Light Is Calling (Bill Morrison, 2004)

International workshop organized by the Cinema Studies section at the Department of Media Studies in collaboration with the Swedish Film Institute Archive, as part of a research school initiative between Udine University, Lausanne University and Stockholm University.

**The Politics of Film Archival Practice**

The archive does not just collect, store and organize past events, but makes *selections* of what to inscribe, preserve, index and to make accessible. Rather than containing the past, these functions of the archive actively *produce* the past. It constitutes from the outset what is to be included as the past, and consequently also what is to be excluded, in order to set the code for the future. This makes of any archive the locus of political decisions. The selective functions of archives are subject to administrative and curatorial decisions, but they are also determined by technological factors, such as the preservative capacities of analogue and digital supports, the loss of information in copying and digitalization, and the means of access to the materials. These general functions of the archive can also be identified at every level of the individual archive’s practice, and the many different levels of archival selection will be at the centre of the practical and scholarly parts of the workshop:
Any archive makes selections of materials for inclusion and preservation. How are the regulations for and priorities of these selections formed? To what extent are they regulated by legal administrative decisions, and to what extent are they subject to curatorial decisions? What are the legal and corporate restrictions imposed on archives for their holdings (copyright holders, the protection of personal integrity in the case of home movies, personal web sites, etc.). What are the configurations, in the case of the film archive, worked out between different materials, media and supports? Examples of such selections would be the priorities between moving images distributed in the cinema, broadcast materials, industrial, advertisement and home/amateur films, but also the preservation of the production and reception 'context' of films, such as film scripts, production budgets, correspondence, distribution ledgers, etc.

Any film archive consists of multiple media and supports. What are the technological means of preservation employed by the archive? What are the internal relations formed between original negatives, new negatives, master positives and prints for distribution (just to name a few formats)? How has a plethora of digital formats further complicated these constellations? These questions also apply to documents on paper, still photos and sound recordings: on what media and formats are they preserved, and what are the technological demands and conditions informing these selective decisions and priorities?

Many of the above decisions also involve restoration of archival materials. What are, first of all, the financial conditions for restoration, and to what extent do they determine the technological means of restoration? Shall digital restorations also yield analogue film prints of ‘analogue-born’ (or even ‘digital-born’) materials? How is the current drive for digitization informing the conditions for analogue restoration, and what are the political consequences of such inevitable biases in technical supports?

The metadata of the archival holdings constitutes one particular case for consideration: Linguistic indexing necessarily selects certain aspects of the content at the expense of others. What are the political consequences of established indexing criteria, often giving priority to (male-dominated) parts of the film industry as directors and producers, at the expense of other roles in production? How are written descriptions of identified and un-identified materials giving priority to certain events and people over others? Algorithmic analysis and visualization facilitated by digital code (e.g. in automated pattern recognition and in structuring ‘big data’) also inevitably gives priority to certain parameters (editing, shot duration, image content, colour, etc.). What aspects of the image are selected and highlighted through computer metadata, and what are their political aspects?

Many of the issues concerning metadata directly affect access to the materials. Who has access to the archival holdings, and through which media? How are the distinctions between access to analogue materials and their digitized versions worked out? Are digital files accessible online or on the premises only? What are the historiographic consequences of offering digital access to analogue holdings, excluding key material factors of the production and reception of these materials?
Program

All events at the Film House Lecture Hall, Stockholm, except where noted.

16 November (Wednesday): 13-18.45

13.00 Presentation of the workshop: Trond Lundemo and Jonathan Rozenkrantz.

13.15-14.15 Presentation by the chief curator of the Swedish Film Institute Archive, Jon Wengström.

14.30-16.45 Panel 1: Archival Matters

Simone Venturini: "Under the Skin. The Material Turn, the History of Cinema Remastered, and the Digital Humanities.”


Simone Dotto: “Reconstructing Soundscapes. The problems with archival preservation of audio recordings and radio footages between 1925 and 1935 in Italy.”

Anne Bachmann: "Film Historiography, Scandinavia’s National Film Institutes and their Press Cutting Collections.”

Moderator: Benoît Turquety

17-18.45 Panel 2: Archives and Institutions

Sylvain Portmann: “Politics of the National Film Archives in Switzerland: the Cinémathèque Suisse today”

Francesco Federici: "Visions of Ruins. Forms of re-appropriation in contemporary art practices.”

Trond Lundemo: "The Deferred Time of the Archive; The Archives de la planète as Time Capsule”

Moderator: Jonathan Rozenkrantz

19.30 Dinner together.
17 November (Thursday): 9.30-19.30

Meeting at Stockholm Central Station track 15/16 at 08.30. Commuter train to Rotebro at 08.45, then bus 520 to the archive lab at 09.17.

9.30-13 Visit to the analogue holdings and photochemical laboratory at the Swedish Film Institute Archive facilities in Rotebro:

- Presentation of the purpose and challenges of the work done, and studying the dry and wet contact and optical printing methods, grading, chemical analyses, b/w and colour processing machines for developing.

- Workshop with practical exercises by Camille Blot-Wellens on the identification of materials, different kinds of supports, chains of analogue production (neg-dup., pos-dup., neg-print, etc).

We will divide into two groups, each following one of the above points and then switching to the other.

13-15 Catered lunch in Rotebro with the lab staff and return to the Film House.

15-17.15 Panel 3: Amateurs and Archives

Diego Cavalotti: “Countercultural Communities, Everyday Life and Audiovisual Production: New Archival Perspectives on a Neglected Audiovisual Heritage.”

Ashley Smith: ”Spelling Out Difference: Content Description and the Ad Hoc Digitization of the University of Mississippi’s Home Movie Collection.”

Mirco Santi: ”Between Archive and Academia: preservation protocols, remediation and access to small gauge film formats (8mm, Super8mm, 9.5mm).”

Andrea Mariani: “The Emergence of the Amateur Film Technology. The Amateur Cinema League and The Alan Kattelle Technology Collection at the Northeast Historic Film Archive.”

Moderator: Simone Venturini

17.15-18.30 Refreshments

18.30-19.30 Screening programme at Cinema Mauritz, Filmhuset.

Dinner at large.
18 November (Friday): 9.00-16.30

Visit to the digital lab in Filmhuset

09.00-09.45 Presentation of the purpose and challenges of the work done.

09.45-10.30 A study of scanning, grading and colour correction, sound work, digital restoration.

10.30-11.15 Presentation of the holdings and research facilities of the library of SFI.

We will divide into two groups, each following one of the above points and then switching to the other.

11.30 – 12.30 Presentation of the Ingmar Bergman Archives by Jan Holmberg, CEO, Ingmar Bergman Foundation.

12.30-13.30 Lunch

13.30-15.45 Panel 4: Archives and Access

Benoît Turquety: ”Selling the Archive: The (Amateur) Historian as Target Audience, or: Meanwhile, in the Record Industry…”

Dagmar Brunow: ”Metadata and The Polyvocality of Memory. Knowledge Production in Digital Film Archives.”

Guido Kirsten: ”Torrent-based Online Film Platforms: Cinephiliac Collections as Challenge and Chance for Classical Film Archives”


Moderator: Trond Lundemo

16.00-16.30 Closing discussion
Abstracts

Lausanne:

Benoît Turquety
"Selling the Archive: The (Amateur) Historian as Target Audience, or: Meanwhile, in the Record Industry…"

Some important film archival institutions in Europe, whether private or public, are now involved in the edition of DVDs, or even have their own DVD collections (BFI, Österreichisches Filmmuseum, Lobster, etc.). They thus develop strategies to sell the archives, as to which work should be released on digital disc, but also as to how what kind of “restoration,” of archival work and presentation should be privileged in such a context. These strategies rely on an “imagined user” (Akrich) of the DVD, the marketing target that will help define technical, aesthetic and historiographical choices.

Interestingly, another industry has been established on the record as a sellable archival artefact. Indeed, music production companies have been maintaining the value of their vaults by regularly repackaging their archives into new releases. Sometimes, these seem to be aimed at a surprisingly expert music historian.

This paper will analyse a few records based on archival material, in music as well as film. The differences in strategies may tell us something of our relation to the archives, to the (amateur) historian and the collector, but also perhaps of some differences in the cultural status of the musical and film media.

Sylvain Portmann
"Politics of the National Film Archives in Switzerland: the Cinémathèque Suisse today."

This paper is centered on the Cinémathèque Suisse, the swiss institution in charge of film archive. The presentation aims to show what the different strategies of the institution are, regarding acquisition, preservation, restoration, digitalization, and so on. The description will be problematized in order to submit a case study that can be more widely discussed.

Fabien Le Tinnier

During the first decade of its existence, television didn’t have the necessary means to record and consequently save and archive the first programs that it produces and broadcasts live. For instance, in France, the Radiodiffusion-télévision française (RTF) didn’t systematically record its programs before the beginning of the 1960s, that is to say some twelve years after it began broadcasting. These years’ productions are now entirely lost, except for the few programs that had been transferred on film. Thus, the historian of “direct” television is now confronted with the question of how that history can be written on such a fragmented, deficient basis. We will argue that the study of techniques and technology – shooting processes (cameras and microphones), live editing, etc. – can compensate this lack, and constitute the foundation on which a
history of that young television becomes possible. This research can be based on oral history or on a historiographical analysis of the discourses produced around “direct” television. It also requires the study of television’s specific archival funds, such as the INA in France or the archives of the RTS in Switzerland.

**Udine:**

Diego Cavallotti  
“Countercultural Communities, Everyday Life and Audiovisual Production: New Archival Perspectives on a Neglected Audiovisual Heritage.”

Drawing on Judi Hetrick’s interpretation of the notion of “community video”, we aim at investigating the archival status of those films and videos produced within social groups that cannot be meaningfully described by the traditional label of “family”. More precisely, our interest will be addressed to those developed by countercultural communities – as a case study, we will focus on a collection of films and videos recently gathered by Home Movies – The Italian Amateur Film Archive and connected to Bologna’s countercultural communities between the late Eighties and the beginnings of the Nineties (the *PVEH Collection*).

While analysing the collection, we will focus on two major topics. The first one concerns the current practices regarding preservation and access of community films and videos: are we sure that these practices are appropriate to reconstruct the symbolic environment (social and affective networks, etc.) in which the audiovisual products were originally shaped? Acknowledging that a primary function of these materials was the enhancement of the social networks in which activism took place, how can we develop “access settings” in which their specific historical complexity can be properly highlighted?

The second one concerns the relationship between edited materials and non-edited materials. Usually, we are compelled to think about them in a hierarchical sense: the edited materials are “full-blown audiovisual works”, while non-edited materials seem to belong to the paratextual realm. We will (try to) show how, for community films and videos, this hierarchy is turned upside down: showing what was happening before and after the edited fragments, non-edited materials disclose an intimate relationship with what surrounded the film/video-maker, hinting at the community’s “counter-everyday life” and casting light on a significant part of contemporary Italian history.

**Simone Dotto**  
“Reconstructing Soundscapes. The problems with archival preservation of audio recordings and radio footages between 1925 and 1935 in Italy.”

Since the formulation of an intermedial approach has provided new epistemological grounds for film studies, research paths in our field have considerably widened. The mere fact that only-audio recordings could serve as sources may not be new to the film historian, but when it comes to deal with materials whose possible relation to cinema still have to be discussed and demonstrated, then archival paths can take different directions.
This paper aims at highlighting the specificities of the audio recordings as archival items, both in terms of selection criteria and technological means of preservation: in order to fulfill this task, I will make reference primarily to two specific cases: the so-called “Scene dal vero” (“real”/“live scenes”) an early genre of narrative/descriptive/documentary phonographic recordings, and a serie of experimental radioplays and sound-montages on film, produced and broadcasted in Italy approximately between 1920 and 1930, concurrently to the introduction of sound in film industry. The few among those recordings which didn’t get lost are now preserved from the Rai - National Radio Archives and from the Italian Public Institute for Audiovisual Heritage. Such case studies in radio and phonographic recordings preservation could be useful not only to understand in which ways non musical sonic documents should enter the archival research on cinema (cfr. Feaser–Smith 2009) but also to address the current debate about the construction of a sonic heritage and “how sound collection offered a model for early cinema preservation” (Birdsall 2015). 

Francesco Federici
"Visions of ruins. Forms of re-appropriation in contemporary art practices.”

The world of contemporary art has recently been showing a renewed and continuing interest in the film archives. Starting from the found-footage practices, many artists have now rediscovered the archives, and indeed the concept of the archive, sometimes modifying the intended institutional use in order to give a different, more political angle. This was the case for Christoph Girardet with his use of archival material from the Dutch Rijksakademie and the Eye Film Institute in Amsterdam, and also for Rosa Barba with her reinterpretation of archival material in sculptural form in Stage Archive. Contemporary art showcases these archives. It works with this new-found access to archival material, opening it up once more yet at the same time closing it again. Closing it this time within a new institutional field, even shaping it to meet the needs of the current market logic as well as the various policies regarding its opening up to the public. This paper will deal with some of these issues, comparing cases of the opening up of archive materials and focusing on their cultural re-appropriation within the institutional circuit of contemporary art.

Andrea Mariani
“The Emergence of the Amateur Film Technology. The Amateur Cinema League and The Alan Kattelle Technology Collection at the Northeast Historic Film Archive.”

The Northeast Historic Film archive (Bucksport, Maine-USA) has the most impressive variety of amateur cinema equipment: The Allan Kattelle Technology collection, an 800+ piece assortment of 8, Super 8 and 16 mm cameras and accessories. Alan Kattelle established himself over 25 years of collecting, writing, and lecturing as one of the world’s foremost authorities on amateur cinematography. He was not just a collector: his collection was the excavation ground for an history of Amateur cinema in America that he wrote: Home Movies: A History of the Amateur Home Movie Industry in the United States (2000). Through his collecting activities he was also embraced by the film archives community and in 2005, he was awarded AMIA’s Silver Light Award, which recognizes “outstanding career achievement in moving image archiving.” This presentation will pivot on how to question a collection of technological objects? How to experience and study a technological object – and, roughly speaking, a new media – as an historical subject? (Lisa Gitelman: Always

Mirco Santi
"Between Archive and Academia: preservation protocols, remedition and access to small gauge film formats (8mm, Super8mm, 9.5mm).”

The collaboration between the archival reality Home Movies (Bologna) and the academic institution La Camera Ottica, film restoration lab of the University of Udine, led to the compilation, in about 10 years, of an intervention protocol and solid methodological indications on conservation, preservation, documentation and harness of the audiovisual memories in small gauge formats (9.5mm Pathé Baby, 16mm, 8mm and Super8).

On the basis of the recent experiences of intervention on substandard film formats and considering the most significant theoretical and methodological issues emerged within the scientific debate we want here to summarize the state of the art, according to this scheme:

A) regarding the documentation, the achieved result is a set of forms and modules aimed primarily at constructing strong organizational rules. On the basis of descriptive and preservation protocols developed by significant European experiences oriented to the safeguard and the valorisation of private film memories and by the direct experience of the archive, we will verify the convergence towards a standard of tracking and handling of the artifacts collected from families, amateur filmmakers and institutions.

B) in terms of technological research, the main achievement is the application of the D.I. (Digital Intermediate Workflow) to the substandard film materials: those formats are related to obsolescence issues. Access and conservation are threatened by aging and technological disposal of the medium, and the structural inadequacy of the reproduction equipment. Consequence of this is the difficulty in producing new preservation and access copies. The choice by the archives is increasingly the remediation of their film collections. Specifically, the small gauge formats of the twentieth century (9.5mm, 16mm, 8mm and Super8mm) require a transfer from the original carrier to the digital realm.

C) Within the archives and museums, the topic involves the research and promotion of the "unreleased" amateur heritage. If our work is aimed on the one hand at the conservation of objects and films, on the other hand it is essential to develop a reflection on the creative enhancement, also including a new passage on film and the use of obsolete projection devices.
As case study, this paper will present the project, still in progress, on the considerable Chierici film collection from Home Movies - Archivio Nazionale del Film di Famiglia (Italian Amateur Film Archive)

Simone Venturini
"Under the Skin. The Material Turn, the History of Cinema Remastered, and the Digital Humanities."

Since its very first beginning, the digital turn produced as a counter-effect a renewed and increasingly widespread interest for the materiality of cinematographic medium and specifically for archival artefacts. Such field of a wider “material turn” (B. Latour 2007) could be outlined on the one hand through the cultural struggle for the preservation of the specificity of the medium, a "resilience of film" (T. Dean, 2015) leaded by artists, museums and technical and industrial stakeholders; on the other hand in the ground of convergence between cinema and media studies and film archive reframed as a theoretical and applied research laboratory, focused on artefacts, apparatuses and technological and socio-cultural practices (Fossati, van den Oever 2016).

The latter, established on archaeological, anthropological and historical patterns, is an overcoming of the divide between archival practices and media theory (between "techne" and "epistemê"), but couldn’t be actually separated from a film heritage and a film history “remastered” and “enhanced” (Fluckiger-Heller 2011), both are part of a deeper and wider discourse about the technical processes and the visual cultures of knowledge transmission.

The come back to concepts such as matter, materials and materiality is nevertheless also marked by misunderstandings, missed opportunities and fallacies: e.g. the digital "lack of materiality" or "loss of tangibility"; the discontinuity of the digital towards to broader archival genealogies; a renewed ideology of the "evidence" and "objectivity" of archival artefacts that runs through the current visualization, exhibition and publishing technologies and practices (Daston, Galison 2007).

Moreover each archival artefact is twofold: in every turning point of its genealogy is an expression of both artefact itself and the techno-embodied knowledge about the artefact (Stiegler 1994, Derrida, 1995). From the missing opportunity of the digital critical editions of films conceived more than a decade ago, to the current potentiality, not fully exploited, offered by the digital humanities and ICTs applied to film heritage, we can outline a complex and innovative relationship between data and metadata and highlight the need of a critical point of view on the material forms and visualizations of our archival artefacts.

Stockholm:

Anne Bachmann
"Film Historiography, Scandinavia’s National Film Institutes and their Press Cutting Collections.”
Even if ‘everybody’ in the field of film history uses press cutting collections, researchers seldom own up and credit the archive for the source. As a consequence, the humble press cutting has never quite broken the surface in the theoretical and methodological discourses of film historiography. What is more, the window of opportunity for a meaningful effort to theorise such yellowed scraps seems to be closing. In today’s radically changed archive-scape where old volumes of printed media are rapidly digitised by the shelfload, the blessings and curses of the curated collection fade from view. Still, the press cuttings’ familiarity to many film historians as well as the sheer amount of cuttings available in archives such as, typically, those assembled by the Film Institutes of the Scandinavian countries, remains a reason for considering their impact history. Are they best thought of as a curated common ground or as antiquated streamliners of seemingly self-evident common knowledge? Any which way, a question for Scandinavian film historiography whose relevance is not likely to lessen for a while yet would be that of the collections’ provenance and bias. In that light, this kind of archive is perhaps even more interesting as collection, than by virtue of its individual scraps and pieces.

Dagmar Brunow (Linnaeus University)
"Metadata and The Polyvocality of Memory. Knowledge Production in Digital Film Archives."

This paper is situated at the intersection of archivology, film studies and memory studies. Drawing on theorizations of the archive by Foucault and Derrida and leaving behind notions of the archive as a neutral storage, this paper regards the archive as an agent in its own right. As opposed to current tendencies in film studies to focus on issues of preservation and digitization of film stock, my paper highlights the role of the archivist as a curator. In foregrounding the modes of selection and exhibition, it analyses the use of metadata in the process of creating online content.

"Metadating the image“ (Manovich) is an act of power which regulates access to the archive. On the one hand, it might run the risk of reducing the multiple meaning of images and sounds to a few concepts, attributed by the archivist(s). Moreover, the choice of terminology can contribute to 'othering' individuals whose histories are often sidelined and marginalised. Therefore, archival practice needs to reflected upon, e.g. by taking a self-reflexive stand. On the other hand, metadata could entail a utopian potential: they could be a means of intervention into hegemonic power structures and could actively contribute to creating a polyvocal memory. This paper presents my current research project on archival practice in digital film archives (“The Cultural Heritage of Moving Images”, VR, 2016-2018). Examining the use of metadata within video-sharing websites of the British Film Institute (BFI) and the Swedish Film Institute (SFI), my talk offers critical perspectives on the construction of audiovisual heritage and cultural memory.

Guido Kirsten
"Torrent-based Online Film Platforms: Cinephiliac Collections as Challenge and Chance for Classical Film Archives."

Over the past decade, a new kind of pseudo film archive has evolved in the sphere of the internet. Online platforms of this kind operate globally, through an informal
network of peers who disperse film data (through a BitTorrent protocol) over their hard disks around the world. Online film platforms operate rather silently and are unknown to most film viewers. Even within film studies they are rarely openly discussed. This has to do with their precarious legal status. In the case of many films provided through these networks, copyright infringements appear to be involved. On the other hand, many film scholars use these kinds of cinephiliac online collections in their daily work, because they provide sources which cannot be acquired elsewhere (or not without enormous effort). In that sense the online platforms serve as practical, more accessible alternatives to classical film archives (at least for scholars who are less interested in the material side and more in questions of aesthetic form and social meaning).

My talk will focus on one of the best known torrent-based cinephiliac online film platforms, introducing how it operates practically: Who is allowed access? What films are, collectively speaking, 'collected' here? How does the distribution system function? Centering on specific examples – Italian neorealist films which are not available on DVD, but are provided via the platform as telerecorded from Italian television and complemented by English subtitles produced by peers – I’d like to open the discussion on cinephiliac online collections as a challenge and opportunity for classical film archives.

Trond Lundemo
"The Deferred Time of the Archive; The Archives de la planète as Time Capsule."

Archives collect, file, store and restore documents of the past for future access and use. But what is the present tense of the archive? Administrative archives often don’t allow public access to its files while they are still operative or are exerting power on the matter they document. A medical archive will allow access to its journals only after the patient is cured or dead, a judiciary archive will archive its files when the case is closed, and governemental files become accessible only after a political decision is made, and in addition they may remain classified material for decades or longer. The present is what you can’t access in any archive – only when the files become 'history' are they made accessible to the historian, as Cornelia Vismann observed in her study *Akten*.

While this time-lag is the law of any administrative archive, 'informal’ archives, collections and databases online, on Facebook, Youtube or Twitter, are directed towards immediate access and dissemination, but not storage. Wolfgang Ernst has identified this rupture in archival temporality as an epochal change. National archives aim at, in turn, ‘archiving’ these pseudo-archives, in order to collect the social and cultural expressions of a given time in history. However, there is no way of collecting or harvesting the real-time changes of these databases and servers, as they can only be archived as documents frozen in the past, as on the Internet Wayback Machine.

This temporal-epistemic and political feature of the archive will form the background of a reading of the idiosyncratic temporality of the *Archives de la planète* (1908-1931), Albert Kahn’s attempt at making an inventory for an unknown future through the media of film and colour photography of the modes of life around the world at a time when their ”disappearance [was] only a matter of time”.
Ashley Smith
"Spelling Out Difference: Content Description and the Ad Hoc Digitization of the University of Mississippi’s Home Movie Collection."

In this paper, I focus on how institutional framings influence archival home movies’ contemporary reuse in documentaries, experimental films, and museum exhibits. Specifically, I discuss one archive’s presentation of home movie collections in a written shot list. Much like the archive, Andrea Phillips describes lists as “homogenizing and powerful devices” that perform a “contradiction between boundlessness and stricture.” The description of imagery in the archive’s shot list has an effect on the contexts of certain images’ reuse, which in turn directly influences which films from the collection get digitized and become accessible for offsite viewing.

Particular to the University of Mississippi’s Home Movie Collection is the highlighting of racial difference in the shot list descriptions. While all of the families that shot and donated films to the archive were white, many of the films contain images of African Americans in the early-to-mid 20th century United States South. These images are touted as culturally significant due to their rarity, at a time and place where everyday images of non-whites were rare.

Ingrid Stigsdotter
"Archives, Access and Audiovisual Representations of Stockholm: Curatorial Challenges in I-Media-Cities"

The concept of “access” covers a wide spectrum from completely open availability to digitized collections to careful curation based on a range of criteria, including legal concerns. Digital access to analogue materials always involves a transformation and a change of context – but at least in theory, it also holds the potential of providing new and improved contextualization to many more users.

In the past decade, digital technology has made it possible to make digitized archival objects, including audiovisual materials, more easily accessible, leading to a “growing interest in the use of archive moving-image material in local, regional and national heritage discourses” (Roberts, 2012). As a result of this, new types of partnerships between archival and research institutions are developed; one example is I-Media-Cities, a European project funded by the European Commission’s research programme Horizon2020, where the Swedish Film Institute and Stockholm University collaborate on providing access to moving image materials relating to the city of Stockholm from the SFI collections through a digital platform. This project launched in April 2016 and will run for three years, involving cultural institutions, researchers and technical partners representing nine European cities across eight different countries.

Cinema Studies researcher Ingrid Stigsdotter will introduce I-Media-Cities, outlining some of the challenges that this project will have to deal with, with particular focus on the issue of digital access.