archives (FIAF) from 2011 to 2016. Since 2016 he has been FIAF's Training and Outreach Coordinator, assisting those seeking to preserve film collections around the world.

SESSION 1

Sustainabilities: Preserving Collections, Institutions and the Environment

Monday 22 April 2024 (12.00-13.30)

The Cinemateca Brasileira: Challenges for the Next Decade

In 2024, it will be 40 years since the Cinemateca Brasileira was incorporated into the Brazilian Federal Government. Becoming a federal public institution presented a horizon of potential stability to consolidate audiovisual preservation as part of state public policies for education and culture.

However, these four decades proved to be more challenging than expected. Despite being a part of state bureaucracy, the Cinemateca was only able to thrive thanks to the active participation of civil society in its everyday activities.

Recently, this non-governmental participation was what effectively prevented the destruction of the institution, which seemed imminent due to austere policies in relation to the cultural field. In countries where democracy is fragile, state monopoly can pose a frightening threat.

In this presentation, we will discuss how the current political-administrative model adopted for the Cinemateca Brasileira has made progress in its recovery.

Since 2022, the Cinemateca Brasileira has been managed by a non-profit social organization (Society of Friends of the Cinemateca - SAC) in partnership with the Brazilian State. Efforts have been made to rebuild the Governance of the film archive aiming to strengthen protection bodies against political interference. Another constant challenge is the raising of funds to maintain an adequate infrastructure and staff, which have been historically overlooked by the State.

Investments, in turn, must provide opportunities for technical innovation to rescue collections at risk of definitive loss, to face the country's economic difficulties,

and to establish to new commitments to tackle the social and environmental impacts of their activities.

An ESG program has been very valuable in developing different strategies to fulfill the Cinemateca Brasileira's technical and social functions and, ultimately, promote a closer relationship between Brazilian society and its cinema and audiovisual, as a national and transnational cultural heritage.

Gabriela Queiroz

Technical Director
Cinemateca Brasileira

Historian and Specialist in Archival
Science and Cultural Management.

Since 2004 she has worked in the areas of education and preservation of collections. For 18 years she has worked at Cinemateca Brasileira [Brazilian Film Archive], of which 8 years as coordinator of the Center for Documentation and Research at Cinemateca.

SESSION 1

Sustainabilities: Preserving Collections, Institutions and the Environment

Monday 22 April 2024 (12.00-13.30)

Collections at Risk and the Crucial Importance of Public Programming their Content for Memory-Keeping

Audiovisual materials may serve as historical and social documents (Chapman, 2012). Given the “contestation over the memory” (Philippine Studies: Historical and Ethnographic Viewpoints, 2016) on the period of Philippine history related to the Marcos dictatorship, the role of audiovisual archives is important for truth-seeking and memory-keeping. It is a most pressing task considering the massive disinformation and historical revisionist maneuverings in the Philippines.

Locally, there are existing audiovisual collections, including those made by alternative filmmakers, covering the Philippines under the Marcos dictatorship. There are initiatives to archive independent films countering the Marcos mythmaking of greatness and narrative of grandeur propagated by its establishment press, particularly the archiving efforts to preserve the works of the non-government organization AsiaVisions Media Foundation and the media cooperative Alternative Horizons (AlterHorizons), founded in 1982 and 1986 respectively. Also equally important are AV materials found in foreign archives, especially with Marcos Sr’s Letter of Instruction No. 1 suppressing the local media upon the imposition of Martial Law in 1972 and onwards, foreign journalists who documented the country’s affairs played vital roles in creating historically important AV works.

There has been a consistent and constant effort to curate and program important audiovisual content especially from collections at risk, such as those works of AsiaVisions, AlterHorizons, and similar politically and historically relevant but marginalized collections. Since 2020, the Concerned Artists of the Philippines (CAP) has been consistent in its Memory Project where the works of AsiaVisions and AlterHorizons have been featured. Likewise, the Cinemata, EngageMedia’s open-source

streaming platform, has also been a reliable platform in programming archival content from the said collections at risk.

Though facing challenges, these unceasing initiatives to archive and program said AV materials stem from and persist out of the necessity to confront the country’s past in continuing pursuit of truth and social justice.

Rosemarie Roque

Research Chief
Polytechnic University of the Philippines

Board President
Society of Filipino Archivists for Film

Rosemarie Omnes Roque is an associate professor in the Department of Filipinology in the Polytechnic University of the Philippines (PUP), where she is also the research chief of its Center for Heritage Studies (CHS). She is an individual associate member of the South-East Asia Pacific Audio-Visual Archives Association (SEAPAVAA) since April 2017 and is currently one of its Executive Council for years 2023 to 2026. Rose Roque is also an individual member of the International Association of Audiovisual and Sound Archives (IASA) since January 2019. She is currently the Board President of the Society of Filipino Archivists for Film (SOFIA).

SESSION 1

Sustainabilities: Preserving Collections, Institutions and the Environment

Monday 22 April 2024 (12.00-13.30)

For a Sustainable Film Archive: How the Global South Can Inspire the Film Archival Community

Following the lead of other cultural institutions, film archives have finally taken notice of the ongoing climate crisis, reflecting on the environmental implications of their activities and on their role in a changing world. While environmentally sustainable strategies are starting to attract attention in well-funded institutions in wealthy countries, sustainability is nothing new for communities and institutions which are accustomed to make the best use of the resources at their disposal, as it typically happens in the Global South. By exploring how sustainability can inform the film archival field, this presentation argues that the film archival community can learn from the example set by people and institutions in the Global South, in applying creative and environmentally conscious approaches to their daily activities. By doing so, film archivists from around the world will perhaps also be able to rediscover practices rooted in their own past and naturally in line with sustainability goals.

Daniela Currò

Director
University of South Carolina - Moving
Image Research Collections

Daniela Currò is Director of Moving Image Research Collections at the University of South Carolina. She was previously Director of Centro Sperimentale di Cinematografia – Cineteca Nazionale in Rome, Italy, and held positions at George Eastman Museum in Rochester, NY, Museo Nazionale del Cinema in Turin, Italy, and Haghefilm Laboratories in Amsterdam, The Netherlands. She has taught at Ca' Foscari University of Venice, at the University of Milan, and at the L. Jeffrey Selznick School of Film Preservation.

SESSION 2

Memory and Restitution: Migrating Archives, Reclaiming Stories

Monday 22 April 2024 (15.00-16.30)

Institutional Memory and Repatriation: the BFI and NATT's Negotiated Transport of Films Back to Trinidad and Tobago and the Restoration of the Work of Edric Connor

Film material is considered part of a more significant request in the broader discussion of the restitution of heritage objects. Unlike the heritage object, film is an industrial art disseminated throughout colonies via colonial film units, binding audiovisual culture and heritage to the colonial project. The dependency on European labs for their post-production capability perpetuated the legacy of the colonial relationship. Western film archives hold a transnational relation to the film histories of other nations; as labs and related post-production facilities collapsed, materials were offered to Western archives and institutions.

One such outcome of this type of incident was in the collections of the Colonial Film unit from Trinidad & Tobago. This collection reached the BFI while the institution was midway through a mass cataloguing project. A quick decision was made to split the collection between pre and post-independence work, with post-independence material made by the Trinidad film unit being returned to Trinidad. This was achieved over ten years. The associated press archives acquired the Colonial film unit collections from other nations and still need to be returned. In this paper, I examine the circumstances that led to the only incidence of film repatriation from the British Film Institute to an archive in the global South.

Through compiling reflections from workers at both archives, I posit that institutional memory is vital in facilitating and conducting repatriation work. These experiences implicitly guide the creation of a collaborative model for achieving accessible shared heritage through cross-cultural collaboration. This paper intends to build on the academic work of Rebecca Ohene-Asah and the preexisting work on colonial film by the BFI.

I will assess how successfully these projects have reached global audiences by comparing this repatriation case to my programming of the Edric Connor films for the London Film Festival.

Xavier Pillai

TV Curator
British Film Institute

Xavier Alexandre Pillai is a television curator at the BFI, where he has worked on extensive public preservation and access projects.

He is also a board trustee at LUX Moving Image and a freelance film programmer. He has programmed for the London Film Festival, the Trinidad and Tobago Film Festival and the Independent Cinema Office. He is a graduate of McGill University. He can be found online @xavi____a.

SESSION 2

Memory and Restitution: Migrating Archives, Reclaiming Stories

Monday 22 April 2024 (15.00-16.30)

“Blank spots” of the History and the Archive's Methods of Creating and Searching for Audiovisual Documents in Foreign Collections

The Republic of Kazakhstan is independent from Russia from 1991. And we started the process of searching for documents on the history of our country, the availability of previously closed funds gives the reason to believe that the volume of documents that have been introduced into scientific circulation today is insufficient for reconstructing the history of the Kazakh state. Due to economic and cultural ties with neighboring countries, a significant fund of audiovisual collections was concentrated in countries such as Russia, Kyrgyzstan, Uzbekistan, Mongolia, Turkey and China, as well as in European countries, from where scholars, travelers and photographers came to Kazakhstan, capturing history and the culture of our country in cinema and photographic documents.

The archive has recently acquired a collection of unique films and photographic documents from foreign countries, which complement the written documents. Particularly interesting visual documents of the 19th century (aquafortes and drawings) of Polish exiles to KZ. These documents refute the opinion about the Kazakhs of the Russian officials who ruled the Kazakh lands in the same 19th century.

Thus, by comparing documents, scientists can come to a more accurate representation of history. The task of archivists is to find a document, accept it for storage, inform and provide access to researchers with the most complete set of sources; this is the only way to reconstruct historical facts more objectively.

Today, a promising area of activity for the archive is proactive documentation. This type of work is creative in nature. The archive creates a significant layer of documentary information.

The purpose of the archive is to ensure that documents become the property of society. It is then that the archival

document becomes a documentary source, which makes it possible to reconstruct or supplement a historical fact.

The primary responsibility of archivists is to ensure the integrity and safety of documents transferred for storage.

Saule Satayeva

Deputy Director

Central State Archive of Cinema Photo and Phono Documents of Kazakhstan Education

Saule Satayeva earned her Bachelor's Degree in Engineering Technology from Almaty Technological University in 1986. Later, in 2010, she completed her Kandidat Nauk in Historical Sciences at the Institute of Oriental Studies, Kazakh National Academy of Sciences, with a dissertation Cinema and Photo Documents as Source for the Study of Kazakh History and Culture During the Great Patriotic War.

Since 1999, she has served as the Deputy Director of the Kazakh Central State Archive of Photo, Film, and Audio Documents in Almaty. Additionally, she has been an instructor at Al-Farabi Kazakh National University, Department of History, Archeology and Ethnography, Almaty, Kazakhstan since 2018.

SESSION 2

Memory and Restitution: Migrating Archives, Reclaiming Stories

Monday 22 April 2024 (15.00-16.30)

Other Amazonian Views: the Mapping of Amazonian Archives and the Management of an Independent Collection in Peru

La selva amazónica nos resulta tan lejana y exótica que nuestra idea sobre ella necesita urgentemente una memoria sobre sus representaciones. Es un tema poco tratado en la escuela, en la investigación académica y en los medios de comunicación que la ven desde un filtro centralista y extractivo. Es por tanto fundamental la preservación del material cinematográfico que es parte de ella, entendiéndolo no solo como un producto cultural sino también como documento insustituible, testigo de una época y contexto territorial.

Existe una carencia de instituciones que preserven y recuperen el patrimonio cinematográfico peruano. Respecto al contexto latinoamericano, tenemos un atraso en cuanto a políticas culturales que promuevan la creación y mantenimiento de archivos nacionales.

La presentación mostrará el proceso del proyecto "La filmografía perdida", el cual parte de la realización de diversos procesos de preservación cinematográfico de dos fondos: el de la Biblioteca Amazónica (Lquitos) de los padres Agustinos y el de Selvas Amazónicas (Madrid) de los padres Dominicos en la selva amazónica de Perú. Siendo estos el punto de partida para la gestión de una colección dedicada al cine amazónico en articulación con el archivo de la Filmoteca de la Universidad Católica del Perú.

Se tiene como objetivo elaborar una página web como resultado que tendrá como objetivo la puesta en valor de estas películas y su historia. Por tanto irá acompañado de una serie de actividades de promoción y/o difusión relacionadas a conocer la plataforma y las películas que contiene.

El proyecto viene desarrollándose desde una gestión independiente, en colaboración con diferentes actores. Es posible gracias a la articulación estratégica entre el Instituto Riva-Aguero, la Filmoteca de la PUCP y la Elías Querejeta Zine Escola del País Vasco.

Veronica Boggio

Antropóloga Visual

Instituto Riva-Aguero y Filmoteca PUCP

Antropóloga visual con experiencia en docencia, investigación, producción cultural y audiovisual. Su práctica es interdisciplinaria, que parte no sólo de la investigación sobre temas relacionados con la amazonía, las artes y la comunicación, sino también en la producción de proyectos visuales y sonoros relacionados con el patrimonio cultural, el video participativo y el paisaje sonoro. Actualmente realiza una formación en preservación cinematográfica y de archivos magnéticos, en la que ha trabajado en investigaciones archivísticas sobre el cine amazónico.

SESSION 2

Memory and Restitution: Migrating Archives, Reclaiming Stories

Monday 22 April 2024 (15.00-16.30)

WINHANGANHA - (Re)Indigenisation of a National Collection

In 2024 the National Film and Sound Archive of Australia (NFSA) celebrates its 40th anniversary. The collection itself began in 1935 when still in the National Library of Australia, making the NFSA one of the first audiovisual archives in the world, with some items dating back to the 1890s. Australia's First Nations peoples are the oldest continuous living culture in the world, living on the land for over 65,000 years. First Nations peoples have been telling their own stories for millennia, but it has only been in the late 20th Century that audiovisual formats have become a platform for this.

As Australia's national audiovisual archive, it is the job of the NFSA to reflect the living memory of Australia, to advance the national conversation around challenging issues. Like most Western archives, the NFSA's collection contains painful and confronting material about the colonial past, and particularly the stories of First Nations people. Our collection reflects the cultural and political complexities of our country's history. We cannot turn our backs on this past and the historical truths represented in our collection, no matter how uncomfortable they make us.

In this presentation the NFSA's Senior Manager of Indigenous Connections, Gillian Moody and Senior Curator, Elena Guest will offer insights into the work the NFSA is doing connecting with First Nations Communities and content.

A direct example of this recent work is the newly commissioned film, WINHANGANHA, by acclaimed Wiradjuri artist Jazz Money, WINHANGANHA is a redefinition of archival material held in the NFSA's digital collection, from a First Nations perspective and lays bare the tension that exists in a collection like that of the NFSA, where the stories of First Nations people have more often than not been told through the eyes of others. Throughout the production process the NFSA

has consulted, collaborated with, and screened to First Nations people, contributors and audiences. There has been extensive rights management and Community consultation across non-Indigenous copyright and IP and Indigenous Cultural and Intellectual Property (ICIP).

Gillian Moody

Senior Manager, Indigenous Connections
National Film and Sound Archive of Australia

Gillian Moody, a Wodi Wodi woman, has worked in both management and production roles during her years in the screen industry. Gillian has worked in production roles at SBS, and as an Investment and Development Manager in Screen Australia's Indigenous Department. Her productions include the Documentary.

Elena Guest

Curator
National Film and Sound Archive of Australia

Elena Guest has been a Curator at the NFSA for five years managing the NFSA Restores Program and delivering projects derived from the NFSA Collection such as the commission of WINHANGANHA with Wiradjuri artist Jazz Money.

SESSION 3

Digitization and Restoration: Some Different Paths and Contexts

Monday 22 April 2024 (17.00-18.30)

Application of Frame-by-Frame Shooting in the Preservation of Film Reels Affected by Vinegar Syndrome

This study explores the application and process of manual “frame-by-frame shooting” as a method for preserving moving images, with a particular focus on the image capture process for films severely impacted by vinegar syndrome. The research subject is a 16mm black and white reversal film shot in Taiwan during the 1930s, a period of Japanese colonial rule. Over the course of ninety years, the film has fallen victim to severe vinegar syndrome, leading to issues such as a vinegar odor, shrinkage, curling, and emulsion detachment. The ongoing detachment of the emulsion layer inevitably causes damage during the preservation of the images, posing a significant challenge in finding a balance between preservation and the unavoidable deterioration.

Despite facing the challenge of a lack of financial support, we persist in employing both digital and analog methods (using traditional film cameras and intermediate negative films) for frame-by-frame shooting, aiming to achieve sustainable preservation of moving images. Through frame-by-frame shooting, our commitment is to capture each individual frame, realizing the restoration and preservation of the film. This manual method empowers us to address issues caused by vinegar syndrome while preserving the original quality of the footage.

Through the restored moving images, we can not only trace individuals, events, and objects within the footage but also further investigate by utilizing the dynamic clues provided by these moving images. We anticipate participating in international conferences to share this case of image restoration achieved with limited resources and to seek feedback and exchange from international peers.

Ching-I Tsao

Graduate student
Graduate Institute of Documentary &
Film Archiving at Tainan National
University of the Arts

Born in Taipei, Taiwan, Tsao Ching-I graduated from the Department of Motion Picture at NTUA in 2008. She has been involved in the production of films, television, and music videos, serving as an assistant in the art department. In 2017, she joined the National Archives Administration in Taiwan, where she was responsible for the reconditioning and digitization of films and magnetic tapes, as well as digital restoration of films. In 2021, she enrolled in Graduate Institute of Documentary & Film Archiving at TNNUA, focusing on the frame by frame shooting and preservation of acetate films affected by vinegar syndrome.

SESSION 3

Digitization and Restoration: Some Different Paths and Contexts

Monday 22 April 2024 (17.00-18.30)

Preserving and Programming the Multiple Incarnations of Thai 16 mm Films

This presentation will explore various case studies related to the multiple versions of Thai 16mm films from the period after World War II to 1970, and review aspects of preservation and programming of these various incarnations.

During World War II, the 35 mm Thai film industry came to a halt due to a shortage of film stocks and chemicals for film processing. Post-war, many Thai filmmakers turned to 16mm reversal film without recording sound and relying on live dubbing at each projection. These 16 mm films were popular among Thai audiences. Some of them were major box-office hits comparable to Hollywood 35mm films with sound. This mode of filmmaking became a standard practice and ushered in the golden era of Thai 16mm film that persisted for over two decades until around 1970.

The Thai Film Archive preserves a collection of Thai 16mm films. However, presenting these works is a complicated task, given that the materials are reversal films with no negative. In absence of live dubbing, we sometimes need to record spoken dialogue and voiceover based on the original scripts. Some films were shot using two cameras simultaneously, or shot two takes, one right after another with a slight difference in angle or action, to create two “versions” and obtain two copies of the film. This practice facilitated a wider release and eliminated the expensive and time-consuming step of making copies. Therefore, a number of 16mm Thai films exist in more than one “incarnation”, each with slight differences.

Adding to the complication, some 16mm Thai musical films included musical scenes shot on 35mm with sound. So, while many 16mm films were lost, their 35mm musical scenes have survived and preserved.

This presentation will delve into these issues using various examples of Thai 16mm films in our collection.

Putthapong Cheamrattonyu

Film Programmer

Thai Film Archive (Public Organization)

Graduated in Education from Silpakorn University, Putthapong Cheamrattonyu joined Thai Film Archive in 2012 as film programmer. He has since curated Thai and international films for screening at the archive as well as for special events and festivals, principally the annual Thai Short Film and Video Festival. With a knowledge in history of Thai cinema, he is an editorial staff for the Film Archive's bimonthly newsletter

SESSION 3

Digitization and Restoration: Some Different Paths and Contexts

Monday 22 April 2024 (17.00-18.30)

The Challenging Scenario of Digitization in Brazil and How Collaborative Projects can be a Solution

Audiovisual archiving and preservation in Brazil can be depicted as an area of constant instability. Since digitization and digital preservation require ongoing management, updating and migration, it becomes an even greater challenge in the Brazilian context. In addition, due to the hot and humid Brazilian climate combined with the chronic financial instability, we have to deal with audiovisual collections that present many conservation problems regarding digitization and access. The absence of a more significant number of Brazilian films from the past on streaming platforms, for example, makes clear the deficiency of the country's audiovisual archives in filling this gap. One evident reason for the absence of titles from Latin America is that a large part of the Latin American audiovisual heritage is not digitized and, therefore, not widely accessible. As most titles from the past bear the marks of their conservation trajectory in their materials, even if they are digitized, they are of "lower" quality than that accepted by the major streaming platforms; they are also made invisible. In general, films also need to undergo digital restoration processes associated with scanning, which significantly increases the cost. And only few places can carry out this work in Brazil.

This presentation intends to reflect on Brazilian experiences concerning the digitization of collections and digital preservation. Some of these experiences involve independent initiatives, film festivals, university labs, private laboratories and financing, among others. The proposal is to debate how local instability affects digital access initiatives and what are the possible regional and sustainable solutions in the short, medium and long term. In addition, the context of audiovisual preservation in Latin America is very similar to the Brazilian situation; therefore, reflecting on our reality can

have a great reach and serve as a bridge to thinking about collective solutions.

Débora Butruce

President

Brazilian Association of Audiovisual Preservation

Débora Butruce is an audiovisual preservationist, cultural producer and film curator with over 20 years of experience. She worked in the main heritage institutions in Brazil, such as Cinemateca do MAM-Rio, Arquivo Nacional, Centro Técnico Audiovisual and on projects with Cinemateca Brasileira. She holds a PhD in Media and Audiovisual Processes from the University of São Paulo (Brazil) and was a Visiting Scholar at NYU in the Moving Image Archiving and Preservation Program. She currently works as an independent audiovisual preservation consultant for institutions and organizations, and as a curator of archival films for festivals. Débora is the current president of the Brazilian Association for Audiovisual Preservation (ABPA).

SESSION 3

Digitization and Restoration: Some Different Paths and Contexts

Monday 22 April 2024 (17.00-18.30)

Collaborative Practices as Resistance: an Attempt at Restoring “The Freedom Giver” (Kais al-Zubaidi, 1989)

In 2022, EQZE student Margaux Chalançon teamed up with the Lebanese non-profit organisation Nadi Lekol Nas to restore the militant film “The Freedom Giver” (Kais al-Zubaidi, 1989). Without this transnational collaboration and act of solidarity between a school offering a Masters in AV preservation and restoration and a NGO preserving cinematic heritage from the Levant region, this film would not have been restored to the extent that it did. The year-long project has been an experimentation in alternative restoration practices of audiovisual archives, using a DIY approach as the “raison d’être” of the work rather than a means to an end. Thanks to the school’s resources and expertise networks, Margaux Chalançon collaborated with various specialists, researchers, technicians, institutions and companies based in different countries and regions, in order to digitize and restore the film with limited resources. This presentation exposes some of this restoration specificities: from the technical work and the various contexts it was carried out in, to the limitations and advantages of alternative and cross-regional practices. Finally, similarly to Mathilde Rouxel’s work with Jocelyne Saab’s films, the presentation argues that using training as an opportunity to work on films originating from the Global South can function as resistance against the usual frameworks, paradigms and dependencies present in the current audiovisual heritage sector.

Margaux Chalançon

Film archivist and restorer
EQZE, Nadi Lekol Nas

Margaux Chalançon is a film archivist and restorer currently based in France. After several years of post-producing in Beirut, she then specialized in film preservation and restoration, obtaining her Master from the Elias Querejeta Zine Eskola. She now specializes in audiovisual archives and has restored the film “The Freedom Giver” (Kais al Zubaidi, 1989) in collaboration with Nadi Lekol Nas.

Opposing the Current | Transnational Collaboration as a Mutual Learning Tool

Many film archives in the Global South face a number of fundamental challenges: The local problems they have to deal with range from electricity supply and lack of training to censorship, scarcity of resources and unstable political conditions. Dependence on Western support manifests old power relations or creates new ones. Generating such support in the first place is difficult, as many films from countries of the Global South are not part of Western-dominated film historiography and are therefore seen as less relevant.

Four archivists talk about their specific situation: Astone Danjuma represents the National Film, Video and Sound Archive in Jos, Nigeria, which houses numerous newsreels, documentaries and educational films as well as forgotten or never-seen feature films made long before Nollywood, but suffers from a lack of electricity. Tamer El Said reports on the challenges faced by the Cimatheque – Alternative Film Center in Cairo, in establishing an independent archive in Egypt, based on private donations and dependent on Western funding programs. Lisabona Rahman talks about her attempts as an independent archivist in Jakarta to save women's films from decay due to poor storage conditions in Indonesia. In contrast to all of them, Stefanie Schulte Strathaus represents an archive in the global North (Berlin) that nevertheless houses numerous films from the global South. In developing transnational archival practices, she has learned from the other three to be extremely flexible and creative, when it comes to institutional limitations.

Making the holdings of the archives of the South visible means not only expanding film history, but also collectively rewriting it. A critique of cultural hegemony also concerns paradigms of film archiving and the institutional structures that have produced this hegemony. For all those involved, learning from one another means, above all, questioning the direction of learning.

SPEAKERS

Stefanie Schulte Strathaus

Artistic Director, Arsenal – Institute for Film and Video Art

Stefanie Schulte Strathaus is the artistic director of Arsenal – Institute for Film and Video Art in Berlin. From 2001-2019 she was a member of the selection committee of the Berlinale Forum and from 2006-2020 founding director of Forum Expanded. She curated film programs and retrospectives as well as research and exhibition projects such as "Living Archive – Archive Work as a Contemporary Artistic and Curatorial Practice" (2010-2013) and "Archive außer sich" (2017-2022). In 2021 she launched the festival "Archival Assembly". Among other publications Schulte Strathaus co-edited *Accidental Archivism: Shaping Cinema's Futures with Remnants of the Past* (with Vinzenz Hediger, meson press, 2023).

Astone Danjuma

Chief Registrar, Nigerian Film Corporation

Astone Danjuma is Chief Registrar at the Nigerian Film Corporation (NFC), which includes the National Film, Video and Sound Archive, in Jos. He is the assistant to the Managing Director of the NFC and the Project Coordinator of the Jos M.A. Archival Studies. Danjuma is a member of the Ministerial Steering Committee for the establishment of the Motion Picture Council of Nigeria (MOPICON) and coordinates the international partnerships between NFC and other international film agencies. Before joining the NFC in 2006, Danjuma studied Sociology and Anthropology at the University of Maiduguri in Borno State, Nigeria.

Tamer El Said

Artistic Director, Cimatheque – Alternative Film Centre

Tamer El Said is a filmmaker, producer, and associate professor of practice in filmmaking at the American University in Cairo. His filmography includes 17 films that have received many international awards. He is also the artistic director and co-founder of Cimatheque – Alternative Film Centre in Cairo, a multi-purpose space that offers facilities, training, and programming for the independent filmmaking community. Cimatheque's services include a high-end screening hall that presents diverse programs, a moving image archive that hosts around 30000 items of diverse material, an analog film lab, and a capacity-building program that offers specialized workshops for young film practitioners.

Lisabona Rahman

Independent Archivist

Lisabona Rahman creates performative lectures and archival film screenings. She has intersecting interests on cinema practice and history in post-colonial societies, transnational networks and women's work. She has been contributing to knowledge sharing activities in film handling with archives in Berlin, Cairo and Jakarta. Her works received support from institutions such as the Arsenal Institut, Eye Filmmuseum and rubanah underground hub. Lisabona takes part in the circulation of knowledge among feminists through Kelas Liarsip virtual study group for film history and the translocal School of Women's Thought. She is a member of the Southeast Asia-Pacific Audiovisual Archive Association.

MODERATOR

Cecilia Cenciarelli

Head of Research & Special Project / co-director, Il Cinema Ritrovato Fondazione Cineteca di Bologna

Cecilia Cenciarelli is in charge of the Research & Special Projects department at the Cineteca di Bologna (Italy) where she has been working, as archivist, since 2000.

Since its inception in 2007, she has been part of the World Cinema Project – a special program ran by The Film Foundation to preserve and disseminate endangered film patrimony – which has contributed to restore, preserve and exhibit 52 films from Africa, Asia, Eastern Europe, Central America, South America, and the Middle East.

Cecilia is one of four artistic directors of Il Cinema Ritrovato, a film festival devoted to film history and heritage. Since 2016 she is part of FIAF executive committee.

SESSION 4

Tales of the Vault: Stories of Institutional and Special Collections Projects

Tuesday 23 April 2024 (12.00-13.30)

10 Years of Film Heritage Foundation: Triumphant Over The Odds

India, with a century-old film legacy and the world's most prolific industry, produces over 2000 films in 55 languages, yet its film archiving history is relatively recent and inadequate. India has only two established film archives: the government-run National Film Archive of India (NFAI) established in 1964 and the private non-profit Film Heritage Foundation (FHF), established in 2014 by Shivendra Singh Dungarpur, the only non-governmental organization in the field of film preservation.

FHF grew out of a film called "Celluloid Man" directed by Shivendra Singh Dungarpur which paid tribute to P.K. Nair, India's renowned film archivist and former Director of NFAI, discovered the colossal loss of our film heritage and the complete lack of awareness about the importance of film preservation. It became quite clear that the NFAI could not bear the sole responsibility of preserving our film legacy and that the film industry, corporates, philanthropists and patrons needed to step in and take up the cause of our vanishing film heritage.

This realization led him to establish Film Heritage Foundation in 2014 dedicated to preserving India's film heritage. FHF was faced with multiple challenges right from the start: the sheer magnitude of the loss of film heritage, lack of training and education in film preservation and consequently a lack of trained archivists, lack of understanding about film preservation and the urgency of the cause and lack of resources, funding and support.

In the face of these odds and despite a continuing struggle for funding and resources, the journey of FHF has been quite extraordinary, as it has addressed each of these issues and come up with innovative solutions. As a result, in just ten years, FHF has several remarkable achievements to its credit.

In our presentation, we will discuss how and why Film Heritage Foundation was established, the inventive often

creative approach to dealing with the multitude of challenges it faces over its decade-long pioneering journey. We aim at opening a conversation and exchange of ideas with film archives in countries that have been working either in non-institutional or under-resourced settings, to preserve the film legacy of their country.

Murchana Borah

Senior Cataloguer

Murchana joined Film Heritage Foundation in 2018 as a cataloger, and her expertise lies in research and documentation, cataloging, and access. She has been an active member of the Cataloguing and Documentation Commission under the International Federation of Film Archives (FIAPF). She advocates for open source and economically sustainable cataloguing practices, emphasizing a direct, research-focused approach to cataloguing films.

Priyanka Shetye

Acquisition In-charge

Priyanka has been an acquisition-in-charge at the Film Heritage Foundation. She completed her MA in Ancient Indian History and Archaeology from Deccan College, Pune. In the archive, she is responsible for the acquisition, accessioning and documentation of film-related collections.

SESSION 4

Tales of the Vault: Stories of Institutional and Special Collections Projects

Tuesday 23 April 2024 (12.00-13.30)

A Blurry Archiving Journey during When Politic and Pandemic Crises and Changes Took Place in Myanmar

Myanmar has started making films since 1920 and 99% of black and white films made were lost, decayed and neglected. In 2017, a group of young filmmakers established a small organization named Save Myanmar Film, ultimately to save old classic surviving Myanmar films and to carry out conservation and restoration processes for those films and film-related materials. SMF has accomplished prominent milestones in Myanmar Film archiving like initiating in inscribing “Emerald Jungle” in UNESCO Regional Register, carrying out film digital restoration projects_ “The Daughter of Japan” and “General Cartoon” in collaboration with Thai Film Archive and conducting vital restoration workshops during five years’ time. Both regional and global archival partners and organizations recognized SMF and acknowledged its fresh and considerate attempts and contributions in archival industry.

However, Myanmar has been suffering a lot in unexpected crises: covid pandemic crisis in 2020 and political crisis in 2021. In this difficult time, film archiving is tiny to be prioritized among other urgent industries. The acceleration that SMF has taken lost its speed. The supports gained by the government and other private donors were stopped. NGOs like SMF become reluctant to collaborate with the recent government due to the country’s instability and the government’s doubtful actions to the people. On the other hand, in every political change taken place in the country, there were some incidents of losing original films, banning them to be broadcasted and giving orders to destroy the films under every government after 1962. In this way, films have been destroyed and neglected. Therefore, SMF is in dilemma, whether to save those films under crises or to stand with the people, not supporting the archival services/advices to the recent government. In this

congress, I’d like to hear the advices and guidance from other archival experts to continue our SMF journey.

Okkar Maung

Project Director/President
Save Myanmar Film

In 2015, Okkar, a filmmaker, started working as a film archive researcher to collect data for Myanmar Cinema Heritage Project. He has completed a film restoration summer course conducted by International Federation of Film Archives (FIAF) in Bologna, Italy. In 2017, he started working as a project director for Save Myanmar Film Project (SMF) together with a group of independent filmmakers. In 2019, Save Myanmar was awarded as “The Best Archival Project in the Region of the SEAPAVAA Awards 2019”. Okkar has led some projects and exhibitions, organized film screenings and workshops regarding both films and film-related materials for SMF.

SESSION 4

Tales of the Vault: Stories of Institutional and Special Collections Projects

Tuesday 23 April 2024 (12.00-13.30)

Reinventing Collections, Participating in the Fight against Insecurity and Terrorism in the Sahel Countries

Created in 1989 thanks to the will of Burkina Faso and African filmmakers, the African film Library now has more than 12,000 films on physical and digital media.

Marked by insecurity and terrorism for about a decade, the countries of the Sahel are facing economic, political, social and cultural challenges. This phenomenon has a negative impact on the life of the institutions in this area. Faced with this, all intelligences and contributions have been solicited in order to get out of this impasse. As cinema is a powerful weapon of mediation, communication and propaganda par excellence, the CAO as a temple of African cinema, through its archives, can play a very important role in resolving this crisis and meeting the various challenges that arise.

What is the impact of the security crisis on the development of CAD? What is the current state of development of the cinematographic and audiovisual heritage preserved at the CAO? How can these masterpieces be exploited in such a context so that they can be levers in the fight against insecurity and political, economic, social and cultural challenges?

In order to carry out this study, we used our professional and pedagogical knowledge as well as documentary research.

In the long term, it should make it possible to:

- know the real impact of the security crisis on the development of CAD;
- have an accurate idea of the current state of exploitation of the cinematographic and audiovisual heritage preserved at the CAO;
- propose strategies for the revaluation and reuse of the CAO's audiovisual archives so that they can

contribute to the effective fight against insecurity, political, economic, social and cultural challenges.

Leonce Tira co-wrote the paper with Dr. Edwige Zagr -Kabor  from Universit  Norbert-Zongo)

L once Tira

Director
Cin math que Africaine de Ouagadougou

PhD student in Art History and Cultural Heritage at Norbert ZONGO University, TIRA L once holds two Master degrees, one in local development (2021) and the other in Cultural Heritage Management (2015). He is also a graduate of ENAM with the rank of Museum Curator-Restorer (2010).

In terms of professional experience, he was Head of the Cultural Heritage Department (2010-2013), then Director of Studies, Cooperation and Foresight (2017-2020) at ISIS-SE. Since January 2021, he has been the Director of the African Cinematheque of Ouagadougou at FESPACO.

SESSION 4

Tales of the Vault: Stories of Institutional and Special Collections Projects

Tuesday 23 April 2024 (12.00-13.30)

Archives Congovox

L'an dernier, la Cinémathèque de la Fédération Wallonie-Bruxelles a acquis les collections Belgavox et Congovox, dans un but de conservation et de valorisation, l'acquisition de ces milliers de bobines permettant d'éviter la disparition de ce patrimoine audiovisuel majeur. En effet, les films Congovox regroupent des actualités tournées au Congo, de 1964 à 1974. Le fonds témoigne de la décennie qui a suivi l'indépendance du pays et est doté d'une grande richesse quant à la diversité des thématiques abordées. Ces derniers mois, l'équipe a entamé des travaux d'organisation et de listing des films en vue de leur numérisation. La Cinémathèque est en contact avec l'Institut National des Archives du Congo avec pour objectif la reconnaissance de ce patrimoine via l'introduction d'un dossier de candidature "Belgavox-Congovox" auprès du Comité Mémoire du Monde de l'UNESCO.

Anne Davignon

Chargée de valorisation des collections
Wallonie Bruxelles

Diplômée en Communication avec une spécialisation en arts/culture, je suis chargée de la valorisation des collections de la Cinémathèque de la Fédération Wallonie-Bruxelles depuis 4 ans.

SESSION 5

Lost and Endangered Films: Divergent Paths in of Writing History and Creating Archives

Tuesday 23 April 2024 (15.00-16.30)

Film Festival as the Key Ignition of Film Archiving in Indonesia

Two of the big and long-existing film festivals in Indonesia, Jogja-NETPAC Asian Film Festival (JAFF) and Festival Film Dokumenter (FFD), recently showed their serious intention and commitment to contribute more to film archiving in Indonesia. Based in Yogyakarta, both festivals are creating their own special unit in the organization structure, focusing on the archive and database. Not only they actively socialize the existence of the archiving unit, they also launched a website platform to display their film collections that have ever been screened in the festival, as well as a database of the films that includes information related to the film. JAFF Archive, the name that JAFF used for the archive division, also hosted several screening programs and re-activate the concept of Independent Corner in their 2023 edition, after not being held for several years.

Those initiatives are intriguing to be explored more, to see its potential as a key ignition of film archiving in Indonesia that comes from the line of a film festival. The exploration will be digging more on the catalyst of this initiation, their operation plan and scope of works, how they archive not only the film but also their journey and record as a film festival itself, and also challenges their facing. By identifying those, I hope this study will help them to maximize their roles in film archiving, mapping their position with other parties related, and also to inspire other initiatives in archiving Indonesian film.

Amalia Sekarjati

Independent Researcher

Amalia Sekarjati usually works as a freelancer in the field of arts and culture, especially as part of the organizing team. She currently studying and finishing her archival studies, especially those related in the arts and culture archiving. Her passion is exploring possibilities and celebrating encounters through the various activities she undertakes.

SESSION 5

Lost and Endangered Films: Divergent Paths in of Writing History and Creating Archives

Tuesday 23 April 2024 (15.00-16.30)

Archiving Off The Centre: Collaborative Routes

The presentation aims to shed light on forms of film preservation (collection, identification, research and cataloguing) in India that have emerged and thrived outside theorised frameworks and "standard" practices. With a large percentage of the films produced in the first half of the twentieth century considered to be lost, official and academic histories of cinema of the Indian subcontinent, often, severely lack the most primary data about films and filmmakers. For instance, historical accounts of silent cinema in the region paint a barren landscape with minimal cinema-related activity while a look at censor records of the era indicate audiences who widely adored cosmopolitan imports such as Andre Deed, Max Linder, Maciste, Musidora and Pearl White as much as they embraced silent cinema pioneers such Baburao Painter and Zubeida. In this context, the role played by communities of song lovers, "amateur" historians, cinephile and film fans in discovering material, rebuilding filmographies and resuscitating forgotten figures have proven to be precious for film archives, historians (silent film historians, especially), scholars and academics.

Through the specific examples of a) the creative resourcefulness of silent cinema research in the Indian subcontinent, b) the rise of communities of "amateur" historians, song lovers and cinephiles that have developed their own rigorous methods of preservation and access and the fascinating collaborations between institutions and these communities and c) institutional "disobedience" and guerilla methods of archiving, this presentation seeks to illuminate archiving practices that are marked by rigour, imagination, camaraderie and collaboration.

Iysha Geeth Abbas

Independent Archivist

Currently working as curator at the National Film Archive of India. Since 2009, I have been involved in research and cataloging work at several audio-visual archives in the country. Was previously part of the interdisciplinary Mumbai-based studio CAMP. As an independent researcher, I have been working extensively on silent cinema of the Indian subcontinent and its accompanying worlds. Recently published work includes "Sound and Music in the Early Indian Talkie (1931-1936)", co-authored with historian and archaeologist Virchand Dharamsey.

SESSION 5

Lost and Endangered Films: Divergent Paths in of Writing History and Creating Archives

Tuesday 23 April 2024 (15.00-16.30)

Solidarity or Savior Complex? On the Complexities of Film Preservation in Egypt

This presentation builds on my own practice as a film curator and programmer from Egypt and a co-founder of Zawya, the only art-house cinema which hosts reprise screenings in the country. My presentation focuses on screening spaces as sites for revisionist interventions in film historiography and explores the colonial dynamics that characterize many of the north-south collaborations in film preservation. Through my work I have had to rely on non-traditional routes to get to classics, short films and documentaries in the absence of an official film archive. I have also witnessed and experienced the complexities that arise out of international collaborations in film archiving. What does it mean for the majority of restorations and preservation initiatives to be done through European organizations? Are our colleagues in those organizations in solidarity with us, or are they trying to save us? And can we imagine a non-hierarchical collaboration between Europe and a country like Egypt when it comes to preserving film heritage? If so, how? These are some of the main points that guide this presentation.

Alia Ayman

Film Programmer and Scholar
New York University

Alia Ayman is a film curator and a doctoral candidate in anthropology at New York University. She is the co-founder of Zawya Cinema in Cairo and has contributed to the programs of Berlinale Forum, IDFA, BlackStar Film Festival, Flaherty NYC, Images Festival and the Arab Women Film Festival in Brazil among others.

SESSION 5

Lost and Endangered Films: Divergent Paths in of Writing History and Creating Archives

Tuesday 23 April 2024 (15.00-16.30)

Film Archives and Sustainability: A Case Study

The sustainability of an organization depends on abiding by equanimity in two factors: collection and capacity of preservation or storage. Especially in Film archives, it would be a great challenge to endure with full of stimulus. The innovative personality's creations are in intimidation for their lack of pragmatic knowledge and concern in conservation. Ultimately we lost the world's famous films or documentaries or visuals and audios or contents. From this perspective I want to depict the challenges and importance of sustainability of content with a case story as an exponent that disappeared over time.

I remember the great filmmaker Hiralal Sen (1868-1917), the son of Manikgong district the then Bengal. From life sketch of Mr. Hiralal Sen, we found that in his short working period, he made 22 nos feature films and part of dramas, 16 nos Newsreels, 14 nos Documentaries, 03 nos advertisements, and Visit Film's 07 part visualization (1912).

Mr. Hiralal Sen laid the foundation stone of film, a newly discovered branch of world culture at that time, and unveiled the chapter in the history of cinema in the region of Bengal. By carrying out his scientific research, he discovered the world's first electrical method of increasing the size of the picture for projection, and then he made a breakthrough in the film display system with his own innovation. He introduced film as a popular art medium in the subcontinent by showcasing his innovative and luxurious indigenous filmmaking techniques and visual contents. He showed films among the special, middle-class, and marginal masses in all the remote rural areas of Bangladesh and later the sub-continent and instilled modernity, patriotism, and political consciousness in their minds.

Unfortunately, just a few days before he died in 1917, a terrible warehouse fire destroyed all of his film work. And we are deprived of his famous film works which were witnesses and conveyed our history and culture of that time which we have lost today. My case study will begin from here.

Farhana Rahman

Director

Bangladesh Film Archive

Ms. Farhana Rahman joined as Director of Bangladesh Film Archive on 11 January 2023. She belongs to Information (General) Cadre and joined the Bangladesh Civil Service in 2008 through the 27th BCS exam. In her long professional carrier of 15 years, she carried her duties in various capacities with dedication and sincerity. She also attended the last FIAF congress in Mexico. She has interest and precise knowledge in Film conservation method and policy. Ms. Rahman obtained her BSS (Honors) and MSS in Political Science from Dhaka University.

SESSION 6

Access and Programming: Reflections on Circulation and Responsibilities

Tuesday 23 April 2024 (17.00-18.30)

Programming Archive Film as an Artistic / Decolonial Practice: How to Curate the Retrospective of Green Team

In the late 1980s, Taiwan witnessed a surge in social movements, culminating in the abolition of martial law in 1987 and the dawn of democratic freedoms. Formed in 1986, the alternative media Green Team emerged in response to dictatorship and political control over the media. Equipped with Panasonic M5 home video cameras, they bravely ventured into the streets, risking their lives to document over 3,000 hours of footage from these social movements. They also distributed VHS tapes illegally to deliver the truth to the public. After Green Team disbanded in 1990, these VHS had been nomadically situated and were not recognized as national cultural heritage because they were underground and not made by films. After more than a decade, these VHS were finally preserved and digitized by Tainan National University of the Arts in 2008.

To celebrate Green Team's 30th anniversary, the Taiwan International Documentary Festival, which was organized by the Taiwan Film & Audiovisual Institute, deeply reconsidered the legacy of Green Team's archives, utilized the "program montage" concept to curate a retrospective program and invested efforts in creating new copies with subtitles, strategically arranging and projecting Green Team's works alongside mainstream TV news. Viewing these films together in the cinema (aka black box) allowed the audience to immerse themselves in the "REALITY" of 1980s Taiwan created by the program, sparking a significant reaction, especially among the younger generation. This presentation will delve into the narrative of the Green Team, highlighting their works as invaluable archives and emphasizing the transformative power of creative film program curation.

Wood Lin

Research and Program Supervisor
Taiwan Film & Audiovisual Institute

Wood LIN is a filmmaker, film critic, writer and festival organizer specializing in documentaries. Since 2013, he has served as the program director of the Taiwan International Documentary Festival (TIDF), and since 2020, as the program advisor of the International Documentary Festival Amsterdam (IDFA). Additionally, he supervises the research and program division at the Taiwan Film and Audiovisual Institute, overseeing responsibilities such as research, publication, film programs, and TIDF.

He is also the editor-in-chief of "FILM APPRECIATION," the magazine and he has been honored with the prestigious Golden Tripod Award. The program he curated, "Imaging the Avant-Garde: Taiwan's Film Experiments of the 1960s," has been featured at various international film festivals and institutions. Wood LIN has also served as a juror for esteemed film festivals, including the International Film Festival Rotterdam, Ji.hlava IDFF, Sheffield IDFF, ONE WORLD, RIDM, and more.

SESSION 6

Access and Programming: Reflections on Circulation and Responsibilities

Tuesday 23 April 2024 (17.00-18.30)

An African Archive Research Trip: Reflections on Responsibilities, Ownership and Access

This presentation is an overview of and reflections on a research trip on African film archive taken in January 2023 to South Africa, Burkina Faso, Paris and London. I am a mid-career film programmer based in the UK who specialises in presenting African films to African diaspora audiences. The research trip was intended to widen my horizons in accessing African archives to discover more content, and to better understand the African film heritage landscape, in order to exhibit more archive films.

Across the trip, my learnings could broadly be categorised into reflections on archive responsibilities, ownership and access. I saw how the lack of funding and digitisation in African national archives limits the access points for film programmers and researchers and want to understand how this can be innovatively remedied.

On finding unexpected personal family content in archives, it brought up questions around the duty to contribute to the archive, made uncomfortable by the witnessing of insensitive archive management. How was the consent of Black subjects in film and the ownership of their stories affected by apartheid and copyright law in South Africa?

The archive conferences and training that I participated in during the research trip had their own barriers to access with mono-lingual presentations, and deficiency of knowledge on working with African archives, likely due lack of resources, but also deprioritising training in this area.

This presentation will reflect on the above whilst aiming to find creative opportunities for progression through discussion.

Mosa Mpetha

Independent Film programmer

Mosa Mpetha is an independent film curator, programmer and producer with a variety of projects and outputs. I work two days a week at Hyde Park Picture House cinema (Leeds, UK) in creative engagement and programming, plus I curate a permanent strand of African cinema - Cinema Africa. She also does freelance film curation and programming; she runs pop up film screenings in different film clubs. She supports the Leeds DIY cinema sector with Scalarama Film Festival and with Leeds Film Network. She is also particularly interested in international archive films.

SESSION 6

Access and Programming: Reflections on Circulation and Responsibilities

Tuesday 23 April 2024 (17.00-18.30)

Bophana and BAMPFA: Sharing Collections, Providing Access, and Bophana's Fight to Rebuild Film Culture in Cambodia

How can archives in relatively stable regions best assist archives still fighting to not only properly preserve their film heritage, but even to keep alive a national film culture? How can those latter archives adapt in the face of multiple challenges, from a lack of updated technology to even more basic concerns, like proper air-conditioning and storage? And, most intriguingly, how does that come to bear in a country with a past as scarred as Cambodia's, where film culture was at times actively annihilated, and even afterwards openly ignored?

Here, Sopheap Chea, Executive Director of the Bophana Center in Phnom Penh (a FIAF Associate), will speak on Bophana's role in preserving film history in Cambodia, and in helping keep alive and recharge film culture in a country whose recent past sought to destroy it, whether in the Khmer Rouge era or in the two decades of civil war afterwards. Bophana's two-fold mission—to preserve what aspects of film heritage remain, and to imbibe a new generation with a love of film and filmmaking, to both “understand their past and invent their future”—will be profiled, along with Bophana's innovative approaches to gathering materials both in Cambodia and abroad, and their steps to overcome hurdles like a lack of proper storage and air-conditioning, such as prioritizing all-digital collections.

Then, Sopheap and Jason Sanders of BAMPFA (Univ. of California Berkeley, Berkeley Art Museum and Pacific Film Archive) will discuss their institutions' recent trans-national collaboration, which emphasized sharing not just information on preservation, digitization, and data management, but also the sharing of rare film materials. Such collaborations, from Bophana gaining access to BAMPFA's links with filmmakers and films from the Cambodian diaspora to BAMPFA becoming the

West Coast archive of Bophana's original documentary films, have made Cambodian history and film culture far more accessible for researchers in both communities.

Sopheap Chea

Executive Director

Bophana Audiovisual Resource Center

After studying history at the Royal University of Phnom Penh, Sopheap Chea has worked at the Bophana Audiovisual Resource Center, Phnom Penh since 2008, first as an Archivist and now as its Executive Director.

Jason Sanders

Film Research Specialist/Film Notes
Writer

University of California Berkeley, Berkeley
Art Museum and Pacific Film Archive
(BAMPFA).

Jason Sanders has worked as a research specialist and writer at BAMPFA since 1997. For the past fifteen years, he has also participated in FIAF's Periodicals Indexing Project (P.I.P.) as an indexer.

SESSION 6

Access and Programming: Reflections on Circulation and Responsibilities

Tuesday 23 April 2024 (17.00-18.30)

Rethinking Rule 96: Redistribution of Wealth within Film Preservation Community (FIAF and beyond) through Film Programming

Rule number 96 of the FIAF Statutes & Rules postulates (among many other things) that Members of FIAF should "limit, as much as possible, costs involved in collaborative work", which should include "waiving access fees for loans." That said, we live in a world governed by increasing social and economic inequality of monstrous proportions – something that FIAF community is not immune to. A sum perceived as negligible and easily affordable by an archive in the Global North, for example an access fee, can represent a monthly paycheck for an archive in the Global South. This is something that curators from the Global North with relatively generous budgets for film loans should bear in mind when striving to update their local film canons and diversify their film programs with cinema of the Global South. They should consequently insist on compensating their colleagues from the Global South and on updating Rule number 96 with common sense solidarity. The presentation will be illustrated by case studies in which rental/access fees fuel film restoration and preservation projects.

Jurij Meden

Curator and Head of Film Program
Austrian Film Museum

Jurij Meden is a curator at the Austrian Film Museum in Vienna. Previously he worked as head of the program department at the Slovenian Cinematheque in Ljubljana and as curator of film exhibitions at the George Eastman Museum in Rochester, New York.

SECOND CENTURY FORUM

Part I

Revision of FIAF's Code of Ethics – the Final Steps

Chaired/moderated by Camille Blot-Wellens and Peter Bagrov

As a result of 12 meetings held since the last Congress, the Code of Ethics editing group completed the first draft of the revised Code. During this session, the main differences between the revised version and the original Code of Ethics will be presented and discussed with the Congress participants. This is the final opportunity to raise our issues and concerns in an open forum. Following revisions from the volunteer contributors and the regional associations, the definitive version of the Code will be officially submitted to the FIAF community later in the year and will be voted on at the 2025 Congress in Montréal.

Part II

The Ethics of Film Restoration and Film Exhibition

Chaired/moderated by Caroline Fournier, Giovanna Fossati, and Peter Bagrov

Film prints in the FIAF collections are getting increasingly difficult to exhibit, due to both their physical condition and the lack of technical skills required for analog projection. Since digital restorations are now screened more often than vintage prints, and digital interventions can be unnoticeable, the film archival community needs to re-evaluate the boundaries and ethical considerations inherent to digital restoration and exhibition processes. While there is a broad agreement on the importance of respecting restoration and exhibition ethics, the coexistence of diverse practices suggests a lack of consensus on ethical principles. A discussion within our global community is urgent and long overdue. In this panel, we aim to delve into these critical questions, with a focus on the film archival community's role in preserving and promoting the knowledge and appreciation of original film versions and of historical and technological exhibition contexts.

COMMISSION WORKSHOPS

Cataloging and Documentation Commission Workshop (CDC)

The CDC will report the recent developments achieved in three Task Forces. We would like the community to participate actively in the International Directory of Film-Related Libraries and Collections and thus explain the process (Anna Fiaccarini), we will officially launch the new version of the Treasures from the Film Archives database (Rutger Penne) and present our latest steps working with the FIAF Knowledge Graph (Paul Duchesne).

Programming and Access to Collections Commission Workshop (PACC)

The workshop will focus on presenting the interim results of PACC's two recent surveys (Screening Fee survey and Rule 96 survey) together with some preliminary conclusions and will offer an opportunity of discussing the possible next steps in the matters covered by the surveys.

Technical Commission Workshop (TC)

The Technical Commission will deliver updates on our ongoing projects, including the Digital Statement on Sound, and Fundamental Archiving Resources. We will also raise some topics of concern, as a call for future discussion in the community, on the preservation of born-digital films and the continuing closure of labs and shortage of equipment and materials.

SPECIAL SCREENING PROGRAM

Shaihu Umar

Director : Adamu Halilu

Year : 1976

Length : 142 Minute

Language : Hausa with English subtitles
Supported by Arsenal – Institute for Film
and Video Art



Set in northern Nigeria towards the end of the 19th century, Shaihu Umar starts with a discussion between Islamic students and their renowned teacher, the wise man Shaihu Umar. Asked about his origins, Umar begins to tell his story: he comes from a modest background and is separated from his mother after his father dies and his stepfather is banished. His subsequent trials and tribulations are marked by slavery, and he is put to any number of tests until he finally becomes the adopted son of his Arabic master Abdulkarim. He attends Koran School and is made an imam upon reaching adulthood. Following a particular dream, he resolves to search for his mother.

Adamu Halilu filmed Shaihu Umar in Hausa in 1976. The film is based on the eponymous 1955 novella by Abubakar Tafawa Balewa, which has been reprinted many times. Balewa was prime minister of Nigeria from 1957 to 1966. The film was long believed to be lost, but the negatives and copies were rediscovered in the archive of the Nigerian Film Corporation in 2016. Arsenal – Institute for Film and Video Art restored the film with the support of the German Embassy in Abuja.

Sunday 21 April 2024 (12.00-14.30)

Camila

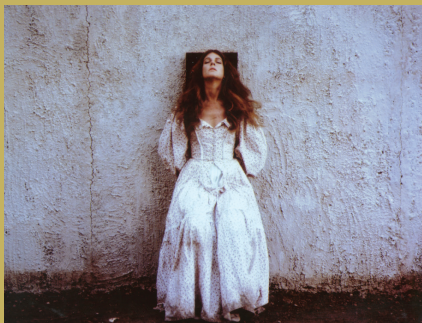
Director : María Luisa Bemberg

Year : 1984

Length : 109 Minute

Language : Spanish with English subtitles

CAMILA recounts the true story of a young Catholic socialite from Buenos Aires, Camila O´Gorman, and a young Jesuit priest, Ladislao Gutierrez, who, in 1847, fall in love, run away, and end their intense relationship before a firing squad. They flee from the capital and find happiness in a small provincial village, where they are accepted as husband and wife, and establish a school for the local children. But, pursued by the government for the crime of sacrilege, they eventually are recognized and denounced by a priest, reluctantly arrested by the local commandant, and condemned to death without trial. Political pressure from all sides demands that the two be sacrificed and – in a story that symbolizes not only past repressions but also the complicity between Church, state and an oppressive patriarchy – they are executed with both government and civic consent.



Sunday 21 April 2024 (14.30-16.30)

Syndromes and a Century

Director : Apichatpong Weerasethakul

Year : 2006

Length : 105 Minute

Language : Thai with English subtitles

Screening on 35mm

SYNDROMES AND A CENTURY is a film in two parts which sometimes echo each other. The two central characters are inspired by the film-maker's parents, in the years before they became lovers. The first part focuses on a woman doctor, and is set in a space reminiscent of the world in which the film-maker was born and raised. The second part focuses on a male doctor, and is set in a more contemporary space much like the world the film-maker lives in.



Sunday 21 April 2024 (16.30-18.30)

EXCURSION

National Museum of Nakorn Pathom

National Museum of Nakorn Pathom is located in Phra Pathom Chedi, Muang district, Nakhon Pathom. Mostly, the collection in this museum is evidence of The Dvaravati culture which was the glorious past of Nakhon Pathom. The museum separated into 3 zones: Zone 1 starts with an introduction to present-day Nakhon Pathom, including its geography, economy and demography. This is followed by its history. Visitors will see evidence of prehistoric dwellers found in the area, dating back 2,000-3,000 years. Zone 2 of the museum focuses on beliefs and religions through art mostly related to Buddhism-the main faith of Dvaravati culture. Zone 3 showcases the history and development of Nakhon Pathom during the Rattanakosin period. Objects on view include a model of Pathom Nakhon Palace-the residence of King Mongkut during his visit to Nakhon Pathom-and Buddha images found at Phra Pathom Chedi as well as a model of present-day Nakhon Pathom town.



Phra Pathom Chedi

The temple houses the country's largest pagoda, Phra Pathom Chedi enshrining the Buddha's relics, which was built in 1853 in the reign of King Rama IV. The highlight of the temple includes Phra Ruang Rotchanarit, a Buddha image in the standing posture of giving a pardon, installed in the niche of the wihan located to the North in front of Phra Pathom Chedi. At the base of the pagoda is enshrined the royal relics of King Rama VI. The Wat Phra Pathom Chedi Museum is a collection of artefacts unearthed in nakhon Pathom, which date back to the Ban Chiang and Dvaravati periods. The pagoda majestically stands out under the electric lights at night.



Don Wai Floating Market

Don Wai Floating Market is the famous riverside market near Salaya. This market is a vibrant local community that extends a long walk into the inner. The pathway is flanked by old wooden shophouses along the riverbank. It offers many products, a number of which are produced locally or fruit obtained from plants in the area.



Chetawan Health Center

UNESCO listed Thai Massage or Nuad Thai as one of the Intangible Cultural Heritage of Humanity. According to UNESCO, traditional Thai massage is regarded as part of the art, science and culture of traditional Thai healthcare. As a non-medicinal remedy and manual therapy, it involves bodily manipulation in which the practitioner helps rebalance the patient's body, energy and structure to treat illnesses believed to be caused by the obstruction of energy flow along 'sen', lines understood to crisscross the human body.

Chetawan Health Center is a branch of the famous at Phra Chetuphon Traditional Medicine School (Wat Pho). Here you can experience the traditional Thai massage.



VENDOR LIST

(Alphabetical order)

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