



SEAPAVAA

SouthEast Asia-Pacific AudioVisual Archive Association

CINEMA ENLIGHTENS



ปัญญา อำนวยปาทิ จลจิตการ



22nd SEAPAVAA CONFERENCE

AV ARCHIVING BEYOND BOUNDARIES

PATHUMWAN PRINCESS HOTEL
BANGKOK, THAILAND
6-12 APRIL 2018



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SouthEast Asia-Pacific AudioVisual Archive Association



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Message from Minister of Culture



On behalf of the Ministry of Culture and Film Archive (Public Organization), Thailand, I wish to extend a warm welcome to Jan Müller the Keynote Speaker and all the delegates to the 22nd Southeast Asia-Pacific Audiovisual Archive Association Conference or SEAPAVAA.

The main task of the Film Archive Thailand is to preserve films, audiovisuals and standards-related matter. We also aim to create an open body of knowledge for education and research on films while encouraging and promoting the use of films to its utmost potential. Upon these responsibilities, it is a great honour for the Film Archive Thailand to host this 22nd Southeast Asia-Pacific Audiovisual Archive Association Conference or SEAPAVAA.

I recognize that this conference is principally designed to enhance the development of the audio visual preservation within the Asia and Pacific region. This annual gathering enables the building of productive dialogues, networking and fruitful contacts among archivists and professionals from around the world. Furthermore, according to the program, after the long period of conference, the participants will have a wonderful occasion to experience Songkran festival, one of the most popular regional festivals among Southeast Asian countries on this Friday.

Last but not least, I wish to express my appreciation to all the delegates and observers for their full cooperation and contribution to the Conference. I also take this opportunity to thank Southeast Asia-Pacific Audiovisual Archive Association for organizing this conference. I wish the event a great success, and all guests and participants a most rewarding and enjoyable time in Bangkok.

Vira Rojpojchanarat
Minister of Culture

Message from the President of Southeast Asia-Pacific Audiovisual Archive Association

On behalf of the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA), I am delighted to welcome you to Bangkok, Thailand, for the 22nd SEAPAVAA Conference, AV Archiving Beyond Boundaries.

SEAPAVAA, together with our local host the Film Archive (Public Organisation) and their partners - Public Relations Department (PRD) Museum and Archive and National Archives of Thailand - are proud to bring you this opportunity to exchange knowledge, experiences and ideas with likeminded colleagues from around the world on how the audiovisual archives, our profession at large, and the communities we serve may expand and be boundaryless together.



How may we go beyond boundaries and break walls towards creating and reaching communities? Where do we locate national archives in a highly globalized world? How can the task of preservation be shared between audiovisual archivists and their various stakeholders? How can sectors for whom the archive is important, be turned into an active support base? What must we do to keep supporters engaged? How can technology break down organizational walls while building networks? Can we articulate a set of common values despite having differing contexts and realities?

The opportunity to deliberate on these issues is timely as the changing socio-political and technological landscapes constantly challenge archival boundaries which are being pushed on all fronts, with implications on how we pragmatically handle and theoretically think of the archives and our profession.

The annual SEAPAVAA Conference is known for its hospitality and engaging community dynamics. I wish you a rewarding conference and an enjoyable stay in beautiful Bangkok.

Irene Lim
President, Southeast Asia-Pacific Audiovisual Archive Association

Message from the Chairperson of Board of Executive Directors of the Film Archive (Public Organization)



It is with my great pleasure to welcome you to the 22nd Southeast Asia-Pacific Audiovisual Archive Association Conference or SEAPAVAA.

As the Film Archive works to preserve the audio visual heritage in Thailand, it has also contributed to creating knowledge in the audio visual preservation since its beginning in 1984. We are honored to host this beneficial Conference because we realize that the Conference will provide a wonderful forum for all delegates to refresh their knowledge base and explore innovation in audio visual archives. The Conference will offer plenty of networking opportunities, providing the delegates with the chance to meet and interact with

archivist peers. The productive program, wide experiences of each delegate along with the vibrant social program, guarantee that the Conference is rewarding and enjoyable.

Lastly, I wish to express my sincere appreciation to all delegates who come to the conference and to those who work tirelessly in order to preserve our audio visual heritage to our next generation.

Assoc.Prof.Dr.Sugree Charoensook
Chairperson of Board of Executive Directors
of the Film Archive (Public Organization)



United Nations
Educational, Scientific and
Cultural Organization



Memory of the World

MEMORY OF THE WORLD

UNESCO'S ASIA-PACIFIC PROGRAMME
TO PROTECT AND PROMOTE
DOCUMENTARY HERITAGE



UNESCO Bangkok
Communication and Information Unit
bangkok@unesco.org

[http://bangkok.unesco.org/theme/
safeguarding-documentary-heritage](http://bangkok.unesco.org/theme/safeguarding-documentary-heritage)
www.mowcapunesco.org
www.facebook.com/MOWCAP

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SYMPOSIUM THEME

“AV Archiving Beyond Boundaries”

The 21st SEAPAVAA Conference in Manila reimagined the shape of the audiovisual archive of the future as one that is against the overly determining forces that strain and bound it. From economic disparities to technological gaps, political differences to state divides, audiovisual archives have long operated within stringent demarcations and top-down homogenic limitations. Deocampo (2017) in his keynote lecture challenges these notions as he together with Conference participants envision a rhizomatic audiovisual archive of the future. One that is defined by the “horizontal, root-like spread of archives that respects the individuality of these institutions that still enjoy among themselves—as a community—a shared base of common and mutual values, resources, interests and aspirations.”

SEAPAVAA's 22nd Conference takes this vision as we explore practices of audiovisual archiving that goes beyond boundaries. From open source technological innovations that disrupt market forces and commercial standards to international collaborations that cross cultural lines and bridges geopolitical differences, the Conference aims to question the conformity and fixity of the field while celebrating its shared diversity and reach.

Archival boundaries today are constantly being challenged and pushed on all fronts with implications to how we pragmatically handle and theoretically think of the archives. This boundaryless archives call for exchanges and openness while also possibly questioning long-held territorial complexities. Where do we locate national archives in a highly globalized world? How can the task of preservation be shared between audiovisual archivists and their various stakeholders? How can sectors for whom the archive is important be turned into an active support base? What must we do to keep supporters engaged? How can technology break down organizational walls while building networks? Can we articulate a set of common values despite having differing contexts and realities?

For audiovisual archives to go beyond boundaries is to also break walls towards creating and reaching communities. Archivists are being called to actively engage society through various forms of service and collaboration as movements and notions of community, participatory, and activist archiving are on the rise questioning the status quo. How do audiovisual archives provide access and opportunity to all specially for disenfranchised members of society? How can we make sure that a diversity of images, voices, and narratives are preserved in our collections? What can be the role of archives in community development? In what ways can archivists be agents of social justice, equality, and inclusivity?

THE CONFERENCE LOGO

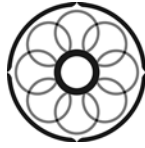


Designed by Ricky Orellana

Bangkok otherwise known as Krung Thep, is called the “City of Angels”. It is the inspiration for the 22nd SEAPAVAA Conference logo which takes its form from a pair of angel wings, rendered in shades of green combined with elements in gold.

Angels being the purest expression of the winged spirit, are related to freedom and the imagination. Its wings are an expression of aspiration to transcend any forms of boundaries. Taken together, these elements exude the conference theme “AV Archiving Beyond Boundaries”.

SEAPAVAA



SEAPAVAA

SouthEast Asia-Pacific AudioVisual Archive Association

Southeast Asia-Pacific Audiovisual Archive Association or SEAPAVAA, founded in 1996, is an association of organizations and individuals involved in, or interested in the development of audiovisual archiving in a particular geographic region – the countries of Southeast Asia (the ten member nations of ASEAN), Australasia (Australia and New Zealand), and the Pacific Islands (Micronesia, Melanesia, Polynesia)

It particularly aims to promote audiovisual archiving and to preserve and provide access to the region's rich audiovisual heritage.

In April 2001, the Coordinating Council of Audiovisual Archive Associations (CCAAA) accepted SEAPAVAA into membership – the first regional association to join the group. Later in the same year, SEAPAVAA has formally been admitted into operational relations with UNESCO as an NGO to pursue common goals in the service of international cooperation and development.

For more information, visit <http://seapavaa.net>

THE HOST INSTITUTION

In 1984, the National Film Archive was established as a unit under the Fine Arts Department to take charge of preserving Thailand's rich cinematic legacy that dates back to the first years of motion pictures. In 2009, the National Film Archive received status as a public organization and became the Film Archive (Public Organization). The new status represents a higher range on the bureaucratic ladder which enables the Film Archive to be more effective in discharging its mission.

The Film Archive seeks to collect and preserve Thailand's rich film and audiovisual heritage as well as to promote public awareness of the preservation and potential use for this heritage.

For more information, visit <http://www.fapot.org>

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CONFERENCE SCHEDULE

6th APRIL 2018 | FRIDAY

Labor Museum	09:00-17:00	Community Archiving Workshop (In Thai language)
Lido Theater 1	09:00-18:00	Restoration Asia V
Lido Theater 2	18:00-20:00	The screening of <i>Gate of Hell</i>

7th APRIL 2018 | SATURDAY

Venue: Pathumwan Princess

Executive Foyer, B Floor	09:00-17:00	Registration of Conference Participants
Executive 1, B Floor	09:00-17:00	Workshop A: “Care and Handling of Photographic Materials”
Jamjuree 2, M Floor		Workshop B: “Open Source for Archives”
Executive 3, B Floor		Pre-Conference Executive Council Meeting (Closed-door meeting)

Venue: Lido Theater 2

	20:00-22:00	The screening of <i>Batch'81</i>
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8th APRIL 2018 | SUNDAY

Venue: Pathumwan Princess

Executive Foyer, B Floor	09:00-17:00	Registration of Conference Participants
Executive 1, B Floor	09:00-17:00	Workshop A: “Care and Handling of Photographic Materials”
Jamjuree 2, M Floor		Workshop B: “Open Source for Archives”
Executive 3, B Floor		Pre-Conference Executive Council Meeting (Closed-door meeting)
Vista Bar Terrace, 8th Floor	18:30-22:00	Welcome Dinner

Venue: Lido Theater 2

	20:00-22:00	The screening of <i>Operation Revenge</i>
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9th APRIL 2018 | MONDAY

Venue: Pathumwan Princess

Jamjuree Terrace, M Floor	08:00-09:00	Registration of Conference Participants
	09:00-17:00	Tradeshow
Jamjuree A and B, M Floor	09:00-17:00	Opening Ceremony / Keynote Address / Symposium Sessions

Venue: Lido Theater 2

	20:00-21:30	Archival Gems Screening
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10th APRIL 2018 | TUESDAY

Venue: Pathumwan Princess

Jamjuree Terrace, M Floor	08:00-09:00	Registration of Conference Participants
	09:00-17:00	Tradeshow
Jamjuree A and B, M Floor	09:00-17:00	Symposium Sessions

Venue: Lido Theater 2

	20:00-22:00	The Screening of <i>Barb Wired Fence</i>
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11th APRIL 2018 | WEDNESDAY

Venue: Pathumwan Princess

Jamjuree Terrace, M Floor	08:30-09:00	Registration of General Assembly
	09:00-17:00	Tradeshow
Jamjuree A and B, M Floor	09:00-17:00	22nd SEAPAVAA General Assembly (SEAPAVAA members only)

Venue: Lido Theater 2

	20:00-22:00	The Screening of <i>Insiang</i>
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12th APRIL 2018 | THURSDAY

Lobby, Pathumwan Princess	08:30-09:00	Pick-up Time
The Princess Maha Chakri Sirindhorn Anthropology Centre (Public Organization) and Film Archive (Public Organization)	09:00-17:00	Institutional Visit
Executive 3, B Floor Pathumwan Princess	09:00-17:00	Post-Conference Executive Council Meeting (Closed-door meeting)
Scala Restaurant, Scala Theater	18:00-22:00	Farewell Dinner

13th APRIL 2018 | FRIDAY

Lobby, Pathumwan Princess	13:00	Pick-up Time
Siam Square	13:15	Songkarn Festival (Water Festival)

Delegates will make their own way back to their hotels from Siam Square.

THE KEYNOTE ADDRESS

AV ARCHIVING BEYOND BOUNDARIES

Jan Müller

CEO National Film and Sound Archive of Australia

ABSTRACT

This keynote addresses the challenges related to the role and function of audio visual archive institutions as the environment in which they operate becomes increasingly digital and networked. The context is the National Film and Sound Archive of Australia and the Netherlands Institute for Sound and Vision, respectively his current and former working place.

Only organisations that are able to continually reinvent themselves can retain their relevance in this technology-dominated and networked era. What these organisations have in common is their ability to involve their users in the development of their strategy and to fully integrate both offline and online channels. Having worked for two major AV heritage institutions, Jan Müller will address possible strategies and scenarios regarding the AV archive of the future, including cases about successful innovations in collection, preservation and digitisation strategies and examples of engagement with, and methods of presenting AV heritage to target audiences.



Jan Müller is a highly experienced CEO and leader in the digital heritage and culture sector internationally. Since 2009, he has been the CEO of the Netherlands Institute for Sound and Vision, which comprises one of the largest audiovisual collections in Europe and Chair of the Europeana Foundation since 2015. Now he is the Chief Executive Officer (CEO) of the National Film and Sound Archive, Australia.

Workshop A: The Care and Identification of Photographs

by Bertrand Lavedrine

This two-day workshop is intended to help those caring for photographic materials to gain a better understanding of their collections and how to maintain them. The workshop includes hands-on activities and case studies to equip participants with the strategies necessary to safeguard their collections. Advocacy will also be stressed as a first step in raising awareness of the significance and value of photographic materials to the national heritage.

Participants will be introduced to the technical history of analogue photography of the 19th and 20th centuries. Photographic materials include a wide range of processes on diverse supports, from the daguerreotypes and glass plate negatives of the 19th century to the gelatin silver black and white and chromogenic colour processes of the 20th century.

In addition to the process of photographic identification, this workshop will offer a broad introduction about deterioration, risk management and basic collections care including handling, housing, and exhibition guidelines. Topics include environmental monitoring, the role of temperature and relative humidity in degradation processes and the need of cold storage for some photographic materials.

Workshop Presenter



Bertrand Lavedrine received his doctoral degree from the Faculty of Humanities, University of Paris I Panthéon-Sorbonne, with thesis in Art and Archaeology, and a Master degree in organic chemistry. He is professor at the National Museum of Natural History which is part of the Sorbonne-University, Paris. Since 1998, he is head of the research center for the preservation of cultural heritage namely the Centre de Recherche sur la Conservation, located in the National Museum of Natural History. He has authored papers and four books on the preservation of photographic collections and the history of the autochrome process.

Workshop B: Open Source for Archives

by Reto Kromer and Joshua Ng

For several years, some open-source software has been developed that can be used by the archival community in general and the audiovisual archiving sector in particular, as well by other intended end-users. On the one hand, such software provides effective and reliable solutions, especially for less-resourced institutions. On the other hand, open-source software means that the source code is also publicly available and can thus be improved upon by skilled archivists.

The two-day workshop aims to demonstrate how to efficiently use a selection of these tools. It will alternate between theory (one third) and hands-on (two thirds). The topics to be discussed include:

- a refresher on audio-visual file formats
- dealing with different file formats by using FFmpeg
- analysing the technical characteristics with MediaInfo, Media-Conch and FFmpeg
- checking file quality with QCTools
- sound-track extraction with AEO-Light
- producing a DCP with DCP-o-matic
- digital preservation: checksums, fixity, data migration

Participants are expected to bring their own laptops, in order to be able to work with some of the referenced software (participants will receive detailed instructions for installation prior to the workshop). Files to work with will be provided by the workshop presenters, although participants are encouraged to bring a hard-disk drive or USB stick of their own files.

Workshop Presenters



Reto Kromer became involved in audiovisual conservation and restoration more than 30 years ago. He has been running his own preservation companies, as well as lecturing at the Bern University of Applied Sciences.



Joshua Ng is the Information Technology (IT) & Technical Executive at the Asian Film Archive (AFA). He oversees the planning of AFA's IT systems.

Opening Plenary: Collaboration Between Professional AV Archiving Organizations

10:45-12:30 | Jamjuree A and B

Moderator: Rachel Stoeltje, Chair,
Co-ordinating Council of Audiovisual
Archives Associations (CAAAA)

Speakers:

Disaster Response and Planning for AV Archives, including report from Puerto Rico

Jim Lindner, Media Matters
Mick Newnham

Maintenance of Audio-Visual Files During a Data Migration: Collaborative Monitoring of Containers and Codecs by the Archives

Reto Kromer, AV Preservation
by reto.ch

A Handshake Won't Do: Can Archival Institutions Improve the Collaboration Process and Reduce Conflicts?

Caroline Yeager, George Eastman
Museum

Panelists:

Representatives of CAAA member
institutions

9th
APRIL
2018

Disaster Response and Planning for AV Archives, Including Report from Puerto Rico

Abstract

This presentation will provide a series of brief reports on efforts to support our colleagues after some recent natural disasters. In addition to these reports, we plan to have an open meeting to kick-start discussion to find ways that we can work together more collaboratively in our many organizations to better prepare for and provide assistance directly to archives in need, following a natural disaster. Primarily, this will be an effort to build more bridges within overlapping efforts of professional organizations including the Association of Moving Image archivists (AMIA), International Federation of Film Archives (FIAF) and perhaps through our shared umbrella organization the Coordinating Council of Audiovisual Archives Associations (CCAAA) and also working with organizations with experience assisting post natural disasters.

Jim Lindner

Institution: Media Matters



Jim Lindner is an internationally respected authority on the preservation and migration of electronic media. Jim pioneered many of the techniques now commonly used for videotape restoration and migration to file workflows.

Mick Newnham



For the past two decades Mick Newnham has been providing consultancies and training in audiovisual preservation and collection management on behalf of organisations such as UNESCO, SEAPAVAA, ASEAN and ICCROM. These consultancies have been conducted throughout Oceania, SE Asia, USA, Europe, Africa and the Caribbean as well as Mexico and India.

Maintenance of Audio-Visual Files During a Data Migration: Collaborative Monitoring of Containers and Codecs by the Archives

Abstract

This is a presentation on the bright side of data migrations!

It discusses how data migrations can be used efficiently for modifying, where necessary, the archive's containers, codecs and metadata. Yet the relevant information to make this possible needs to be gathered and shared throughout the audio-visual archive community. Proprietary containers, such as Apple's QuickTime (MOV), are currently becoming obsolete, and very popular but proprietary formats, for example Apple's ProRes, have been used intensively for both capture and post-production, and therefore need to be preserved by the archives. How can this be realised in practice?

The old idea of having a joint monitoring group for data formats from member organisations of the Coordinating Council of Audiovisual Archives Associations (CCAAA) appears still to be the most effective way in which to go forward. It becomes ever more relevant, in order to have as comprehensive as possible, an overview of the current situation and the measures to be taken in the near future, and to avoid the need for each single archive to «reinvent the wheel»

Reto Kromer

Institution: AV
Preservation by reto.ch



Having graduated in mathematics and computer science, Reto Kromer became involved in audio-visual conservation and restoration more than thirty years ago. He was head of preservation at the Swiss National Film Archive, and lecturer at the University of Lausanne and the Academy of Fine Arts Vienna.

He has been running his own preservation company, AV Preservation by reto.ch, and lecturing at the Bern University of Applied Sciences. His current research includes colour spaces, look-up tables and codec programming and emulation.

A Handshake Won't Do: Can Archival Institutions Improve the Collaboration Process and Reduce Conflicts?

Abstract

The fundamentals of archival audiovisual collaborations were basically set in place through the International Federation of Film Archives' (FIAF) Statutes and Rules, first implemented in 1938. This document has been updated periodically, most recently in 2016. The core tenet espoused by FIAF is that member archives, upon receiving a written request for assistance, will do their best to assist their colleagues in their professional endeavors. Likewise, SEAPAVAA's objectives to member countries aim to "Encourage communication and mutual assistance, including the sharing of knowledge, skills, services, resources and experiences among others."

Audiovisual unions offer member archives the simple architecture upon which to build mutually beneficial collaborations for archival materials and resources, or reciprocal staff education and training. Yet friction is often the result as the rules of archival associations cannot override individual institutional policies regarding the care and access to collection materials or use of institutional resources. In essence, an institution's by-laws and collection management policy determine how, when, and to whom, collection material may be loaned and collaborations forged.

Using guidelines provided by the International Council of Museums (ICOM), FIAF, SEAPAVAA, and current policies at the George Eastman Museum, this paper explores the possibility of developing standardized international contract and agreement templates that can be adapted for all archival audiovisual institutions when negotiating collaborative endeavors. Can a single formula – formally agreed upon by all international organizations in the field – be found that embraces individual institutional responsibilities and policies, meets the aims of archival associations, and is legally binding and enforceable?

Caroline Yeager

Institution: George Eastman Museum



Caroline Yeager, Assistant Curator, Moving Image Department, the George Eastman Museum. Education: Certificate from The L. Jeffrey Selznick School of Film Preservation (1998); Master of Fine Arts, Temple University (1975); Bachelor of Science Degree, SUNY Brockport (1972). Ms. Yeager teaches Curatorial Administration in the Selznick School; develops and manages grants for the Moving Image Department; supervises special projects in the department such as the renovation of the museum's Dryden Theatre. She is a member of the Association of Moving Image Archivists; co-chair of the Advocacy Committee; co-curated the stream *Environmental Issues and Archives* (2016).

Session 1-A: International Engagements and Exchanges

13:30-15:00 | Jamjuree A

Moderator: Mick Newnham

Speakers:

New Approaches to Digital Film Preservation

Jim Lindner, Media Matters

A Sound Exchange: Preserving the Voices of Cuba

Yasmin Dessem and Allie Whalen,
University of California Los Angeles
(UCLA), Library Preservation Program

Session 1-B: National Multi-stakeholder Collaboration

13:30-15:00 | Jamjuree B

Moderator: Pawarisa Nipawattanapong,
The Government Public Relations
Department of Thailand

Speakers:

An Archive of Archives: The Case of National Cultural Audiovisual Archives in India

Irfan Zuberi, National Cultural
Audiovisual Archives Indira Gandhi
National Centre for the Arts

Joining Forces in AV Digitisation, Storage and Access An Interim Assessment After 5 Years of VIAA

Brecht Declercq, International
Federation of Television Archives

9th
APRIL
2018

New Approaches to Digital Film Preservation

Abstract

The FILMIC project is an international, multi-disciplinary, and open research project that utilizes different technologies to create a preservation quality virtual data representation of film. The goal is to produce a FILMIC database that is a digital representation of the film itself, as opposed to 2 dimensional scans of film frames at a given resolution with limited spectral information. Because film deteriorates even with cold storage – deeming it unusable for eventual future scanning or other methods - a better preservation technique that is truly representative of the original film carrier is necessary.

As a scalable model, FILMIC incorporates many different sub-projects that will enrich this data representation with information from different sources. This presentation will describe the overall project as well as focusing on the following three research sub-projects:

1. Multi/Hyper Spectral Imaging, a technique by which far more accurate image information is acquired from the film carrier.
2. Machine Vision Film Inspection, a system that can accurately and reliably measure film condition and damage.

In this presentation we will introduce the preliminary results of several sub-projects as well as offer a discussion on the uses, long-term implications and possibilities of FILMIC.

Jim Lindner

Institution:

Media Matters



Jim Lindner is an internationally respected authority on the preservation and migration of electronic media. James pioneered many of the techniques now commonly used for videotape restoration and migration to file workflows. He has lectured widely on and written about media preservation for the past twenty-five years and has served on a variety of international media-associated boards and organizations for many years. While James's first awards were as a film maker, he went on to receive many awards, first for his pioneering work in computer animation and later for his work in media preservation.

A Sound Exchange: Preserving the Voices of Cuba

Abstract

Beginning in 2015, UCLA Library Preservation has partnered with a number of Cuban heritage institutions including the Instituto de Historia de Cuba (IHC) to provide specialized digitization and preservation training for their archival collections. The project, an initiative of UCLA Library's International Digital Ephemera Project (IDEP), has involved extensive collaboration with other Cuban organizations, such as the Havana-based Studio Abdala, as well as professional colleagues who generously shared their expertise.

IHC holds upwards of 1600 radio transcription discs of which over 600 recordings have been digitized from the Universidad del Aire collection, an educational radio show that aired on Cuba's Radio CMQ. From 1949 to 1960, each topical episode highlighted the work of Cuban intellectuals. More recently, UCLA has conducted on-site assessment and pilot digitization of IHC's ¼ inch audio collection of interviews and speeches by such influential figures as Che Guevara, Camilo Cienfuegos, and Fidel Castro. Future initiatives include building digitization capacity for open reel collections and exploring a possible exchange program for emerging Cuban conservation professionals.

Inspired by our work together, IHC has initiated ongoing collaborations with audiovisual heritage institutions throughout Cuba to build workshops, conferences, and partnerships. Our presentation will recount the challenges associated with equipment, staffing, facilities, and resources, but also demonstrate how the dedication, positive energy, and team work of our partners has constructed a successful path towards access.

Yasmin Dessem

and Allie Whalen

Institution: University of California Los Angeles (UCLA), Library Preservation Program



Yasmin Dessem is the Head of Audiovisual Preservation at the UCLA Library where she serves as technical lead as the library continues to develop its program of preservation, digitization and access of moving image and sound holdings.



Allie Whalen is the Audiovisual Preservation Coordinator at UCLA, where she manages projects to preserve moving image and sound collections through digitization, assessments, and workflows.

An Archive of Archives: The Case of National Cultural Audiovisual Archives in India

Abstract

National Cultural Audiovisual Archives (NCAA) has been set up with the objective of identifying and preserving the cultural heritage of India available as audiovisual manifestations. During its pilot phase (2014-2018), it is working towards making 30,000 hours of non-commercial, unpublished archival audiovisual recordings available online in the public domain guided by the principles of open access using open source technological tools. NCAA is an archive of archives with twenty-one institutions whose audiovisual repositories forms the base of the collections that are being digitized and made accessible, giving NCAA a wide geographical coverage, representing a diversity of voices and providing a platform of inclusivity. The partnering institutions of NCAA represent variety along multiple axes – governmental/non-governmental, regional/pan-Indian, archives/museums and research centres/production houses – but have come together due a “shared base of common and mutual values, resources, interests and aspirations.” (Deocampo, 2017) It is for the first time that a national network of audiovisual archives has been made possible through the NCAA as its partnering institutions have come together to build a community of archives which can articulate infrastructure, financial and technological needs of their sector as a pressure group. This paper will discuss the aforementioned issues in detail imbued with the perspective of participating in building a movement of audiovisual archiving that transcends boundaries.

Irfan Zuberi

Institution: National Cultural Audiovisual Archives
Indira Gandhi National Centre for the Arts



Irfan Zuberi has been involved with the arts for 15 years as researcher, fieldworker, magazine editor, festival & exhibition curator, audiovisual archivist, music consultant for documentary films and resource person. He is currently Project Manager, National Cultural Audiovisual Archives at the Indira Gandhi National Centre for the Arts.

Joining forces in AV Digitisation, Storage and Access An Interim Assessment After 5 Years of VIAA

Abstract

As in many countries, the audiovisual heritage of Flanders, the northern part of Belgium, is spread over many institutions of very different kinds: broadcasters, libraries, archives, museums, universities, research centers, government bodies, arts institutions and so on. Also the challenges it has to cope with will be recognizable to many: carrier degradation, playback technology obsolescence, fundamental questions about digital preservation and last but not least a sharply increased demand for access by audiences such as education, scientific research, professional media producers and the general public. In December 2012 the Flemish government therefore decided to found a new institution called VIAA, the Flemish Institute for Archiving. VIAA does not act as a centralizing body, but as a service provider for already 140 Flemish organisations who manage a significant audiovisual archive. VIAA's offers its partners free digitisation of their audiovisual material and sustainable digital storage at a very small fee per terabyte. In exchange, VIAA can offer the material on its own, dedicated platforms, e.g. for teachers to use audiovisual materials in the classroom.

This presentation will provide more detail about the VIAA-model, give an overview of what VIAA accomplished in the first five years of its existence and show also a glimpse of what the future will bring.

Brecht Declercq

Institution: International Federation of Television Archives (IFTA)



Brecht Declercq, MA, MSc (*1981) is the Digitization and Acquisition Manager at VIAA, the national audiovisual archive of Flanders, Belgium, since 2013. As such he is responsible for the overall digitization strategy of the Flemish audiovisual heritage. Previously he worked for the Belgian public broadcaster VRT for almost 10 years as a radio archivist and a project lead in several digitization, media asset management and access projects. He's an active voice in the international audiovisual archives world, Secretary-General and outgoing Chair of the Preservation and Migration Commission of FIAT/IFTA. He writes, presents, reviews and advises to several European broadcasters and audiovisual archives.

Session 2-A: Volunteers, Advocates, and Friends: Collective Action for Archives 15:30-17:00 | Jamjuree A

Moderator: Ricky Orellana,
Mowelfund Film Institute

Speakers:

Volunteerism in Hong Kong Film Archive
Lesley Fung, Hong Kong Film Archive

Archiving and spreading Brazilian Audiovisual heritage

Mateus Nagime, Brazilian Association
of Audiovisual Preservation

What are Friends for?

Ray Edmondson (Dr),
Archive Associates Pty. Ltd

Session 2-B: Archival Platforms for Peripheral Voices 15:30-17:00 | Jamjuree B

Moderator: Sanchai Chotirosseranee,
Film Archive (Public Organization)

Speakers:

The Potential of Home Movies as a Cultural Resource

Daisuke Miyoshi, Tokyo University of
the Arts

A Platform for Southeast Asian Art Films

Farah Wardani and Silke Schmickl,
National Gallery Singapore

The Great Migration: A Public Digitization Workflow

Bleakley McDowell and Jasmyn Castro,
The Smithsonian National Museum of
African American History & Culture

9th
APRIL
2018

Volunteerism in Hong Kong Film Archive

Abstract

The Hong Kong Film Archive is dedicated to acquire Hong Kong films and related materials to build a comprehensive collection of Hong Kong films and to preserve and conserve the heritage. The number of collected items is ever-expanding since its establishment of the planning office in the 1990's. In 2016 alone, over 20,000 film-related items were acquired. The acquired items have to be researched, arranged and catalogued before making them meaningful and showing them to the public.

With very limited resources, the Hong Kong Film Archive has to balance the needs of every aspect of its work and explore additional resources to alleviate the heavy workload. Starting from 2017, it has joined the Museum Volunteer Service Scheme of the Leisure and Cultural Services Department to recruit volunteers to participate in the preservation of Hong Kong film heritage. The volunteers are assigned to the different units of the archive to assist in arranging, researching, cleaning artefacts and providing service to the general public.

In the presentation, we will share our experience in involving volunteers in preliminary arrangement, research on videos, cleaning of artefacts and assisting the operations of the archive's screening programmes and resource centre, the limitations encountered and the benefits it brings to both the volunteers and the archive. Apart from providing the additional labour for these works, we will also study how the different age groups of volunteers can contribute their skills and knowledge to the preservation of the Hong Kong film heritage.

Lesley Fung

Institution:

Hong Kong Film Archive



In a generation of children raised by television in Hong Kong, Lesley has fallen in love with film since teenage years. She later studied film and television in the Hong Kong Baptist University. Having worked in the media field for various positions, Lesley is now working in the Leisure and Cultural Services Department as an acquisition manager in the Hong Kong Film Archive to collect and preserve the precious heritage of the Hong Kong cinema to the future generations.

Archiving and Spreading Brazilian Audiovisual Heritage

Abstract

This talk will present the challenges that face audiovisual archiving in Brazil today. It is difficult to assert a notion of national preservation in Brazil, a country with continental proportions. Our bigger archives are located in São Paulo and Rio de Janeiro, and they are also the ones subject to government funding, with smaller and regional archives facing enormous difficulties to survive. Collaboration with neighbouring countries stumbles due to our cultural differences to other Latin American nations.

The scarce money that goes into film and television industry rarely reaches institutions devoted to AV preservation. Constant changes in Government only makes things worse. The digital world also renders archival institutions as useless, according to some producers and filmmakers who see such institutions as fortresses that hide their films.

Against this scenario, the Associação Brasileira de Preservação Audiovisual (ABPA, Brazilian Association of Audiovisual Preservation) was created in 2008. An association of professionals, it was intended to not only establish Film Archiving as a professional career (not yet officially recognized), but also to advocate for the protection and dissemination of national heritage.

The Association has yearly meetings every June and has developed through its website, social networks and list serv, a network of professional, students devoted to audiovisual archiving. Among them, professionals who work with television, film, or video games; teachers at the university and enthusiasts of social media archiving. With this broad range of associates (77 in 2017), we are establishing the association on a firm basis. We try to remove institutional and political barriers, working closely with professionals from all kinds of audiovisual archives and in every Brazilian state and even from abroad. All these to protect and disseminate the Brazilian audiovisual heritage, from its cinema masterpieces to daily television, going through its internet memes - for which we are very proud of.

Mateus Nagime

Institution:

Brazilian Association of Audiovisual Preservation



Mateus Nagime is the Technical Director of Brazilian Association of Audiovisual Preservation (ABPA) and has worked at Cinemateca Brasileira, in São Paulo, Cinemateca do MAM and Centro Técnico Audiovisual (CTAv), in Rio de Janeiro. Holds a Master Degree on Film Studies from the Federal University of São Carlos (UFSCar), having done research on Brazilian early queer cinema. Curator of several film festivals (New Queer Cinema, Contemporary Mexican Cinema, etc.) and collaborator of others (International Short Film Festival of São Paulo and Mix Brasil LGBT Film Festival), currently studies intersections between sports and cinema, mainly the archiving of its audiovisual data.

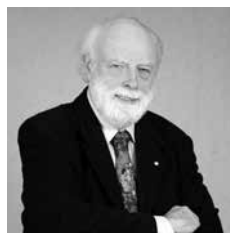
What Are Friends For?

Abstract

As Charlie Brown, the central character of the Peanuts comic strip, once said, “I need all the friends I can get”. Archives are in the same situation. Friends’ societies and similar support groups can be vital for the health, relevance and even the survival of audiovisual archives. They can give shape and direction to the institution’s stakeholder community. They can advocate for its needs, be a source of volunteer labour, contribute expertise and institutional memory. In this presentation the history and current activity of the Friends of the National Film and Sound Archive, established in 2000, will be analysed as a case study, and some conclusions drawn.

Ray Edmondson

Institution: Archive Associates Pty. Ltd



Ray Edmondson is a consultant in audiovisual archiving and has been active in this field since 1968. He is the former Deputy Director, and current Curator Emeritus, of the National Film and Sound Archive of Australia. In recognition of his career achievement he was awarded the Medal of the Order of Australia in 1987, and internationally he has also received such awards from several professional federations. He writes, teaches and speaks on audiovisual archiving topics. Since 1996 he has served in various capacities in UNESCO’s Memory of the World Program, including authoring its current General Guidelines and Companion, and chairing its Asia Pacific Regional Committee from 2006 to 2015.

The Potential of Home Movies as a Cultural Resource

Abstract

Home movies became popular as movie recordings that enjoy personal recordings. Tens of decades have passed since they were taken, and those records came to have social value as a cultural asset shared by local communities. New activities such as utilization in schools as regional education, use as a video historical material of folklore science in the local museums, utilization in nursing care welfare facilities in the reminiscence law, etc. are born. By finding value in an 8 mm home movie, it can be a new resource. This treasure will surely come out if you dig up. Film deterioration Disintegration is beginning When you do not start collecting now, you can not regain precious film again.

Daisuke Miyoshi

Institution: Tokyo
University of the Arts



Born in 1972 in Gifu, Japan. He graduated from college in 1995. After working as a video production company, he became independent in 2005. Mainly on documentary, recording preservation by images of traditional culture, CM, music video and other genres are produced.

In recent years, Ordinary people dig up 8mm home movies recorded, while working in cooperation with citizens, creating regional films born in rural areas that communicate past memories to the next generation, and developing it nationwide. He established Alps Pictures Ltd., a video production company in 2015. He is also a lecturer in the Department of Design, Faculty of Fine Arts, Tokyo University of the Arts. www.alps-pictures.jp

A Platform for Southeast Asian Art Films

Abstract

National Gallery Singapore's Resource Centre has been establishing a physical and digital archive infrastructure since the museum opened in 2015. It is designated to function as a reference library and digital archiving centre of Southeast Asian modern and contemporary art, while working closely with SEA artists, artists' estates, art and film institutions. The Resource Centre is focusing on digitisation projects and collecting primary archival materials of Singapore and Southeast Asian artists whose works are collected and exhibited in the Gallery, mainly artists who were active before the digital era.

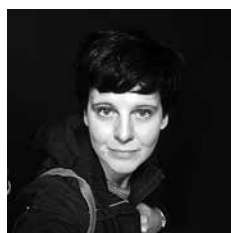
In 2017 the Gallery has conceptualised an additional research project that focuses on new media and moving image productions in Southeast Asia from the 1950s to the 1990s as well as contemporary works that deal with Southeast Asian culture and history. Artist films including various genres of avant-garde cinema such as experimental film, creative documentaries, animation, abstract cinema, performance and dance film, underground and home movies constitute the core of this project. With this research, the Gallery encourages knowledge production on an important and critical art form which is often still underrepresented in the institutional context. It aims to complement the rich collections of various regional film archives and to provide a research platform for film programmers and curators alike. Driven by a collaborative approach that recognises the diversity and complexity of such moving image productions, the project hopes to uncover, digitalise and archive new films and to enable a wider distribution of these works within a regional and international context.

**Farah Wardani and
Silke Schmickl**

Institution: National
Gallery Singapore



positions as Assistant Director of Resource Centre, National Gallery Singapore, where she is building both physical and digital infrastructure of Southeast Asian art history archives and reference collection.



Silke Schmickl is a curator at National Gallery Singapore. She has initiated and directed numerous art projects dedicated to emerging art scenes in the Middle East, Africa, India, Turkey and Singapore.

The Great Migration: A Public Digitization Workflow

Abstract

The Great Migration is a public programme initiated by the Media Conservation unit of the Center for African American Media Arts at the Smithsonian National Museum of African American History and Culture (NMAAHC) in Washington, DC. This public programme invites visitors to bring their home movies into the museum and have them inspected and digitally scanned by NMAAHC media conservators. The programme also collaborates with other memory institutions that may lack the resources to digitize and make accessible their collections.

Even though home movies were traditionally created for the entertainment of family and friends, and never intended for public audiences, today they can serve as an invaluable historical resource that helps us reexamine and understand the transformation of race and ethnicity in America over the years. Through our efforts, we hope to expose the public to the various experiences of the African American community, while simultaneously communicating how these experiences contribute to American history overall.

This presentation will highlight the ongoing time-based media preservation efforts at the museum, as well as open the door to a broader conversation surrounding the often-marginalized histories that exist within the African American community. We will provide an overview of the planning that went into making this programme possible, the hurdles faced by the NMAAHC staff, the February 2017 unveiling of The Great Migration, what we have learnt along the way, and what we envision for the future of the programme as it adjusts to technical, public and institutional needs.

Bleakley McDowell and Jasmyn Castro

Institution: The Smithsonian National Museum of African American History & Culture



Bleakley McDowell is a Media Conservation and Digitization Specialist at the Smithsonian National Museum of African American History & Culture.



Jasmyn Castro is a Media Conservation and Digitization Specialist at the Smithsonian National Museum of African American History & Culture.

Session 3-A:
AV Archiving in Thailand:
Bridging the Past and the
Future
09:00-10:30 | Jamjuree A

Moderator: Chalida Uabumrungjit,
Film Archive (Public Organization),
Thailand

Speakers:

From Kinetoscope to DCP Server:
Archiving Audiovisual Technology
Winai Sombunna and
Sanchai Chotirosseranee,
Film Archive (Public Organization),
Thailand

Classic Films Reborn in the Dying
Cinema
Putthapong Cheamratonyu,
Film Archive (Public Organization),
Thailand

School Cinema: Engaging the Young Film
Audiences
Ajchara Rassameechot and
Nisanart Saithongkham,
Film Archive (Public Organization),
Thailand

Session 3-B:
Activism, Democracy, and
the Audiovisual
09:00-10:30 | Jamjuree B

Moderator: Jasmyn Castro
The Smithsonian National Museum of
African American History & Culture

Speakers:

Visualising Mourning the Death,
Mourning the Democracy in Cambodia
Sokphea Young, University College
London

Beyond the AudioVisuals: Increasing the
Understanding of Martial Law Era in the
Philippines Through Archiving Initiatives
and Community Engagement
Iyra Buenrostro, Nanyang Technological
University, Singapore and University
of the Philippines Diliman Michelle
Deloria, University of the Philippines
Diliman Rosemarie Roque, University of
the Philippines Manila

Audiovisual Archives as Arbiters of
Peace and Tolerance
Joie Springer, Heritage Consultant

10th
APRIL
2018

From Kinetoscope to DCP Server: Archiving Audiovisual Technology

Abstract

The collection of the Film Archive (Public Organization) is not only audiovisual records, but also audiovisual technology equipment. The Film Archive began to collect the technology equipment because of the simply reason; utilization. Since our collection is consisted of various audiovisual recording formats, we really need “the players” for these different materials, especially digital recordings. Unfortunately, most of players have been unavailable in the market and many of them are obsolete. Then, we collect not only one but some for spare parts. The unused equipment can impressively present the history of audiovisual technology. The physical equipment can attract the audiences’ attention much more than text or stills. It is undeniable that this equipment collection can create the knowledge on the audiovisual history. Without them, the audiovisual history can never be completed.

However, archiving technology is not easy, but challenging. We need to concern on the restraint budget, limited space as well as staff. This presentation will present the difficulties through some eminent equipment in our collection. While most of archive concern on preserving audiovisual content, with this presentation we would like to encourage the potential archive to expand their collection to the beneficial technology equipment.

**Winai Sombunna and
Sanchai Chotirosranee**

Institution: Film Archive
(Public Organization),
Thailand



Winai did a Master degree in Independent Film, Video, and New Screen Media at the University of East London in 2005. After the graduation, He has been working as an archivist at Film Archive (Public Organization) since 2007.



Sanchai is currently the Deputy Director of the Film Archive (Public Organization), Thailand. He takes charge of supervising administration department, strategy and planning department, and the Thai Film Institute. He is also one of the film programmers at the Film Archive.

Classic Films Reborn in the Dying Cinema

Abstract

When more and more classic films have been restored with digital technology, the stand alone cinema that used to be the home of those films are dying. The Scala, the oldest standalone cinema in Bangkok, which is still showing films. This almost 50 years old beautiful cinema is the memorable place of many generations of Thai movie-goers. Recently, this old cinema is under threat to be closed down when Chulalongkorn University, the landholder, wants to turn this property into a new shopping center. The business of the cinema is also falling down because of the competition with the multiplex cinemas nearby. However, when Thai Film Archive began to show classic films in this theatre, starting with the Silent Film Festival in Thailand since 2014 to the monthly classic film programme since 2016, these screenings have resurrected the old theatre and bring the people to realize the importance of this standalone cinema. Therefore, the result of bringing these restoration films back to the stand alone cinemas is not only to screen them in the proper place, but also to give the breath to the stand alone cinemas once again. It also show the way to preserve the standalone cinema in the future as the home of the reborn classic films.

Putthapong

Cheamrattonyu

Institution: Film Archive
(Public Organization),
Thailand



Graduated in Education from Silpakorn University, he joined the Film Archive (Public Organization), Thailand in 2012 working as a film programmer which responsible for regular film screenings and special film events. He is a festival programmer of the Thai Short Film and Video Festival, the Salaya International Documentary Film Festival, the Silent Film Festival in Thailand and also the one of Thai Film Museum guides of the Film Archive.

School Cinema: Engaging the Young Film Audiences

Abstract

The School Cinema project started in 2010. It provides students with the opportunity to visit the Film Archive to view selected films in a proper theater setting. Post-screening discussion and some activities about the selected films are conducted. For some students, this is their first cinematic experience; to watch films on the big screen in the dark with their friends. Each year, the Film Archive receives some 10,000 young visitors

The Film Archive is also determined to extend the same opportunity to rural children. We use the innovative 100-seat Cinemobile to bring the School Cinema project to the provincial areas. The Cinemobile started her first journey in 2015. The project is highly successful and has become the key highlight of the Film Archive's promotion programme. For almost three years, we have served more than 50,000 young students through the Cinemobile.

With this presentation, we want to share how the Film Archive has engaged youngsters through the School Cinema project. We will highlight the challenges we faced and the solutions we found.

**Ajchara Rasmijoti and
Nisanart Saithongkham**

Institution: Film Archive
(Public Organization)



Ajchara Rasmijoti, graduated bachelor degree in Southeast Asian Studies and master degree in Mass Communication from Thammasat University Thailand. She has been working at the Film Archive (Public Organization) since 2013 as the program coordinator for Thai Film Institute department. She is in charge of School Cinema project and Cine-mobile project.



Nisanart Saithongkham is a program coordinator at the Film Archive (Public Organization) in Thailand. She works for School Cinema project, which shows the selected films to school students and has the discussion and some activities about the film at the Film Archive.

Visualising Mourning the Death, Mourning the Democracy in Cambodia

Abstract

Visuals have played very important roles in democratizing a regime. Drawing on fieldwork in Cambodia where political contestation is perplexing, and a group of rulers has clung onto power, this paper delves into the visual aspects of democratization. Having examined iconic photographs and images of the popular activists' and citizens' striving for their freedom and rights, visualisation of the recent crackdown on prominent activists, citizens, advocate organisations and opposition parties attest the mourning of the death of democratic performance in the country. The aesthetical meanings of black and white materials, which are recently produced, circulated and archived on different social network sites, are particular examples of mourning in Cambodian culture.

Sokphea Young

Institution:

University College
London, UK



Sokphea Young (Research Associate). Sokphea conducted his PhD research on the political economy of contestation over land resources in Cambodia. This research explored how civil society organisations represent grassroots communities demanding their rights to land and natural resources from the government and elites in Cambodia. The research results have been published in *Asian Journal of Social Science*, *Asia Politics & Policy*, and *Journal of Civil Society*, as well as in working papers and book chapters.

Beyond the AudioVisuals: Increasing the Understanding of Martial Law Era in the Philippines Through Archiving Initiatives and Community Engagement

Abstract

Several decades have passed since the imposition and dissolution of Martial Law in the Philippines, yet the memory and representation of the late President Ferdinand Marcos' rule remain contested. The subsequent years have seen the need for consolidated archives and memory institutions relating to this period in Philippine history. Currently, this need has been further manifested due to compelling circumstances such as unsuccessful truth commission, deferred reparation claims of the victims, and opposing views of people towards this era and the Marcoses. Moreover, the emerging collective amnesia, disinformation and apathy among Filipinos are particularly detrimental to the younger generations who neither witnessed nor lived through the martial rule era.

In the previous study presented in SEAPAVAA Conference 2017, we mapped out the locations of state-produced AV materials during the late President Ferdinand Marcos' regime. As part of our continuing objective to highlight the importance of archives of different formats in teaching, research, and extension work that will continuously uncover facts and realizations that would shape the historical narrative of the Martial Law era, we now go beyond the audiovisual collections and integrate other materials to be found in family archives and memory sites. We also include the initiatives done in writing history based on archival materials. This community engagement – from family, non-government organizations to national memory site – is a concerted work in progress towards a deeper awareness and understanding of Martial Law era in the Philippines and the value of democracy, freedom, justice, and human rights.

Iyra Buenrostro,

Institution: Ph.D. Candidate of Nanyang Technological University, Singapore and University of the Philippines Diliman



Michelle Deloria,

Institution: University of the Philippines Diliman



Rosemarie Roque,

Institution: University of the Philippines Manila



Audiovisual Archives as Arbiters of Peace and Tolerance

Abstract

Over the past few years, as the role and importance of documentary heritage has grown in its visibility, one international programme has become embroiled in political conflicts and corresponding political agendas that have threatened its very existence. Although the programme is intended to protect and promote documentary heritage, it is increasingly being regarded as the means of pushing nationalistic views. Several agencies are singling out heritage items for global recognition to correct what they believe are misconceptions. However, what is chosen either targets other countries, deliberately or not; or, in some cases, has been misinterpreted as doing so.

This presentation will be a case study on how archival documents are used as a weapon in an ongoing rhetoric between peoples. It will also describe how the same records can be used to eliminate barriers and create tolerance and dialogue. Since perspective skews how facts are visualized, many truths can never be absolute. Furthermore, the passage of time dulls memories leading to a change in historical perspective and an interpretation of events that may not have been possible as they were unfolding. Memory is also shaped by iconic images that linger in the collective unconscious. Therefore through cooperation, archives can provide access to the diversity of images, voices, and narratives preserved in collections that can deepen understanding of underlying historical issues affecting society today.

Joie Springer



Ms Joie Springer is a consultant and conference speaker on documentary heritage issues. Former manager of UNESCO's Memory of the World Programme, she is a member of its Register Subcommittee, and a corresponding member of the Subcommittee on Education and Research. She also conducts workshops on assessing the significance of documents. She was UNESCO's Programme Officer for the development of information services, including audiovisual archives, libraries, digital heritage and general preservation activities and she continues to provide advice in these areas. She has contributed book chapters, conference papers and journal articles on issues related to documentary heritage.

Session 4-A: Widening Reach Through Opening Boundaries

11:00-12:30 | Jamjuree A

Moderator: Joshua Ng,
Asian Film Archive, Singapore

Speakers:

Transmission Device: Reaching New Audiences through Radio and Television Archives at the Libraries

Jieyun Chen, National Archives of
Singapore

To Explore Scientific Cooperation Mode of Audio and Video Files Collection and Keeping

Xiang Zhang, The State Archives
Administration of the People's Republic
of China

The Research About the Collection and Utilization of Audio-visual Archives

Wei Zhou, The State Archives
Administration of the People's Republic
of China

Session 4-B: Developing Future Audiovisual Archivists

11:00-12:30 | Jamjuree B

Moderator: Joshua Harris,
University of Illinois at Urbana-
Champaign, USA

Speakers:

Strong Foundations for the Future: the Role of Audio-visual Archives Education Programs in the Pacific and Southeast Asia

Bob Pymm, Jessie Lymn and
Mary Carroll, School of Information
Studies, Charles Sturt University,
Australia

AEC Film Preservation Workshop – Light a Match in the Dark.

Chalida Uabumrungjit, Film Archive
(Public Organization)

What Do We Profess To? The Future of the Profession Beyond the Medium

Benedict Salazar Olgado,
School of Library and Information
Studies, University of the Philippines

10th
APRIL
2018

Transmission Device: Reaching New Audiences through Radio and Television Archives at the Libraries

Abstract

The National Archives of Singapore (NAS) became an institution under Singapore's National Library Board (NLB) in November 2012. This expanded NLB's role in preserving Singapore's documentary heritage and collective memory, while allowing NAS' presence in the public spaces that libraries hold.

Libraries in Singapore are conveniently located and routinely used by the local masses. These centres of everyday activity host a steady stream of ears and eyes for audiovisual content available in the NAS archives. In the years since NAS joined NLB, NAS has ramped up its digitisation of and opening of access to its broadcast archives, a category which forms a significant bulk of the NAS collection. The transfer of the Archives to the Library Board created a combination of materials available to show and places to show them at.

On this, however, comes the perennial consideration—copyright. An adage of the digital age is that anything placed in a public arena, such as online, can potentially be used without the original source's knowledge or agreement. There is the balance of need between making radio and television archives easily available at social touchpoints, and respecting the integrity of original sources, especially where third party content is involved.

This presentation talks about the project of bringing broadcast archives out of the vaults of one memory institution and onto the platforms of another. With its general appeal, this category of archives is a ready conduit to audiences outside, particularly within public libraries.

Chen Jieyun

Institution: National Archives of Singapore



Chen Jieyun is an assistant archivist of audiovisual content at the National Archives of Singapore (NAS). Besides handling sound and moving images of national and historical significance to Singapore, she works with her National Library Board (NLB) colleagues to make knowledge come to life on digital platforms available to the public. Her past work in staging contemporary visual art at galleries and in shared spaces meant that she has experienced a range of arenas for bringing content to people.

To Explore Scientific Cooperation Mode of Audio And Video Files Collection and Keeping

Abstract

With the development of science and technology, many events and work can be recorded by audio and video data, also has a lot of spoken and written languages, arts and crafts production etc. Because there is no timely disappear completely by audio and video recording. Therefore, audio and video files scientific and reasonable collection and preservation, for the current information retained in a wide range of industries are very important. This paper discusses the government support, enterprise cooperation, the public market for audio and video files, the effect of further through technical innovation to promote the development of audio and video files.

Xiang Zhang

Institution:

The State Archives Administration of the People's Republic of China



Xiang Zhang was born in 1989. She took bachelor of engineering and have been working in the national archives bureau of the central archives since 2015. Now, she is the Deputy Director of the Information Management Center. She has been working in archives for 3 years, and is now engaged in the website management and government information work of the national archives bureau.

The Research About the Collection and Utilization of Audio-Visual Archives

Abstract

The State Archives Administration should promote the management and utilization of audio-visual archives with other organizations. Audio-visual archives is a unique type of archives, which contains rich and varied information, including event content, participant information, environment and so on. The use of audio-visual archives will involve various types of issues which include storage, management, copyright, intellectual property right and others.

For more scientific and reasonable management and utilization of the audio-visual archives, the State Archives Administration of China should strengthen cooperation with collectors, memory heritage institutions and cultural institutions, should continually innovate the storage mode and development mode of the audio-visual archives to promote the utilization efficiency of audio-visual archives.

Wei Zhou

Institution:

The State Archives
Administration of the
People's Republic of
China



Zhou Wei holds a Master's degree in engineering. He has been working in China national archives since 2008. He is now the Deputy Director of Information Management Center of the State Archives Administration. He has been engaged in the construction of computer information system and system management of the national archives bureau, and the government affairs information data management of the national archives bureau.

Strong Foundations for the Future: The Role of Audio Visual Archives Education Programs in the Pacific and Southeast Asia

Abstract

In his 1995 paper Ray Edmondson noted that ‘what all audiovisual archivists have in common is that we learned AV archiving on the job. There was no other way. There still isn’t’ (p. 252). Now, more than 20 years after Edmondson’s declaration there are offerings in audiovisual archival training through both vocational and higher education institutions across the globe. These education programs are core to ensuring a strong foundation for the future of the profession that Edmondson named in 1995.

This paper will present and evaluate the current state of Audio Visual Archives higher education programs in the Pacific and Southeast Asia with a view to future challenges for the sector highlighted in the Australian National Film and Sound Archive Deadline 2025 Collections at Risk report (NFSA, 2015). The need for higher education courses to be agile and respond to these challenges is discussed, and options for future curricula and collaborations are proposed.

Bob Pymm, Jessie Lymn and Mary Carroll

Institution: School of Information Studies, Charles Sturt University, Australia



Bob Pymm is an adjunct Senior Lecturer in the School of Information Studies at Charles Sturt University.



Jessie Lymn is a Lecturer in the School of Information Studies at Charles Sturt University.



Mary Carroll is a Senior Lecturer and Courses Director in the School of Information Studies at Charles Sturt University.

AEC Film Preservation Workshop - Light a Match in the Dark.

Abstract

While there are many film archives in the world, there are only a few in Southeast Asia. Most of the film preservation institutions are under resources and beyond that, there are many countries in the region without film archives. But there are many film heritage waiting to be preserved. AEC Film Preservation Workshop means to provide basic knowledge of all the process in film preservation from collection management, from digital to analog and from conservation to access. it is an initiative which aims to pump up the energy to start the preservation stream in the region.

Chalida Uabumrungjit

Institution: Film Archive
(Public Organization),
Thailand



Chalida Uabumrungjit graduated in film from Thammasat University and film archiving from University of East Anglia, UK. She is one of the founding members of Thai Short Film and Video Festival which she served as Festival Director since 1997. She is one of the advocate for independent films and film preservation in Thailand. Currently she works as Deputy Director of the Film Archive, Thailand.

What Do We Profess to? The Future of the Profession Beyond the Medium

Abstract

Edmondson asserts that a profession is a vocation that entails a distinguishable set of skills, philosophies, and ethics recognized, lived by, and continuously developed by a community of practitioners and formalized through educational programs, associations, and related legal instruments. As he revisits his seminal work asking the state of film archiving as a profession, he reasserts his earlier premises and claims including his belief that the philosophy and identity of the audiovisual archiving profession arise from the unique nature of the media it preserves. While this material positionality he argues has political value in light of the profession's earlier insecurities, such exclusive demarcations may prove to be difficult to defend today in the face of technological digital homogeneity, academia's move towards transdisciplinarity, and the political realities leading to marginalizations. The profession's current conundrum and its future preoccupation must then focus not on what the profession is but rather what it is for. Such a line of inquiry has implications on how we develop future (audiovisual) archivists whose identities go beyond the medium.

Benedict Salazar Olgado

Institution: School of Library and Information Studies, University of the Philippines



Benedict Salazar Olgado is an assistant professor of archival theory and audiovisual preservation at the University of the Philippines (UP) School of Library and Information Studies while concurrently an affiliate of UP Open University's Faculty of Information and Communication Studies. Previously, he served as the Director of the National Film Archives of the Philippines while teaching film historiography and world cinema as a Senior Lecturer at the UP Film Institute. He is an Executive Councilor of the Southeast Asia-Pacific Audiovisual Archive Association (SEAPAVAA) and has served as the Chair of International Outreach of the Association of Moving Image Archivists (AMIA).

Session 5-A: Developing Collections Beyond Boundaries 13:30-14:30 | Jamjuree A

Moderator: Joie Springer

Speakers:

The Filipinas Heritage Library's Roderick Hall Collection: Archiving Beyond Boundaries Through Collaboration

Maria Cecilia I. Ayson,
Filipinas Heritage Library

The Preservation of Intangible Cultural Heritage through Audiovisual Archives: A Study of Shadow Puppet Theater in Northeast Thailand and Southern Laos

Joshua Harris, University of Illinois at Urbana-Champaign, USA
Lassamon Maitreemit, Department of Landscape Architecture, University of Illinois at Urbana-Champaign, USA

Session 5-B: Broadening Approaches to AV Archiving 13:30-14:30 | Jamjuree B

Moderator: Johan Oomen,
The Netherlands Institute for Sound and Vision

Speakers:

Participatory and Cooperative: AV Archiving Beyond Boundaries – Taiwan Film Collectors' Museum as an Example

Ray Jiing (Prof), Tainan National University of the Arts (TNNUA), Taiwan

Community-based Media Product and Its Future

Ding Yue, Shanghai Audio-Visual Archives, Shanghai Media Group

Punching Above Your Weight – Leveraging Online resources

Joshua Ng, Asian Film Archive, Singapore

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The Filipinas Heritage Library's Roderick Hall Collection: Archiving Beyond Boundaries Through Collaboration

Abstract

The Filipinas Heritage Library (FHL) is a special library focusing on Philippine history and culture. Among its special collections is the Roderick Hall Collection which is composed of print and audiovisual materials on World War II (WWII) in the Philippines. The collection is named after its founder, Mr. Roderick Hall, a survivor of the war, who has gathered all these resource materials in memory of his family members executed during the war. He has entrusted the collection to the FHL for preservation and public access to promote awareness and further scholarship on this major chapter of Philippine and world history.

The bulk of the collection was sourced by Mr. Hall himself, but as it continued to expand to cover various themes and perspectives, Mr. Hall and the FHL have encountered significant collections housed in various institutions around the Philippines. Thus, FHL went beyond boundaries to form collaborations towards the preservation and sharing of resource materials through digitization, online access, exhibitions, and film festivals to showcase important works and reach a wider audience. These activities are aimed at developing a one-stop online resource archive with full digital access that is available worldwide for the study of WWII in the Philippines.

This presentation aims to share how the FHL's Roderick Hall Collection was formed, introduce the types of materials in the collection, and how it continues to go beyond boundaries in archiving by collaborating with other collecting institutions to reach its goal of having a comprehensive and lasting resource on WWII in the Philippines.

Maria Cecilia Ayson

Institution: Filipinas Heritage Library (Ayala Foundation, Inc.)



Ms. Ayson is a Librarian at the Filipinas Heritage Library, a special library on the Philippines managed by Ayala Foundation, Inc. She performs various library functions such as selection and acquisition, cataloging and classification, reference service, and handles the library's special projects as well.

She earned her Bachelor's degree in Library and Information Science from the University of the Philippines – Diliman and was top six in the 2004 Philippine Licensure Examination for Librarians. She was a recipient of the Diane K. Foster International Student Travel Award 2013 at the Special Libraries Association (SLA) 2013 Annual Conference in San Diego, USA.

The Preservation of Intangible Cultural Heritage Through Audiovisual Archives: A Study of Shadow Puppet Theater in Northeast Thailand and Southern Laos.

Abstract

The Preservation of Intangible Cultural Heritage through Audiovisual Archives: A Study of Shadow Puppet Theater in Northeast Thailand and Southern Laos.

Audiovisual documentation has been one of the primary forms for attempting to capture, present and preserve certain forms of intangible cultural heritage. The UNESCO World Heritage Organization has repeatedly called for the safeguarding of intangible cultural heritage. However, properly preserving and archiving these materials in an audiovisual form presents a myriad of challenges and poses a difficult question: "How can audiovisual collections meet the challenges posed by the need to preserve intangible cultural heritage?"

In this paper, we will use the Shadow Puppet theater in the Northeast of Thailand and in the South of Laos as a case study in the audiovisual preservation of intangible cultural heritage. Shadow Puppet in Champasak Province of Southern Laos provides the quintessential example of a type of performance art that has crossed cultural, political and geographical boundaries, been changed and modified across time and space, and continues to evolve into the present day.

Joshua Harris

Institution:

Department of
Preservation Services,
University of Illinois at
Urbana-Champaign,
USA



Lassamon Maitreemit

Institution:

Ph.D. Candidate,
Department of
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Participatory and Cooperative: AV Archiving Beyond Boundaries - Taiwan Film Collectors' Museum as an Example

Abstract

My presentation entitled “Participatory and Cooperative: AV Archiving Beyond Boundaries - Taiwan Film Collectors' Museum as an Example” echoes Professor Deocampo's keynote speech at the 21st SEAPAVVA Conference in which he envisioned a rhizomatic audiovisual archive of the future. One that is defined by the “horizontal, root-like spread of archives that respects the individuality of these institutions that still enjoy among themselves – as a community – a shared base of common and mutual values, resources, interests and aspiration,” as opposed to the “arborescent type” of archives which operate in a top-down manner.

I have retired from the public posts, after 30 years of professional career as an archivist and educator. Now without the support of government's resources for the first time, I have to change the paradigm and think about how to work with the community archives. To carry out my mission I have created, designed and set up a brand new archive in Taiwan, called the “Film Collectors' Museum.” It is a museum about film collectors and their collections, to honor those who have dedicated their lives to collect and safeguard the film heritage through film relics and objects.

The Film Collectors' Museum is an alternative film museum and operates on the principles of “participatory archiving,” and “co-operative archiving”. That is, volunteers, film collectors, as well as enthusiastic fans work together to share our collections, and to preserve, restore, safeguard our collective memories.

In this presentation I will share my thoughts and talk about the ideas, politics as well as difficulties behind such a model of archiving. Professor Deocampo (2017) calls upon “Alliance” among us, whereas I am proposing “United Front” among ourselves, in terms of multiplicity and a decentered model in AV archiving that is beyond conventional boundaries.

Ray Jiing

Institution: Tainan National University of the Arts (TNNUA) and Taiwan Film Collectors' Museum



Ray Jiing was Dean of the School of Sound & Image Arts and Professor of the Graduate Institute of Studies in Documentary & Film Archiving, Tainan National University of the Arts, Taiwan. He served as the head of National Film Archive of Taiwan for 8 years in the 1990s. He was granted an “Outstanding Contribution Award” in the 2014 Taipei International Film Festival for his outstanding service to the country for his life-long contribution of safeguarding the national film heritage and promoting the understanding of the importance of film archive among people.

Community-Based Media Product and Its Future

Abstract

Nowadays, the modernized urban cities are developed when material civilization meets and blends with spiritual civilization harmoniously. With the rapid urbanization in China, the needs of socially urbanized construction has been growing day by day. The Shanghai Audio-Visual Archives (SAVA) is the only professional audio and visual archive locally which is responsible for the cultural construction and management of the metropolis city of Shanghai. For a long time, the SAVA has focused on collecting and storing video and audio recording materials. We also carried out some data research and media product development, but the forms of media products we developed are still relatively basic. This limited our contribution to the construction of urban culture.

After a more in-depth study of our work, we found that it was not feasible to divorce media products from the masses. Therefore, we broadened our thinking of R & D for media products. We needed to enrich the forms of our products in order to attract and influence more people. Based on these considerations, we began to turn our attention to the communities where citizens live. In recent years, the SAVA has been supporting the Shanghai Television Station internally with the data service as well as constantly developing audiovisual resources with more social value. We have developed a series of community-based media products, including video lectures, photo exhibitions and activities. These diverse products are more conducive to build Shanghai's urban culture. This presentation will discuss three aspects: the value of the media products and their assimilation into the community, the existing product line and the future development.

Ding Yue

Institution:

Shanghai Audio-Visual Archives, Shanghai Media Group



Ding Yue is a researcher of Shanghai Audio-Visual Archives (SAVA), the only professional audio and visual archive in Shanghai. She graduated from Shanghai Jiao Tong University. Her major is Visual Communication Design and Business Administration. In 2013, she joined the Product Department of SAVA. She has been working on researching and developing new media products for 4 years. She has rich experience in designing multimedia products based on historical videos and pictures.

Punching Above Your Weight – Leveraging Online Resources

Abstract

The onslaught of digital materials flooding into our holding space; Digital files sitting on precarious portable hard disks, piling onto higher piles of plastic boxes with spinning disks. These would be a familiar sight to all. Unlike analogue materials, the speed and volume grows exponentially. No one seems to have a foolproof solution for digital preservation.

Like a two-edged sword, the same digital advancement brought us the Internet. We are no longer bounded by physical boundaries. Not only we are just a tweet away, we can also finally reach beyond the confine of the audiovisual community.

The call for the galleries, libraries, archives, museums and records (GLAMR) sector to collaborate and cooperate is not new. As the world became more and more interconnected, users of content from the GLAMR sector expect information about subjects of interest rather than the source of the information.

But where do we start? How do we cut through the noise? Who should we be listening? How can we collaborate?

This presentation hopes to shed some light by recounting AFA's journey thus far.

Joshua Ng

Institution:

Asian Film Archive,
Singapore



Joshua is the Information Technology (IT) & Technical executive at the Asian Film Archive (AFA). He plans and oversees AFA's IT systems. His passion towards audio-visual archiving stems from the intersection of his love of technologies and his beliefs in the importance of audio-visual materials as part of our cultural heritage. His research interests include social media data analytics, audio-visual archiving workflow and digital preservation technologies.

Session 6-A: Linking People, Culture, and History Through AV Archives 14:30-15:30 | Jamjuree A

Moderator: Benedict Salazar Olgado,
School of Library and Information
Studies, University of the Philippines

Speakers:

The Challenges of the Canadian Total Archives Approach in Managing Audio-Visual Archives

Kathryn Harvey, University of Guelph,
Canada

Reclaiming an Ancestral Voice of Archival Footage: Through Contemporary Pacific Participation

Mishelle Muagututi'a, Ngā Taonga
Sound & Vision, New Zealand

Session 6-B: Bridging Archives and Museums 14:30-15:30 | Jamjuree B

Moderator: Ray Jiing (Prof),
Tainan National University of the Arts
(TNNUA), Taiwan

Speakers:

Bridging Film Archives, Museums and Public History: Film Archivists Are Public Historians

Liang-Wen Lin, School of Arts Manage-
ment & Cultural Policy,
National Taiwan University of Arts,
Taiwan

Archiving Audiovisual Materials in an Art Museum Context; a Case Study

Hitomi Matsuyama,
Osaka City Museum of Modern Art,
Japan

10th
APRIL
2018

The Canadian Total Archives Approach: What Collecting All Media Looks Like

Abstract

Canada's approach to archiving developed gradually over more than one hundred years and is deeply intertwined with identity politics. Known now as the "total archives" approach, this documentation strategy involves a commitment by archives to document not just political history and the history of government offices but also social history more broadly through the records of private individuals, corporations, associations, etc. who make up the country's citizenry. An additional component of the total archives approach is that archives will acquire records in a wide range of media including but not limited to architectural drawings, textual material, maps, artwork, graphic images/photographs, microfilm, and audio-visual recordings.

As might be expected, the greater the variety of media acquired by any one archives, the greater the challenges and demands of providing appropriate stewardship of those records. Nonetheless, there are benefits to researchers from taking such an approach. Through a series of examples drawn primarily from our theatre archives, this paper will examine some these benefits—the greatest of which is to provide holistic collections of interconnected records in all formats that support multi-dimensional research efforts.

Kathryn Harvey

Institution: University of Guelph, Canada



Kathryn Harvey has been Head of Archival and Special Collections at the University of Guelph since 2009. In 2016 she was one of 25 archivists from across North America to be accepted into the Archives Leadership Institute, and she finished a two-year term as President of the Association of Canadian Archivists. With a PhD in English from the University of Alberta (1995) and MLIS from Dalhousie University (2005), she has taught a wide variety of courses from English to Event Planning to Archives and the Digital Humanities at the University of Alberta, Mount Saint Vincent University, Dalhousie University, and the University of Guelph.

Reclaiming an Ancestral Voice of Archival Footage: Through Contemporary Pacific Participation

Abstract

In the first decade of the 21st century there has been a marked increase in contemporary Pacific stories by Pacific practitioners/artists/performers/producers recorded across different genres and audio-visual formats. Alongside this new work is the need to restore, reclaim, reposition earlier historical Pacific film & sound footage to the Pacific communities through public engagement and contemporary practitioners. As a Documentation archivist of Pacific descent, the role I play is not only to preserve material but to facilitate this interaction linking people/cultures portrayed in these images with their contemporary aiga (family).

This paper will elaborate on historical and contemporary footage; archivist practice and community access discussing examples from the past four years of Siapo Cinema: Oceania Film Festival produced by Ngā Taonga Sound & Vision and with myself as Lead Curator, in support of our organisation's goals—conservation, connection and creativity.

“O le ala I le Pule o le Tautua” The pathway to leadership is through service.

Mishelle Muagututi'a

Institution: Ngā Taonga Sound & Vision, New Zealand



Mishelle Muagututi'a is a Documentation Archivist at Ngā Taonga Sound & Vision, with an interest in social history and audio-visual technology. Her official title: Documentation Team Leader / Kaiārahi Tira Pūranga ā-Tuhi, at Ngā Taonga Sound & Vision . Mishelle likes to co-ordinate Pacific arts initiatives and is the Lead Curator for the annual Siapo Cinema: Oceania Film Festival.

Bridging Film Archives, Museums and Public History: Film Archivists are Public Historians

Abstract

From the historical point of view, film archiving has been dedicated to preserving films more than screening or exhibiting film history for the public. For many years, the Taiwan Film Institute (TFI) which preserves many films in Taiwan, does not have a gallery.

Fortunately, collaborations between film archives and museums have emerged as a trend in Taiwan. From the perspective of “public history”, this presentation will explore the example of how the National Museum of Taiwan History (NMTH) works with film archives in Taiwan. The NMTH, located in Tainan City, is dedicated to preserving and presenting Taiwan’s historical heritage for the public. In 2005-2007, it requested the Tainan National University of the Arts to restore its collection of 168 reels of films from the Japanese colonial period (1930s-1940s). After restoration, the NMTH published a Book and DVD set named Colonial Japanese Documentaries on Taiwan which has been one of the bestsellers at the NMTH. The precious original films are preserved in the TFI. Some of the digital moving-images and related artifacts are designed to be screened in a historical theater for one of the NMTH’s permanent exhibitions. It makes the audience feel like being in an old-time theater.

Finally, the presentation argues that film archivists are also public historians. Film-archiving historians could collaborate with other museums to curate cinema history exhibition, as well as take a more active role in expressing, interpreting, and presenting the importance of film-archiving history for the public.

Liang-Wen Lin

Institution:

School of Arts
Management & Cultural
Policy, National Taiwan
University of Arts



Graduated from Tainan National University of Arts, and her master thesis is “The History, Politics and Aesthetics of the Chinese Taipei Film Archive (1978-2009)” which has started out the idea of bridging film archives and museums. She wrote the book titled *Open up Taiwan Cinema’s Old Time Memory* (2014) that is based on the collections of Kaohsiung Film Archive, and also wrote the voiceover script for the documentary *The Moment* (2014) that is about the Taiwan film history and the Golden Horse Awards. Since 2016, she has written the cinema’s collections of the National Museum of Taiwan History on its website.

Archiving Audiovisual Materials in an Art Museum Context; a Case Study

Abstract

In Japan, art museums have not proactively made their archival collections accessible to the public. Most such archival collections consist mainly of acquisitions or donations from artists or their families. Precious records are often confined to the backroom and their true historical value is not recognized until they meet the contextual needs of exhibitions. This presentation will focus on audiovisual records held in art museums and aims to point out archival challenges, such as accessioning, which is rarely the institution's primary interests but nevertheless an important process to make the records more visible and discoverable. It will also reveal the underlying issues that have emerged from material specificity and are likely to remain unknown among fellow art historians and curators who do not possess an archival focus.

The professional archival care of audiovisual materials, usually overlooked in art museums, has the potential to enhance the information quality and usability of the records, as well as their long-term preservation. With technical and practical help from the audiovisual archival community, the Osaka City Museum of Modern Art, as a newly established public art museum, strives to open its archival collections, including a substantial amount of films and audiotapes which capture both the artistic performances and the artists' private lives and views. The experience acquired from the museum's active archiving is shared with other Japanese public art museums that hold unique audiovisual records and helps disseminate the current standards of audiovisual material care in practice.

Hitomi Matsuyama

Institution: Osaka City Museum of Modern Art, Japan



She completed post-graduate courses at the Graduate School of Fine Arts, Tokyo University of the Arts and the Graduate School of Humanities, University of Amsterdam. She was a researcher on the National Research Project for the Sustainability of Born-digital Cinema, a project being undertaken by the National Film Center with funding from the Agency for Cultural Affairs. Now she works at Osaka City Museum of Modern Art.

Closing Plenary: Towards a Shared Vision for Collective Action in the Audiovisual Archive Domain”

16.00-17.30 | Jamjuree A and B

Conveners

Benedict Salazar Olgado

Johann Oomen

This January, an international group of experts launched the White Paper “Towards a New Audiovisual Think Tank for Audiovisual Archivists and Cultural Heritage Professionals”. The aim of the paper is to facilitate stakeholders large and small in the preservation of audiovisual heritage to identify strategic priorities over the coming decade and define which collective actions need to be undertaken to address these priorities.

The White Paper is meant as a jumping off point to start a conversation with the audiovisual archiving and cultural heritage communities. During SEAPAVAA, a panel of experts will reflect on the ten recommendations listed in the paper (below), reflects which of them are most urgent for the SEAPAVAA community, which are be missing, and how members of the community can formulate actions in response to them.

1. Conduct a global inventory of archival holdings
2. Work with private sector players on discoverability
3. Explore potential of relationships between non-commercial organizations and private sector giants
4. Experimentation within AV archives, focused on especially novel approaches to curation
5. Engage more fully with Wikipedia
6. Deploy free and liberal licenses, and free and open standards, for content, software and work product
7. Explore future revenue models - e.g. advertising
8. Engage archivists to work more closely with producers and creators
9. Engage archivists as educators
10. Engage archives with issues in the media/political/cultural arena

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Friday 6 April at 6.00 p.m.
Gate of Hell (1953)

Saturday 7 April at 8.00 p.m.
Batch '81 (1982)

Sunday 8 April at 8.00 p.m.
ทรชนคนสวย Operation Revenge (1967)

Monday 9 April at 8.00 p.m.
โปรแกรมพิเศษ Archival Gems Screening

Tuesday 10 April at 8.00 p.m.
Barb Wired Fence (1961)

Wednesday 11 April at 8.00 p.m.
Insiang (1976)



Gate of Hell



Batch '81



Barb Wired Fence



Insiang



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