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Paalman, F.; Fossati, G.; Masson, E.

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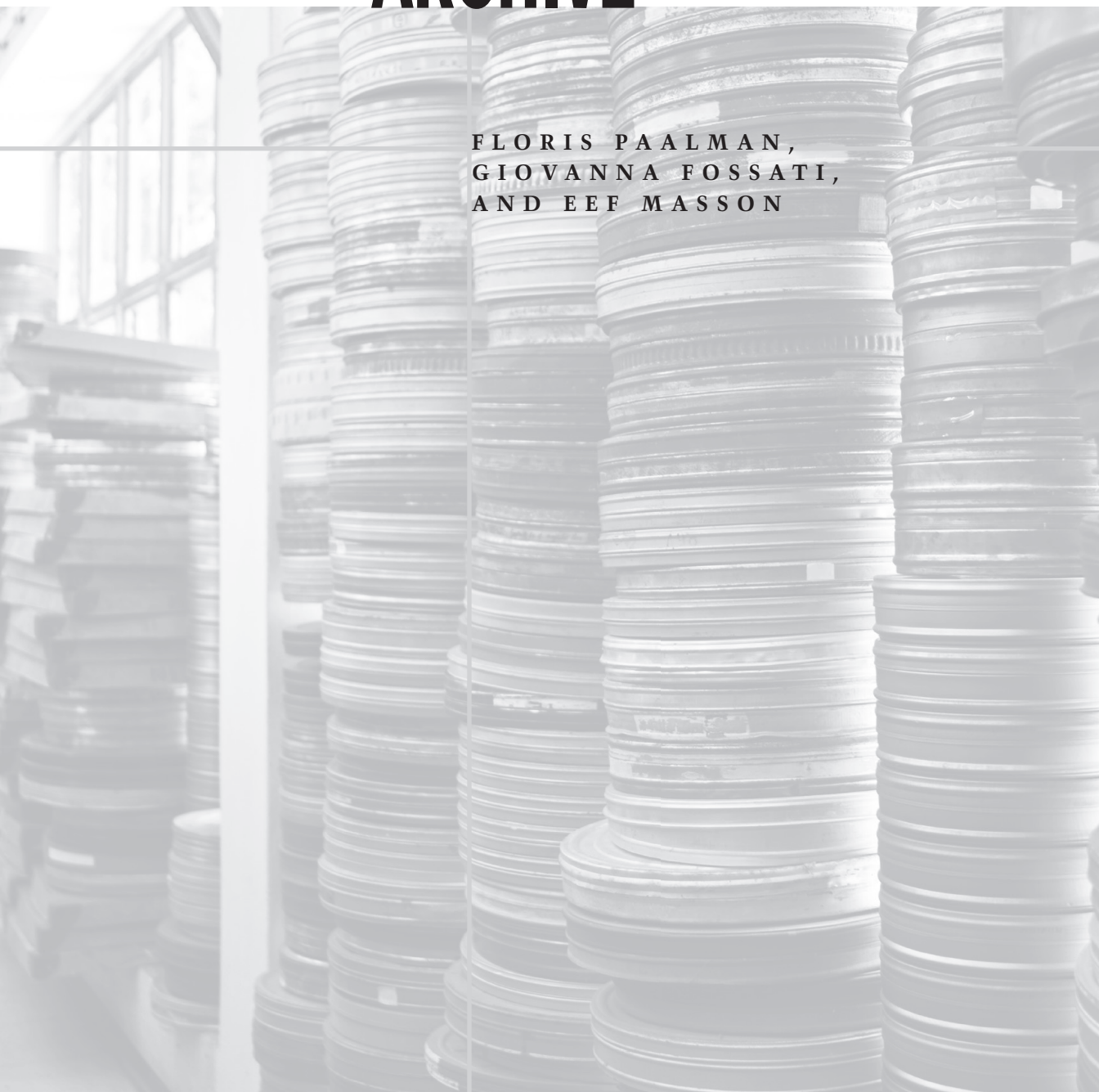
INTRODUCTION: ACTIVATING THE ARCHIVE

FLORIS PAALMAN,
GIOVANNA FOSSATI,
AND EEF MASSON



In 2007, Rick Prelinger designated *access* the main feature of the twenty-first-century archive. Until then, he argued, archivists had "tended to privilege preservation"—even if they often considered this task as inseparable from access.[1] In Prelinger's view, the prevalence of preservation ultimately served to create scarcity. The author took issue with this and argued that archivists should instead "seek validation by creating abundance."[2]

In the years since, a great deal has changed. Audiovisual archives have gone from being relatively closed institutions, charged with preserving moving images and sound (often with limited means), to becoming agents of heritage within a networked landscape and in interaction with users. *Digitization* is often seen as a crucial enabler of this transition. Even if the possibilities and limitations of digital technology for archives are yet to be fully understood, it is clear that digital broadcasting (since the early 2000s), the emergence of video-streaming platforms (starting with YouTube in 2005), and the digital rollout in cinemas (since the early 2010s) have all contributed to a radical change in how audiovisual content is circulated. As tools for digitization became accessible to audiovisual archivists, they also started to benefit from this development, making their collections and related metadata available through various digital channels.

Among digitization's chief merits is the fact that archives have gained *increased visibility* and that they have opened up to *new users*. Access is no longer restricted to researchers and (a select few) archival programmers. Also journalists, artists, and individuals and groups with diverse interests find their way to archival materials. Moreover, the publication of materials online, along with the use of social media to publicize projects and collections, has raised user expectations. Archival professionals may initially have perceived such novel demands as a threat to their established practice; today, they tend to see broad digital access as a core responsibility as well as a financial necessity.

This does not mean, of course, that providing such access has become self-evident. The tasks of digitizing collections and making them available to users continue to present a range of economic, technological, legal, and ethical *challenges*. While large (national) audiovisual archives, especially in the Global North, may over time have secured the funds to digitize large parts of their collections, smaller archives and institutions in the Global South often have minimal budgets available to carry out digitization. Given that the latter also have to cope with more difficult circumstances for storage and preservation, access demands only add to their financial burden. But even for institutions benefiting from more stable resources, there are challenges. The required technical services, for instance, are not easy to come by. The digital rollout happened at a time of economic crisis, which expedited the downsizing of sectors supporting the analog production-distribution chain of audiovisual content. Furthermore, the preservation of

digital collections in the longer term is a complex (and, once again, expensive) task that most archives are only beginning to face. In the meantime, copyright legislation is often perceived as an insurmountable obstacle to providing access to collections outside of an archive's walls—even if they are digitally available. And finally, also ethical concerns regarding delicate or "problematic" content may present barriers to broad accessibility.

As a result of limited access to technology and resources, only a small fraction of analog audiovisual collections has thus far been digitized. But global disparities in this respect have also led to *inequalities* in terms of access and visibility of audiovisual heritage, most notably between the Global North and South. With well-funded archives in the Global North focusing their preservation and access efforts on their "own" national heritage, the value and potential of collections in Southern archives remain undisclosed—both to the communities they represent and to scholars worldwide. Moreover, because of a lack of structural knowledge exchange between the research and archival communities from different parts of the world, archival efforts that do take place remain underexposed. Beyond the fact that large parts of our global audiovisual heritage have thus come at risk, this also entails that in the digital space, our shared picture of what "global" might mean gets skewed further.

Equal access to technical resources and expertise is only one precondition for an equitable form of access to audiovisual collections. Making archival materials accessible is also a matter of framing: of mediating items and collections so that they can acquire relevance for contemporary users. If Prelinger, in 2007, urged archivists to create abundance, today such abundance is increasingly considered a problem, which has led to calls for the development of novel strategies for retrieval and curation.[3] But as the range of curation and presentation practices expands, questions are also being asked about the choices they involve. How are archival materials being selected, contextualized, and interrelated? Who interprets them, and on whose behalf? Such questions attest to a growing concern with the risks of bias and exclusion attending all aspects of archival work. Global power relations, both historical and contemporary, have reinforced such risks and added to existing *hierarchies* of visibility.

ARCHIVES AS COMMUNAL RESOURCES AND SITES OF ENGAGEMENT

Discussions about framing and who has the power to do it are part of broader debates about the politics of archiving. Such debates center on questions of authority and institutional legitimacy, on the role of archives as gatekeepers, and on the place and agency of various archival "stakeholders," among other factors.[4] Ultimately, they are all queries

about the *social function and responsibility* of audiovisual archives. In this issue of *The Moving Image,* we provide a platform for further discussion on specific aspects of these overlapping and intertwining debates.

The question that connects the different contributions to the issue is how the (so far perhaps undisclosed or unexplored, and inherently ephemeral) social potential of audiovisual materials can be activated. The verb *activate,* in this context, is polysemic. The act of activating can take different shapes, be performed by different actors, and generate different results. But ideally, it involves the forging of collaborations between archival initiatives and interest groups, communities, and their organizations. Moreover, all forms of activating considered here have in common that they invite us to reflect on archival spaces—whether formal or informal—as sites of engagement with situations or histories, issues or questions, that hold social relevance or promise to those communities. By extension, they also invite reflection on how archival practice can contribute to some form of "public" or "common good."

What "common good" might mean in this context, of course, is far from evident. As **Luca Antoniazzi** observes in his contribution to the Forum section of this issue, there has been very little serious discussion on the topic so far. Yet, in his view, it is key that professionals in the archival field form a clear picture of what a "common good" for audiovisual heritage (and specifically film heritage, the focus of his attention) might be, what archivists might contribute to it, and how such efforts can be sustained by public policies. For this purpose, Antoniazzi argues, heritage advocacy should rely more heavily on evidence-based research but also draw inspiration from the field of cultural policy studies. In this way, the sector can build stronger relationships with audiences to make film heritage relevant to people's lives.

Rick Prelinger, in his contribution to the same Forum section, shifts focus to the role of *communities* in activating archives. In his piece, he argues that archival practice, and specifically archival access, is in need of a transition to becoming a communal process: one that is managed by the very communities it serves. But for this to be possible, archivists and scholars must revise long-standing concepts of ownership and stewardship. The conventional archive, based on an alleged neutrality and building on a "view from nowhere," is making place for digital archives that are explicitly socially engaged.[5] Communities are key to such engagement—in performing but also in facilitating it.

Discussion on the tensions between neutrality and engagement are part of a broader set of discursive developments in the field of (general) archival studies. In a well-known article tracing historical shifts in archival paradigms, Canadian theorist

Terry Cook considers the changing role of evidence in this context. He observes that while evidence has long been the primary concern of archives—and while it remains fundamental to their operation—archival theory has shifted attention in the course of the last century to the relation between archives and memory and subsequently to the construction of identity in or through archival practice. Social movements have played an important role in engendering this shift, as did critical interventions of the 1970s by such historians as Howard Zinn.[6]

More recently, community has also become a subject in this debate. For Cook, this implies a further shift "from exclusive custodianship and ownership of archives to shared stewardship and collaboration."[7] Eric Ketelaar made mention of it as early as 1992 (in an article tellingly entitled "Archives of the People, by the People, for the People").[8] His contribution coincided with broader reflection on the relations between archives and power (mostly notably in Jacques Derrida's 1995 essay "Archive Fever"), which has informed alternative archival concepts and practices.[9] Together, these publications have contributed to a deconstruction of the alleged neutrality of archives and the passive role of archivists. Subsequent authors have drawn further attention to the situated nature of archival practice and even encouraged archivists to make explicit the standpoints they take in performing their tasks.[10]

Such debates have led in turn to calls for more *participatory forms of archiving* and the involvement of (underrepresented) communities in practices of collecting, preserving, and making accessible or presenting moving images and sound. In addition, proposals have been made for reading archives "against the grain," along with the development of counter- and anarchival projects. In 2010, *Incite! Journal of Experimental Media and Radical Aesthetics* dedicated an issue to the "Counter-Archive" in an attempt to "embolden" anarchivism from the perspective of artistic practice.[11] Both concepts, counterarchive and anarchive, refer to *alternative archival practices* but are understood in different ways by different scholars. *Counterarchive* may refer to countercultural, political, and community-based archival practices, whereas the term *anarchives* tends to apply to projects that are based not on property principles, administrative control, or prescribed procedures but on a logic of plurality suited to handle events and movements or "time-based sensations."[12] Moreover, "anarchives are principally in an active mode."[13] The promotion of such terms suggests that archives are now encouraged to fulfill a proactive function in society. And at this point, archivists seeking to take on the challenge of activating audiovisual archives for social and political purposes can draw inspiration from an increasing body of literature on the topic.

In recent years, a growing portion of this literature has focused also on the

relation between archives and *activism*.[14] As early as 2007, Randall Jimerson made the case for a form of archival activism, arguing that "advocacy and activism can address social issues without abandoning professional standards of fairness, honesty, detachment, and transparency."[15] More recently, the journal *Archival Science* published a special issue on "Archiving Activism and Activist Archiving" (2015). In the introduction, editors Ben Alexander and Andrew Flinn define "activist archiving" as "the processes in which those who self-identify primarily as activists engage in archival activity, not as a supplement to their activism but as an integral part of their social movement activism."[16] This articulation is significant, as not all archivists active in the field embrace the idea of activism—even if they may describe what they do as contributing to some form of "social justice."[17] Despite this, an expanding body of projects and publications explicitly deal with archiving and activism. The edited volume *Autonomous Archiving,* published in 2016 (edited by Özge Çelikaslan, Alper Sen, and Pelin Tan), for example, extends the debate through its focus on visual archival practice.[18]

Another notable contribution to discussions about the social function of (audiovisual) archives was the 2018 Eye International conference, titled "Activating the Archive: Audio-Visual Collections and Civic Engagement, Political Dissent and Societal Change."[19] The event, which also inspired the publication of this special issue, was organized on the occasion of the fifteenth anniversary of the master's program in audiovisual archival studies at the University of Amsterdam.[20] In the one and a half decades since the program's establishment, the field had witnessed both extensive digitization (resulting in audiovisual media transforming into "data" and archives moving online) and the emergence of various debates around the role of archives and archivists. Tying in with such debates, the conference invited reflection on what the next stage of "activating" archives might look like. A substantial number of presenters looked critically at institutional practices, identifying absences in collections and calling for diversity. Others instead considered practices and issues beyond the traditional realm of archives, focusing on neglected heritage but also on community-led collections and noninstitutional initiatives. A common denominator of the different contributions was that they all, one way or another, were concerned with finding new ways to engage stakeholders, in order to use collections in various ways and to support social change.

At the Amsterdam conference, a strong need was felt to continue the exchange of such experiences, ideas, and findings. Three years on, other initiatives have confirmed this need. One example is the "Radicals" edition of the Orphan Film Symposium, co-organized by New York University and the Austrian Film Museum, which took place in 2019 and focused on issues regarding the archiving of activist media productions.[21] Another

is the publication, the previous year, of an issue on "Archive/Counter-Archives" of the Canadian visual art journal *PUBLIC,* which drew connections between different institutional practices and counterpractices, mostly in the field of audiovisual archiving.[22] In addition, other relevant studies have been published—but in a more "scattered" way, and in journals reporting on research and practice in different academic and professional fields. As a result, connections between those contributions are not always made.

The purpose of this issue of *The Moving Image,* which elaborates on the interest and enthusiasm that the Eye conference has sparked, is to gather together those disparate debates and, in doing so, bring them further. To frame the contributions to this volume, we now attempt to identify the key subjects, challenges, and approaches that come into focus as we survey recent work on the social function and responsibility of audiovisual archives from different fields. We conceive of this exercise as a kind of "mapping," and our purpose will be to locate all articles in the issue—both Feature and Forum pieces—on the chart that results. This "map" includes counterarchives and alternative practices but also ways that major audiovisual archives can be activated for social and political purposes.

ACTIVATING THE ARCHIVE: MAPPING INTERSECTING DEBATES

In drawing our map, we take the aforementioned *PUBLIC* issue on the theme of "Archive/Counter-Archives" as our starting point. In this volume, editors May Chew, Susan Lord, and Janine Marchessault distinguish between four different sets of research concerns and perspectives. We briefly discuss them and then modify them so as to better suit our purpose here.

The first set of articles, clustered in the issue as instances of "theorizing," stress "a process-oriented register" of archives.[23] Besides reflections on the concepts of counterarchive and anarchive, this section features discussion of such notions as antiarchive (centering on the destruction of established forms and entailing an interest in refuse) and living archive (the archive as laboratory). Here the influence of critical theory, especially the work of Michel Foucault (the archive as a knowledge system[24]) and, once again, Derrida (the archive as consignation and authority[25]), clearly transpires. The articles in the second section are gathered under the rubric "invisibilities" and deal with "previously unconsidered, neglected, or invisibilized AV archives produced by marginalized communities."[26] Then follows work focusing on "materialities," or the physical, archival objects that have agency. And finally, there is a section on "doing archives," which refers to the work done by people in archives and to methodologies of

reuse, reinterpretation, and revival.[27] The four sets of perspectives make up an elegant conceptual sequence, leading from theoretical objects, via an interest in things invisible that need activation and subsequently things visible and material that can be activated in their own way—with all of this ultimately resulting in an overall "doing."

For this issue of *The Moving Image,* we choose not to consider theorizing separately, for as the Forum contributions by Prelinger and Antoniazzi demonstrate, theory and practice often go hand in hand. Both pieces reflect on the social and cultural role of film archives at a rather abstract level—but this reflection is clearly informed by practice and also affects it. Instead, we first tie in with the perspective of "doing archives" by considering work that *activates* the potential of audiovisual archives *through reuse*. This practice has a long history and provides compelling examples of direct engagement with archival materials. For the second body of work we discuss, we take our cue from the "invisibilities" rubric, looking at examples of archival projects and academic studies that *call attention to what is still missing* in archives or gets neglected in day-to-day archival practice. One might think here of known but neglected materials in need of preservation, "invisible" objects or parts of collections, or items that seem missing but can be found elsewhere.

Next, we slightly deviate from the framework provided by *PUBLIC* to deal with a growing body of work on activist archives that serve the present. While activist media productions are useful within a specific context at a particular moment in time, we argue that collecting such material for activist purposes often results in *unstable archives*. There is an abundance of such material—but as the relevant contributions show, its ephemerality poses distinct problems for long-term preservation. Quite a few authors here pay particular attention to the relationship between preservation and presentation. This is true also for the work we consider next, under the header of *indivisibilities and cross-connections.* These projects, in their attempt to reconsider the ethics and power relations involved in archiving, all establish a need for new connections—between people, organizations, and communities and both within and outside of archival institutions.

ACTIVATING THROUGH REUSE

There is a long history of writing on found footage film that approaches it as a genre.[28] But in addition, found footage film has also been studied from the perspective of archival practice.[29] Beatriz Tadeo Fuica has argued, specifically within the context of filmmaking during the Uruguayan dictatorship (1973–85), that reused films may become some kind of an archive.[30] She talks about how filmmakers who collected films, used parts of them

in their own films, and, as such, "preserved" the old provided the public a form of access. In his book *Guerrilla Networks* (2018), Michael Goddard likewise conceptualizes the found footage film as "an associative archive of images not subordinated to a textual hierarchy."[31] He recognizes this in work by the American filmmaker Emile de Antonio, which can be understood to "'liberate' otherwise invisible footage" (a feature that also connects it to the second set of interests we discuss later).[32]

Over the past decade, found footage has been used and discussed, in different political contexts, to address the position, responsibility, and workings of the audiovisual archive, ranging from AIDS cultural activism to the subversion of colonial hegemonies in the archive, the development of Black utopianism, and devising ways of coping with national trauma.[33] Found footage filmmaking with a political slant is commonly associated in its origins with the work of Esfir Shub, "the great director of Soviet cinema who was the first to create an essayistic feature by putting together pieces of archival footage."[34] Although *archival footage* is an anachronism here—because archives as we understand them today were not yet around—it has since become an established term, also in relation to social movements of later date. Some of those practices involved working with personal collections. Examples can be found among others in Alexandra Juhasz's work on "queer archive activism."[35] In relation to such efforts, the author argues, *archive* becomes synonymous with personal memories, recorded and *to be* recorded; moreover, *activism* can be seen as a strategy "to remember, feel anew, analyze, and educate."[36]

More recently, within a queer context, Marika Cifor has conceptualized the phenomenon of using personal memories as a form of "critical nostalgia."[37] Similar perspectives have surfaced in the context of feminist writing, for instance, in a piece by Jayati Lal, Kristin McGuire, and Abigail J. Stewart from 2011.[38] Worth mentioning here also is Karina Horsti's study of the Archive of Migrant Memories in Rome (Archivio delle memorie migranti).[39] Horsti's work defines *archival activism* as the act of collecting lived experiences through participatory filmmaking. Such acts, once again, turn filmmaking itself into an archival practice.[40] Arguably, some sort of a continuum can be traced between preserving past records as a way of documenting history and documentary filmmaking with the same purpose. Moreover, both sets of practices can inform contemporary social movements.

In her contribution to this issue, **Kate Adlena Cronin** elaborates on this relationship between audiovisual archiving and production. Her article deals with human rights documentation in Chile. It is based on a comparative study of a community television station, Señal 3 La Victoria, and a state-funded museum, the Museum of Memory and Human Rights. After more than twenty years of broadcasting, the former had built an

extensive audiovisual collection, which had always served as a community resource. This way, the author argues, its founders turned from media producers into custodians of national heritage. Conversely, the museum has recently expanded its capacity to produce documentaries and interviews with survivors and relatives of victims of Pinochet's dictatorship. For Cronin, this work has a particularly strong affective power. The making of the films reinforces the museum's audiovisual collection–building efforts, in which the IT department plays a critical (but previously barely acknowledged) role. It turns the museum into a "living organism" that takes care to ground past wrongs in present-day realities.

Whether in reusing parts of existing films or creating new films, archives have historically played different roles in activating the social potential of the moving image. In the Forum contribution we touched on previously, Prelinger observes that archival access has thus expanded from being research focused to being instrumental in enabling consumptive (re)use. To this end, many institutions have made parts of their collections available—in ways that would have been inconceivable in the 1990s. In the process, the role of archivists has also changed; arguably, they are no longer just agents of history. But in his article, Prelinger challenges the archival community to push this role a little further yet. In his view, archives should be focused primarily on interactions with people, to serve what he calls "community rights" and social justice. Instead of merely providing access—and, by implication, also policing it—archival organizations should actively raze mechanisms of exclusion and oppression.

CALLING ATTENTION TO WHAT IS MISSING

Another major strand of projects and studies that seek to activate archives, besides uses of archival materials within new productions to address pressing social issues, are calls for attention to, and engagement with, material that deserves preservation, in order to safeguard it. Kathleen Battles and Eleanor Patterson, in a special forum of *New Review of Film and Television Studies* (2018) devoted to "radio preservation as social activism," identify three key challenges posed by historic radio broadcasts: first, the degradation of fragile materials; second, haphazard and scattered preservation efforts; and third, the low priority given to documenting and preserving activist radio material by most institutions.[41]

When calls for action are made, they oftentimes connect to particular social issues. Moreover, such archival endeavors are not just carried out for the sake of archiving but have political implications—whether they are critical interventions that reveal

different realities, seek to empower communities by providing access to knowledge, or strengthen identities by providing historical models and references. In the field of audiovisual archiving, we see calls for attention that tie in with a wide range of social issues: disability and normalization, the invisibility of women and minorities, and cultural diversity or queer experiences.[42] Sometimes calls for attention concern the film heritage of a whole country, such as Afghanistan, as in the documentary *The Forbidden Reel* (Ariel Nasr, 2019).[43] Occasionally, such calls are even made for an entire continent, as in the case of the African Film Heritage Project, initiated by the Fédération Panafricaine des Cinéastes in 2018. This initiative set a particularly ambitious agenda to develop national and international policies, archival programs, and research projects through a plethora of alliances—between citizens, institutions, and states across the continent.[44]

All kinds of films get neglected or endangered, but activist media especially run the risk of being lost. The reason is that they have usually been released outside of mainstream distribution channels and often under political threat.[45] Two documentaries about the Palestinian film archive that got lost after the Israeli siege of Beirut in 1982 address this issue: *Kings and Extras* (Azza El-Hassan, 2004) and *Off Frame AKA Revolution until Victory* (Mohanad Yaqubi, 2015). Both documentaries have helped to trace the lost films in question. Hend Alawadhi, however, argues that, above all, these films "pose highly complex questions about the meaning of the photographic image as historic document, as evidence to on-going injustices, and, ultimately, the use of such documents in effecting social or political change."[46] Such questions also inform the rationale of socially motivated archival practices.

Battles and Patterson distinguish three kinds of scholarly approaches to socially motivated archival practice. The first approach is to call attention to marginal voices. The second entails the development of strategies for locating, preserving, and studying diverse voices. The last approach is to carry out case studies to show what can be gained from preservation, both historically and in the pedagogical sense.[47] Battles and Patterson detect those three approaches in research on radio preservation, but they apply more broadly to research on archival practices related to audiovisual media.[48]

In light of future-oriented activism, however, the focus on preservation may cause a tension, or "beautiful contradiction."[49] Activism looks ahead, in its attempt to change society, to create something new—rather than to preserve the past. Mariana Johnson probes this tension further in an earlier issue of this journal, in a piece on Cuba's *Noticiero ICAIC Latinoamericano*. Her subject is a series of newsreels, produced by Santiago Álvarez between 1959 and 1990, included in UNESCO's Memory of the World Register in 2009. Johnson sees irony here, as Álvarez himself did not believe in making

films for posterity.[50] Nowadays, however, the cinematic testimony of the revolution is considered highly valuable, but it is seriously threatened by biodeterioration.[51]

What would a revolutionary archival practice eventually look like?[52] One strategy is provided by Marusya Bociurkiw, professor at Ryerson University, who was part of a feminist video collective in Canada in the 1980s.[53] Tracing such collectives today, Bociurkiw notices that not much of their work is still available. She has kept some videos herself, in a storage room at home, but the tapes are rapidly disintegrating.[54] Of course, this is a consequence of the low quality of the productions and inherent to the counterpractice to which they belonged. The result of this is a highly "ephemeral archive."[55] To inform the current generation of feminists, Bociurkiw claims, new curatorial and pedagogical initiatives are needed, focused on archiving affects. This way, she writes, "embodied feeling experienced, remembered, and misremembered by the subjects of this history (including myself) become a way to reenter and reinscribe this history."[56]

In this issue of *The Moving Image,* **Nina Rao** takes another step along the same road. She brings an underexposed collection to the fore and, in doing so, looks beyond the common cinematic *dispositif* of theatrical exhibition—and likewise beyond audiovisual formats as we know them. Her article zooms in on the work of the African American visual artist Mildred Thompson (1936–2003), who made audio recordings to accompany her paintings. Thompson faced discrimination in the American art scene, and so her paintings remained relatively unknown. Only recently has her work received more substantial attention. In 2011, Emory University acquired Thompson's "paper collection," which also includes audio materials that situate Thompson's work within broader multimedia developments. Rao argues that the activation of the sound recordings allows for a more inclusive access to audiovisual heritage, through a sustained dialogue between archive and community. In her piece, Rao shows how alternative media histories can be traced through cross-media works that tell another history, in this case of Black identity and feminism in art. However, as she demonstrates, this requires a cross-disciplinary mindset and practice, looking beyond institutional boundaries, to develop a better understanding of media and artistic practices in connection to social processes.

UNSTABLE COLLECTIONS: ABUNDANCE VERSUS EPHEMERALITY

Media productions beyond standard practice have caused various archival challenges: they have raised questions about how to acknowledge original intentions but also how to deal with affect or to trace or reconstruct connections between different elements

within an artistic oeuvre. Activist media confront us with additional challenges, caused by the rapidly growing numbers of such productions and by their volatility.

Michael Goddard, in the aforementioned study of radical media practices from the 1970s, comments on the relation between this volatility and the instability of the ensuing archives. In doing so, he references Wolfgang Ernst's understanding of "anarchives" as unstable collections "that are as revealing in their gaps and absences as in their remaining material traces."[57] Similar observations have been made in regard to materials on social media platforms, which serve as "ever expanding archive[s] of images and self-representations of protest events."[58] Tina Askanius, in an article on "video activism as archive," argues in this context that YouTube enables a "vernacular memory," dissolving "boundaries between material, official memory and the more ephemeral cultural expressions of memory."[59] Its videos "construct visual evidence that is stored, archived and continuously negotiated online long after the official case is closed and the mainstream press has lost interest."[60] Here a direct connection exists between archive creators and users; the videos themselves encourage us to reconsider political conditions and urge us to act.[61]

As we have seen, many archivists are concerned with safeguarding material that has been overlooked before, and so the focus is on issues of preservation. Similar concerns have surfaced in the early stages of the internet.[62] But most studies on the relationship between activism and social media today focus on access and reuse. The "archive" is understood in those cases as a collection that serves the present rather than as a record-keeping system and a system for (long-term) preservation. The practices that Askanius describes have urged archivists to rethink the traditional archive, its function in society and its responsibility, and, along with these, their own roles as professionals.[63] Practitioners in different cultural and political contexts have explored those issues, for example, at CivilMedia@TW in Taiwan, at bak.ma in Turkey, and various groups and individuals in the context of the Arab Spring movements in the early 2010s.[64] Filmmaker and scholar Ludovica Fales, reflecting on the case of the online interactive documentary project *18 Days in Egypt* (Jigar Mehta and Yasmin Elayat, 2011), speaks here of an "instant archive."[65] By constantly incorporating social media narrative features, she writes, the project documents "an event which is still considered to be ongoing." And as such, it actively participates in it.[66] As a result of this, it does in turn give rise to questions of long-term preservation and the role of archival institutions.[67]

In the pages of this issue, **Nicholas Avedisian-Cohen** elaborates on such concerns through a case study of the Syrian Archive, an online video database that aims to document human rights violations in Syria. But rather than making another argument

for the need to preserve and present today's media output, Avedisian-Cohen problematizes the features of an instant archival practice in which preservation and presentation coincide. In doing so, he raises a fundamental archival issue. By focusing on the relationships between digital memory, war media, and political power, Avedisian-Cohen asks how and for whom history is being written through archiving moving images. The Syrian Archive poses a challenge to archival ethics: it raises the question how the ideals of preservation, in particular the sustainable provision of historical evidence, can still be observed. The author demonstrates the need to understand how archives like the one with which he is concerned are "embedded": how they function within a social system and serve interests that may potentially bypass or preclude alternative perspectives as well as future interests.

INDIVISIBILITIES AND CROSS-CONNECTIONS: COLLABORATION INSIDE AND OUTSIDE ARCHIVAL INSTITUTIONS

In the previous sections, we have mentioned problems of preservation and of access. Such problems are often related. Kate Adlena Cronin, in her article in this issue, shows how in Chile, a television station became involved with preservation and how, through collaborations with nongovernmental organizations, television stations elsewhere, a museum, and community organizations, it enables the preservation of and access to delicate historical documents and testimonies regarding human rights. Other such collaborative endeavors have been discussed in the literature, as have large-scale international projects. One of these is the aforementioned African Film Heritage Project, which attempts to build an infrastructure that enables collaboration and, in the process, to bring together different stakeholders.[68] This is necessary, as material that is relevant to particular communities might have been neglected by those who actually keep it. To make material accessible, Seipati Bulane-Hopa argues, repatriation is needed.[69] This requires both an infrastructure that enables collaboration and a mental preparedness from both parties in the exchange: those who release the material and those who will receive it.[70] To be successful, such collaborations require a profound understanding of social-historical conditions and the stakeholders involved.

The American anthropologist Faye Ginsburg discusses the complexity of repatriation with regard to indigenous media archives, among others in Brazil's Amazon, Australia's desert, and Canada's arctic regions.[71] She mentions Ara Irititja, an organization of Indigenous peoples from central Australia dedicated to repatriating recordings made in the course of history by various visitors. "Due to the harsh environmental conditions

of desert life, fragile materials cannot be physically held in remote settlements but are carefully maintained by supporters in the South Australia Museum. However, they are all digitally returned using a purposebuilt knowledge management system."[72] Film scholar Janine Marchessault, at York University in Canada, proposes a similar strategy, which she and her colleagues have developed in the context of the Archive/Counter-Archive project. This initiative is "dedicated to activating and remediating audiovisual archives" created by indigenous peoples and minorities.[73] It fosters "an audiovisual archive network in Canada through [a] digital platform that will connect and mobilize smaller archival organizations, researchers, and policy-makers."[74]

Forging collaborations is also key to diasporic film heritage. Examples of such heritage are the work of Chilean filmmakers who went into exile during Pinochet's dictatorship and work from the Black diaspora, as found in June Givanni's Pan-African Cinema Archive.[75] The latter is hosted by the MayDay Rooms in London, where Givanni's archive retains its autonomy while also enabling collaboration through "networks spanning across empire."[76]

In another contribution to this issue, **Vinzenz Hediger, Didi Cheeka,** and **Sonia Campanini** elaborate on aspects of collaboration in a transcontinental perspective, framing it as a matter of joint learning while simultaneously embedding things locally. Their focus in the article is on reconfiguring audiovisual heritage in Africa, and in Nigeria in particular. The authors address issues concerning restitution, asking what they imply for audiovisual heritage. One starting point for their argument is the recent push for decolonizing archives in the Global North; another is the threat of decay that audiovisual heritage in the Global South faces. In looking for ways in which films in the region can be made to survive, Hediger, Cheeka, and Campanini reflect on their initiative to set up an archival training program at the University of Jos in Nigeria, in collaboration with various German organizations.

Besides the articles on the Nigerian effort, the Chilean case (Cronin), and a discussion of audiovisual archives in Latin America (Juana Suárez, to be discussed further), this issue also features an interview by **Martino Cipriani** with Karen Chan, executive director of the Asian Film Archive, based in Singapore, in which they discuss local partnerships and international collaboration. In addition to issues of digital sustainability, Chan here stresses the importance of programming practices, both as a way to reach out to audiences and enable exchange and as an activation strategy: to create public support for preservation and efforts to make Asian film heritage accessible.

ACTIVATING THE CONCEPTUAL ARCHIVE: TOWARD NEW UNDERSTANDINGS AND POSSIBILITIES

While theoretical frameworks and practical concerns may steer strategies for activation, theory and practice may also activate the "conceptual archive." On one hand, this phrase can refer to hypothetical archives. An example is provided in Mél Hogan's "Templating Life: DNA as Nature's Hard Drive," which elaborates on embodied memory by exploring paths to store information in DNA.[77] Archiving then becomes genomics and biopolitics. This is a clear example of a concept for "another" kind of archive. On the other hand, the notion might also cover reconsiderations of actual practices and organizations. A relevant example here is the phenomenon of semiunderground video collections and distribution networks that have enabled civic engagement and fueled political dissent in former communist countries, such as Romania.[78]

In the previous section, we referred to various studies and projects that emphasize the importance of cross-connections, for example, in the case of June Givanni's Pan-African Cinema Archive. Through various collaborations and exchanges, this has become a "living archive."[79] The latter concept, introduced in 1997 by the African and Asian Visual Artists Archive, suggests a critical tension with the past.[80] "'Living' means present, on-going, continuing, unfinished, open-ended"; there is no cut between past and present.[81] Film scholar and archivist Diego Cavallotti has elaborated on such ideas through his work on the archive of Pratello TV in Bologna, an activist television station from the early 1990s serving community purposes. Cavallotti stresses the importance of social interaction, including informal contacts, as part of a *dispositif* in which audiovisual media are not ends but tools within social processes.[82] The setting, audience, and specific purposes of each showing of the television reports made it into a social event—unlike regular screenings in theaters. This is akin to the so-called film acts proposed and practiced by the advocates of the socially engaged movement of Third Cinema, which set an alternative to both Hollywood and auteur cinema, in terms of content and exhibition practices.[83]

Of course, the question is how a *dispositif* that serves a process can be translated to archival practice.[84] For this reason, Cavallotti proposes "transgressive performances" that enable "archivists to connect with the original production and screening contexts." While this framework mainly serves the purposes of archival presentation, it may also inform restoration practice. But as Giovanna Fossati observes, what such exhibition practices imply for restoration has "not yet been properly addressed."[85] Performative elements may explain the current condition of archival material, as traces

and testimonies of a film culture with social relevance.[86] And in carrying out their work, restorers may take into account that such elements were already anticipated by producers.

Different archival concepts and different ways to frame and present archival discourse are also proposed within artistic practice. This is exemplified by filmmaker John Akomfrah in his documentary *The Stuart Hall Project* (2012–13) and his three-screen installation *The Unfinished Conversation* (2012), both inspired by Hall. In a review that pays attention to this work, Brett Van Hoesen writes that "[Akomfrah] invited us to think critically about how we access archives, to consider how we create a dialogue between one's preconceived understanding of a person or event and the complexities of meaning that are embedded in archives."[87] In the artistic realm, such issues are brought into the public sphere, creating a conceptual space to reflect on the archive. This conceptual dimension is particularly visible in the fictional archive and mockumentary *Introducing Fae Richards: Excerpts from "The Watermelon Woman"* (Cheryl Dunye, 2013), about a nonexisting Black lesbian actress from the 1930s. Dunye and collaborator Zoe Leonard "actively historicize a visual history that in truth does not exist, commenting on and critiquing the lack of tangible records devoted to the lives of women of a certain class, race, and sexuality."[88] By focusing on what is *not* archived, one may avoid simply reiterating existing ways of knowledge production.

Historiographic revisionism might be yet another alternative approach to archiving known materials. Even the term *film history* already implies a certain exclusion. When things are "not there," there is reason to activate critical thinking and develop new concepts. Film scholar Michael Eckardt, for instance, notices that film historiography has largely ignored Africa, owing to its limited production during the colonial era. But, he argues, "the principle of country of origin does not take into account that national cinema cultures could develop in the area of reception without the existence of indigenous film production."[89] New memory practices, informed by the historiographic revisionism of new film history and new cinema history, are needed to avoid a mere reiteration of existing knowledge.

Artists Basel Abbas and Ruanne Abou-Rahme, reflecting on how people archive their daily lives through digital means, pose the following question: "How will these new forms of the archive continue to reshape the 'archivable'? How is our very sense of self, our imaginary impacted and intrinsically connected to this archival activity?"[90] Activating the conceptual archive means opening up possibilities to rethink the archive and to imagine alternatives and how they enable us to think and act differently. In this issue, several authors attempt to rethink the archive and contribute to its conceptual activation. They also demonstrate that this is not merely a matter of theorizing, as it

happens in close association with archival work. In other words, they show how the archive is repositioned through practice.

In her contribution, **Juana Suárez,** for instance, examines the rapid emergence of audiovisual archives in Latin America, following the first wave of national film archives and cinematheques established in the period from 1949 to 1984. Despite their differences, these institutions all face social-economic challenges, resulting in what Suárez calls "the acrobatics of management" to sustain and activate them. The author conceptualizes them not as "living archives" (as previously discussed) but as "dynamic archives," which are particularly able to *adapt* to circumstances and, as such, interact with communities. However, she does make a distinction between "major" archives (often state funded) and "minor" archives (such as regional cinematheques or community-based initiatives), which have different funding and administrative models and technological infrastructures. As Suárez argues, they also have different possibilities when it comes to outreach. Yet *all* Latin American archives, owing to cost, still struggle to provide digital access—which sets them apart from archives elsewhere in the world. This has become all the more clear during the crisis caused by COVID-19, which put extra pressure on institutions to move online, thus reinforcing the challenge for archives to provide resources for communities on a permanent basis.

Though Suárez sees possibilities for "dynamic archives" in Latin America, to serve society locally, nationally, and internationally, **Aslı Özgen** and **Elif Rongen-Kaynakçı** make an argument for the "transnational archive." They do this through a case study of Ottoman cinema culture (1896–1923). Most state film archives, acting in line with the prevailing concept of national cinema, are predominantly concerned with national film heritage. However, as Özgen and Rongen-Kaynakçı argue, this classification fails to reflect the diversity of the multiethnic and multilingual cinema of the Ottoman Empire. Its heritage is kept by archives across different countries today, and materials have been misidentified, discarded, or silenced. The authors seek to activate them, while at the same time showcasing an approach that can productively "disrupt" set expectations. Özgen and Rongen-Kaynakçı imagine the transnational archive through a research and curatorial project that has been running for several years and in which film historiographical revisionism and archival work go hand in hand. Their project allows for different preservation and presentation strategies to activate archival material that can tell different stories, deviating from the officially sanctioned narratives that serve nationalist agendas.

Joanna Poses, in her Forum contribution, wonders if the inverse of "activating the archive" can happen too: whether it is possible for archives to *activate us*. In her

piece, she considers an instance of roaming the archive and accidentally encountering something that has the force to activate the person doing the roaming. She bases her reflection on her own encounter with a short film from the 1950s, *This Way Out,* made for a Quaker organization dedicated to social change. It shows relationships between Black and white people in unexpected ways, making the author aware of an alternative history of past activism that can inspire people today and eventually perhaps transform individuals and communities. Poses's contribution shows that active engagement with the ideas and (social) values of the film provides new perspectives for "doing archives."

Nowadays, the concept of the audiovisual archive—specifically within a national(ist) framework—has become an instrument of cultural policy. The contributions in this issue present critical approaches to an instrumentalization that serves the status quo. Moreover, they show that practices do not simply follow ideal archival models. The "conceptual archive," opening up new perspectives, might in fact be informed by an actual engagement with archives, where unexpected material will be encountered and where, therefore, reality "speaks back." Alternative practices can be developed here, to better understand the role that audiovisual archives might play in society and to think of strategies to make this happen, in order to activate the archive for social change.

Giovanna Fossati is professor of film heritage and digital film culture at the University of Amsterdam, where she has taught in the MA program in the preservation and presentation of the moving image since it was established in 2003. She is also the chief curator at Eye Filmmuseum (Amsterdam), where she supervises a collection of fifty thousand titles. Fossati is the author of *From Grain to Pixel: The Archival Life of Film in Transition* (2009; rev. ed. 2018); a coauthor, with Tom Gunning, Joshua Yumibe, and Jonathon Rosen, of *Fantasia of Color in Early Cinema* (2015); a coeditor, with Annie van den Oever, of *Exposing the Film Apparatus: The Film Archive as a Research Laboratory* (2016); and a coeditor of the volume *The Colour Fantastic: Chromatic Worlds of Silent Cinema* (2018).

Eef Masson is a senior researcher at Rathenau Institute (The Hague), a research for policy institute concerned with the societal impact of science and technology. Previously, she was an assistant professor of media studies at the University of Amsterdam, where she taught courses in film and media history and media archiving and preservation and published on nonfiction and nontheatrical films, media archives, museum media, and practices in data-driven research and data visualization.

Floris Paalman, PhD, is assistant professor and the coordinator of the master's program in preservation and presentation of the moving image in the Department of Media Studies at the University of Amsterdam. His interests include

film historiography, the interaction between audiovisual media and urban development, curating moving images, and audiovisual archives. His current research concerns the ontology of film collections in regard to social history. He has a background in filmmaking and cultural anthropology and worked as a researcher in the field of architecture.

NOTES

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2. Prelinger, 118.
3. E.g., Dagmar Brunow, "Curating Access to Audiovisual Heritage: Cultural Memory and Diversity in European Film Archives," *Image [&] Narrative* 18, no. 1 (2017): 97–110.
4. For discussions of archival authority and institutional legitimacy, see, e.g., Michelle Caswell, "Dusting for Fingerprints: Introducing Feminist Standpoint Appraisal," *Journal of Critical Library and Information Studies* 3, no. 1 (2020): 1–36; Achille Mbembe, "Decolonizing Knowledge and the Question of the Archive," *fleurmach* (blog), May 1, 2015, https://fleurmach.com/2015/05/01/achille-mbembe-on-fire; Ann Laura Stoler, *Along the Archival Grain: Epistemic Anxieties and Colonial Common Sense* (Princeton, N.J.: Princeton University Press, 2008). Julia Noordegraaf's "Who Knows Television? Online Access and the Gatekeepers of Knowledge," *Critical Studies in Television* 5, no. 2 (2010): 1–19, deals with audiovisual archives as gatekeepers. On the place and agency of archival stakeholders in the context of audiovisual archiving, see, e.g., Karen F. Gracy, "Moving Image Preservation and Cultural Capital," *Library Trends* 56, no. 1 (2007): 183–97.
5. Caswell, "Dusting for Fingerprints," 7.
6. Terry Cook, "Evidence, Memory, Identity, and Community: Four Shifting Archival Paradigms," *Archival Science* 13, no. 2 (2013): 95–120; Howard Zinn, "Secrecy, Archives, and the Public Interest," *Midwestern Archivist,* no. 2 (1977): 14–26. For Zinn's work, see also his home page at https://www.howardzinn.org/.
7. Cook, "Evidence, Memory, Identity, and Community," 115.
8. Eric Ketelaar, "Archives of the People, by the People, for the People," *South Africa Archives Journal,* no. 34 (1992): 5–16.
9. Jacques Derrida, "Archive Fever: A Freudian Impression," *Diacritics* 25, no. 2 (1995): 9–63. For the aforementioned alternative practices, see, e.g., Verne Harris, "Madiba, Memory and the Work of Justice" (Alan Paton lecture, Alan Paton Centre and Struggle Archives in Pietermaritzburg, 2011), accessible online at https://www.nelsonmandela.org/images/uploads/ALAN_PATON_LECTURE_2011_FINAL_VERSION.pdf, or Andrew Flinn, "Archival Activism: Independent and Community-Led Archives, Radical Public History and the Heritage Professions," *InterActions: UCLA Journal of Education and Information Studies* 7, no. 2 (2011): n.p.
10. E.g., Caswell, "Dusting for Fingerprints."
11. Brett Kashmere, "Introduction to Issue #2: Counter-Archive: Cache Rules Everything around Me," *Incite! Journal of Experimental Media & Radical Aesthetics,* no. 2 (2010), http://www.incite-online.net/intro2.html.

12. For discussion of the notion of counterarchives, see Rufus Loane de Rham, "Phantoms of Remembrance: Archival Violence and the Black British Film Collectives," MA thesis, New York University, 2012, 40, or the project website for Archive/Counter-Archive (2018–24, led by Janine Marchessault at York University), https://counterarchive.ca/. For anarchives, see Adam Siegel, "Twenty Theses on the Anarachive," *PUBLIC,* no. 57 (2018): 13. The final quote is from Siegfried Zielinski, "AnArcheology for AnArchives: Why Do We Need—Especially for the Arts—a Complementary Concept to the Archive?," *Journal of Contemporary Archaeology* 2, no. 1 (2015): 121.
13. Zielinski, "AnArcheology for AnArchives," 122.
14. E.g., Howard Besser, "Dealing with Non-industry Born-Digital Audiovisual Works: Lessons from Activist Archivists and Personal Digital Archiving," paper presented at Eye International Conference "Activating the Archive," Amsterdam, May 26–29, 2018. See also the websites Activist Archivist (by Kelly Hadon et al.), http://www.activist-archivists.org/, and the home page of the organization WITNESS, https://blog.witness.org/. More specifically, see WITNESS's blog post "Archives for Change: Activist Archives, Archival Activism," http://blog.witness.org/2010/09/archives-for-change-activist-archives-archival-activism/.
15. Randall C. Jimerson, "Archives for All: Professional Responsibility and Social Justice," *American Archivist* 70, no. 2 (2007): 252.
16. Ben Alexander and Andrew Flinn, "'Humanizing an Inevitability Political Craft': Introduction to the Special Issue on Archiving Activism and Activist Archiving," *Archival Science,* no. 15 (2015): 332.
17. Joy Rainbow Novak, "Examining Activism in Practice: A Qualitative Study of Archival Activism," PhD thesis, University of California, Los Angeles, 2013, 209.
18. Özge Çelikaslan, Alper Sen, and Pelin Tan, eds., *Autonomous Archiving* (Barcelona: dpr, 2016).
19. The conference took place from May 26 to 29 and was organized by the Eye Filmmuseum in collaboration with the Netherlands Institute for Sound and Vision and the University of Amsterdam. See also https://www.eyefilm.nl/themas/eye-international-conference-2018.
20. The MA in Preservation and Presentation of the Moving Image at the University of Amsterdam; https://gsh.uva.nl/content/dual-masters/preservation-and-presentation-of-the-moving-image-heritage-studies/preservation-presentation-of-the-moving-image.html.
21. The conference took place from June 6 to 8 at the Austrian Filmmuseum in Vienna. See also https://wp.nyu.edu/orphanfilm/2019/05/13/program/.
22. *PUBLIC,* no. 57 (2018).
23. May Chew, Susan Lord, and Janine Marchessault, "Introduction," *PUBLIC,* no. 57 (2018): 5.
24. Michel Foucault, "The Historical *a priori* and the Archive," in *Archaeology of Knowledge,* trans. A. M. Sheridan Smith, 142–48 (London: Routledge, 2002).
25. Derrida, "Archive Fever."
26. Derrida, 6.
27. Derrida, 7 and 8, respectively.
28. E.g., Jay Leyda, *Films Beget Films* (London: George Allen and Unwin, 1964); William C. Wees, *Recycled Images: The Art and Politics of Found Footage Films* (New York: Anthology Film Archives, 1993); Nicole Brenez, "Montage intertextuel et formes contemporaines du remploi dans le cinema

experimental," *Cinémas: Revue d'études cinématographiques* 13, no. 1–2 (2002): 49–67.

29. Jaimie Baron, *The Archive Effect: Found Footage and the Audiovisual Experience of History* (London: Routledge, 2014); Marente Bloemheuvel, Giovanna Fossati, and Jaap Guldemond, *Found Footage: Cinema Exposed* (Amsterdam: Amsterdam University Press, 2012); Christian Olesen, "Film History in the Making: Film Historiography, Digitised Archives and Digital Research *Dispositifs*," PhD thesis, University of Amsterdam, 2017; Catherine Russell, *Archiveology: Walter Benjamin and Archival Film Practices* (Durham, N.C.: Duke University Press, 2012); Paolo Simoni, "Eyewitnesses of History: Italian Amateur Cinema as Cultural Heritage and Source for Audiovisual and Media Production," *VIEW: Journal of European Television History and Culture* 4, no. 8 (2015): n.p.

30. Beatriz Tadeo Fuica, "The Appropriation and Construction of the Film Archive in Uruguay," *New Cinemas: Journal of Contemporary Film* 13, no. 1 (2015): 45.

31. Michael Goddard, *Guerrilla Networks: An Anarchaeology of 1970s Radical Media Ecologies* (Amsterdam: Amsterdam University Press, 2018), 246.

32. Goddard, 249.

33. See, respectively, Roger Hallas, "Queer AIDS Media and the Question of the Archive," *GLQ: A Journal of Lesbian and Gay Studies* 16, no. 3 (2010): 432; Jyoti Mistry, *Places to Play: Practice, Research and Pedagogy* (Amsterdam: Artistic Research in and through Cinema Group/Netherlands Film Academy, 2017), 19; John Akomfrah, referenced in Dara Waldron, "The Utopian Promise: John Akomfrah's Poetics of the Archive," *Open Library of Humanities* 3, no. 1 (2017): 1–23; and Jihoon Kim, "The Uses of Found Footage and the 'Archival Turn' of Recent Korean Documentary," *Third Text* 34, no. 2 (2020): 231–54.

34. Monica Dall'Asta and Alessandra Chiarini, "Found Footage: Women without a Movie Camera," *Feminist Media Histories* 2, no. 3 (2016): 1.

35. Alexandra Juhasz, "Video Remains: Nostalgia, Technology, and Queer Archive Activism," *GLQ: A Journal of Lesbian and Gay Studies* 12, no. 2 (2006): 326.

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37. Marika Cifor, "'Your Nostalgia Is Killing Me': Activism, Affect and the Archives of HIV/AIDS," PhD thesis, University of California, Los Angeles, 2017, 3.

38. Abigail J. Stewart, Jayati Lal, and Kristin McGuire, "Expanding the Archives of Global Feminisms: Narratives of Feminism and Activism," *Signs: Journal of Women in Culture and Society* 36, no. 4 (2011): 889–914.

39. Karina Horsti, "Temporality in Cosmopolitan Solidarity: Archival Activism and Participatory Documentary Film as Mediated Witnessing of Suffering at Europe's Borders," *European Journal of Cultural Studies* 22, no. 2 (2019): 231–44.

40. Horsti.

41. Kathleen Battles and Eleanor Patterson, "Special Forum: Radio Preservation as Social Activism," *New Review of Film and Television Studies* 16, no. 4 (2018): 415.

42. See, respectively, Bill Kirkpatrick, "Disability, Cultural Accessibility, and the Radio Archive," *New Review of Film and Television Studies* 16, no. 4 (2018): 473–80; Camilla Baier and Rachel Pronger, "Invisible Women: How

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43. Ariel Nasr, "Fragmented Memory: Unearthing Film History in Kabul, Afghanistan," *Mediapolis: A Journal of Cities and Culture* 5, no. 1 (2020): https://www.mediapolisjournal.com/2020/03/notes-on-the-forbidden-reel.

44. Aboubakar Sanogo, "Africa in the World of Moving Image Archiving: Challenges and Opportunities in the 21st Century," *Journal of Film Preservation,* no. 99 (2018): 14.

45. See, e.g., Rosemarie Omnes Roque, "The Importance of Archiving Political Films in the Philippines," paper presented at the Eye International Conference "Activating the Archive," Amsterdam, May 26–29, 2018.

46. Hend Alawadhi, "Traces of a Revolution: In Search of the Palestinian Film Archive," *PUBLIC* 57 (2018): 58–67.

47. Battles and Patterson, "Special Forum," 416.

48. For the first approach, see, e.g., Enrique Fibla-Gutierrez and Pablo La Parra-Pérez, "The Wretched of the Spanish Earth: Fragments from Spanish Radical Film Archives, 1930s–1970s," and Kimberly Tarr, "*Angela Davis Report*: New Preservation from the Communist Party of the United States of America Collection at NYU Tamiment Library," both papers presented at the Orphan Film Symposium, "Radicals" edition, Vienna, June 6–8, 2019. The two projects on which they report are also examples of the third approach, for the case studies they deal with and for their historical and pedagogical value.

49. Kirkpatrick, quoted in Battles and Patterson, "Special Forum," 419.

50. Mariana Johnson, "The Revolution Will Be Archived: Cuba's Noticiero ICAIC Latinoamericano," *The Moving Image* 13, no. 2 (2013): 2, 16.

51. Juan Carlos Rodríguez, "Towards a Film Mycology?: Biodeteriorated Archival Images of Havana as Incurable-Images of the Cinematic City," *PUBLIC* 57 (2018): 171–82.

52. Luna Hupperetz asks a similar question in "Cineclub Vrijheidsfilms: Restoring a Militant Cinema Network," *The Moving Image,* forthcoming.

53. Marusya Bociurkiw, "Big Affect: The Ephemeral Archive of Second-Wave Feminist Video Collectives in Canada," *Camera Obscura* 31, no. 3 (2016): 5–33.

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55. Bociurkiw, 25.

56. Bociurkiw, 26, 7.

57. Goddard, *Guerrilla Networks,* 13.

58. Bart Cammaerts, "Protest Logics and the Mediation Opportunity Structure," *European Journal of Communication* 27, no. 2 (2012): 125.

59. Tina Askanius, "DIY Dying: Video Activism as Archive, Commemoration and Evidence," *International Journal of E-Politics,* no. 3 (2012): 22 and 16, respectively.

60. Askanius, 22.

61. See, e.g., in the case of Turkey, Murat Deha Boduroğlu, "The Need for Objective Photos and Videos as Evidence," in Çelikaslan et al., *Autonomous Archiving,* 51–56.

62. In the light of human rights documentation, see David Block, "Broadcast

and Archive: Human Rights Documentation in the Early Digital Age," paper presented at the Conference on Human Rights, Tallahassee, Fla., November 1–3, 2001.

63. Prelinger, "Archives and Access," 116.

64. For more on the Taiwan case, see Chia-Wei Tung, "Towards a Living Activist Archive Online: A Case Study of CivilMedia@TW in Taiwan," MA thesis, University of Amsterdam, 2016; for a study of the Turkish case, see Özge Çelikaslan and Alper Sen, "Autonomous Archiving," paper presented at the Eye International Conference "Activating the Archive," Amsterdam, May 26–29, 2018; for examples from the context of the Arab Spring movements, see Basel Abbas, Ruanne Abou-Rahme, and Tom Holert, "The Archival Multitude," *Journal of Visual Culture* 12, no. 3 (2013): 345–63, or Steve Parks, "'I Hear Its Chirping Coming from My Throat': Activism, Archives, and the Long Road Ahead," *LiCS* 5, no. 1 (2017): 85–91.

65. Ludovica Fales, "Real Time Memories of a Revolution: *The 18 Days in Egypt* Interactive Platform as Instant Archive," in *Cinema and Art as Archive: Form, Medium, Memory,* ed. Francesco Federici and Cosetta G. Saba, 245–63 (Milan: Mimesis International, 2014).

66. Fales, 249.

67. Lee Pretlove, "Archives, Activism and Social Media: Building Networks for Effective Collaboration and Ethical Practice" (conference review), *Archives and Manuscripts* 46, no. 2 (2018): 239–41.

68. Sanogo, "Africa in the World of Moving Image Archiving."

69. Seipati Bulane-Hopa, "Repatriation: The Return of Indigenous Cultural Content," *Journal of Film Preservation,* no. 85 (2011): 4–13.

70. Bulane-Hopa, 4.

71. Faye Ginsburg, "Indigenous Media from U-Matic to YouTube: Media Sovereignty in the Digital Age," *Sociologia et Antropologia* 6, no. 3 (2016): 581–99. See also Scott MacKenzie, "Arctic Archives: From Ethnographic Documentation to Climate Change, Environmental Justice, and Indigenous Rights," paper presented at the Eye International Conference "Activating the Archive," Amsterdam, May 26–29, 2018.

72. Ginsburg, "Indigenous Media," 587.

73. Archive/Counter-Archive project website.

74. Archive/Counter-Archive project website.

75. José Miguel Palacios and Elizabeth Ramírez-Soto, "Redefining Political Cinemas in Exile: Chilean Filmmakers after 1973," paper presented at the Orphan Film Symposium, "Radicals" edition, Vienna, June 6–8, 2019; Aditi Jaganathan, Sarita Malik, and June Givanni, "June Givanni's Pan-African Cinema Archive: A Diasporic Feminist Dwelling Space," *Feminist Review* 25 (2020): 94–109.

76. Jaganathan et al., "June Givanni's Pan-African Cinema Archive," 94.

77. Mél Hogan, "Templating Life: DNA as Nature's Hard Drive," *PUBLIC* 57 (2018): 145–53.

78. Mihai Fulger, "Cinematheques and Videotheques as Political Institutions," paper presented at the Eye International Conference "Activating the Archive," Amsterdam, May 26–29, 2018.

79. Jaganathan et al., "June Givanni's Pan-African Cinema Archive," 124.

80. David Bailey and Sonia Boyce, "AAVAA's 'The Living Archive' Papers—An Introduction," *Third Text* 15, no. 54 (2001): 87–88.

81. Quote from Stuart Hall, "Constituting an Archive," *Third Text* 15, no. 54 (2001): 89.

82. Diego Cavallotti, "'(Not) Working for the Clampdown': LINK TV Project—Pratello TV (Bologna, 1992)," *Mediapolis: A Journal of Cities and Culture* 4, no. 3 (2018): https://www.mediapolisjournal.com/2018/10/tv-project-pratello-tv-bologna.
83. Fernando Solanas and Octavio Getino, "Towards a Third Cinema: Notes and Experiences for the Development of a Cinema of Liberation in the Third World (Argentina, 1969)," in *Film Manifestos and Global Cinema Cultures: A Critical Anthology,* ed. Scott Mackenzie, 230–50 (Berkeley: University of California Press, 2014).
84. For a discussion of the "film act" in an archival context, see Luna Hupperetz, "The Militant Film Circuit of Cineclub Vrijheidsfilms," MA thesis, Vrije Universiteit Amsterdam, 2020, 26. See also the archival frameworks of "film as *dispositif*" and "film as performance" in Giovanna Fossati, *From Grain to Pixel: The Archival Life of Film in Transition,* 3rd rev. ed. (Amsterdam: Amsterdam University Press, 2018), 171 and 176. An alternative archival approach, proposed in the context of experimental cinema, is that of reenactments; see Senta Siewert, *Performing Moving Images: Access, Archive, Affects* (Amsterdam: Amsterdam University Press, 2020), 11.
85. Fossati, *From Grain to Pixel,* 176.
86. Rommy Albers, Floris Paalman, and Simona Monizza, "Cineclub Amsterdam Freedom Films at the International Institute of Social History," paper presented at the Orphan Film Symposium, "Radicals" edition, Vienna, June 6–8, 2019.
87. Brett M. Van Hoesen, "Glyphs: Acts of Inscription—Social Activism and the Politics of the Archive," *NKA: Journal of Contemporary African Art* 35 (2014): 83.
88. Van Hoesen, 79.
89. Michael Eckardt, "South African Film History vs. the History of Motion Pictures in South Africa," *South African Theatre Journal* 25, no. 1 (2011): 73.
90. Abbas et al., "Archival Multitude," 354.