(DIS)AGREEMENTS

ARCHIVES-IN-THE-MAKING, VULNERABLE COMMUNITIES AND MIGRATION: OUTREACH AND INNOVATIVE SCHOLARSHIP IN AUDIOVISUAL-BASED RESEARCH PROJECTS AND ASSOCIATIONS

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introduction

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This edition of (Dis)Agreements is born out of our own experience with the conceptualization, organization, and development of an online open archive which compiles and shares a set of films, videos, and other documents regarding migration and mobility across the Atlantic. In the context of the research project *Cinematic Cartographies of Mobility in the Hispanic Atlantic*, we have launched the Archive of Cinematic Mobility (ACM)[1], with the aim of compiling a database of feature films produced in Spain and Latin America (across its territories and during its different film histories) that have dealt with and represented in their narratives issues of human mobility, migration and displacement. On top of that, the archive includes amateur films and experimental videos compiled from some of the regional film archives that ex-ist in Spain (namely Filmoteca Vasca, Filmoteca de Andalucía and CGAI- Centro Galego de Artes da Imaxe). Finally, the archive offers the results of the video workshops that we have developed during our four-year project.

It is not the time now to go deep into the technical, material, legal, theoretical, and methodological discussions that went into the conceptualization and making of the ACM. Suffice it to say that we painstakingly confronted what Michelle Caswell (2021: 15) has described as the split between the humanities scholars' perspective on "the archive", and the complicated realities of "actually existing archives", a material reality closer to the everyday of librarians, archivists, and scholars trained in information studies. Hence, our goal with this section was propelled by our

own need to foster a conversation with and between colleagues from all over the world who were and are pursuing similar projects. The admiration from afar for the diverse set of collective practices and efforts collected in this section gave way to the dialogue that we present here, which we hope will trigger further discussions as to how and why, we (film and media studies academics for the most part) are approaching the construction of audiovisual archives that deal with migrant experiences. We were intrigued by the social and intellectual foundations which have given birth to each initiative and, at the same time, we wondered how they had reconciled the humanistic and the material dimensions of the archive mentioned by Caswell.

In short, we have gathered researchers who talk about the work being done by the following initiatives: Archive/Counter-Archive: Activating Moving Image Heritage[2] (2018-2024 SSHRC Partnership Grant), a Canadian research project involving more than 17 community and artist run organizations in Canada devoted to diverse histories from Indigenous, LGBTQ, immigrant and women's histories; the Archivio delle Memorie Migranti/Archive of Migrant Memories (AMM)[3], an Italian association which collects, disseminates and produces audiovisual material on migration based on participatory methods; ITHACA. Interconnecting Histories and Archives for Migrant Agency[4], a European research project centered on narratives of migration which aims to produce a "Superarchive" that will collect experiences on migration; the Make Film History[5] project, a British initiative that fosters the creative reuse of archival material; and finally, the Reel Borders[6] project, a Belgian-based project funded by the EU which looks at the ways cinema has imagined and materialized borders. This heterogeneous set of research programs speaks in multifarious ways about the diverse interests, topics and strategies developed in order to analyze and audiovisually archive human displacement.

Following contemporary discussions about archives and vulnerable communities, questions arose about who archives, what is being archived and how the archive is being presented. In this case, issues of access and social justice cut across the different initiatives and interventions presented in this section. In this context, and as Diana W. Anselmo has pointed out in her introduction to a recent dossier on "Alternative Archives", the work on archives benefits from "being expanded along the intersectional lines of gender, race, class, ethnicity, nationality, and sexuality" (Anselmo, 2021: 163). All of these issues have been considered and included by the incredible work that the researchers and the teams and projects they represent have been doing. At the same time, and as Anselmo also highlights, the need to reconsider the affective dimensions of these archives and, in the long run, to present these initiatives as collective works open to social discussions and political reconsiderations of migration is what turns them into relevant endeavours, not only for present discussions about the work of film and media scholars but also as a way to bridge the gap between academic work and the world we live in.

In her recent call "For a global approach to audiovisual heritage", film curator and professor Giovanna Fossati proposes that we must "rethink representation and inclusion of global audiovisual heritage and re-balance access across borders and economies" (Fossati, 2021: 128). Among Fossati's recommendations for a change of mindset and archival practices, she mentions the need of developing new methodologies of research, preservation, access, and presentation, as well as the promotion of "long-term knowledge exchange" between archivists and researchers from the so-called Global North and the Global South. Following Fossati's guidelines, we humbly offer this conversation between scholars and activists deeply engaged with the study and presentation of documents and the archiving of film and video productions that tackle and emerge from human mo-

bility. The limitations in scope of the sample are only our fault. Needless to say, and in the spirit of Fossati's inspiring work, further conversations and intellectual, cultural and material interaction needs to be foster not only among the members of this (Dis)Agreements, but of course with other colleagues and professionals from around the globe. ∎.

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discussion

1. Could you briefly explain what your research projects are about and how it is structured? Specifically, could you summarize your main goals and the reasons that led you to set it up?

Archive/Counter-Archive

Archive/Counter-Archive: Activating Canada's Audio-visual Heritage (A/CA) is a research-creation partnership involving over twenty-five archival organizations and cultural repositories for audio-visual (AV) and other media in Canada along with four university partners: York (Lead), Concordia, Queen's, and Toronto Metropolitan University. This project focuses on the challenges and generative opportunities afforded by diverse media archives belonging to Indigenous Peoples (First Nations, Métis, Inuit), Black communities, People of Colour, women, LGBTQ2+ and immigrant communities. Through artist residencies, creative counter-archives, and innovative new scholarship, we are calling attention to collections most vulnerable to disappearance and inaccessibility. Through our network, we are dedicated to sharing resources and developing creative methodologies for understanding what AV archives mean to a new generation of researchers, scholars, artists, archivists, and activists. Through experimentation and research, we are committed to developing an archival action plan for community based and artist-run collections in Canada.

The project is structured through eight case studies and supported by five working groups devoted to specific themes: Epistemology of the Archive; Education & Counter-Pedagogies; Technology and Innovation; Cultural Policy, Intellectual Property, and Rights Ecosystems; and Indigenous Methodologies. It is funded through a CDN$2.5M Partnership grant from the Social Sciences and Humanities Research Council of Canada (SSHRC). Now in its fourth year, the seven-year project involves over fifty academic researchers across Canada, over seventy-five graduate students and

is in the process of constituting an international advisory board.

Our project is oriented toward four concrete goals:

Create practice-based knowledge: we are conducting eight strategic case studies, each one corresponding to specific AV collections, tied to specific problems around preservation, and driven by community interests. Through collaborative research, Archive/Counter-Archive will establish best practices in terms of creating culturally appropriate systems of digital and analogue preservation, methodologies, and protocols.

Train and mentor: we are developing pedagogy, training, and mentoring tools shaped by best practices in community contexts and protocols of Indigenous methodologies. We aim to train and mentor the next generation of curators, archivists, cultural activists, scholars, digital humanists, and cultural policy and intellectual property (IP) specialists to advance moving image heritage preservation, accessibility, and presentation in Canada. This training will attend to the complex ethical and political issues of protocol, cultural property issues, and intersectional claims on national heritage.

Build a sustainable media-rich series of books with Concordia University Press. These books explore the new theoretical, methodological, and political questions that arise from the evolving changing nature of archives as keepers of memory and collective histories. Aiming to create a dialogue among scholars, artists, archivists, librarians, curators, and policy makers, this book series seeks to challenge the

hegemony of traditional archival institutions that have historically neglected or marginalized women, Indigenous peoples, the LGBTQ2+ communities, communities of colour and immigrant histories. We will produce two versions of each publication where appropriate—one online (containing additional, digital content) and the other print. Our research as well as our case studies and final exhibitions will be collected and documented in these books.

Foster an AV Archive Network in Canada: Archive/Counter-Archive is helping to create a network of smaller archival organizations, researchers and policymakers invested in identifying and addressing the challenges and new epistemologies that surround 21st century archives. In particular, we aim to determine the special needs of AV preservation across different community contexts. This will form the basis for designing an action plan for Canada's community-based AV archives. It is important to emphasize that the concept of the counter-archive is not set in opposition to major institutional archives; in fact, archives at all levels of funding and organization face obstacles of mandate, resources, and training (albeit at different scales). Rather, the counter-archival impulse seeks to energize and activate the potential of the archive, the multiple, intersectional histories embedded in collections, and bring them into public view and discourse.

Archive of migrant memories

For the past fifteen years, the Archive of migrant memories (Archivio delle Memorie Migranti, AMM) has been working with transnational migrants by supporting mixed groups of asylum-seekers, volunteers, media operators, and researchers in a collaborative project aimed at collecting, preserving and disseminating self-narrative stories and testimonies of (and by) transnational migrants coming to Italy. In recording these narratives, we intended to stimulate public awareness of the migrant condition in Italy, and to favour self-expressive forms of migrants' voices as necessary traces of their coming and settling here and for tracking down their own self-memory of arrival and destiny. Following sociologist Abdelmalek Sayad's intuition that immigration and emigration are "two sides of the same coin", the research also tries to refashion public representation of the transnational migratory processes by looking at its "totality", linking the here and there—the place migrants left and the one they came to inhabit—, which is all the more relevant for foreign subjects roaming between former colonial empires and an uncertain and still undefined postcolonial present. Connecting the memory of Italy's colonial past with the memory of recent migrants coming from former Italian colonies, appeared to us as an urgent task for the reshaping of Italy's multicultural national memory.

The increasing number of new citizens of foreign origin in Italy, however obstacled by rigid bureaucratic norms of citizenship, are enriching the debate over the nation's memory and its co-opting or inclusive capacity. Even if multicultural cohabitation is officially acknowledged as part of the globalized nation, Italian society appears to be yet suspicious of its own hybrid memories and of their implicit request for a different national belonging which questions the exclusive politico-cultural centre and its foundations. From this point of view, migrants are today, as ever, frontier-makers, creators not just of diaspora communities but also of cultural mediation and stimuli for resident communities the material and symbolic boundaries of which are continually crossed or displaced.

The associations' main activities are:

Participatory video workshops with migrants aiming to produce self-narrative stories;

Interviews and narrative circles producing written self-narratives;

School workshops about self-narration and anti-racism;

Dissemination activities (screenings, public events).

Throughout its history, AMM has been funded by:

- Private foundations interested in fostering migrants' participation and new informed and grassroots-based narration of migration in Italy/Europe, especially through creative and participatory methods (Lettera27; Open Societies; The Waldensian Evangelical Church).
- National public funds (Ministry of Culture - MigrArti Project; Italian Agency for Development Cooperation - AICS; Italian Office against Racial Discrimination - UNAR) for specific projects in cooperation with other organizations and institutions.
- Schools (from all over Italy) and cultural centers (Goethe Institut Rome, MAXXI Museum Rome).
- The European Commission.

Our partners are mainly other associations and NGOs, Universities, Cultural centers, Institutional archives.

The research team is currently composed of four people, supported by one expert of communication and two administrative/project management team members.

Make Film History

As cultural heritage organisations digitise their collections and increase public access, moving image portals like the Irish Film Institute Player (IFI Archive Player)[7], the Northern Ireland Screen's Digital Film Archive player (DFA)[8], the British Film Institute (BFI) Player[9] and BBC iPlayer[10] provide audiences with virtual screening rooms to view their shared audiovisual history on demand. But the creative reuse of moving image archive material remains problematic, beset by questions of copyright law, rights clearance and "fair dealing" exceptions, and an audiovisual archives sector without a standardized framework to open up access to this material for creative reuse by young film-

makers in education and the community. Young filmmakers cannot access this material without significant funding from film funds or broadcasters to pay commercial license fees.

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, BBC Archive Editorial, the Irish Film Institute and Northern Ireland Screen. Our partners have contributed almost 300 films to the scheme as well as staff time for research and digitisation of assets, and operational and technical support.

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"?

Funded by AHRC and the Irish Research Council, 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 - audiovisual archives and cultural heritage organizations 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. To date, 75 higher education institutions and eleven film festivals and training organisations have signed up to the scheme.

Ithaca

The H2020 ITHACA project (Interconnecting Histories and Archives for Migrant Agency) focuses on migration narratives in the past and

present, analysing them in a rigorous historical framework, whilst adopting an interdisciplinary, comparative and transnational approach. To this end, it involves a consortium of eleven partners from countries of origin, transit and destination of migrants in Europe, Africa, the Middle East and Eurasia. The project deepens the various forms of narratives on and produced by migrants, considering them as agents of social change, historically retracing causes, transformations, and effects of migration narratives, and highlighting silenced voices.

At the heart of the project is the creation of a digital platform collecting databases on past and present migration narratives, and offering media tools and applications to policymakers, practitioners, and migrants. ITHACA is also committed to organise participatory, artistic and training activities to foster the engagement of key stakeholders, including scholars, archivists, museum curators, practitioners, NGOs, returnees and potential migrants. These actions aim to raise awareness, inform the public debate, and disseminate thoughtful recommendations for present and future policies of relief, empowerment, inclusion, and participation.

The researchers involved are about fifty: they are representatives of different disciplines, such as history, anthropology, sociology, philosophy, linguistics, archival science and communication. ITHACA has received funding from the Europe-an Union's Horizon 2020 research and innovation programme (GA no. 101004539). We are also establishing institutional partnerships, especially with NGOs, national and international organisations, as well as museums and cultural institutions (for instance with the Museé National de l'Histoire de l'Immigration of Paris).

Reel Borders
The Reel Borders project studies the different ways in which films imagine borders. How do they contribute to hegemonic understandings of borders, complicate or contest them? One of the driving motivations behind the project was that film is often overlooked as a site of struggle for important societal issues and that it seemed particularly relevant to address this in relation to borders, as they have an important symbolic dimension. The different sub-studies in the project concentrate on (a) border imaginaries in films, (b) cinema culture practices and (c) participatory film practices. These sub-studies are articulated quite differently in each of our border cases: Ireland and the UK; Spain and Morocco; and Turkey and Syria. At the moment, we are five researchers (but not all full-time) and we received funding from the European Research Council (Starting Grant). Our main partners are academic institutions that host us during fieldwork in the different border regions.

2. What role does the audiovisual archive play in the project? How do you understand and use both theoretically and practically the archive? What kind of methodologies do you use?

Archive/Counter-Archive

The audiovisual archive is central to our project. Our primary concern is with media art, documentary, and independent film and video archives as they exist in different communities and circumstances. We are concerned with intangible archives that exist within a range of situations: traditional memory institutions, artist-run centres, communities, homes/private life. We are particularly aware of the urgencies for preservation of film, video, and community heritage in various artist-run centres and media distribution organizations, where undervalued media works and collections by women, Indigenous, queer, and media makers of colour are deteriorating and vulnerable to continuing erosion. Under-funding and other limitations on archival expertise and human resources have restricted priority on these understudied and neglected materials.

Traditional archives have invariably been shaped by ideological and political narratives about a nation's history, in Canada, as a white European settler colony. But, as we argue, they are also shaped by contestations, theorizations, and practices of the archive that come from feminist, queer, and Indigenous, Black, and People of Colour (IBPOC) scholars, archivists, and activists, who have provoked a reconsideration of the authority given to the archive and of what the archive contains. This legacy of contestation helps us consider the emergence of counter-archives, which are often linked to community archives that emerged from counterculture and social justice movements of the 1960s and 1970s.

The notion of the counter-archive puts the emphasis on the political, resistant, and community-based nature of minoritized communities' engagement with archival materials and protocols. Counter-archives disrupt conventional narratives and enrich our histories. They embody

not only a theoretical approach to conceptualizing archives but also a focus on modes of practice—practices that resist the universalizing force of dominant techniques of documentation and standardization at work within most institutional archives, libraries, and museums. Counter-archives seek to challenge the hegemony of traditional archival institutions that have historically neglected or marginalized women, Indigenous peoples, LGBTQ2+ communities, communities of colour and immigrant histories—and the audiovisual materials produced by or documenting these communities.

Archive of migrant memories

The Archive of migrant memories was born out of the necessity to gather, share and confront the daily stories of people who, through a mix of choice, determination, and external forces, decided to leave their country in search of a new future, and eventually came to or crossed the Italian peninsula. The Archive's aim since the beginning was to have researchers and migrants to produce participatory oral, written and audiovisual narratives so as to enable migrants themselves to the collection, archiving and dissemination practices concerning their own stories and testimonies. This participatory process involved Italian and non-Italian actors together not just in academic research but in one single ethical and political project which aimed at making transnational migration a collective shared patrimony.

The idea of compiling an archive of audio and visual memories made by and for migrants came out of the joint effort of a group of field researchers, refugees and asylum seekers initially from the Horn of Africa, together with schoolteachers and cultural operators who were eager to make *migrant memory* a valuable *common ground* to all (italics in the original). Through the daily welcom-

ing and care of immigrants at an Italian school in Rome, and the choice to draw teaching methods and materials from the live experience of transnational mobility, learning Italian was conceived as a necessary form of *survival* for migrants who wanted to claim the memory and dignity of their migratory journey to Italy. Narrating one's story soon became a way of recovering from the *traveling pains* of the journey, and for the self-expression of personal needs and desires.

Behind us, we had an educational experience initially set up with Doctors Against Torture with whom we carried the first attempts at recording live stories of migrants and asylum seekers, together with mixed narratives of traumas occurred during their journeys or in the country of origin, transit or arrival. Through the active participation of migrants in the creation of group-listening as opposed to face-to-face encounters, life experiences, even traumatic ones, were gradually smoothed out and transformed into materials for empathic listening and self-reflection. Through a combination of public and private funds, and the input of media experts who joined our volunteers and researchers, we started the production of events and exhibitions, and the making of participatory video-testimonies and documentaries.

We explored the highly communicative and community-building potential of the audiovisual materials as a mediating tool in a multicultural and multilingual context of learning and experience exchange. We went around discussing our audiovisual works in front of small audiences, schools, social centres, university sessions, and opened them to migrant communities and social networks. Thus, the Archive itself started *migrating* to public fora and media.

Make Film History

The project focus is the creative reuse of the audiovisual archive by young filmmakers in education. Through the practice research of student projects, young filmmakers critically engage with film and social history and create their own responses to found fragments of audiovisual history.

Once licensed by an educational institution, over two hundred 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.

Ithaca

The audiovisual and, more in general, the digitised documents have a crucial role in the project, especially in the construction of the ITHACA digital platform. To better inform the present, what we need is to create an adequate corpus of well-archived oral, written, and audiovisual sources, records, and archival collections to back in-depth studies of internal and external historical mobility across Europe and in the Mediterranean area. Many more attempts have to be made at archiving, digitising, cataloguing or preserving direct migration sources at European level either at Government, NGOs, migrant communities or stakeholders' level.

One of the main aims is saving fragile and endangered sources of the recent past or contemporaneity. At the same time, the response to this task cannot be *emotional* or disorganised. The task of rigorously collecting documents, ordering them through coherent categories, establishing detailed and well-structured archives, elaborating exhaustive finding aids is vitally important.

Beyond the urgency to preserve the narratives of migrants and on migration, we want to enhance them for the elaboration of historical knowledge as well as for a more effective development of policies to govern migration flows. The basic idea is to build a digital archive that preserves and analyses memories of migration, both for scholars and for practitioners, policymakers and migrants themselves.

The idea is to allow the analysis of migration narratives in an open perspective, in time, space and its roots, to facilitate the identification of recurring elements, diversity, ruptures that allow a more effective research, reflection and policy making.

Reel Borders

We have started building databases of *border films* for each of the three cases, quickly realizing that this exercise also involved thinking about demarcations of national versus transnational cinema, professional versus amateur cinema, documentary versus fiction, etcetera. The question of the archive comes in because it allows one to obtain a more diverse view on films that are relevant to the border imaginaries, beyond the traditional canon and beyond usual lists. In the case of Ireland and Northern Ireland, for instance, we discovered that there are a lot of relevant films as part of amateur archives and we are now using this as a starting point to question and complicate dichotomies of amateur and professional filmmaking in border imaginaries.

For instance, we are collecting in-depth interviews with the directors of the Irish Film Institute (Kasandra O'Connell) and the Digital Film Archive of Northern Ireland Screen (Francis Jones), as well as with promoters of independent initiatives that have been focused on collecting and archiving amateur film and audiovisual footage of crucial historical periods and places (such as the Prisons Memory Archive[11] and the Belfast Archive Project[12]). By putting in dialogue these institutional and non-institutional archives, we analyse the different politics of acquiring, preserving, divulgating, and meaning amateur films in both Ireland and Northern Ireland by looking at the role they play in building a notion of cinema memory in post-conflict societies and recent nations.

3. What relationship does the archive have with the experiences of migrant people? What kind of material do you have, and how do you work with it?

Archive/Counter-Archive

Our case study on the Winnipeg Film Group (WFG) is a great example of how Archive/Counter-Archive's approach in terms of counter-archives can both reveal the erasure of the contributions made by minoritized communities and further help create new materials. Founded in 1974, WFG is central to any history of independent and experimental filmmaking in Canada. The A/CA case study is extending the preservation efforts WFG itself has undertaken in recent years, digging deep into their archives to identify those films sidelined and subordinated in conventional histories of the organization—in particular films made by Indigenous people, the Black community, and people of colour, many of whom arrived as migrants to Canada, whether directly or as second or third generation children of migrants. These works have the capability of transforming our understanding of the city, its cinema, and the cultures that converge here. In addition to identifying and preserving these works, an artist-in-residence will work with and in the WFG archive, having carte blanche to both create and critique, to recognize the possibilities that WFG opened up for independent filmmakers over the course of its history, but also to acknowledge the exclusions and elisions that complicate and compromise these achievements.

The WFG artist-in-residence program builds on other successful residency programs that A/CA case studies have featured. Archive/Counter-Archive partnered up with Library and Archives Canada (LAC) to create two inaugural artist residencies there. Jennifer Dysart (fall 2019) and Nadine Valcin (winter 2020) worked with LAC's archivist Caroline Forcier-Holloway to activate, remediate, and engage with AV collections at LAC and to create artworks that imagine new counter-archives. Dysart's work examined various films from the colonial era that often end up in archives without information about the Indigenous people and communities shown. Her goal was to identify the families shown in the Keewatin Missions film, housed at LAC, that shows the Catholic archdiocese covering much of central and northern Canada in the 1950s. Nadine Valcin's film, *Origines*, is a two-channel media installation that uses footage from Claude Jutra's 1963 film À Tout Prendre (Take it All) to explore his then lover and film co-star Johanne Harrelle's complicated quest for identity as a Black Francophone woman in Canada.

Since we are located in Canada, it is imperative for us to adopt an intersectional perspective that takes into consideration the genocidal displacement of Indigenous peoples through the settler-colonial histories of English and French European conquest. To be clear, Indigenous peoples are not migrant communities—and yet the legacies of colonialism have effectively positioned Indigenous people as minoritized communities in Canada. "From Birchbark Scrolls to Online Activism: Archives at Urban Shaman and Shoal Lake 40 First Nation" explores the relationships between archives, art, and Indigenous First Nation Shoal Lake 40 in relation to the city of Winnipeg and Anishinaabe archival protocols. This case study activated archives through praxis-based and relational Indigenous methodologies that oriented AV material through the land and its histories, expanding the archive beyond traditional colonial forms of documentation. In July 2021, Urban Shaman hosted Angelina McLeod's show *Mide-wigwas: Transmediating*, curated by Daina Warren and Jessica Jacobson-Konefall. This exhibition came out of McLeod's research at the City of Winnipeg archives and the Glenbow Museum in Calgary. At the City archives, she assessed over 1000 photographic images for the exhibition, con-

sidering Shoal Lake 40 First Nation's relationship to Winnipeg in the present and future. In early 2020, just before the pandemic, Mcleod visited the Redsky birchbark scrolls at the Glenbow Museum, analysing the audio files created by James Redsky, explaining the scrolls' narratives, meanings, and histories.

The Arnait Video Productions case study focuses on a collection of films and production materials created by Arnait (originally the Women's Video Workshop of Igloolik) in Nunavut. A team of A/CA researchers from Queen's University, through their Vulnerable Media Lab, have been collaborating closely with the Arnait video collective of Inuit women to remediate, digitize, and keep the Arnait archive alive and well. The collection encompasses thirty years of stories, interviews, production materials, and documentation. We have been working to make the digitized films and media content available to the collective and, in consultation with Arnait members, to make some content accessible to the general public.

A/CA is committed to further centre Indigenous methodologies and archival protocols. In 2021, we held a Summer Institute, led by Stacy Allison-Cassin, focused on "The Practice of Indigenous Metadata and Knowledge Organization." These discussions will be further developed during the *Indigenous Archives Gathering* event set to take place October 2022, organized in collaboration with the ImagineNATIVE film and media festival, in Toronto. The *Indigenous Archives Gathering* will bring together Indigenous artists, film and media specialists, archivists, curators, Knowledge Keepers, Elders, memory workers and scholars from across Canada. Themes of traces and care will be explored through three perspectives: 1) access 2) engagement 3) activation of archives from different First Nations, Inuit, and Métis communities from multiple regions. The central focus of the *Indigenous Archives Gathering* will be media art archives and related intangible archives that exist within traditional memory institutions, artist-run centres, communities, and homes/private life. The aim is to foster conversations and allow participants to share knowledge, identify needs, best practices, and experiences about the current state of Indigenous media art archives in Canada. The presentations and outcomes of this gathering will be published as a part of A/CA's publication series.

Archive of migrant memories

In our project migrants are considered the main actors of the narrative and archiving practices. They are involved not only in the narrative phase, but also in the dissemination of the sources they have produced or gathered. We have texts, multimedia self-narrations, participatory video products, academic writings concerning our methodology and projects. We use them in dissemination events such as school workshops, public screenings, academic conferences, public events. Sometimes we also use materials that were produced and archived in the past in order to produce new materials which acquire new meanings in the present.

Make Film History

We have several films reflecting the migrant and the refugee experience[13]. These have prompted very interesting responses from students, including *The New Road* (2020), a graduation film made by Iranian refugee Sinai Noor on the MA film making course at Kingston School of Art. Here is an excerpt from the film's IMDB synopsis: "The film glimpses the life of an art student who fled to the UK in 2018 and a Hungarian who fled to the UK in the 1950's—both representing the common refugee experience in modern times."

Ithaca

Mainstream as well as scientific accounts on forced migration and, in particular, irregular human mobility toward Europe are often plagued with

over-simplistic, fragmented if not, at times, rhetoric representations of the relationships existing between migrants travelling across borders and the wide array of facilitators, *passeurs*, and/or smugglers accompanying them along these routes. According to most of the narratives disseminated by the media, policy-makers but also some studies, migrants are depicted as irrational and, basically, desperate and passive actors exploited by hardened and unscrupulous criminals whose profile is often overdetermined by the perspective of criminal justice and border control measures. Alternative narratives, however, especially those collected from migrants themselves, point out to the intricate web of social and cultural processes, relations and dynamics that lies at the basis of border-crossing, as also reflected in the complex array of relationships that migrants and facilitators actually establish among themselves. Hence, the ITHACA project will identify similarities and/or discrepancies existing between these two different narrative fields, paying specific attention to the need to incorporate migrants' perspectives and experiences into the production of knowledge on the phenomenon.

The materials collected in the ITHACA digital platform will be chosen in a wide range of typologies and chronologies: from the Middle Ages to the Present, and from historical documents, mostly preserved in the archives, to interviews and self-recording of migrants.

Reel Borders

In Ireland, we mostly work with amateur film archives made in Ireland and Northern Ireland, but also in England and North America as they have been the main destinations of Irish migrants from 1845 onwards due to the Irish Potato Famine. In the case of Morocco-Spain, we have video archives made by migrants from Guinea Conakry, Ivory Coast, and Cameroon who have crossed the borders of Libya, Tunes, Algeria, and Ceuta, and film and video archives of independent filmmakers made on both sides of this border. What unifies such a diverse sample of archives is their capacity to reveal the common colonial past and to understand the *migrant archive* as a site for negotiating the geopolitical locations of cinema beyond the nation-states. For the archives coming from the migrants who record their attempts of border crossing, these archives mean both, a *mobile* practice of filmmaking and placemaking. In any case, the archive might be seen as a transversal site of memory that criss-crosses nations, periods, and cultures and, therefore, which addresses a global history of, mostly, forced mobilities.

4. In what ways does the project encourage engagement with hidden or lesser-known audio-visual heritage and how does it expand the notion of cultural heritage? How do your archival practices challenge official narratives about nationhood, history, and identity?

Archive/Counter-Archive

Our work with the Regent Park Film Festival (RPFF) is a good example of the kinds of projects we have been developing with diverse communities in Canada. RPFF is a community partner and part of the research network of A/CA. It is a non-profit cultural and educational media arts organization grounded in Canada's largest and oldest public housing neighbourhood, which hosts Toronto's longest running (since 2003) free community film festival. RPFF is a staple in the community. In addition to an annual festival in November, it offers year-round screenings, an annual School Program, workshops, and community events at no cost.

RPFF is dedicated to showcasing local and international independent works relevant to people from all walks of life. The key constituencies that RPFF serves are IBPOC communities, people with low-income, people who live in public housing, and Regent Park residents, many of whom were part of different historical waves of immigration to Canada, including contemporary migrants. The films RPFF presents break stereotypes and show that no one place or person has just one story. This past November at their 19th Annual Film Festival, RPFF featured a panel, "Disrupting the Archives," that showcased the works of A/CA's two artists in residence at LAC. The panel featured the artists along with the archivist at LAC who supported them. RPFF also screened the media arts works through their digital platform.

To commemorate its 20th anniversary in 2022, RPFF commissioned four local IBPOC artists (prioritizing gender diversity and those from Regent Park or similar communities in Toronto) to produce digital media arts works that engage with the history of Regent Park. The basis for their artistic engagements will include visual source material such as archival footage of Regent Park (e.g., documentaries, news coverage, home videos from residents), as well as narrative media forms set in Regent Park (e.g., short and feature films, web series episodes, music videos). The commissioned projects will have opportunities to use film source material and audio-visual archives as part of their new artistic work. They will creatively respond to any film source material (with permission) or tell their own story that is rooted in the history of Regent Park.

The project is titled "Regent Park Made Visible" because it showcases and artistically engages with the history of a quickly changing community through visual responses. The title also references RPFF's last artistic commissioning project, Home Made Visible (2018-19) where six works were commissioned to engage with digitized home movies of IBPOC Canadians and reflect on the power of how archives shape our relationship to the past and shared identities on colonized land. The 80 preserved films are in a collection at the Clara Thomas Archives at York University.

Archive of migrant memories

To build a migrants' archive together with the actors of migration has been for us not only an educational choice but a sign of welcome to the newcomers into our society: to empower their testimonies so that they can be uttered and heard, and to ask our co-citizens simply to listen and allow them to express themselves and to be publicly recognised. Our attempt has been to keep records, and leave public traces, of the transnational self which slowly but steadily has been manifesting itself in Italy in the recent past. It is for this reason that the Archive has been for us a tool for change and an instrument of 'memory action', a space in which narrated and shared memories

may become circular, reciprocal, narratable, and established dichotomies (citizen/migrant, lawful/clandestine, we/them) are openly questioned.

Through the involvement of bigger and institutional archives—such as the ICBSA (National Institute for Sound and Audiovisual Heritage) in Rome (see below)—we also try to attract the interest of institutional subjects and civic communities—especially those playing a key role in the shaping of public memory—on the *minor* but no less substantial stories of our contemporary condition. The aim is to hold central institutions more responsible for decentralising, denationalising, and decolonizing it, in order to make the public sphere more inclusive and aware of the memory gaps between communities.

Make Film History

By working with our project partners, we make films about hidden or lesser-known audiovisual heritage accessible to young filmmakers in education, not just for viewing but for inclusion in their films. We work with the curation teams of our project partners to make the selection of films as diverse and inclusive as possible and are responsive to requests from students and staff at participating institutions. We are about to add another eighty films from BBC Archive on the themes of the environment, diversity, and mental health and neurodiversity.

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, audiovisual 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.

Ithaca

To dismantle the current public debate, often based on rhetoric and prejudices, the ITHACA project intends to investigate the narratives on migrations and migrants produced by different actors (policy-makers, media, humanitarian workers, public authorities).

The identification, description and access to archives, both international and institutional, in this sense are crucial. But extremely important is also the exploitation of sources linked with the present as the audiovisual or the social media channels. If we want to understand the migration as long-term phenomenon, we need to compare *traditional* historical sources with those testimonies that, today, are used to transmit and fix the experience of and on migration.

Reel Borders

By working with participatory filmmaking we hope to expand the scope of stories and voices when it comes to border areas. This will complement and complicate more institutional narratives about the border. At the same time, we want to use the project to explore how film can be a way to develop future imaginaries, thus also complementing the heavy focus that (institutional) archives usually put on historical memory and national identity.

5. How do you approach mediation and the transfer of knowledge to society at large? What are the main outreach initiatives designed for social engagement? How do you work with the archive in educational and artistic contexts?

Archive/Counter-Archive

A/CA fundamentally aims not only to preserve and activate existing archives, but also to think about the future of AV archives. In that context, we are training the next generation of archivists through internships at our partner institutions and developing guidelines and best practices for the preservation of counter-archival materials. Similarly, we are currently writing a report that will analyse current federal and provincial/territorial policies and funding programs for community-driven archives that include audio-visual archives in Canada. This report will lead to policy recommendations that will help support the evolving media archive ecosystem.

Furthermore, we are digitizing and historicizing various films and videos that are currently deteriorating - in effect helping these works find a new life and be shown to new audiences. Several of the films we helped preserve are now back in circulation and can be shown to new audiences, be it in classrooms or in theatres. Several of our researchers are creating various pedagogical and educational guides (led by Chloë Brushwood-Rose in the Faculty of Education, York University) that will enable these films to be used in classes of any topic and level, both secondary and postsecondary settings.

Archive of migrant memories

In the past ten years the following outreach activities for wider social and cultural engagement have been pursued:

The DiMMi Project
DIMMI (Diari Multimediali Migranti/Multimedial Diaries by Migrants) is an Italian storytelling contest aimed to collect and give publicity to stories by people from foreign countries who either live or have lived in Italy or in the Republic of San Marino. The contest has a double objective: soliciting, collecting and preserving migrant self-narrations, and contrasting anti-migration stereotypes through multimedia representations of personal experience.

Originally supported by the Region of Tuscany in 2014 with the aim of raising citizens' awareness and promoting their social involvement, in 2018 it became a national project financed by the Italian Agency for Cooperation and Development in issues such as peace, memory and intercultural dialogue. The DIMMI project has resulted today in the creation of a growing collection of migrants' diaries housed in the Archivio Diaristico Nazionale (National Diary Archive) at Pieve Santo Stefano where each year a DIMMI Prize is awarded.

AMM has participated in the DiMMi project from the start, cooperating in the collection of testimonies and life stories and sharing its own experience of collecting, producing and preserving audio and video self-narratives.

The MUTTI Prize
Cultural policies encouraging film production (on the lines of the Arts Council in the UK) and direct investments by television channels (such as Channel 4, Artè and ZDF) are lacking, and with few exceptions there is virtually no support for cinema from the global South in Italy. The Mutti Prize for foreign and Italian filmmakers of migrant origin was created in 2008 by Officina Cinema Sud-Est in collaboration with the Bologna Cineteca with the double aim of promoting new forms of self-representation through films and documentaries and of stimulating the development of more inclusive cultural policies.

The prize, is addressed to foreign and Italian authors from Asia, Africa, eastern Europe,

the Balcans, the Middle East, Central and South Americans who have lived in Italy for at least twelve months. The prize is the only Italian venture of this kind for migrant and/or foreign filmmakers resident in Italy, created to support art and inclusion in the field of cinema. The prize helps to select a film project presented by a migrant or foreign director who awards 18.000 euros to support film production.

For foreign filmmakers or Italian filmmakers of migrant origin living in Italy it is almost impossible to find funding for their work.

AMM was invited to join the Mutti prize in 2012 after one of his migrant directors, Dagmawi Yimer from Ethiopia, had won the Prize that year.

The FRMM-Migrant Memories Network Collection
The Migrant Memories Network Collection (FRMM) hosted at the ICBSA (National Institute for Sound and Audiovisual Heritage) in Rome contains audiovisual material on transnational memory and mobility in Italy. The collection originates in the Agreement signed in 2012 between the Archive of migrant memories, Circolo Gianni Bosio, the University of Naples L'Orientale and the Central Institute for Sound and Audiovisual Heritage. In 2021 the Agreement was renegotiated between AMM, Circolo Gianni Bosio, the Global Humanities degree course at the University of Rome La Sapienza, the National Diary Archive of Pieve S. Stefano (DiMMi project) and the Central Institute for Sound and Audiovisual Heritage.

The main objective of FRMM is the conservation of the audio and visual heritage produced by intercultural and transnational projects in a network of different subjects involved in recording social and cultural interactions currently at work in Italy. The collection pays specific attention to the conservation of audio and video documents created by people coming from different historical, cultural, social, and linguistic migration experiences on the increase in the country. The collection comprises memoirs, narratives, music,

writing, sound and video testimonies—produced by foreign communities in Italy and by individual migrants, refugees, and asylum seekers—with the aim of making them part of the national heritage to be accessed by the public once they are included in the national archiving network of the National Institute and its conservation and valorisation system.

ITHACA H2020 project
More recently, AMM has got a grant from the EU's Horizon2020 programme, in the framework of the ITHACA *Interconnecting Histories and Archives for Migrant Agency: Entangled Narratives Across Europe and the Mediterranean Region project* (g.a. 101004539). In this project, AMM is in charge of coordinating research activities concerning present migration narratives, with partners in France, Jordan, Italy, Morocco, the Netherlands, and Tunisia; it is also carrying out specific research on current migration with migrants in Italy and Tunisia. AMM focuses its research on self-narration and participatory methods. The research is based on a series of *narrative circles*—group workshops involving five to eight people each—with people from Afghanistan; Sub-Saharan Africa; and North Africa. Such *narrative circles* aim to foster collective exchanges of story lives among migrants and Italians involved as researchers, practitioners, and activists. Particular attention is paid to reflexive account of the participants about the meaning, significance, and effects of self-narration in their experiences.

At School with the Other
Starting from the 2013 experience of producing an educational toolkit based on one of our films (*Va' Pensiero. Itinerant stories*, Dagmawi Yimer, 2013), AMM has devoted part of its activities to disseminating migrants' self-representation in schools, through self-narration laboratories aiming at reproducing in class the same participatory process adopted with migrants. The core idea

behind AMM's workshop is that experiencing self-narration, and the complex relational dynamics it entails, increases one's ability to carefully listen to other voices.

Make Film History

Since our launch symposium in September 2020, we have run a series of events which have taken three forms: industry panels and workshops, exploring the key themes and research questions of the network; creative workshops and virtual film camps where young filmmakers can engage with archive material on short film projects, mentored by professional filmmakers, and regional archives and training organizations can pilot creative reuse in a festival setting; and follow-on events where some of the work produced through the project has been screened for the local community.

Some of the films produced have been showcased at film festivals in Cork, Rathmullan, Glasgow, Leeds and London. As part of last year's BFI Future Film Festival, 605 people attended an online workshop led by Turner Prize-winning artist and filmmaker Jeremy Deller which demonstrated the value of the Make Film History collection, and which led to new institutions signing up to the scheme. We did another sold-out workshop yesterday with filmmaker Charlie Shackleton at this year's edition of the festival.

Ithaca

The development of a digital platform will stress the importance of network analysis in historical appraisal, allowing new levels of complexity and reaching a wider public. This last point introduces the relevance of the historian as mediator, a particular element that emerged recently with the development and spread of so-called digital public history. Within ITHACA, social science researchers, archivists, curators, humanitarian workers, migrant and refugee associations and digital developers collaborate together. Crucially, this interdisciplinary approach will be linked to a solid and rigorous documentation enquiry.

Another fundamental initiative foreseen in the ITHACA project is the so called Policy Council System: the project results will be verified each year with actors outside the academic community, in particular policy makers, practitioners, migrants, and experts on migration phenomena from civil society. This will allow academic research to interact more effectively with society and to *translate* research results into policy briefs and policy recommendations, i.e. operational proposals to inform the migration policies of governments and practitioners.

Reel Borders

Since we are still in the early stages of the project we are not able to give a lot of details on this yet. However, in one sub-study of the project participatory processes are central and the aim is to collaborate with people living in border areas, with community organizations and local filmmakers. Our aim is to develop outreach initiatives that emerge from these participatory processes. We will make short films together with participants about their border experiences and we aim to develop ways to make these films visible to a wider audience as part of film festivals or an (online) exhibition. This way we can hopefully bridge the scientific, artistic and educational domains.

6. At this point, could you summarize some of the main findings of the project?

Archive/Counter-Archive

Here, we focus on how the partnership network has yielded results at this halfway point to demonstrate the critical importance of cross-pollination across archival, artistic, and academic communities. Partner organizations have been crucial to the work happening on the project and are embedded at all levels of the project in the structure of our case studies and working groups, training opportunities, and knowledge mobilization. Collaboration is imperative to the project. Embedding partner organization involvement in all aspects of the project has helped to bridge conversations and shared concerns for the future of AV preservation and archiving across the sectors engaged.

Partner organizations of different sizes have different needs. The challenge has been how to balance and respond to their needs. For example, due to COVID19, ArQuives (Canadian Lesbian and Gay Archives) has needed another space for their MITACS postdoctoral researcher to carry out archival work while following safety protocols. We connected ArQuives to another archival space at the Sexuality Representation Centre at the University of Toronto (overseen by Patrick Kielty) so that research could continue safely this year.

Training and mentorship are cornerstones of A/CA. One of our research findings is that training must be designed to attend to the complex ethical and political issues of protocol, cultural property issues, and intersectional claims tied to notions of national heritage. Despite COVID-19, our trainees have been provided with training in Indigenous protocols, metadata creation and knowledge architectures through annual workshops. Via the Vulnerable Media Lab at Queen's, students are being trained in the latest best practices for AV digitization, archival digital asset workflow, and long-term storage. Our academic partner, the Film and Photography Preservation and Collections Management program at Toronto Metropolitan University has organized annual media rich internships at memory institutions and archives across Ontario and Quebec. Whether at a small artist-run centre or LAC, these placements have given students hands-on training managing AV assets including the management of their records and metadata. Our Summer Institute, "Locating Media Archives," in spring 2021 provided 37 students from across Canada with training in Indigenous preservation protocols, and the ethics surrounding AIDS activist archives and vulnerable media. In total 20 academic courses have been developed alongside 12 seminars, workshops, and master classes.

One of our most significant research findings has come from our Indigenous case studies to help us understand the complex protocols of Indigenous archives. The Indigenous Methodologies Working Group identified a need to gather Indigenous artists, academics, archivists, curators, Elders, and community members to build on the A/CA network and research mandate, to delve deeper into the state of Indigenous archives. This includes a focus on ancestral knowledge, storytelling, memory keeping as well as strategies of archival preservation and activation within community or memory institutions – embodied and/or intangible. A successful grant was co-written by the team to support the afore mentioned *Indigenous Archives Gathering* in 2022.

Archive of migrant memories

Over the years, we have come up with the idea that, beside the compelling aspects of life such as income, home and documents, one of the *basic needs* for migrants is such a context of mutual intercultural understanding. Our participatory activities clearly show that the quality of narration, the kind of details migrants are willing to share of

their live experience, and the chance that unexpected and non-conventional viewpoints on migration are revealed in the public sphere, strongly depend on a careful arrangement of an inclusive listening context.

Make Film History

We are currently writing a Creative Reuse Guide, which will summarize the main findings of the research network phase of the project. The 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.

Ithaca

The project has been running for a year and in 2022 it will begin on-field activities and discussions with stakeholders and policy makers. What has already emerged in the first year of work, unfortunately hampered by the pandemic situation, is the importance of thinking in a multidisciplinary perspective. The ICT design of the digital platform, which is now at an early stage, has succeeded in bringing together scholars from different disciplines: their research perspectives will come together in a unified architecture and will therefore dialogue with each other. The outcomes of this challenge are what we will measure and reflect on over the next three years of the project.

Reel Borders

We are just at the start of a long data collection period, so it is unfortunately too soon to talk about definite findings. Having concentrated mainly on the Irish and Northern Irish border so far, we however did manage to find promising paths for our research.

The border between Ireland and Northern Ireland, where we have started our research, is a unique space for the experience of film. Despite its troubled history marked by the *tug of war* between Ireland and the UK, religious sectarianism and violence associated with paramilitary groups, the porosity of the border and its underlying social relations have consolidated local cultures related to film. Many associations promote film festivals, film screenings and many other activities in these border towns, allowing many people to travel across the border to attend these events.

On the other hand, we have realized that the lack of a sustained indigenous film industry in Ireland until the 1970s contrasts with the fruitful work of Irish amateur filmmakers, who were producing snapshots of the most relevant events of the beginning of the 20th century in pre- and post- Partition Ireland. These amateur collections constitute today a social and historical heritage to understand the indigenous film culture in Ireland, which diverge from some visions of foreign companies, like British Pathé or Topical Budget, who were framing (and visually *promoting*) a divided Ireland even before the partition. In this sense, the research made by scholar Ciara Chambers is seminal.

7. What will happen to the archive once the project is finished?

Archive/Counter-Archive

The fate of the films, video, and other documentation preserved and activated by A/CA – including the project's own records – remains an open and active question for the project leadership team. Although the digitized films are preserved in perpetuity at the Centre for Advanced Computing at Queen's University, they are not publicly accessible. The oft-ignored vulnerability of born-digital collections is a concern for A/CA and the reason that it abandoned its initial plans for a digital online portal as its main planned research dissemination outlet was unstable given the changing nature of digital portals and platforms. The rapid obsolescence of digital platforms (e.g., websites, CD-ROMs) has led A/CA to move to a media rich book series that has media elements that will be planned for longevity.

Each case study is dealing with questions of how to archive its collections and how to find local and specific solutions to the problem of preservation. Most of the major independent film and video distributors in Canada – CFMDC, Vtape, VIVO, WFG, GIV – are members of A/CA, and each have become "accidental archives": over time, the media works that they distribute have often become the sole copy, raising complex legal, ethical, and resource questions. These organizations have been wrestling with these issues for some time, and we hope that the knowledge-sharing and training facilitated by A/CA, including a report on copyright and IP by the Cultural Policy, Intellectual Property, and Ecology Working Group, will have positive long-term effects for the sector.

The vulnerability of AV media and its documentation is a dilemma for the entire independent AV sector in Canada, where state funding supporting artists and researchers has rarely considered questions of archiving. The Canada Council for the Arts supports the production and dissemination of art works, but not their preservation, which is deemed others' responsibility. Yet archives in Canada, from the national through provincial, regional, and municipal levels, are severely under-resourced. Community archives are particularly vulnerable, partly because most archivists are trained in paper-based archival methods, which often render AV materials outliers in collections. Moreover, the resources required for proper archiving of film, video, and digital media — specific to each format and physical material – is beyond the capacity of most small archives. A basic goal of A/CA is to bring people from across the archival sector (from LAC to local archives) with the film and media arts community (from TIFF to artist-run centres), together with academic faculty and students, in order to share expertise, resources, and experiences. The sustainability of this knowledge network will be monitored over time. We are hoping that the A/CA project will not simply end but continue as a network managed by the Independent Media Arts Alliance (IMAA) or one of the other partners on the project.

Archive of migrant memories

As a small association we have established robust relationships with other institutions in order to guarantee the preservation of our archive in the long term. Both the FRMM-Migrant Memories Network Collection at the ICBSA in Rome and the Ithaca superarchive meet this goal.

Make Film History

Our research network funding finishes in March 2022 but the project will continue and the license agreements to the archive material don't expire until 2030, sustaining the life of the project.

Ithaca

The archive is designed to survive and continue to grow. The consortium has already foreseen that the ITHACA digital platform will continue to

live and grow: at the end of the project the project coordination will continue to keep the platform running and a special tool (MigrApp) will allow anyone who logs on to tell and deposit their *narrative* of/about a migration. The idea is to create an open project and, above all, a prototype: it is an experiment at the service of the scientific community and society, which we expect will be expanded in the future and shared with other similar projects thanks to the principle of interoperability of data that inspires us.

Reel Borders

In a way, our project is making its *own* archive with the films created in the workshops, which re-make and give new meaning to other's ar-

chives. In this sense, we can talk about the *migratory* nature of the archives enabled by the hyper-mediatization of images in today's digital landscape—which means that we can contribute to creating a site for the new generations to re-negotiate previous discourses of (symbolic, territorial) borders by taking advantage of the poly-semic value of the archives for the imagination of new futures.

We also hope to have screenings of these films at the end of the project and to circulate them in other border communities. This is still an idea that we have to work on, but our aim is to plan film exhibitions (after the consent for the publication of these films by each author) and to create an archive of new voices and perspectives on borders. ■

conclusion

MIGUEL FERNÁNDEZ LABAYEN
ELENA OROZ

In the preceding pages, we have orchestrated a meeting among scholars to share theoretical, ethical and material concerns and their concretization in research experiences around moving images on migratory phenomena. Our main objective has been to create a space for international academic exchange, an enriching experience that generally takes place at conferences, but that has been drastically reduced due to the restrictions imposed by the Covid-19 pandemic in recent years. Considering the relevance this situation may have had on these projects, in terms of impact and diffusion of research outputs, our commitment has been to shed a light on recent projects where archival research and creation becomes central and an awareness of the openness of archival production and access is always on the making. Even if most of the projects here presented tend to be centered around the national framework due to the nature of the sources of funding that nurture them, their attention to migration and their investment in local contexts resounds with transnational force. As said in the introduction to (Dis)Agreements, and following Giovanna Fossati's observations on global archival practices (2021), we consider that scholars and professionals involved in archival practices must pursue inclusive collaboration when developing new epistemological and technological approaches to digitization and the activities derived from the different collections in order to correct several asymmetries. These inclusive collaborations not only call for the interaction between the Global North and the Global South, as the author proposes, but also between institu-

tional and non-institutional archives, as inferred from the projects gathered here. As remarked throughout the dialogue, this type of unofficial archives become *counter-archives*, not necessarily in the sense of being anti-official archives, but rather in their comprehensive effort to cover a wide range of highly vulnerable film and media materials and practices that have traditionally been excluded/occluded from the institutional archiving processes and official history records and narratives. Among them, these initiatives show a particular concern with documentary, independent and amateur films and videos, the productions of indigenous collectives—particularly present in Canada, with Winnipeg Film Group or Arnait Video Productions—or the videos created by migrants arriving in Italy, upon which the Archive of migrant memories is based.

Our experience with the Archive of Cinema Mobility has raised many of the questions posed to our colleagues, particularly those related to the return of these materials to the involved communities and the social knowledge transfer to society at large. It is revealing that these experiences—despite their geographical, economic, institutional and developmental differences—constitute a clear example of how film studies on human mobility and cinema—which includes migratory processes, exiles and refugees—advocate for direct critical intervention in the public space. Under these terms, research is not only about searching, retrieving, cataloguing and, sometimes, making these materials available online but also about reciprocity and feedback between academics, archivists, artists, students, activists and grassroots communities. Specifically, we can detect a clear commitment with participatory dynamics that often include the use by young people of film materials that are unknown or inaccessible to them outside the collaborative contexts these projects have built.

At the same time, a crucial aspect that concerns the migrant archive and these projects is the preservation of materials and their open access through digitization and online dissemination. Initiatives such as Making Film History are only possible thanks to a strong institutional commitment and previous efforts by film libraries. However, legal issues are a limitation in terms of the duration and the geographical scope of the project. Therefore, the vulnerability and complexity of digital collections seem to require a constant dialogue between different archives, film libraries and researchers for their long-term preservation.

Finally, the emphasis on academic institutions as mediators or facilitators raises important ethical and political issues—and, in the case of minority communities, access, protocols, and archival management have been the subject of significant debate (see O'Neal, 2015). These projects also question, as the Archive of migrant memories openly poses it, institutions from the moment that an inclusive public sphere (sensitive to the differences between vulnerable communities) can only be articulated "through the decentralization, denationalization and decolonization of archives," in the words of Gianluca Gatta and Sandro Triulzi. As it has been addressed in these (Dis)Agreements, the migrant archive not only reveals different colonial legacies—whose histories connect with current migratory phenomena—, but also allows for constructing a plural national and cinematic memory. In conclusion, migrant archives constitute a space for negotiating geopolitical locations of cinema beyond nation-states. ∎

NOTES

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1   Available at https://humanidadesdigitales.uc3m.es/s/cine-de-movilidad/page/inicio

2   Available at https://counterarchive.ca/welcome

3   Available at https://www.archiviomemoriemigranti.net/about-us/?lang=en

4   Available at https://ithacahorizon.eu/

5   Available at https://www.archivesforeducation.com/makefilmhistory

6.   Available at https://reelborders.eu/Home

7   Available at https://ifiarchiveplayer.ie/

8   Available at https://digitalfilmarchive.net/index

9   Available at https://player.bfi.org.uk/

10   Available at https://www.bbc.co.uk/iplayer

11   Available at https://www.prisonsmemoryarchive.com/

12   Available at http://www.belfastarchiveproject.com/

13   Available at https://www.archivesforeducation.com/blog/2019/11/15/archives-for-education-the-refugee-experience

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ARCHIVES-IN-THE-MAKING, VULNERABLE COMMUNITIES AND MIGRATION: OUTREACH AND INNOVATIVE SCHOLARSHIP IN AUDIOVISUAL-BASED RESEARCH PROJECTS AND ASSOCIATIONS

Abstract

The section *(Dis)agreements* brings together four projects and an association engaged with the preservation, generation and remediation of archives, especially audiovisual archives, connected with migratory phenomena and subaltern communities. The dialogue with the researchers of these initiatives—based in Canada, Italy, UK and Belgium—looks at the origins of these projects and explores their goals, theoretical and ethical positions, their relations with grassroots communities, their outreach activities and the preservation difficulties of the materials included in their archives in the digital era. In general, these projects take a critical approach to traditional archives, and function, by building alliances with institutions and organizations, like facilitators.

Key words

Audiovisual archives; Research projects; Border cinema; Migration cinema; Vulnerable communities; Outreach.

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ARCHIVOS EN CONSTRUCCIÓN, COMUNIDADES VULNERABLES Y MIGRACIÓN: TRANSFERENCIA E INVESTIGACIÓN INNOVADORA EN PROYECTOS Y ASOCIACIONES AUDIOVISUALES

Resumen

La sección *(Des)encuentros* reúne cuatro proyectos de investigación y una asociación comprometidos con la preservación, generación y remediación de archivos, fundamentalmente audiovisuales, vinculados a fenómenos migratorios y comunidades subalternas. Este diálogo mantenido con los/as investigadores/as de iniciativas transnacionales afincadas en Italia, Canadá, Reino Unido y Bélgica recorre los orígenes de estos proyectos y explora sus objetivos, aspectos teóricos y éticos, las relaciones con comunidades de base, las actividades de transferencia y las dificultades de preservación de unos materiales, per se precarios, en el entorno digital. En líneas generales, estas propuestas parten de una aproximación crítica al archivo, configurándose como contra-archivos en los que las instituciones operan como entidades facilitadoras, antes que como depositarias y propietarias.

Palabras clave

Archivos audiovisuales; proyectos de investigación; cine fronterizo; cine de migraciones; comunidades vulnerables; transferencia.

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