Programme

10:00 Welcome and Introduction
Dr Shane O’Sullivan (Kingston School of Art) and Dr Ciara Chambers (University College Cork)

10:15 Make Film History: Opening up the Archives to Young Filmmakers
Annabelle Shaw (BFI), Mark Macey (BBC Archive Editorial), Francis Jones (Northern Ireland Screen), Kasandra O’Connell (Irish Film Archive). Moderated by Dr O’Sullivan and Dr Chambers.

10:45 Perspectives from Scottish and Dutch schemes
Dr Emily Munro (National Library of Scotland/Scotland on Screen) Juliette Jansen (Netherlands Institute for Sound and Vision)

11:10 Break

11:25 Panel One (20-minute presentations and questions)
Chair: Dr Ciara Chambers
A Case Study on Using Archive in a Primary School Setting
Sam Firth (University of the West of Scotland)

The Archive is Political
Ed Webb-Ingall (London College of Communication)

Reimagining a hunting safari in Sudan, 1929: film archives and collaborative film practice in the museum
Dr Sophie Everest (University of Manchester)

12:40 Lunch break

13:30 Documenting the Anti-Racism Movement in Seventies London

Filmmaker Rubika Shah, director/editor of White Riot (Best Documentary, BFI London Film Festival 2019), discusses her use of archive material to tell the story of the Rock against Racism movement in the 1970s. Followed by a panel discussion with Maggie Pinhorn and Tunde Ikoli (Tunde’s Film, East End Channel One), whose films are available through the scheme.

14:30 Copyright and Creative Reuse
Bartolomeo Meletti (Learning on Screen)

How does UK copyright law regulate the creative reuse of moving image archive materials and other works? What opportunities does copyright law offer young filmmakers and other creators to reuse existing ideas and works without having to clear rights? These include the idea-expression dichotomy, the public domain, and copyright exceptions.

15:00 Break

15:15 Panel Two
Chair: Dr Shane O’Sullivan

‘Collagementary’ as a Creative and (IP) Learning Tool
Claudy Op den Kamp (Bournemouth University)

Reusing ‘Akenfield’ for interdiscipliary secondary education: Exploring place and identity through Blythe’s book, Hall’s film & the East Anglian Film Archive
Dr John Gordon (University of East Anglia)

Piccoli Archivi di Quartiere: A Case Study of Creative Reuse of Family Footages in Higher Education
Dr Milo Adami (Independent researcher) and Dr Giulia Conti (University of Parma)

16:30 Closing Comments
Abstracts

Panel One

A Case Study on Using Archive in a Primary School Setting
Sam Firth (University of the West of Scotland)

This presentation will look at a project funded by First Light Movies in 2012 that used archive material from the BFI, Mallaig Heritage Centre and Scottish Screen Archive (National Library of Scotland). This material was used a creative teaching tool for engaging children both with cinema and filmmaking as a poetic form. We will explore how viewing and editing archive material with children aged five upwards can engage them creatively with the social and economic history of a local area. We will also discuss how making images as a creative response to archive can engage children with cinema as a form of storytelling and creative expression that does not require them necessarily to be able to read or write.

Mallaig in its Own Way: https://vimeo.com/38503367
Testimony from project participants - https://vimeo.com/38503368

The Archive is Political
Ed Webb-Ingall (London College of Communication)

In Autumn 2018, I was invited by South London Gallery to initiate a new video project that would be housed in their archive space. For this project I brought together the Local History Group from the Southwark Pensioners Centre and the South London Gallery’s young artist group The Art Assassins to make use of archival materials in order to respond to the provocation: ‘What was your first political act?’

As a point of departure, we made use of the archival video project ‘Sweet 16’. This project, initiated by community artist Carry Gorney, was the outcome of a similar project carried out in Milton Keynes in 1977. During the project, I collaborated with Carry to facilitate a number of workshops where we made use of archival materials to reflect on the changing personal and political landscapes over the last 40 years. The two groups asked questions of one another to share their own recollections and memories and finally produced a short video.

This presentation will reflect on the reactivation of archival materials and the processes used to make them in order to explore the value of intergenerational exchange and the weight of our political actions over time. Referring to a practice of both restoration and of setting-in-motion, the term ‘reactivation’ provides a useful metaphor for the reflexive and iterative process that I used to develop this project, drawing on community videos projects in the 1970s.
Reimagining a hunting safari in Sudan, 1929: film archives and collaborative film practice in the museum

Dr Sophie Everest (University of Manchester)

This paper asks what kinds of new knowledge might be generated when we connect film archives with museum collections and contemporary audiences. It recounts a project that brought together a film of a Sudanese safari party from 1929, a collection of museum taxidermy and a hunting diary to generate new insights and questions about the colonial practices and relationships that produced these multi-media objects. These re-assembled collection materials formed the basis of a collaborative workshop with students from Trinity High School in Manchester that sought to reimagine the colonial field site of Sudan, 1929. Students responded to the archive by adding their own filmed fictional accounts of the Sudanese men and boys that were missing from the collective record. I present this small-scale case study as one way in which scholars and filmmakers might creatively engage new audiences with the extensive colonial film archive whilst addressing the absences, problems and silences inherent within it. The paper represents a broader research interest in the historical and contemporary intersections of film archives, film practice and the museum.

Panel Two

‘Collagementary’ as a Creative and (IP) Learning Tool

Claudy Op den Kamp (Bournemouth University)

Second-year students on the BA (Hons) Film at Bournemouth University take the core unit Film Business, which explores film from the perspective of intellectual property (IP), and in which they learn about licensing, the historical development of intellectual property, and contemporary issues, such as piracy. The stress on IP is considered paramount in the creative and learning opportunities that creative reuse can offer to young filmmakers, and so for the unit’s assignment, students are required to make something new out of material created by others, and consider the intellectual property issues that are involved in that process.

This presentation will focus on a few results of the assignment, which entails producing a 5-7 mins ‘collagementary’ that is composed either wholly or in part from clips from work created by others, and that adheres to the Channel 4 Fair Dealing Guidelines. The option also requires a 1,000-word written critical analysis that seeks to justify the intellectual property decisions that the student has made to produce their video, and in which they need to address the creative repercussions of their intellectual property decisions.

It will show that the ‘collagementary’ format has enabled the students in a rather playful manner to identify and explain the processes linking production, distribution, circulation and consumption; explain some of the legal and regulatory frameworks that affect media and cultural production, as well as demonstrate a capacity to work within the constraints imposed by the creative industries—all indispensable tools to young filmmakers.
Reusing ‘Akenfield’ for interdisciplinary secondary education: Exploring place and identity through Blythe’s book, Hall’s film and the East Anglian Film Archive

Dr John Gordon (University of East Anglia)

This case study describes arts-based research (Barone and Eisner, 2011) conducted with advanced level students (16-18) in a project based on Ronald Blythe’s internationally renowned book Akenfield (1969) and Peter Hall’s innovative documentary (1974) of the same name. Each work presented oral history accounts of life in the rural villages of Suffolk, documenting social and cultural change in the post-war era.

This project, entitled Akenfield Now, introduced young people in Suffolk secondary schools to Blythe’s book, Hall’s film and regional archive content, introducing each as stimuli and models for their own oral history interviewing (following Blythe) and filmmaking (following Hall). Students developed interview techniques and listening skills, and transcribed recorded spoken narratives as the basis for their own films. Their work creatively combined new footage with archive film to represent relationships between the past and the present in interesting ways. Students’ activity and the texts they created conveyed their interest in response to films and literary texts reflecting their region. They began to view their work as part of a tradition initiated by Blythe and continued by Hall, entering a dialogue with Akenfield (book and film) that helped them articulate their own regional identity and experience.

The project introduced students and teachers working across secondary school disciplines to using archive film for learning. It culminated in public screenings showing students’ films, Hall’s Akenfield and a specially-prepared anthology depicting aspects of Suffolk life drawn from the East Anglian Film Archive.

References


Piccoli Archivi di Quartiere: A Case Study of Creative Reuse of Family Footages in Higher Education

Dr Milo Adami (Independent researcher) and Dr Giulia Conti (University of Parma)

Based on the case study of Piccoli Archivi di Quartiere (a home movies archive project run for educational purpose in Parma, Italy, in 2019), the paper analyse how micro-narratives could work as an interpretative key to understanding cultural heritage and history for higher education students.

The aim of the Piccoli Archivi was to find, digitize and enhance family footage (mainly home movies, in 8, Super 8 and VHS), recorded in the street within the three neighbourhoods that most represent the urban development of the city of Parma and
using them as a teaching tool to increase students’ knowledge and understanding of national and local history. Saving these collective memories from oblivion was also a chance to extend the current notion of cultural heritage and to increase youth’s feeling of belonging and ownership of urban spaces.

The project involved a cross-sectorial mix of institutions, including the Municipality, three NGOs, two high schools and Home Movies, the main home movies archive based in Bologna.

As the result of the experience, students (15-17 years old), were actively involved in every stage of the process: analyzing information sources in public archives, realizing interviews, organizing an exposition and producing video materials for a documentary. Because of this immersive, cross-multimedia experience, students had the chance to increase their understanding of contemporary history, beyond what is “already known” and the macro-narratives.
Speaker bios

Dr Shane O'Sullivan is an author, documentary filmmaker and Senior Lecturer in Filmmaking at Kingston School of Art, London. His work includes three archive-driven feature documentaries on political history, RFK Must Die (2008), Children of the Revolution (2010) and Killing Oswald (2013), which inspired his involvement in the Archives for Education project. His research includes two books on political history and published articles on film history, intelligence studies, documentary distribution and the use of moving image archive in education.

Dr Ciara Chambers is Head of the Department of Film and Screen Media in University College Cork, a member of the IAMHIST council and associate editor of the Historical Journal of Film, Radio and Television. She was screenwriter and associate producer of the BAI-funded six-part television series Eire na Nuachtscannan (TG4) based on her book Ireland in the Newsreels (www.irelandinthenewsreels.com). She has worked on a range of archival projects and digitization initiatives with the IFI Irish Film Archive, Northern Ireland Screen, the Cork International Film Festival, Belfast Exposed Photography, UTV, BBC, and the British Universities Film and Video Council (now Learning on Screen).

Mark Macey is Senior Project Manager/Producer in Archive Editorial at the BBC. Mark has worked for the BBC for many years, across various projects in Children’s (CBeebies, CBBC), Learning (including School Radio, Class Clips and Bitesize), Radio (children’s radio, Radio Drama) and Archives. His current role includes working with different partners to make the BBC archives available as widely as possible, through platforms, partnerships, products and schemes. Mark works closely with the academic/education & galleries, libraries, archives and museums sectors. He is excited about developing this scheme further and making it a success.

Annabelle Shaw is Copyright & Rights Systems Manager at The British Film Institute (BFI). Annie has worked in copyright since 2000 and joined the BFI in 2004. Her role focuses on copyright work for archive digitisation programmes; business process and workflows for rights clearances, negotiations and risk assessment. She manages the contract & royalties system for BFI distribution catalogues and has a huge interest in developing and improving rights data. She runs staff training on copyright and is keen to build greater copyright awareness for those working in the cultural heritage sector. She sits on a number of external advisory groups and projects including LACA and EnDOW.

Francis Jones is Heritage and Archive Manager at Northern Ireland Screen. Francis has two decades of experience in archive and records management. Specialising in broadcast collections, he previously worked for Queen’s University Belfast, Libraries NI and as a Broadcast Archivist for BBC NI. Since 2010, Francis has been employed by Northern Ireland Screen. In his current role, he is responsible for ongoing heritage and archive initiatives. He is a member of the Royal Television Society Archive Group, a Film Archives UK Trustee and part of the British Film Institute’s Nations and Regions working group.

Kasandra O’Connell has been Head of the IFI Irish Film Archive custodian of Ireland’s national moving image collection for two decades. Prior to this she worked
in conservation at the National Museum of Ireland and has a postgraduate qualification in Archival Science, an M.A. in Museum Studies and is currently undertaking PhD research in moving image preservation and policy at DCU. She is on the editorial board of the Association of Moving Image Archivists journal and has written about digital preservation and moving image archiving for a number of publications including Film Ireland, History Ireland, Journal of the Society of Archivists and International Journal of Film Preservation; she has also contributed to a number of television and radio programmes on the subject. Her focus in recent years has been devising and implementing the IFI Irish Film Archive’s Digital Preservation and Access Strategy, developing the award winning IFI Player and undertaking large scale preservation and access projects such as the Irish adverts project, Loopline and the Irish Independence film collection.

**Dr Emily Munro** is a curator and learning officer at the National Library of Scotland Moving Image Archive, Scotland’s national collection of moving image, based in Glasgow. Prior to this, she was Head of Learning at Glasgow Film (2007-2014) and worked for the Think Tank on European Film Policy. She was project consultant for the 8 ½ Foundation which aimed to get children in Scotland watching world cinema. In 2019, Emily curated the film *Her Century: Scottish women on film*, which toured Scottish cinemas and screened online. She recently appeared as a film historian in the BBC documentary *The Falkirk Cowboys* (2019) and *This is Central Station* (BBC/STV, season 2, 2020). Emily is working towards a film about climate change for 2021.

**Juliette Jansen** studied General Arts at Utrecht University. She has a long track record as a project manager and programmer at festivals such as IFFR, IDFA and Cinekid. For these festivals she set up a.o. distribution platforms for artistic films /world cinema. At the Dutch Directors Guild, she fought for the interests of directors. She also followed courses to become a media coach, taught and started a media workshop in the library of Gouda. Since May 2017 she has been working as a program manager mediamakers at Sound and Vision in Hilversum, The Netherlands.

**Sam Firth** is an award-winning filmmaker who has been involved in delivering film education since 2003. She was a mentor for First Light Movies as well as teaching BFI Young Filmmakers Academy events and the leading the Met Film School Young Filmmakers Academy courses. She then designed and delivered projects in primary schools across Scotland through her production company Tiny Spark Productions. Sam now teaches filmmaking at the University of the West of Scotland and has a research interest in media education alongside her own creative practice.

**Ed Webb-Ingall** is a filmmaker, researcher and senior lecturer on the BA Film and Screen Studies course at London College of Communication, University of the Arts, London.

**Dr Sophie Everest** is Lecturer in Film Practice in the Drama Department at the University of Manchester. Sophie worked in documentary and current affairs production at the BBC before re-entering academia. Sophie also produces films for cultural organisations and their audiences as co-director of Belle Vue Productions.
Rubika Shah’s critically acclaimed feature documentary *White Riot* won the Grierson Award for Best Documentary at the 2019 BFI London Film Festival, as well as picking up awards at the 2020 Berlinale, Krakow International Film Festival and IndieLisboa. Rubika is obsessed with stories about youth rebellion, with a focus on pop culture, music, archive and cinematic storytelling. Her previous work includes the doc short *White Riot: London*, which premiered at the Sundance Film Festival, and the Berlinale Crystal Bear-nominated *Let's Dance: Bowie Down Under*, a rare mini-doc about David Bowie and MTV, which screened nationally through Picturehouse in 2017. She has just finished her second project for Academy Award-winning production company Grain Media, including a short series called *Fight Back* for YouTube/Google, Tribeca and the United Nations.

Maggie Pinhorn has a long history of involvement and innovation in Community Arts in London and in the East End in particular. Currently her organisation Alternative Arts runs Photomonth—the East London Festival of Photography and Women’s History Month. Maggie started her career in the film industry but, dissatisfied with it, became an early pioneer of using film and video making in the community. The first film she made with a mixed group of young people in Tower Hamlets, *Tunde’s Film*, was a seminal film of the period. The process of making the film became the basis of her setting up The Basement Project, which went on to become a major Community Arts project and led to another film available through the scheme, *East End Channel One* (biography courtesy LCVA website).

Tunde Ikoli was born in London's East End to a Cornish mother and Nigerian father. After leaving school at 15 he spent two years as a trainee tailor's cutter, before writing and co-directing *Tunde's Film*, shown at the London, Edinburgh, Mannheim and San Francisco film festivals. The film led to a job at the Royal Court Theatre as Assistant Director where his productions included Mustapha Matura's Play Mas. His first play Short Sleeves in Summer was produced at the Royal Court Theatre in 1974. Since 1977 Ikoli’s plays have been produced at a number of theatres including, Bush Theatre, Riverside Studios, Theatre Royal Stratford East, and the Tricycle Theatre (biography courtesy National Theatre website).

Bartolomeo Meletti is the Education and Research Executive of Learning on Screen, a membership organisation specialised in the use of moving image and sound in education. He also works as Creative Director for CREATe, the UK Copyright and Creative Economy Centre at the University of Glasgow.

Claudy Op den Kamp is Programme Leader for the BA (Hons) Film, and faculty member at the Centre for Intellectual Property Policy and Management at Bournemouth University. Her recent publications include *The Greatest Films Never Seen. The Film Archive and the Copyright Smokescreen* (AUP, 2018), and the co-edited *A History of Intellectual Property in 50 Objects* (CUP, 2019).

Dr John Gordon is Reader in English Education at the University of East Anglia, Norwich. He is an experienced English teacher educator and came into teaching as a secondary-phase specialist in English and Media up to A-level. He currently leads a professional Masters course in Shared Literary Reading, working and researching with teachers of reading in primary, secondary and higher education. John researches literary study and literary reading in education, with a focus on oral narration, voiced literature and their relationship with interaction, learning and
pedagogy. His recent projects have focussed on shared novel reading through classroom interaction, and A-level students’ involvement in arts-based research exploring regional identity through oral history techniques and film-making. John is the author of *Researching Interpretive Talk around Literary Narrative Texts: Shared novel Reading* (Routledge), *A Pedagogy of Poetry* (Trentham) and *Teaching English in Secondary Schools* (Sage). He is co-editor of *Preparing to Teach: Learning from Experience* (Routledge), and contributed chapters to the collections *Making Poetry Matter* (Bloomsbury), *Poetry and Childhood* (Trentham), *The Bloomsbury Handbook of Reading Practices and Perspectives* (Bloomsbury), *Preparing to Teach in Secondary Schools* (OUP) and *Challenges to Teacher Education in Difficult Economic Times* (Routledge).

**Milo Adami**, PhD in Arts and Spectacle, is Adjunct Professor in Documentary Filmmaking and Video Art at Isia University, Bologna Fine Arts Academy, IAAD Bologna, University of Parma. His research interests include media education, cinema, documentary, video arts, media studies, media archaeology.

**Giulia Conti**, PhD in Sociology and Media Studies, is Adjunct Professor in Communication Skills at the University of Parma and lecturer in Media Education at the University of Urbino “Carlo Bo”, Italy. Conti’s research interests include media education, phatic function of communication and social cohesions, video games and gaming communities.
We are grateful for the support of our project partners:

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If your educational institution or training organisation would like to sign up to the Make Film History project, please email us:

Dr Shane O'Sullivan: s.osullivan@kingston.ac.uk
Dr Ciara Chambers: ciara.chambers@ucc.ie

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