

A guide to the creative reuse of archive film

for young filmmakers and educators in the UK and Ireland

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Project team

The project is led by Dr Shane O'Sullivan (Kingston School of Art) and Dr Ciara Chambers (University College Cork) and supported by research administrator Dr Colm McAuliffe, a writer and curator recently awarded his PhD at Birkbeck (University of London).

East River (James Jowers, 1968) >
George Eastman House/
Public domain

Our funders and partners

MAKE FILM HISTORY



Kingston
School
of Art



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Welcome to Make Film History

As cultural heritage organisations digitise their collections and increase public access, moving image portals like the IFI Player, Digital Film Archive, BFI Player and BBC iPlayer provide audiences with virtual screening rooms to view their shared audio-visual history on demand. But the creative reuse of moving image archive material has been problematic, beset by questions of copyright law, rights clearance and “fair dealing” exceptions, and an audio-visual archives sector without a standardised framework to open up access to this material for creative reuse by young filmmakers in education and the community. Emerging filmmakers cannot access this material without significant funding from film funds or broadcasters to pay commercial license fees.

Funded by AHRC and the Irish Research Council, the Make Film History project has addressed this problem by developing a new, sustainable model for the creative reuse of archive material for non-commercial use by young filmmakers, supported by our project partners, the British Film Institute (BFI), BBC Archive Editorial, the Irish Film Institute, Northern Ireland Screen and the London Community Video Archive (LCVA).

The project has built on the success of the innovative Archives for Education scheme created by filmmaker and academic Dr Shane O’Sullivan and the BFI at Kingston University in 2017, extending the scope of the creative reuse of archive material beyond higher education to young filmmakers across the UK and Ireland. The Archives for Education and Make Film History projects now offer over 200 films for creative reuse by young filmmakers in schools, film training organisations and higher education.

Once an educational institution signs a free license agreement with our archive partners, this collection of films can be downloaded by tutors for use in the classroom, on campus or online. Students browse our website, choose an archive film to respond to and request download access to the film, integrating clips of up to two minutes into their own documentaries.

Read our FAQ for more details:
archivesforeducation.com/faq

The BBC and BFI content is licensed and delivered through an innovative new blockchain platform developed by the MAP Project (and funded by the European Institute of Innovation and Technology). This allows academic staff to license, download and share films in an easy, streamlined manner:
map-marketplace.mog-technologies.com/makefilmhistory

The project asks: “How can we license moving image archive material for creative reuse by young filmmakers for education, training and community use? How can the creative reuse of this material increase community engagement with hidden cultural heritage and strengthen communities through new work created by emerging filmmakers reflecting on the past and developing talent for the future?”

The project has created a new research network around the creative reuse of archive material by young filmmakers, developing new partnerships between academic researchers and a range of non-academic partners – audio-visual archives and cultural heritage organisations who preserve and license this material; schools and training providers developing new talent in the creative industries; and regional film festivals who bring the local film community together. Seventy-seven higher education institutions and a dozen film festivals and training organisations have signed up to the scheme.



◀ BFI Future Film Festival workshop with Charlie Shackleton (2022)
© BFI Education

Glasgow Youth Film Festival workshop > with Paul Wright and others (2021)
© Erika Stevenson



From September 2020 to March 2022, we ran a series of events exploring the ethical, legal and artistic dimensions of creatively reusing archive film. These ranged from a day-long symposium to industry talks and panels and archival case studies at regional film festivals: archivesforeducation.com/events

We also collaborated with ten film festivals and training organisations to run a series of virtual film camps, where young creatives received mentoring from a professional filmmaker and produced a short film in response to one of the archive films offered through the scheme, which was later screened for the local community.

We have worked with primary schoolchildren at Bessacarr Primary School in Doncaster; secondary schoolchildren in Cork, Limerick, Derry and Donegal; trainee teachers on a summer internship at the BFI; and young filmmakers, artists and students across the UK and Ireland.

We have hosted workshops with filmmakers Tadhg O’Sullivan, Onyeka Igwe, Pat Collins, Paul Wright, Dónal Foreman, Charlie Shackleton, Rubika Shah, archive producers Lina Caicedo and Fran Rowlatt-McCormick, and Turner Prize-winning artist filmmakers Duncan Campbell and Jeremy Deller. One of the highlights of our programme was the online workshop led by Jeremy Deller at the BFI Future Film Festival in 2021, attended by over 600 young filmmakers.

The Make Film History project won the 2021 Excellence in Unlocking the Value and Potential of Archives Award from FIAT/IFTA, the world’s leading professional association for those engaged in the preservation and exploitation of broadcast archives. The key findings of the project will be shared in a forthcoming journal article co-authored by the project team.

What is archive film?

The past cannot speak, except through its “archive”

Stuart Hall*



^ *Eye to Eye: Night in the City (1957)*
© BBC Archive

The word “archive” conjures up images of dusty rooms filled with boxes of documents, or locked vaults housing endless rows of film cans. But the archive is much more than physical artefacts stored in official buildings. The news you watched yesterday is now part of “the archive”. Archive film means any film or video recording preserved in an archive. It may be accessible online, through physical media or in a public or private collection. Or it may simply be the videos and images we keep in our personal archive on our phones.

Archive film includes fiction, documentaries and newsreels made for cinema and television; government, industrial and educational films; experimental film and video; and the work of amateur filmmakers, including family home movies. It documents social and cultural history as well as changing modes of film and video production.

Because we live in a screen-saturated society and are bombarded with audio-visual messages all day, every day, moving images are a fundamental part of the archival record.

^ *Sports Day (1934)* Courtesy of IFI Irish Film Archive,
with kind permission of Irene Devitt



^ *Something Else (1978)* © BBC Archive



^ *Arena – Rudies Come Back (1980)*
© BBC Archive



^ *We are the Lambeth Boys (1959)*
© The British Film Institute

The archive is dynamic, fluid, evolving and always open to new readings and interpretations. Archival material often only makes sense when it is understood within a broader context and read alongside other pieces of information.

Archival material is key to our understanding of the world around us and forms an important part of our collective histories and narratives. When interpreting it, it is important to ask certain questions about how it was preserved and by whom. Preservation and access are inevitably bound up with notions of power. Those who decide what will be preserved and how, can make a significant intervention into the way an era in time will be understood by the researchers of the future.

*“Reconstruction Work: Images of Post-war Black Settlement.” *Family Snaps: The Meaning of Domestic Photography*, edited by Jo Spence and Patricia Holland, Virago, p. 152.

What is creative reuse?

The digitisation of archive material gives us the chance to not just watch but to reuse, recycle and remediate archival images. Creative reuse means reusing an excerpt from an archive film in a new creative work, transforming its meaning through juxtaposition with other archive material or new footage shot by the filmmaker. Creative reuse (or remix culture) is an important part of the cultural sphere and opens up its own questions about power in relation to who has access to this material and how much it costs to reuse.



^ *Two Hours from London* (1963)
Courtesy of IFI Irish Film Archive,
with kind permission of Peter
McDonald

Is it legal?

Yes, there are several legal ways to creatively reuse archive material for free without breaching copyright law. The first is by licensing the footage for educational use from the copyright-holder, which is how the Archives for Education and Make Film History projects work. There are also several copyright exceptions, which allow filmmakers to use short excerpts from archive films without paying a license fee.

For more on this, see the section on copyright and creative reuse below.



^ *Monitor - Punk Rock* (1977)
© BBC Archive

Where can I find archive films?

The Archives for Education/Make Film History projects provide access to over 200 films from the BFI National Archive, BBC Archive, Northern Ireland Screen, the Irish Film Institute and the London Community Video Archive.

We also work with Screenocean to offer educational institutions access to raw video coverage of international news and over one million clips from the Reuters News Archive, one of the world's oldest, largest, and most renowned video archives.

Free trial subscriptions to the Newsfilm for Education service are available until July 2022: reuters.screenocean.com

The websites here provide archive media that is either copyright-free (in the public domain) or can be used under a free Creative Commons license. You can find an updated list of archive sources on our website FAQ: archivesforeducation.com/faq

[Wikimedia Commons](https://commons.wikimedia.org)
commons.wikimedia.org

[Mixkit](https://mixkit.co)
mixkit.co

[Scotland on Screen](https://scotlandonscreen.org.uk)
scotlandonscreen.org.uk

[The British Council Film Collection](https://film.britishcouncil.org/resources/film-archive/about)
film.britishcouncil.org/resources/film-archive/about

[Film Archives UK:](https://filmarchives.org.uk)
filmarchives.org.uk

[Britain from Above](https://britainfromabove.org.uk)
britainfromabove.org.uk

[East Anglian Film Archive Mash-Up Filmmaking Competition](https://eafa.org.uk/highlights)
eafa.org.uk/highlights

[Wellcome Library Moving Image and Sound Collection](https://youtube.com/user/WellcomeFilm)
youtube.com/user/WellcomeFilm

[The Internet Archive](https://archive.org)
archive.org

[The Prelinger Archives](https://archive.org/details/prelinger)
archive.org/details/prelinger

[The US National Archives YouTube channel](https://youtube.com/USNationalArchives)
youtube.com/USNationalArchives

[Library of Congress - National Screening Room](https://loc.gov/collections/national-screening-room)
loc.gov/collections/national-screening-room

[National Film Preservation Foundation](https://filmpreservation.org/preserved-films/screening-room)
filmpreservation.org/preserved-films/screening-room

[NASA Image and Video Library](https://images.nasa.gov)
images.nasa.gov

[Hubble Space Telescope](https://esahubble.org/videos)
esahubble.org/videos

[The Public Domain Review](https://publicdomainreview.org/collections/film)
publicdomainreview.org/collections/film

[The Political TV Ad Archive](https://politicaladarchive.org)
politicaladarchive.org

[Macaulay Wildlife Media Library](https://macaulaylibrary.org)
macaulaylibrary.org

How can I access archive films?

The Make Film History project allows users at licensed institutions to download high-resolution copies of the films available through the scheme. These compressed H.264 QuickTime files are encoded from digital master files with a bitrate of 3 Mbps (Megabits per second). This reduces the file size but retains a high resolution for editing.

If you are sourcing archive material, here are some things to look out for:

Video resolution and bitrate

The visual quality of a video depends on its frame size (measured in horizontal x vertical lines of resolution) and bitrate. When you watch a video on YouTube, you can choose quality settings from 144 to 1080 vertical lines of resolution. As the number of lines increases, the picture generally looks sharper, but this also depends on the bitrate of the video, which can be set when you encode the video. A higher bitrate will give you better image quality. Vimeo's compression guidelines and tutorials and YouTube's recommended upload settings provide useful guides to finding the right balance between bitrate (the amount of data your video uses) and video resolution for your film:

help.vimeo.com/hc/en-us/sections/203874257-Compression-Tutorials

support.google.com/youtube/answer/6375112

If you are downloading archive films or photographs to use in your edit, remember the image resolution and frame size will determine how they look on your screen. Try to download videos with at least 360 or 480 vertical lines of resolution (SD quality) or still images with a similar frame size. Anything smaller will soon pixelate on a large screen because there aren't enough pixels in the image to provide a sharply defined picture.

Interlacing is an unwelcome artefact of SD video technology. According to Sony, interlaced video displays "even and odd scan lines as separate fields on the screen... [to] make up one video frame."

This can create jagged edges between frames when there is movement on screen. You can fix this by deinterlacing the video or exporting it as a progressive file, which "displays both the even and odd scan lines (the entire video frame) at the same time." The p after 480p, 720p or 1080p in YouTube settings stands for progressive.

Sony, "What is the difference between interlaced and progressive scan video?" July 24, 2019: [sony.com/electronics/support/articles/00032537](https://www.sony.com/electronics/support/articles/00032537)

Aspect ratio

The aspect ratio of a video measures the ratio of its width to height in pixels. The most common aspect ratios are 4:3 (common in older TV shows) and 16:9 (the standard TV aspect ratio today). But if you record a video on your phone in portrait rather than landscape, the resulting video will have an aspect ratio of 9:16.

When planning your film, think about how you will combine different aspect ratios. The 4:3 aspect ratio of older films is usually preserved within the standard 16:9 television frame by adding black pillarboxes either side. These maintain the original composition and don't try to expand the picture to fit the whole screen, which would distort its framing and lose image resolution. Charlie Shackleton made a very interesting film about aspect ratios called *Frames and Containers* (2017): vimeo.com/219270731



^ Using the Camera (1963) © Kodak

Film and older video formats

If an archive film has not been digitised, it may need to be transferred (a process called telecine) from its original film format (8mm/Super 8/16mm/35mm), which can be expensive.

There can be a vast difference in visual quality between archive films telecined recently and archive films telecined many years ago when telecine machines weren't as sophisticated as they are today. The film may not have been restored or cleaned before transfer and may have been mastered to an SD (Standard Definition) tape format like Beta SP or Digital Betacam rather than a higher resolution 2K or 4K HD (High Definition) file. The original masters of some archive films may be held on obsolete videotape formats (2" inch tape, hi-band or lo-band U-matic) which may also need a specialist transfer. The BFI is currently digitising and preserving 100,000 video works from its collection and those of partner archives for future generations.

When working with these older video formats, think about where your film will screen. If it's online, SD quality may be sufficient but if it's in a cinema and you have the budget, you may want to remaster your archive elements to HD quality. Having said that, the quality of digital projection in cinemas has vastly improved and even VHS quality can have its own texture and evoke a time and place. Thom Andersen's *Los Angeles Plays Itself* explores how the city has been represented on screen. It originally included many VHS sources, screening in various cinemas for a decade from its original release in 2003 until it was remastered from higher quality sources in 2013.

Copyright and creative reuse

Intellectual property

When using another person's work in your film, it's important to know if the work is protected by copyright and if so, who owns the rights to the work. The front or end credits normally identify the rightsholder and in principle, you need to ask their permission to reuse the work and license it for use in your film. But there are several exceptions to this outlined below. The films offered through the Archives for Education and Make Film History projects are licensed for educational use with the permission of the respective rightsholders.

How long does copyright last?

Copyright laws vary by country. In the UK and Ireland, the copyright to films lasts until 70 years after the death of the director, screenwriter and composer.

Public Domain

Any work that is not protected by copyright is in the public domain, so you can use it freely, e.g., any work created by the US Government has no copyright and is in the public domain.

Creative Commons

Creative Commons licenses allow creators to give other people permission to reuse their work for free under certain conditions. For example, The British Council Film Archive offers a rights-free collection of over 100 short documentaries about wartime Britain, made during the 1940s: film.britishcouncil.org/resources/film-archive

You are free to remix and adapt these films under an Attribution-NonCommercial 3.0 (CC BY-NC 3.0) license, if you don't use the material for commercial purposes, and you give appropriate credit (attribution) to the work you used, providing a link to the license and indicating if changes have been made. creativecommons.org/licenses/by-nc/3.0

Copyright exceptions

In UK copyright law, "fair dealing" exceptions allow you to use "a reasonable and proportionate" amount of a copyrighted work without the owner's permission for the purposes of criticism, review and reporting current events; or parody, caricature or pastiche. You need to acknowledge the work you have used and ensure the excerpt you use does not negatively impact on the revenue of the original work. In the US, such copyright exceptions fall under the more broadly defined meaning of "fair use."

Learning on Screen has an excellent guide to copyright on its website and runs courses on creative reuse and copyright: learningonscreen.ac.uk/copyright-guidance

We also recommend the website Copyrightuser.org and Bartolemeo Meletti's talk on Copyright and Creative Reuse at our 2020 symposium: vimeo.com/459676347

Intellectual Property Office (2022). *How copyright protects your work*: gov.uk/copyright/how-long-copyright-lasts

See also guidance on Irish copyright law here: ipo.gov.ie/en/understanding-ip/help-guidance/ip-information-booklets/copyright-and-related-rights.pdf

Intellectual Property Office (2021). *Exceptions to Copyright*. gov.uk/guidance/exceptions-to-copyright-criticism-review-and-reporting-current-events

What ethical issues do I need to consider?

Editorial integrity is important to archivists, subjects of archival film, original filmmakers and individuals who preserve and share personal collections. It is likely that they will have certain expectations of how their footage may be repurposed, and it is good practice to share your ideas with them when you source the material that will be reused. Using satire to attack a corrupt political regime is very different to misrepresenting an individual in order to demean them publicly. Think about how your film may be received and any potential consequences of screening it for a public audience.

One of the most important aspects of editorial integrity is an acknowledgement of the original production context. Recognising the spirit in which a film was originally made and shown is crucial to an ethical approach to reuse. Often personal material that was not produced for the public sphere raises more complex questions than commercial footage. With amateur footage, for example, not all of the people depicted will be aware of instances of creative reuse and may have forgotten that the footage even exists.

- › If the person depicted in your film was in front of you, would you feel comfortable with the way you have reused their image?
- › Have you deliberately misrepresented a person or event?
- › Have you acknowledged the original production context of the material in the tone and spirit of your film?
- › Are there any particular sensitivities associated with the material? Do you need to include a disclaimer for your viewer?
- › The language and values contained in the original footage may be quite different to today's standards. It is important to consider how you might address this in your film.

Filmmaker Tadhg O'Sullivan

When you look at an archive film, imagine who filmed it and imagine who they filmed, because there's always at least two people involved. There's a person behind the camera and a person in front of the camera. Think of them as real people. They're historical people and they may be dead, but you have a kind of moral duty towards them. If you met them and were talking to them, how would they feel about the way you're using their work or these images of them?

The person behind the camera might not have a strong relationship or an ethically sound relationship with the person in front of the camera. This arises a lot when people are tourists in certain countries – in Africa or South America, there's a whole world of colonial filmmaking capturing the natives [from a white colonial perspective]. If you use that material, it throws up a whole other ethical dilemma: if you're subverting the work of the person behind the camera, can you do so whilst also not offending the person who was already offended once in the capturing of the image? If you acknowledge the humanity of the people in front of and behind the camera, that's a really good starting point.

*This is an edited excerpt from a workshop Tadhg gave to young filmmakers at the First Cut! Film Festival. For further reading, Tadhg recommends *In Memory of Memory* by Maria Stepanova (Fitzcarraldo Editions, 2021), especially pp. 49–51; 79–82; 103–107; 197–203; 346–356; 371–377.*

The ethical creative reuse of audio-visual materials

Jaimie Baron

Reusing pre-existing images and sound recordings is an exciting and generative way of making films. Both professional and amateur makers now have access to an inexhaustible trove of audio-visual materials available to be appropriated into new films. Of course, copyright issues may be a hindrance. However, even if intellectual property issues are resolved, there is another set of questions that should be asked before any filmmaker reuses such materials: those of ethics. Although copyright is organized to reward whoever legally owns a recording, the owner rarely appears in the recording. Yet, the people who do appear are (or were) actual human beings, traces of whose bodies and/or voices have been made available to others, with or without their knowledge or consent. Even if they have no legal rights to the recordings, their ethical rights should still be considered.

That the recording is “already out there,” even if it has been posted publicly on YouTube, is not – by itself – enough to automatically justify its reuse. However, acquiring consent from the people in an existing recording is often not feasible: they may be dead or unlocatable. Sometimes, a person might deny consent for self-interested reasons that are in themselves unethical. So, consent alone is not a sufficient criterion for determining whether a reuse is ethical.

But if legal ownership and consent are not useful in determining what counts as an ethical appropriation, what is? Because recordings can contain nearly any kind of content and appropriation can involve almost any sort of reframing, there can be no hard and fast rules for what counts as ethical. However, there are a series of questions that are important to ask when making or viewing a film that reuses pre-existing recordings.

Is the appropriated recording fiction or actuality material?

If it is fiction, it is a recording of a performance – a persona – more so than a documentation of a real person’s lived experience. Thus, while fiction footage can be abused, the ethical questions it raises are generally less pressing than actuality footage. Recordings of people who are not performing a fictional role are much more ethically fraught since the appropriationist is, in some sense, taking a bit of that person’s identity and experience to use for their own purposes. However, even when reusing fiction footage, the ethical rights of the performers should still be considered.

What Happened to Her? (Kristy Guevara-Flanagan, 2016):
vimeo.com/392334412

How do you understand the “gaze” of the original recording? Who was looking/listening, with what attitude toward the subjects portrayed, and for what purpose? Who was intended to see/hear the recording?

Although we often cannot know the answer to these questions for certain, there are often clues to the kind of “gaze” inscribed in the original recording. Nonetheless, determining the gaze of the original recording can be complex. Home movie footage, for instance, might be described as evoking a “private gaze,” meaning that it reads as having been intended for a very limited audience – family and close friends – rather than a public one. Regarding this kind of footage, the question is: how can the appropriationist justify making something public that was intended to be private?

The ethics of appropriating such footage will be quite different, however, from footage filmed by, say, a genocidal regime. Nazi German footage of Jewish victims produced to portray them as subhuman involves a “dehumanizing gaze,” which requires very careful treatment by anyone who wishes to ethically reuse such unethical footage. There is no comprehensive “list of gazes” that will accommodate every recording ever made. However, describing the original gaze inscribed in a recording can begin to help determine what might – and might not – constitute its ethical reuse.

Suitcase of Love and Shame (Jane Gillooly, 2013):
youtube.com/watch?v=27GqZTtlgGw

The ethical creative reuse of audio-visual materials Jaimie Baron

What is the “gaze” associated with the appropriation?
Put differently: what is the purpose of the reuse? Is something important learned or revealed through the reuse?

In the case of home movie footage, violating the private space of the subjects is a form of misuse and its appropriation will (and should) produce some sense of ethical violation. However, whether this violation can be ethically justified depends on how the footage is reused. Are the recorded subjects treated with respect or mockery? Are they anonymized or opened to unwarranted public scrutiny? Are certain elements not shown in order to put some limits on their exposure? Moreover, is something socially or historically important learned from the public reuse of this private footage – or does it just serve the purposes of archival wallpaper or audio-visual gossip?

Home movie footage and other private recordings usually require at least a “respectful gaze” on the part of the appropriationist. In contrast, unethical perpetrator footage such as the Nazi footage referenced above requires the imposition of a very different gaze on the part of the appropriationist. Indeed, to ethically reuse perpetrator footage requires an explicit reversal or critique of the original gaze – if the appropriationist is not to be complicit with the dehumanizing gaze of the appropriated recording. In such cases, the reuse must constitute a critical frame that reveals and renounces the original ethical violation. To reuse perpetrator footage without such a reframing is to re-enact the original crime.

Night and Fog (Alain Resnais, 1955): vimeo.com/189672641

What are the power relations enacted through the appropriation and reuse? Are the figures whose likenesses or voices are appropriated powerful or powerless? Is the appropriationist punching up or down?

Audio-visual appropriation can be a powerful tool of satire and political or social critique. Appropriating a recording of a powerful political figure such as a US President in order to critique his or her policies is a fundamental ingredient of civic life in a democracy. Publicly disseminated recordings of powerful people are fair game for critical appropriation. A “mocking gaze”, in such cases, is rarely an ethical violation since it is a form of social or political commentary. To the contrary, however, a mocking gaze deployed against a teenager who posted an unflattering video of herself online is unlikely to be ethical since its only purpose is (probably) to shame a person who probably has little social power to begin with. Moreover, if the recorded subject is someone from a marginalized group, considering the power relations becomes especially pressing.

Am I Pretty? (Jennifer Proctor, 2017): vimeo.com/209277010

Is the audience being purposely misled by the appropriationist in some way?

Any reuse, by definition, involves taking a recording “out of context.” However, not all decontextualizations and subsequent recontextualizations are equal. Manipulating recordings in obvious ways is not unethical. So long as there are explicit, widely recognizable cues demonstrating that a recording has been edited (and how), the audience cannot be considered to be misled. However, when the editing is not only obscured but also significantly transforms the contextual meaning of the original recording, this is a form of misinformation. The ethical appropriationist has a responsibility to the audience to reveal when and how a recording’s meaning has been changed:

The Reagans Speak Out on Drugs (Cliff Roth, 1988):
youtube.com/watch?v=EouHnOxPizo

Reusing existing recordings is not inherently unethical, but if this form of creative practice is to flourish, it is crucial that we ask these questions to prevent recorded subjects’ ethical rights – or those of the audience – from being violated, at least not without good, consciously considered reasons.

Jaimie Baron is a Professor of Film Studies at the University of Alberta. She is the author of *The Archive Effect: Found Footage and the Audiovisual Experience of History* (Routledge, 2014) and *Reuse, Misuse, Abuse: The Ethics of Audiovisual Appropriation in the Digital Era* (Rutgers, 2020) as well as many journal articles, book chapters, and reviews.

routledge.com/The-Archive-Effect-Found-Footage-and-the-Audiovisual-Experience-of-History/Baron/p/book/9780415660730
rutgersuniversitypress.org/reuse-misuse-abuse/9780813599267

She is the founder, director, and co-curator of the Festival of (In)appropriation, a yearly international festival of short experimental found footage films and videos. She is also a co-founder and co-editor of Docalogue, an online space for scholars and filmmakers to engage in conversations about contemporary documentary, and the Docalogue book series published by Routledge Press.

festivalofinappropriation.com

docalogue.com

routledge.com/Docalogue/book-series/DOCALOGUE

Some of the recommended films/film excerpts in this article are not suitable for viewing by minors. It is recommended that teachers check content before sharing with students.

Creative approaches to working with archive film

The archive has often inspired artists and musicians to experiment with using images of the past in their contemporary work. Archive images can form a significant part of installations, live events and theatre performances.

The potential of archive images to evoke past eras and add rich visual textures has proved particularly appealing to musicians. Jarvis Cocker and Martin Wallace's *The Big Melt* (2013) combined animation and archive images to explore the history of the steel industry in Sheffield. Its vibrant musical score included contributions from members of Pulp, Richard Hawley, the Forgemasters and the City of Sheffield Brass Band. The prolific collection of amateur sci-fi enthusiasts the Spence brothers has been reused in creative ways by David Geraghty of Irish band Bell x1, and Northern Ireland's Malojian and a wide range of Spence material is available for creative reuse through Make Film History: ifiarchiveplayer.ie/rospence

Geraghty's *Feels So Heavy* recycles material from Roy Spence's *Keep Watching the Skies* (1975), a remake of cult classic *The Blob* (1958): ifiarchiveplayer.ie/feels-so-heavy

Malojian's Stevie Scullion worked with filmmaker Colm Laverty to produce an album, *Let Your Weirdness Carry You Home*, and associated music videos, inspired by archive material from Northern Ireland Screen's Digital Film Archive (DFA): digitalfilmarchive.net/project/coast-to-coast-malojian-77

Britain on Film's Coast and Sea project commissioned poets Ross Thompson and Olive Broderick to write a series of poems inspired by archive footage from the DFA. The resulting poems were combined with the associated archive footage and an original score by Dáithí McGibbon to produce lyrical films such as *Coast to Coast*, *Hint of the Sea in the Breeze at Steamboat Quay* and *The Actualities*: digitalfilmarchive.net

In addition, archive footage from the DFA was used in music videos for newly commissioned work by classical composer Rachael Boyd and cross-border electronic collaborators Elma Orchestra and Ryan Vail. These films were part of the Broadcasting Authority of Ireland-funded project *The Looking Glass Anthology*, which also included archive-accompanied performances of poetry by Natalya O'Flaherty with music by Matt McGinn and Arco Strings.

The archive offers many opportunities for radical and experimental reuse. Clio Barnard's docudrama *The Arbor* (2010) is based on performances by actors who lip-synched to original interviews with friends and family of playwright Andrea Dunbar. The film also included re-enactments and readings from Dunbar's plays and was punctuated by archive footage of the playwright. Barnard's "verbatim cinema", based on theatrical techniques, depends on the archive to challenge the precarious nature of memory by frequently depicting a disconnect between sound and image, between performance and "real life". The film closes with archival material of Dunbar and her young daughter, and it is this moment that brings the narrative of motherhood, addiction, deprivation and inequality together. Ultimately it is the real archival footage that forms the core of the film and leaves a resounding impact on the viewer.

The two guides below are really useful starting points for thinking about creative approaches to the archive:

Scotland on Screen's Moving Image Education:
scotlandonscreen.org.uk/moving-image-education

Learning on Screen's Introductory Guide to Video Essays:
learningonscreen.ac.uk/guidance/introductory-guide-to-video-essays

~ Oisín (1970) Courtesy of IFI Irish Film Archive, with kind permission of the Department of Foreign Affairs

Tadhg O'Sullivan

Artist Filmmaker

Tadhg is an Irish artist filmmaker who mentored participants in several MFH workshops. Often working with literary sources and cinematic archive, his films seek to evoke the timelessness of human experience and illuminate the present moment through ideas from the distant past. His recent feature *To the Moon* had its world premiere at Venice Days.

When we think about the archive, often people think about historical documentaries and the archive illustrating moments or concepts that are associated with politics or history and we don't so often think about the archive as a worthy artistic medium in itself, so I just wondered why are you drawn to using archive sources as an artist?

When you think of the archive, you think of stuff that was filmed forty, fifty, a hundred years ago but also five years ago. Somebody thought it was important and wanted to express something, and somebody wanted to capture or illustrate something. So, you can either take that on face value and you can say, here's Hamburg being bombed, if the intention was to show that, or you can kind of ask yourself, "Why did somebody film something?"

“

When you think of the archive, you think of stuff that was filmed forty, fifty, a hundred years ago but also five years ago. Somebody thought it was important and wanted to express something, and somebody wanted to capture or illustrate something.

So, you can either take that on face value and you can say, here's Hamburg being bombed, if the intention was to show that, or you can kind of ask yourself, "Why did somebody film something?" ”

And it could have been something as simple as they thought that it was beautiful, they thought that it was meaningful or maybe that history has changed and what somebody filmed thirty years ago is now seen through an entirely different lens and the fact that it was filmed thirty years ago becomes interesting in itself. So, there are layers of meaning there once you start thinking about it in that way. Once you see past the simple illustrative nature of cinema, which is a very thin way of looking at cinema.

But once you look into the layers of meaning, it becomes just full of poetic potential and as a filmmaker, if you're going out filming something, you're trying to introduce layers of poetry, of nuance, of ambiguity and subtlety. With archive, that's already baked in, because you have how it was understood at the time and how it's understood now. That's already creating a kind of poetic element within it. So, any piece of archive has this kind of poetic potential to work with.



^ *Operation Doorstep* (1953), showing a family of mannequins before a nuclear test. Public domain

There's such a range of archival sources. We tend to think of news or commercial cinema but once you dig down into archival sources, there are community films, clerical films and amateur films and the material there is really rich and varied. Sometimes, it's the tiny details of everyday life where you find some of the most beautiful material.

Yeah, for sure. I've used everything as archival sources: blockbuster films from the 1940s and 1950s through to stuff that was filmed on a phone a year ago. Both operate on that level I'm talking about. There's a dialogue between the present moment when you're using it and the past. There's a huge amount of material out there and sometimes you come away from working with archive and you wonder why would you ever shoot anything again? Why would you bother dragging a camera halfway up a mountain to film something because it's already been done? You could spend your entire life just in one archive finding new ways of expressing new things with old material.

This is an edited excerpt of "Art and Archive," a conversation between Tadhg and Ciara Chambers presented at Cork International Film Festival's Doc Day in November 2021.

Jeremy Deller

Turner Prize-winning Artist Filmmaker

This is a subject that's very close to my heart because I was raised on TV as a kid. TV was everything to me. And a lot of the documentaries you have in this scheme, I remember seeing as a child and they had a massive influence upon me. They really informed me about the world in a way that my school could never do, they were sort of my teacher.

I always loved history and you could argue that archive is the raw material of history. It's social history, and it is so rich, and I can look at it forever, because history really matters. And the ownership of history matters, especially recent history, our kind of shared history and how we look at ourselves. We are in the middle of a number of culture wars around our history, and how we interpret it. The archives from history have become a battlefield and our history is being sort of used against us in a way and it's never mattered more to look at this footage from the twentieth century to work out who we are, good and bad, and how we got where we are now. That's the way you go forward, isn't it? By understanding yourself and your country and your relationship to it.

And this archive has all of that within it. The brilliance of Britain and the terribleness of it. Often in the same film. The brilliant, amazing music and art and culture we've produced and our sense of humour, but also the terrible moments in our history that we've often tried to ignore or gloss over or airbrush, as our prime minister would say. Archive has a very important role to play in helping us to understand why we are here.

Archive has many uses. You can include it in your films, but also you can look at it to get ideas about the past or get ideas about how to make a film. So, it's really important that we look at archive as filmmakers and interrogate it and reveal its meaning to us now.

Everyone is archiving their own lives, aren't they? Never in human history have people been filming everything continually, all the time – filming themselves, filming things they see in the street. Now, if you see something that's interesting, you take your phone out. Maybe ten years ago, you'd ring someone up, but now you just film it and live stream it or whatever. So, this archive is everywhere.

What will be interesting is how we view what we're filming now in ten, twenty, thirty, forty years? And I suspect it will all have an amazing value. But there is just going to be tonnes to go through. Probably a computer will be sorting out what people may or may not want to see. But one of the interesting comments from the young people in the film I made about rave [*Everybody in the Place*] was they were just so shocked that no one had cameras and phones at the raves [in the eighties and nineties] and that, they felt, affected people's behaviour and made people more free: vimeo.com/394779397

This is an edited excerpt of "Archive Fever: Unlocking the storytelling potential of film archives," an online Make Film History workshop given by Jeremy at the BFI Future Film Festival in February 2021. You can watch the workshop on the BFI YouTube channel: youtube.com/watch?v=OLkEOcNHhDk and Jeremy's films on his Vimeo channel: vimeo.com/user105413249

Charlie Shackleton

Artist Filmmaker

Charlie Shackleton is an artist and filmmaker from London. His work with archive is creative and multifaceted, ranging from his essay film *Beyond Clueless*, which used over 200 film clips to journey into the world of teen movies, to *Missing Episode*, which combined performance poetry and archive television to startling effect. His most recent feature *The Afterlight* is entirely comprised of archive footage and only exists on one single 35mm print.

The essay film allows filmmakers to blur the lines between fiction and non-fiction. The combination of narration, reflection, and archive footage breaks down borders and allows an entirely fresh message to be conveyed. What's your process for working with an essay and with archive film in your work?

Throughout my work, I've always found it especially useful to start from the material. For example, a piece of archive footage – which can be anything from a home video recording to a soap opera broadcast on television – can inspire some personal recollection. The archive footage may remind you of an incident in your past, or you may simply be able to remember where you were when you saw this footage for the very first time. This is a starting point: it poses a question from which you can begin to construct a narrative. And this also allows you to realise that the archive clip and the memory – which becomes the essay or the argument – exist within a shared universe. So, you might have completely disparate footage – for example, slasher horrors and romantic comedies – but the combination of essay and archive allows you to thread these clips through the same environment.

This demonstrates some of the unique joy in working with archive material. One becomes like a cultural archaeologist, excavating through mines to find gold in the form of a lost film clip, or an unexpected scene. Can you talk a little bit about the pleasure of working with archive footage, and why you return to it?

Archive film is a very powerful, rich seam – this includes the footage but also the materiality of the archive itself. The quality of the footage – it might be pristine, or it might be damaged – adds to the richness. From my own work, when working with archives you are also working with the history of cinema. It allows you to be seduced by the idea of cinema becoming a kind of universal language that is the same across cultures, a level playing ground between actors, directors, artists, and everyone else involved – even if this is not objectively true! So, you become alert to both continuity and discontinuity at the same time. The archive footage allows you to work between both states while also shining a light back on the original moment of its creation.

This is based on Make Film History: Creating New Stories Inspired by Archive Film, an "in conversation" event at the BFI Future Film Festival in February 2022, in which Charlie spoke to Colm McAuliffe about this practice.

Find out more about Charlie's work on his website: charlie.film

Artist Filmmakers

Pearse Donaghy

Pearse Donaghy attended the virtual Film Camp we ran with Making the Future at the Rathmullan Film Festival in February 2021.

Pearse is a musician who had never made a film before. When mentor Tadhg O'Sullivan suggested working with archive film was like sampling old records in hip-hop culture, he instantly got it. Pearse reworked clips from Patrick Carey's film *Errigal* (1970) with soundbites from Donald Trump, a piano-driven score and experimental visuals to produce a striking first film *Be More*. The film shared first prize for the best film created during the workshop and was selected to screen at the First Cut! Youth Film Festival in Cork after the programmer saw it at the Rathmullan screening.

✓ *Errigal* (1970) Courtesy of IFI Irish Film Archive, with kind permission of the Department of Foreign Affairs

Case Studies

Case Studies



^ *The Journey on the Line* (2021)
© Lula Rousson

Anna Lindén Boström

Postgraduate film student and visual artist Anna Lindén Boström attended an online summer mentoring programme we ran with BIMl and mentors Tadhg O'Sullivan and Onyeka Igwe.

Her experimental film *Dreaming the Eye's Separation* uses her own hypnotic monologue (spoken in Swedish and captioned in English) and NASA footage of lunar exploration to respond to *Understanding Aggression* (1960), a drama-documentary set in a psychiatric hospital, which was originally used to train student nurses and reflects evolving attitudes to mental illness.

Lula Rousson

Lula Rousson created her film *The Journey on the Line* while a second-year student at Kingston School of Art. The film responds to two films from the BBC Archive: Ken Russell's *Pop Goes the Easel* (1962) and *Three Swings on a Pendulum* (1967).

^ *The Time-Travelling Tourists* (2021) © Nora Twomey

Nora Twomey

Secondary school student Nora Twomey attended the virtual Film Camp we ran with the First Cut! Youth Film Festival in April/May 2021.

Her film *The Time-Travelling Tourists* won first prize for the best film created during the workshop. Nora had made films before with Cork Filmmakers but this was her first time to experiment with archive film.

^ *Understanding Aggression* (1960)
© Crown Copyright/The British Film Institute

Clips from all four films can be found in the Make Film History teaser on our website: archivesforeducation.com

How do I make my film?

The power of editing or montage is putting two images together to create a new meaning, inviting the viewer to make connections between images and sounds. The filmmaker who made the archive film had one meaning in mind, but you can remix it with your own footage to give it a new meaning and context and say something about the present and the past.

“

Hip-hop takes samples and snippets of old music and weaves it into something new, using a new beat or a new lyric to make something super-original and artistically really interesting. To some extent, working with archives is like the film version of hip-hop. It's about creating a dialogue between the material you film yourself and the old material. It's like a conversation across time.

”

– Tadhg O’Sullivan

✓ *Mr Marsh Comes to School*
(1961) © Crown Copyright/
The British Film Institute



Starting points

- › Browse the Make History website and select a film you would like to creatively respond to. You're not looking for a perfect film. You're looking for moments (images or sounds) that connect with you and give you the idea for a film.
- › What does it say to you that you'd like to express in a film and share with an audience?
- › What question/idea/story would you like to explore in your film?
- › What can you film to transform the archive clips you've chosen and give them a new meaning and relevance for a modern audience? How will the archive material help us reinterpret the past and look at the present in a new light?
- › How will you combine and contrast the tone, texture, filming style and aspect ratios of the old and new footage? How will you challenge the white male voice-of-God narration? What can you learn from how films were made at that time?
- › Whose voice or voices will we hear? Are they on-screen or off-screen? Who are they speaking to? Are they reading a poem, addressing a letter to someone or speaking directly to the audience in a voiceover/commentary?
- › How will you use music and sound design to add mood and depth to your film?

Tips

- › Bring us into a world we haven't seen before or a world we think we know but don't.
- › Use visual storytelling and the power of montage to connect the past and present in new and surprising ways.
- › Avoid visual clichés and don't use archive footage to merely illustrate what people are saying.
- › Separate sound and image, so they are in dialogue but not telling us the same thing.
- › Tell an engaging story that moves our emotions.
- › Don't include low-quality images or pixelated video, unless that's the style you want.
- › Use voices and location or archival sound, not a wall of music.
- › Make it personal. Draw on the archive material you emotionally connect with to show us your own perspective on the world.

Where can I find music and sound effects?

Music is generally licensed for commercial use through two collection agencies – PPL, which licenses recorded music on behalf of performers and record companies; and PRS for Music, which represents songwriters, composers and music publishers.

But you can also find royalty-free music and sound effects at:

YouTube Audio Library
studio.youtube.com/channel/UCKwYgWR5sprtQ9j5tpvpgKg/music

Moby Gratis
mobygratis.com

Ben Sound
bensound.com

Free to Use Sounds
freetousesounds.com

The BBC has made more than 33,000 sound effects available to download free for personal, educational or research use at: sound-effects.bbcrewind.co.uk

And BBC Archive also has some tremendous resources, including a selection of over 100 empty sets from its programme archive: bbc.co.uk/archive/empty_sets_collection/zfvy382



◀ Blue Peter (1970)
© BBC Archive

Divide and Rule – Never! (1978) ▶
© The British Film Institute



▼ Something Else (1981)
© BBC Archive

Who do I need to credit?

All films listed on the Make Film History website carry a suggested credit which you can use in your end-credits in the form: *Film Title* (Year of Production) © Copyright holder

For example: *Nice Time* (1957) © The British Film Institute

You can also use this format to acknowledge the use of other archive materials in your film.

Remember, the only thing the free non-commercial Creative Commons license mentioned above asks you to do is to give “appropriate credit” to the original creator of the work, so it’s important to do this and to acknowledge the work you’re quoting from.



Make Film History FAQ

Who can use this archive material?

This material is licensed for creative reuse by young filmmakers on course-related projects in schools, higher education institutions and training schemes in the UK and Ireland. It is licensed free of charge for ten years on a non-commercial basis.

How much of it can I use?

Extracts of up to two minutes from each film may be used in student productions.

What restrictions do I need to keep in mind?

You can't alter or misrepresent the editorial integrity of the archive film you use or make use of it in a way that is derogatory to the film, or any person appearing or depicted in it. You should also credit the film and its supplier in your end credits, using the suggested credit line listed under each film entry.



^ Earth seen from the moon (1969)
NASA/Public domain

How can my organisation join the scheme?

Academic staff, technicians or librarians should email s.osullivan@kingston.ac.uk who can put you in touch with the licensing contacts for the scheme. Once the license agreements are signed, you will receive links to download the material.

What is your recommended workflow?

- › Once the license agreements are signed, staff are given download access to the archive material. They can choose to either download the films on demand; or download and store them on a university server or a file-sharing platform using an institutional account.
- › Tutors invite students to browse films on the website and click through to watch films of interest on the online players of the contributing archives.
- › Students request master footage for one or two films from their tutors. Files are generally under 1Gb and encoded as mp4 QuickTime files at 2-3 Mbit/s.
- › Tutors share download links to individual films with students, advising them of the terms of use of the license. You should not share a link to all content with students.
- › Students film a creative response to the archive film and integrate clips of it into their production, including the suggested credit line in the end credits.



^ Tudor Style (1979) Courtesy of IFI Irish Film Archive, with kind permission of Roy Spence

Where can I show my film?

Due to rights restrictions, films including MFH material can't be shared openly on YouTube, social media or other online platforms. Under the terms of the license, this archive material is licensed solely for use on your course.

The contributing archives have provided access to material from their collections to be used non-commercially and in personal course-related educational projects. The contributing archives have no specific objections to students submitting films at one-off, public events such as screenings or film festivals which operate on a non-profit basis. This may include events with an academic or non-commercial purpose which charge a modest entry fee to recover costs but not generate profit. It does not include festivals or events with a commercial purpose.

The licence agreements are also clear that the films should not be uploaded online for any reason, including online film festivals and events. As many film festivals are currently operating online due to the pandemic, a short online screening of one week or less may be exceptionally allowed, where the film festival is ticketed and meets the not-for-profit criteria above.

Please remember you are responsible for seeking clearance for any other contributor rights or copyright within the clips.

Please email s.o.sullivan@kingston.ac.uk with any queries and we will assess on a case-by-case basis.

Which film festivals should I submit to?

Examples of non-profit film festivals run by charities in the UK and Ireland include:

- > BFI London Film Festival
- > BFI Future Film Festival
- > Encounters Film Festival
- > Edinburgh Film Festival
- > Sheffield Doc/Fest
- > Foyle Film Festival
- > Leeds Film Festival
- > INDIs Film Festival
- > Cork Film Festival
- > Belfast Film Festival
- > Docs Ireland
- > Glasgow Youth Film Festival
- > Into Film Festival
- > Rathmullan Film Festival
- > Fresh Film Festival
- > First Cut! Youth Film Festival
- > Irish Film Festival London

The Essay Film Festival

The Essay Film Festival is an annual festival run by the Birkbeck Institute for the Moving Image (BIMI) at the ICA and other venues in London. The festival thinks of the essay film "as a hybrid form that brings together elements of documentary and experimental filmmaking into a highly personal and often politically engaged mode of expression. Some classic exponents of the essay film are Humphrey Jennings, Harun Farocki, Patrick Keiller, and Agnès Varda. But more recently the essay has flourished in the new era of digital filmmaking, and one of the aims of the festival is to provide a focus for the current global expansion of the form."

The main festival takes place in March/April, but BIMI organises essay-related screenings and events throughout the year: essayfilmfestival.com

The Festival of (In)appropriation

The Festival of (In)appropriation, co-directed by Jaimie Baron, is an international showcase of cutting-edge, experimental, found-media film and video, refashioning pre-existing materials to produce ideas and meanings that were unintended or unimagined by the original makers. The annual deadline for submissions is in May and the festival takes place in September at the historic Egyptian Theater in Hollywood:

festivalofinappropriation.com

The festival offers a discount/fee waiver to MFH users – please contact ciara.chambers@ucc.ie for details.

The Learning on Screen Awards

The Learning on Screen Awards celebrate the work of student filmmakers in higher education and include a Creative Reuse Award "open to any organisation or individual who has sourced and used film footage, images, scripts or other creative materials to produce an original piece of work. This category includes audiovisual or film essays, video art or any new work which reuses existing materials":

learningonscreen.ac.uk/awards

The IDFA ReFrame Award

The IDFA ReFrame Award celebrates films selected for the prestigious IDFA film festival in Amsterdam which have the Best Creative Use of Archive.

The award is sponsored by the Netherlands Institute for Sound and Vision, which has pioneered several creative reuse projects with young filmmakers:

idfa.nl/en/selection/124893/idfa-competition-for-creative-use-of-archive

Resources

AUDIOVISUALCY: Videographic Film and Moving Image Studies and Video Essays

An online forum created by Catherine Grant for video essays that have an analytical, critical, reflexive or scholarly purpose.
vimeo.com/groups/audiovisualcy

BBC 100

In its centenary year, discover the events, the people and the props that made the BBC.
bbc.co.uk/100

BBC Rewind

Discover thousands of clips from several decades of Northern Ireland broadcasting.
bbcrewind.co.uk

BBC Programme Explorer

Discover 10,157,282 listings and 238,049 playable programmes from the BBC.
genome.ch.bbc.co.uk

Britain on Film

Thousands of beautifully preserved films from the BFI National Archive, capturing 120 years of Britain on Film. The collection includes amateur home movies, documentaries and news footage and can be searched by location to find films about where you live or grew up.
player.bfi.org.uk/britain-on-film

Filmmaking From Home: Turn Found Footage into a Compelling Video

Join award-winning nonfiction filmmaker Penny Lane to discover a fun and freeing approach to making movies: working with found footage (free with 7-day trial subscription).
skillshare.com/classes/Filmmaking-From-Home-Turn-Found-Footage-into-a-Compelling-Video/53905075

How to Make Archive Docs

A short online workshop by Shane O'Sullivan for Bertha DocHouse, June 2020.
dochouse.org/cinema/screenings/dochouse-workshop-new-reveries-power-archive-now-qa

[in]Transition

A peer-reviewed academic journal of videographic film and moving image studies.
mediacommons.org/intransition

Introductory Guide to Video Essays

Drawing on the inspiring work of pioneering educators and researchers engaging with this creative method, this guide aims to offer a research-led introduction for students, teachers and researchers approaching the video essay for the first time.
learningonscreen.ac.uk/guidance/introductory-guide-to-video-essays

Ken Burns Shares 9 Useful Tips for Sourcing Archival Footage

masterclass.com/articles/ken-burns-shares-useful-tips-for-sourcing-archival-footage

Screenworks

A peer-reviewed online publication of practice research in film and screen media.
screenworks.org.uk

The Cine-Files

Special journal issue on The Scholarly Video Essay (Fall 2020).
thecine-files.com

The Video Essay Podcast

An interview show dedicated to discussion of the theory and practice of videographic criticism.
thevideoessay.com/work

Further reading

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O'Sullivan, Shane. "The Economy of Memory: Archive-driven Documentaries in the Digital Age." *The Journal of Media Practice*, Vol. 14, No. 3, 2013, pp. 231-248.

Russell, Catherine. *Archiveology: Walter Benjamin and Archival Film Practices*. Duke UP, 2018.

Simon, Jane. "Recycling Home Movies." *Continuum: Journal of Media & Culture Studies*. Vol. 20, No. 2, June 2006, pp. 189-199.

Wees, William C. *Recycled Images: The Art and Politics of Found Footage Films*. Anthology Film Archives, 1993.

Feature films for inspiration

A Film Unfinished
Yael Hersonski, 2010

Amy
Asif Kapadia, 2015

Arcadia
Paul Wright, 2017

Bitter Lake
Adam Curtis, 2015

Cameraperson
Kirsten Johnson, 2016

Can't Get You Out of My Head
Adam Curtis, 2021

Captain Thomas Sankara
Christophe Cupelin, 2012

Children of the Revolution
Shane O'Sullivan, 2010

Dawson City: Frozen Time
Bill Morrison, 2016

Decasia
Bill Morrison, 2002

Diego Maradona
Asif Kapadia, 2019

Dreams Rewired
Manu Luksch, Martin Reinhard
and Thomas Tode, 2015

Everybody in the Place
Jeremy Deller, 2019

HyperNormalisation
Adam Curtis, 2016

I for India
Sandhya Suri, 2005

Film, the Living Record of Our Memory
Inés Toharia Terán, 2021

From the Sea to the Land Beyond
Penny Woolcock, 2012

Los Angeles Plays Itself
Thom Andersen, 2003

Mise Éire
George Morrison, 1959

Saoirse
George Morrison, 1961

Senna
Asif Kapadia, 2010

Swastika
Philippe Mora, 1973

The Arbor
Clio Barnard, 2010

*The Double-Headed Eagle:
Hitler's Rise to Power 1918 – 1933*
Lutz Becker, 1973

The Forbidden Reel
Ariel Nasr, 2020

The Stuart Hall Project
John Akomfrah, 2010

The Story of Film: A New Generation
Mark Cousins, 2021

The Story of Looking
Mark Cousins, 2021

The Vietnam War
Ken Burns, 2017

They Shall Not Grow Old
Peter Jackson, 2018

To the Moon
Tadhg O'Sullivan, 2020

War at a Distance
Harun Farocki, 2003

White Riot
Rubika Shah, 2019

*Women Make Film: A Road
Movie Through Cinema*
Mark Cousins, 2020

Some of the recommended films/film excerpts are not suitable for viewing by minors.
It is recommended that teachers check content before sharing with students.

Short films

A Movie
Bruce Conner, 1958

160 Characters
Victoria Mapplebeck, 2015
vimeo.com/189536800

Dad's Stick
John Smith, 2012
youtube.com/watch?v=rx2hPQ2S08k

Fish Story
Charlie Shackleton, 2017
vimeo.com/220461263

Gan-Gan
Gemma Green-Hope, 2014
vimeo.com/92915163

*How My Family Dealt with
the Coronavirus Outbreak*
Junting Zhou, 2020
[nytimes.com/2020/03/07/opinion/
coronavirus-quarantine-china.html](https://nytimes.com/2020/03/07/opinion/coronavirus-quarantine-china.html)

Isolation
Thomas Young, 2020
[facebook.com/thomasyoung/
videos/10156997800067190](https://facebook.com/thomasyoung/videos/10156997800067190)

No Archive Can Restore You
Onyeka Igwe, 2020
onyekaigwe.com/No-Archive-Can-Restore-You

Rose Hobart
Joseph Cornell, 1936
youtube.com/watch?v=pQxtZlQlTDA

*Scenes from the Life of Andy Warhol:
Friendships and Intersections*
Jonas Mekas, 1990
dailymotion.com/video/x4dby1d

Single Mother, Only Daughter
Ellie Wen, 2016
vimeo.com/206768959

*the names have changed including
my own and truths have been altered*
Onyeka Igwe, 2019
vimeo.com/339076851

These are the Hands
Tim Langford, 2020
vimeo.com/413117480

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Want to use archive material in your film?

Everything you need to know is inside, from copyright and ethical considerations to archive resources and creative approaches to help you breathe new life into film and social history.

What do you see in the archive that connects with your life today? How can it inspire your creativity and allow a new generation of filmmakers to reframe history with a fresh perspective and help audiences make sense of the world?



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