Thomas Christensen: What is the added value of digitizing our moving image heritage?

There is a strong demand from both politicians and users for archives to digitize and bring online the heritage and historical collections held in public archives. Often this demand is of a general nature, and there is an understandable concern from the archive side on the lack of funding for these efforts, as well as the risk that the digital efforts might detract from urgent preservation needs. However, it might also be worth looking at why we digitize, what we digitize, and how these efforts can be put to a broader use than the mere transfer of the content from one medium to another. The presentation will discuss different obstacles in selection procedures, such as IPR, that might slowly be overcome by legal measures like the EU Orphan Works Directive. Potential new ways of setting heritage free, which is not part of an established canon, such as the documentary footage at the Danish Film Institute, will also be used to highlight that digitization in itself does not necessarily create an audience or add value. Even digital archives typically need some form of curatorial effort and contextualization to be relevant.

Bio:
Thomas Christensen is M.A. in film studies and since 1998 Curator at the Danish Film Institute. He has supervised several full digital restorations and a series of DVD publications. Since 2003 he has been on the FIAF Technical Commission. He has been closely involved in the EU projects European Film Gateway and EFG1914, as well as the current projects Presto4U and FORWARD. Since 2010 he has been Secretary General for the Association des cinémathèques européennes (ACE).

Ian Christie: Who needs film archives? Towards a user-centred approach

Film archives today face many demands and expectations, from funders and potential users. Yet their policies and procedures still mostly reflect the era when they first came into being, in the face of industry suspicion and scholarly indifference. Although academic film studies has largely ignored the archive, there are now opportunities to engage with new currents of interest in representations and evidence of the past, and in doing so to connect with new curatorial practices and audience-centred currents in the study of moving image. This paper questions traditional conceptions of the ‘archive user’, while arguing for the potential to stimulate new uses and so re-invigorate the concept of the film archive and its equally challenged companion ‘the cinema’.

Bio:
Professor Ian Christie teaches film and media history at Birkbeck College, London, and is mentoring a project, ‘Representing the Past’, at the Palacky University, Olomouc, in the Czech Republic. He has published and broadcast widely on early film, Russian and Soviet cinema, Powell and Pressburger, Scorsese and the impact of digital media, and is currently working on a book about Robert Paul and the beginnings of the British film industry. www.ianchristie.org.
Grayson Cooke: Creative forgetting in the media archive

In this presentation I will discuss issues arising from two media art projects I am involved in: one, the live audio-visual performance “Outback and Beyond,” which uses materials from the National Film and Sound Archive to construct a live “Australian Western”; and two, the art-science project “after | image” which is about material memory and archival dissolution, and involves time-lapse macro-photography of photographic negatives being chemically and physically destroyed. Together, these projects constitute an enquiry into the ways image archives – photographic and film media – give “access” to the past. Filmic media embody a certain kind of “past-ness”; by the materiality of these media, their chemical make-up, their affordances and their unique modes of degradation, they make the past available in different ways, and they inflect the past, and its significance in the present, in different ways also. Material degradation in archives performs a memory function which is also always a form of forgetting. If the ways in which filmic media degrade affects their memory function, how does the format-shifting of analogue to digital media affect this function? What kind of memory function will the digital image archive afford us, and what artistic strategies for archival forgetting might this digital archive give rise to? It is this archival forgetting that the “after | image” project hones into, postulating the idea that format-shifting archives might record their own dissolution.

Bio:
Grayson Cooke is an interdisciplinary scholar and media artist, Senior Lecturer in the School of Arts and Social Sciences at Southern Cross University. Grayson is an award-winning live audio-visual performance artist, who has performed live a/v works across Europe, Australia, Asia and New Zealand. His collaborative show with sound artist Mike Cooper, “Outback and Beyond”, was the winner of a “New Face” award in the 16th Japan Media Arts Festival. This work and others have been performed and exhibited at key events and venues such the Museum of Old and New Art (MONA) in Hobart, the Australian Museum in Sydney, the Athens Video Festival, the FILE International Festival of Electronic Language in Sao Paulo, the Byron Bay Film Festival, and the Menzies Centre for Australian Studies at Kings College, London. As a scholar, he has published academic articles in numerous major new media and humanities journals such as Convergence, Body and Society, Quarterly Review of Film and Video, and Culture Machine. He has written on numerous topics including new media, human-machine relations, the face and the archive. Grayson is also an associate editor for the online peer-reviewed journal Transformations, and new media editor for the Intellect journal Somatechnics.

Bronwyn Dowdall: ‘Have you got permission for that?’ The copyright challenges of digitising and sharing archival film collections.

The National Film and Sound Archive of Australia (NFSA) is, like all cultural institutions, custodian of a significant historical collection and as such acts as an intermediary between collection material, rights holders and researchers. Prior to 1969 there was no copyright protection for cinematograph films. Films made before 1 May 1969 were protected as either a series of photographs or as dramatic works and the term of copyright protection is dependent on which of these categories the material is thought to be. Additionally, film often includes underlying works, like music, that may be protected separately and for a different term. By considering some specific case studies, this paper will consider some of the limitations presented by Australian copyright law and the challenges of balancing the demands of researchers for access to archival film material with the need to protect creator rights.
**Bio:**
Bronwyn Dowdall is a Licensing and Rights Coordinator at the National Film and Sound Archive of Australia. She has also worked in the copyright and curatorial areas at the National Museum of Australia and as copyright officer at the Curriculum Learning and Innovation Centre within the NSW Department of Education and Communities. This is the second time Bronwyn’s worked for the NFSA finding it difficult to stay away from such fabulous social history material. Her passion for archives and copyright was stoked at the Australian Broadcasting Corporation, where she worked in Television Archives.

**Victoria Duckett: Centenary celebrations: Reinterpreting acting in *Mothers of France* online**

How is performance on early film newly legible in the digital archive? What implication does this hold for our understanding of film history, especially for our understanding of the actress and her role in the nascent film industry? Taking Sarah Bernhardt’s 1917 film, *Mothers of France*, as my case study, I join the *Women Film Pioneers Project* in exploring the digital archive as a necessary tool in feminist film historiography. I argue that the digital archive reconfigures Sarah Bernhardt as an actress who was important not just to the nineteenth century stage but also to the development of the feature film and to its use as a propaganda tool in the Allied war effort. While digital archives such as The European Film Gateway contain a wealth of material about the Great War, Bernhardt’s film reminds us that the digital archive is also an interpretative and critical tool in the re-reading of acting in silent film.

**Bio:**
Dr Victoria Duckett is Lecturer in Media Studies at Deakin University, Melbourne. Victoria. She has published extensively in the areas of performance, film and media studies. She is on the steering committee of Women and Film History International, on the editorial board of Nineteenth Century Theatre and Film and a member of the founding editorial board of Feminist Media Histories: An International Journal (UC Press, 2015). In 2013 she was co-convenor of the 7th international Women and Silent Screen conference in Melbourne. She is co-editor of *Researching Women in Silent Film: New Findings and Perspectives* (University of Bologna, 2013). Her book, *Performing Passion: Sarah Bernhardt and Silent Film*, is forthcoming from the University of Illinois Press.

**Ray Edmondson: The medium is the message – discerning an authoritative text**

How does the moving image you are looking at now compare with its original appearance and viewing context? And how much does it matter? Are you accurately interpreting everything you see? Do you understand the way in which the original carrier, the original film grammar and contemporary film industry practice shaped the content? What is the “original” and why do you rarely see it? What difference does the transfer from analog to digital make? With an archivist’s eye, and with case study demonstrations, Ray Edmondson shows that seeing isn’t always believing, and accurate research involves being able to answer such questions. Sometimes surviving copies are poor reflections of the original; changing projection speeds, aspect ratios and sound recording conventions lead to erroneous interpretations; format change breaks the meaningful relationship between content and carrier; deliberate hoaxing can be misleading and embarrassing. Everything you wanted to know but were afraid to ask…..

**Bio:**
Dr Ray Edmondson is currently the Principal of Archive Associates Pty Ltd, a consultancy service affiliated to SEAPAVAA ((South East Asia Pacific Audiovisual Archive Association.)
Ray joined the Film Section of the National Library of Australia in 1968. In 1973 he established and led its new Film Archive Unit. In 1978 he became overall head of the Library’s Film Section. Described as the ‘moving spirit’ behind the creation of the National Film and Sound Archive of Australia (NFSA) in 1984, he was its Deputy Director until 2001, when he retired and was endowed as its first honorary Curator Emeritus, later serving on its Advisory Committee (2004 to 2008). During this public service career he devised and led corporately funded film restorations and pioneering programs like The Last Film Search and Operation Newsreel.

In 1987 Ray was awarded the Medal of the Order of Australia (OAM) for his work in audiovisual archiving. In 2003 he received the AMIA (Association of Moving Image Archivists) Silver Light Award for outstanding career achievement. In 2008 he was elected NSW Pioneer of the Year by the Australian Society of Cinema Pioneers. In 2010 he was made a Fellow of SEAPAVAA and received its Life Achievement Award. He also received the Distinguished Achievement Award of the Australian Society of Archivists. In 2013 he was recognised by the Brazilian Association for Audiovisual Preservation for “a life dedicated to preserving the audiovisual heritage”.

Gregory Ferris: Pilgrims progress - the moving panorama as ascendant of contemporary interaction

Those features that define contemporary media forms and the methods that audiences interact with said media – through layering, through multi-channeling, via multi-pathways, non-linearly, interactively, through randomisation and by tagging – have historical precedents. Technologies such as the camera lucida, the magic lantern or the phantasmagoria have expanded and popular equivalents today. One can easily trace remix culture – the reuse of media – from the penny press in the early nineteenth century, which allowed the mass production of the printed work and image, to the folk art technique of scrap-booking (an early example of data mining) or the re-posting of media (image, text, sound, moving image) via techniques like embedding, RSS, blogs, twitter and other forms of social media. As media technologies develop, new methods are found by end users and media artists / practitioners to work with and even ‘hack’ those technologies. Whilst many of these new and emerging activities revolve around the hobbyist or consumer, they also have precedents and echoes in older media forms and the presentation of said media, an example of which can be found in the popular mid 18th century entertainment of the moving panorama. This paper looks specifically at specific features of the moving panorama that act as precedents to contemporary media forms and to types of audience interaction.

Bio:
Dr Gregory Ferris is a lecturer in Media Arts and Production at the University of Technology, Sydney. He has produced, directed, and edited video-clips for the likes of Machinegun Fellatio and Pauline Pantsdown. He was Cinematographic Designer & Post Production Supervisor of the installation project Eavesdrop which was the world’s first panoramic, interactive, multi-linear narrative film, and was presented in installation form at the Brisbane, Melbourne and Sydney Festivals. He has worked on a number of film, television and new media productions, including as cinematographer and editor on the ABC/Screen Australia trans-media project Re-enchantment in 2011. He has curated festivals of both film and art for the Art Gallery of NSW, The Biennial of Sydney and FilmWest’s celebration of the Centenary of Film and has exhibited both locally and internationally, including the Berlin Videofest, the AGNSW, the NGV and the Sydney Film Festival. Greg is co-producer of the feature film ‘The Land’, currently in post production, and will be premiering a new interactive cinema work ‘Every Time I leave the Room’ in October, 2014.
Tim Hitchcock: Zombies in the archive: Searching for the dead and finding an algorithm.

Search and discovery in the academy have changed. New visualisations, keyword search, datamining and textmining, have each changed how we engage with the archives of the dead. In the process we have been apparently liberated from the epistemologies of the nineteenth century imagination. But we have also been sold a pig in poke - a black box of tricks that few of us understand, but which nevertheless shape what we discover. This paper interrogates the ways in which Google Knowledge, visualization strategies, and keyword and fuzzy searching on newly digitised text, over-determine what we find. In the process it will ask how we can begin to gain control of this new technology of knowing, and will argue that it is only by developing a descriptive language for the varieties of influence embedded in search and visualisation, that we can begin to negotiate between the humanities and the digital.

Bio:
Tim Hitchcock is Professor of Digital History at the University of Sussex. With Robert Shoemaker and others, he is responsible for a series of websites giving direct and searchable access to some 35 billion words of primary sources reflecting the social history of Britain, including: The Old Bailey Online (www.oldbaileyonline.org), London Lives (www.londonlives.org), Connected Histories (www.connectedhistories.org), and Locating London’s Past (www.locatinglondon.org). He has written or edited eleven books on the histories of eighteenth-century poverty, street life, sexuality and masculinity. His next book, an interactive e-monograph written with Robert Shoemaker, is due out in the Autumn of 2014: London Lives: Poverty, Crime and the Making of a Modern City, 1690-1800.

Eric Hoyt: Data mining silent cinema history

The Media History Digital Library (MHDL) has digitized half a million pages of film-related publications from the silent film era, including Moving Picture World, Variety, and many lesser-known titles. Silent film history’s “big data” has arrived. How can we mine the data, interpret them, and think critically about them? In this video presentation, Eric Hoyt introduces the MHDL’s Early Cinema Collection and search platform, Lantern, which he developed. He suggests that Lantern has created new possibilities for discovery, along with new challenges for interpreting the broad range of sources digitally available. Hoyt argues that the best strategy for confronting these challenges is to plunge even deeper into the affordances of digital technology. The author proposes integrating data visualization, topic modeling, and named entity recognition with the existing research methods of close reading, search, and archival research. This new methodological approach provides the foundation for Hoyt’s current book project, Trade Press Wars: An Archival & Algorithmic History, and the new web application, Arclight, which Hoyt and Charles Acland received a Digging into Data grant to develop.

Bio:
Dr Eric Hoyt is Assistant Professor of Media & Cultural Studies in the Department of Communication Arts at the University of Wisconsin-Madison. He is the author of Hollywood Vault: Film Libraries before Home Video (University of California Press, 2014) and co-director of the Media History Digital Library (http://mediahistoryproject.org). He designed, developed, and produced the MHDL’s search and visualization platform, Lantern (http://lantern.mediahist.org), which received the 2014 Anne Friedberg Innovative Scholarship Award from the Society for Cinema & Media Studies. He is the US PI of “Project Arclight: Analytics for the Study of 20th Century Media” (http://projectarclight.org), which received a Digging into Data grant sponsored by SSHRC, IMLS, and the NEH Office of Digital Humanities.
Collections such as the National Film and Sound Archive or Museum Victoria hold hundreds of magic lantern ‘song slides’. These sets of hand-coloured glass transparencies were produced in the early twentieth century to promote the sale of the sheet music for popular songs. They were projected by a magic lantern and accompanied by musicians and singers. Their popularity peaked with the First World War. The slides that remain, with their sentimental and melodramatic storylines, surreal photographic montages, and lurid hand-colouring, are still fascinating when we see them on the museum light box, or see the digitized copy in a museum database. But they were made to be performed, and were part of a technical ensemble which included the magic lantern, a musician’s performance and, most importantly, a singer’s voice. For this presentation this complete ensemble will be brought together once more, the slides will be projected by vintage magic lanterns and accompanied by live music and singing from the original sheet music. Will this be a reenactment, like we might see at an historical theme park? Or will it be authentic interpretation, such as an early music ensemble might perform on their antique instruments in a concert hall? Why bother with an original magic lantern when the optics and resolution of a contemporary scanner and data projector can reveal more detail more conveniently? And, no matter how brilliant the performers are, is it even possible to re-enter the affective power of a long ago performance when so much has changed in the meantime? Through this practice-led research experiment, and through subsequent discussion with the audience, these questions and other will be explored.

**Bios:**

**Professor Peter Tregear** was appointed a Fellow of Fitzwilliam College, Cambridge where he was Lecturer and Director of Music in 2000. In 2006 he took up the position of Dean of Trinity College, University of Melbourne and later established, with Gert Reifarth the innovative chamber opera company iOpera. He also regularly appears with the Consort of Melbourne, which he co-directs with Warren Trevelyan-Jones, and the Choir of London. In November 2010 he was appointed Executive Director of the Academy of Performing Arts, Monash University, and in August 2012 he was appointed Professor and Head of the School of Music of the Australian National University. The author of several books and musical editions, his academic interests include Australian music history and German musical culture between the two world wars.

**Dr Kate Bowan** is a Lecturer at the School of Music in the Research School of Humanities and the Arts at The Australian National University. Her research has examined aspects of early twentieth-century Australian musical modernism, drawing upon conceptual frameworks such as transnationalism and the British world. Her current project, Sounds of Empire: Popular Politics and Music in the Nineteenth Century, with historian Paul Pickering, on music and radical political and reform culture in the nineteenth-century Anglophone world, is to be published by Manchester University Press. In 2010 she published ‘R.G. Collingwood, Historical Reenactment and the Early Music Revival’, in, Historical Reenactment: From Realism to the Affective Turn.

**Dr Martyn Jolly** is an artist and a writer. He is Head of Photography and Media Arts at the ANU School of Art. His book, Faces of the Living Dead: The Belief in Spirit Photography, was published in the UK, US and Australia in 2006. His work is in the collections of the National Gallery of Australia, the National Gallery of Victoria and the Canberra Museum and Gallery. In 2006 he was one of three artists commissioned to design and build the ACT Bushfire Memorial. He is currently researching the impact of new technology on the curating of Australian art photography, Australiana Photobooks, and Australia Projected Image Heritage, particularly its magic lantern culture.
Meg Labrum: Tit for Tat! The saga of the restoration of The Corrick Collection of films and how early 20th century “refined entertainment” has become a dynamic source for creative 21st Century archival thinking.

Recognizing, preserving and celebrating unique early cinema has always been one of the joys of film archiving worldwide. The Corrick Collection of early short works is a prime example of the cultural and potentially commercial benefits to be gained in the 21st century through film archive custodianship blending with the now inevitable need for a canny entrepreneurial eye on opportunity to exploit. The essential transition that a traditional a/v archive must make from what may now seem the "cosy" world of analog to the enormous, hungry and truly exciting potential of massive digital delivery is necessary and sometimes tortured not so much by principle as practice! So - how can we best marry the still firm archival ideals within the age of bit rates and infinite demand?

Bio:
Meg Labrum is Senior Curator for the NFSA’s Film, Documents, Artefacts and Curatorial Connections Branch. Meg has worked with the NFSA since 1980, commencing as graduate librarian with a passion for film. Collection context, policy development, evaluation, legal deposit, intellectual property and moral rights, and the impact of digitisation on archival services are issues which Meg deals with on a daily basis. She has been Secretary-General for FIAF (the Federation of International Film Archives) since 2003 and plays an active role in international archival forums.

Michael Loebenstein: Between a rock and a hard place.

Recent debates about the place of film archiving in an environment marked by the technical obsolescence of film as a medium have largely centred on fundamental dichotomies. On the one side there’s the insistence that with the rapid obsolescence of the carrier medium film archiving has matured to the point of primarily becoming a conservation exercise -- the custodianship over an extinct species. On the other side there is a notion that 'film' needs to be understood as a continuum of practices which invariably change, regardless of its carrier or audience configurations. For many years -- including those spent here in Australia as the head of the National Film and Sound Archive -- I have moved back and forth between those camps trying to find a pragmatic position in what is a highly charged yet fairly specialised debate. Is it time to show flag? Not quite. The talk will present some of the challenges film archives -- in our case operating under the umbrella of audiovisual archiving at large -- face in operating in ambiguity. It will discuss issues of relevance for the discoverability and accessibility of collections: the historicity of the film medium vs. the forensic potential of digital technology; changes in audience expectations and the place of archives within a digital economy; last but not least the wider issue of where film -- as cultural heritage and object of research - sits within a public sector policy framework in Australia.

Bio:
Michael Loebenstein was appointed CEO of the National Film and Sound Archive of Australia (NFSA) in 2011. Before that he held the positions of Curator for Special Programmes at the Austrian Film Museum (Vienna), and Project Manager and Researcher at the Ludwig Boltzmann Society. Former positions include advisor to the Austrian Federal Ministry for Education, Arts and Culture, freelance film and exhibition curator and journalist, with a focus on documentary film history, Visual History and Holocaust Studies. He has contributed to publications on documentary filmmakers Dziga Vertov, Alexander Hammid, James Benning and others. He is a member of the Advisory Board of the
Kahra Scott-James: Audible visibility: The use of sound effects in silent film

An ongoing debate among film sound scholars concerns the rigor of existing literature and research. Film sound history has concentrated on the silent era, the ‘coming of sound’, and the ‘talkies’, which means there is an absence of scholarship before these periods. As a result, there is a variety of text covering dialog, and film music, but a lack of discourse around the use of sound effects in early film. Prior to sound on film, sound effect workers concealed behind the screen, performed sound effects live. Little is known about these performers, or the use of sound props, trap drummers, and sound effects machines. Existing research has focused on the more audibly visible, and culturally assessable subjects of music, and voice. Could the increasing availability of documentation command a reassessment of silent cinema, and how might that impact on the history of film sound design, and perceptions of film as a visual culture?

Bio:
Kahra Scott-James is a sound designer and has been involved in the media, arts and entertainment industries for a number of years. Screen credits range from short films to features, interactive movies, television series, animation, documentary, and PC/iPod games. Her work has been screened in a number of international festivals, with film and television awards from Denmark, Singapore, Korea, NZ, Canada, USA, and Germany. She holds an MA (Audio) from the University of Westminster, has just completed an MFA (Production), at VCA, University of Melbourne and is currently undertaking a PhD at Victoria University.

Deb Verhoeven: Show me the history! Big Data goes to the cinema

This presentation is told from a practitioner’s perspective, from my work on The Kinematics Project, a multi-disciplinary ‘big data’ study of the industrial geometry of motion pictures at an international scale. The project proceeds from the New Cinema History’s proposition that cinema is not an isolated set of practices but comprises institutional, social and commercial networks that are interdependent and which in turn influence and shape our own approach to the field. Through its focus on the scale, velocity and locations of cultural diffusion, Kinematics addresses the global, elastic and networked nature of the contemporary international film industry that is itself producing and exploiting huge quantities and varieties of data.

In amassing and archiving some of this data, which would otherwise be disposed of, projects such as Kinematics create new forms of research repositories that invite new uses and questions. And more specifically, they invite researchers to reflect on the nature of history itself: how do we deal with passing media, passing technologies and also passing ideas about ‘newness’ itself? If we understand information systems as inherently theoretical and temporary formations/formulations then what theoretical and historical questions do they themselves recommend? This paper will outline how working with databases actively entails changing the past by changing our approach to it.

Bio:
Deb Verhoeven is Professor and Chair of Media and Communication at Deakin University and Deputy Director of the Centre for Memory, Imagination and Invention. Professor Verhoeven is a
leading proponent of the Digital Humanities in Australia, and is the Project Director of Humanities Networked Infrastructure (HuNI), a two-year project funded by NeCTAR (National eResearch Collaboration Tools and Resources). She served as inaugural Deputy Chair of the National Film and Sound Archive of Australia (2008-2011) and as CEO of the Australian Film Institute (2000-2002). She holds current appointments on the Find and Connect Web Resource Advisory Committee (Department of Families, Housing, Community Services and Indigenous Affairs), the executive of the Australasian Association of the Digital Humanities (aaDH) and the Tasmanian Government’s Digital Futures Advisory Council. She is Chair of the 2015 Digital Humanities conference Programming Committee.