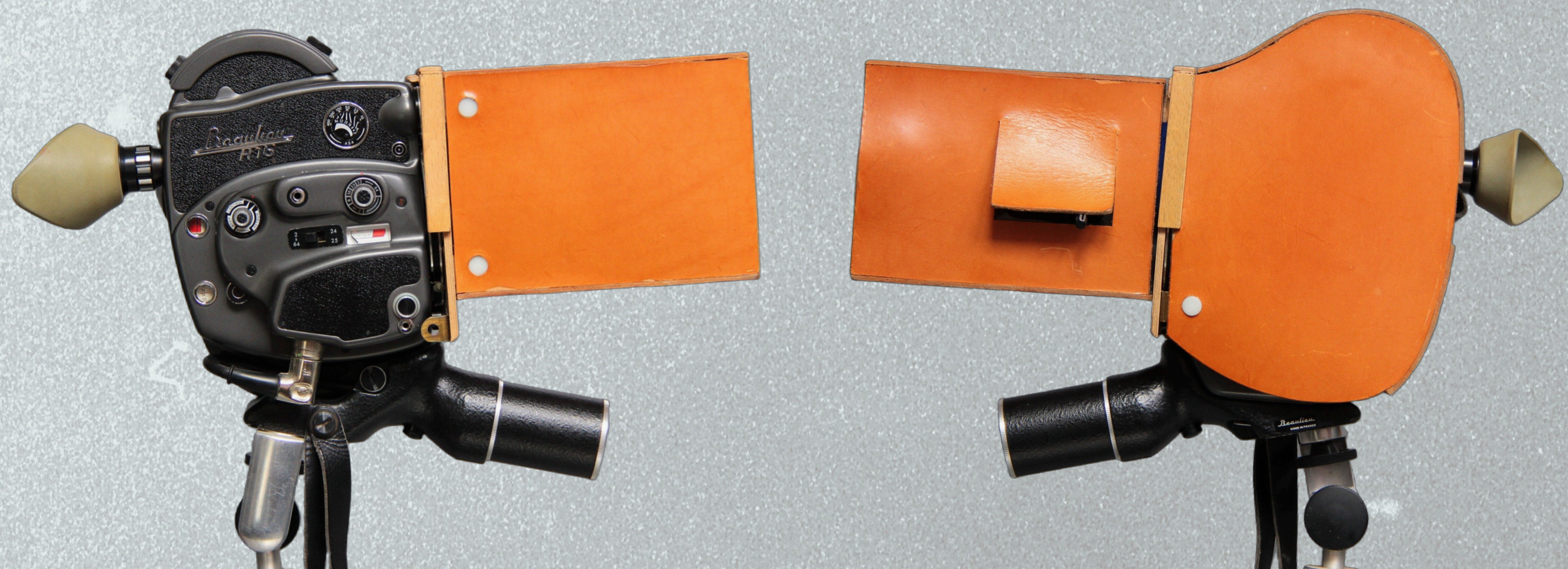


# INEDITS 2025

35TH ANNUAL MEETING

# THE INGENIOUS AMATEUR



**LICHTSPIEL**

Sandrainstrasse 3  
3007 Bern

25-27.11

ORGANIZED BY



KINEMATHEK BERN



SPONSORED BY



## 25.11 Day 1

### From 14:00

Arrival of participants  
Tours of the Lichtspiel every 30 minutes

### 15.30 - 17.30

Council of Administration Meeting

### 17:30 - 20:00

Welcome by David Landolf  
Opening speech by the President of INEDITS  
Apero and Dinner at the Lichtspiel

### 20:00 - 22:00

Screening of films from the collection of the INEDITS members, commented by their curators

## 26.11 Day 2

### 09:00 - 09:30

Keynote by Tim van der Heijden

### 09:30 - 10:30

Presentation of historical technical equipment adapted by amateurs:  
Session 1

### 11:00 - 12:30

Roundtable 1  
In their own words: collectors of technical equipment and films

### 14:00 - 14:30

The preservation of amateur films in Switzerland. The work of Memoriav

### 14:30 - 15:15

Research with and on analog film equipment from private Swiss collections

### 15:15 - 16:00

Presentation of projects by members

### 16:30 - 17:00

Presentation of sponsors

### 17:00 - 18:00

Presentation of newly adapted equipment by amateurs and archive: Session 2

### 20:00 - 21:30

Filmprogramm at the Lichtspiel: Amateurs filming  
the Liberation: 1944/1945

## 27.11 Day 3

### 09:00 - 12:00

General Assembly and elections

### 12:00 - 12:30

Group picture

### 14:00 - 15:00

Round table 2  
The End of WWII as seen by film amateurs

### 15:00 - 16:00

Presentation of historical equipment adapted by amateurs:  
Session 3

### 16:30 - 17:30

Roundtable 3  
On the Re-use and Re-presentation of technical collections of amateur and cinema film equipment in an institutional context

### 17:30 - 17:40

Presentation of next year's meeting

### 17:30 - 18:30

Wrap up of the event  
Closing remarks by David Landolf and  
the President of INEDITS

## INEDITS – Amateur Films, Memory of Europe

The European association INEDITS was founded in 1991 to encourage the collection, preservation, study, and promotion of amateur films, also known as *inedits*.

Today, it brings together associations, institutions, researchers, audiovisual professionals, and individuals, and has around 60 members from many countries (France, Great Britain, Greece, Italy, the Netherlands, Luxembourg, Switzerland, the Czech Republic, Austria, Monaco, Spain, but also Canada). Its members meet annually for professional conferences revolving around presentations by experts, academics, and practitioners. They gather for workshops and round tables, discovering productions based on this film heritage, all centering on a common theme.

The 35th INEDITS European Meetings are organized by Lichtspiel / Kinemathek Bern in Switzerland, from November 25 to 27, 2025. The theme of this meeting is *The Ingenious Amateur*.

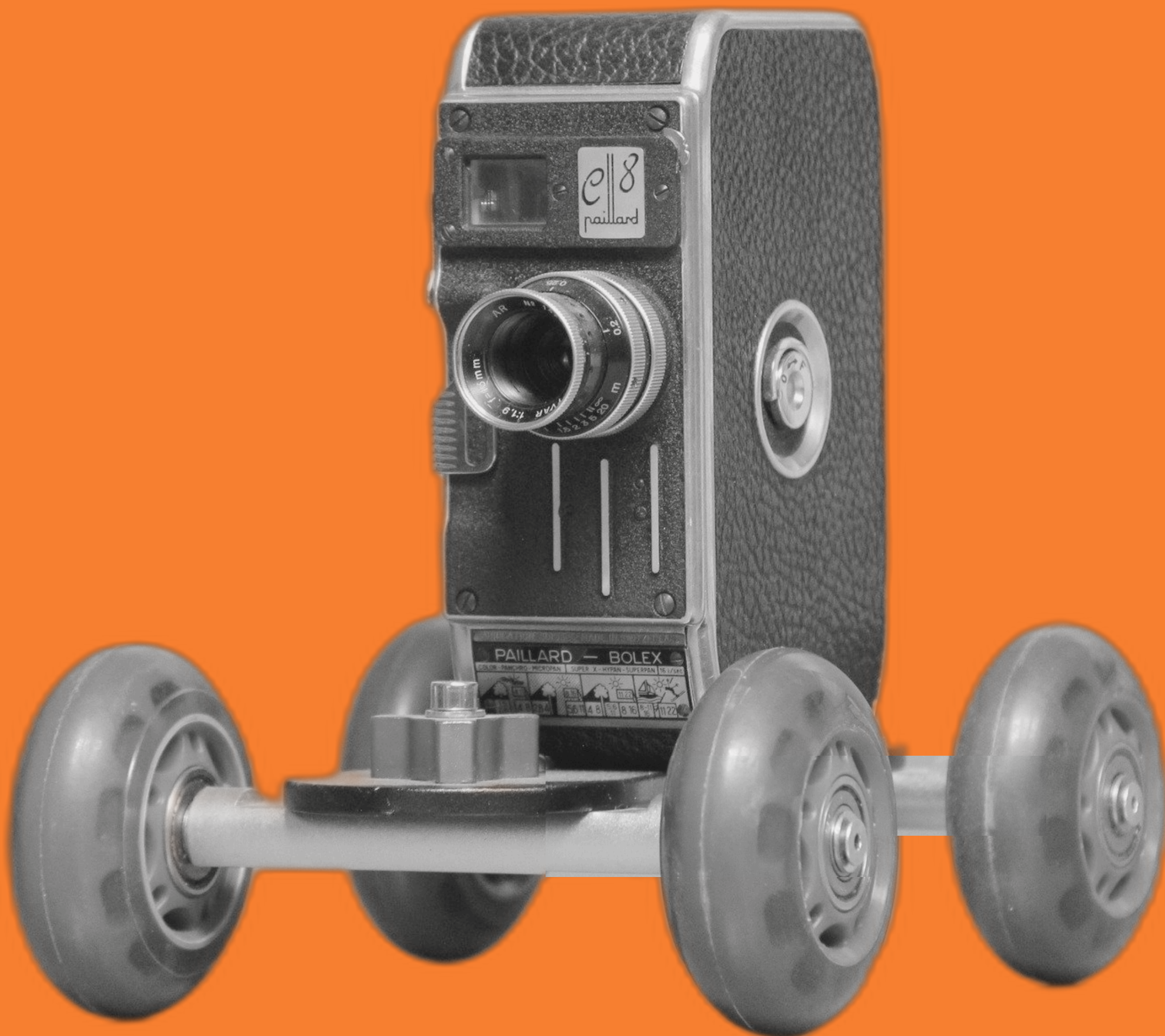
## Lichtspiel / Kinemathek Bern

Originating from a private estate, the film collection of cinema technician Walter Ritschard, one of Europe's most extensive private cinema collections was founded in the year 2000 in a former Chocolat Tobler factory near the freight station – the Kinemathek Lichtspiel.

Over the years, the Lichtspiel has developed into a huge collection of cinema technology and films, over 50 000 items in all. Here, archive and revival programs are regularly screened for a wide audience; amateur and professional filmmakers gain knowledge and inspiration and network with each other; various courses are offered, ranging from school events to projectionist courses; international conferences are organized and held; cinema equipment is repaired and maintained and films are restored and digitized in the workshops and studios; and a wide variety of guests enjoy the unique pleasure of celebrating private parties in the midst of the huge Schaulager and immersing themselves in the cinema of yesteryear.

## The Ingenious Amateur

The Lichtspiel / Kinemathek Bern is an archive whose focus has always been on technical equipment, its collection being based on that of a collector of cinematography equipment. Amidst those, we often detect “anomalies” to the industry: an added sound system for example, a box of leather to block out light, special lenses for the creation of kaleidoscopic images and other magical things that often need a lot of time and knowledge to understand correctly. For this year’s meeting of the Association Inédits, we wanted to put these unusual objects at the center, in order to learn more and understand better the activities of their creators, the film technology lovers.



- 09:00 - Reconstruction, Replication, Re-enactment: On the Heuristic Potential of Technical Equipment in Researching Amateur Media Histories** - Tim van der Heijden (Open University, the Netherlands)

What role can technical equipment play in researching amateur media histories? This presentation explores the heuristic potential of performative methods – reconstruction, replication, and re-enactment – in media historical research. Drawing on the research project “Doing Experimental Media Archaeology: Practice & Theory” (DEMA) from the University of Luxembourg, it reflects on various hands-on experiments with small-gauge film equipment and their contribution to media-historical inquiry.

- 09:30 - Presentation of Historical Technical Equipment Adapted by Amateurs, Session 1**

**The Experimental Research of Ivan Bolle (1932-1947): Technological Creativity in Pathé Baby Format** - Mirco Santi (Fondazione Home Movies)

This presentation aims to question and explore the intermedial dynamics in amateur filmmaking, starting with a particularly complex collection. The Ivan Bolle collection is a private Slovenian collection comprising 9.5 mm films, 78 rpm records, modified projection equipment, some photographs, and documents relating to the practice of projection. Ivan Bolle had an exceptional personality who pushed him to explore virtually every possible technical variant (color, sound, camera, editing—with an exceptionally early recourse to found footage), managing to modify the very structure of his devices (both filming and projection) and their functions, in a sort of attempt at absolute control—and limitless experimentation—of the device.

**Make Your Own Gauge: The Half-16 Films of D. H. Jones** - Guy Edmonds (National Library of Wales / University of Plymouth)

This presentation introduces the experimental widescreen amateur film format, Half-16, in which horizontal-running split-16mm film produced an aspect ratio of 1.5:1. Its main exponent, D.H. Jones, advocated for the gauge in ACW and the Widescreen Association and built and adapted his own camera and projector in order to produce a surprisingly consistent, decade-long, corpus of Half 16 films, amounting to over twenty titles. However, due to the experimental nature of the format, the films' content is effectively a prisoner of its esoteric technology. With help from colleagues at the National Library of Wales Screen and Sound Archive and the Austrian Filmmuseum, we have adapted existing modern film scanners to operate in non-standard ways. Resulting Half 16 digitisations will form part of this presentation.

**“PRECISION MACHINES” - a Film Projector Adapted by Álvaro Dias** - Inês Viana, Franco Bosco (Cinemateca Portuguesa - Museu do Cinema, IP)

In the 1980s, Álvaro Dias, a car mechanic and film projectionist, provided two projectors with a sound reproduction system, so he could screen films in his “cine-garage” for friends and neighbors. In 2025, Álvaro's heirs donated the smaller projector to Cinemateca Portuguesa, along with a journal of his intervention on these objects. This peculiar diary, along with photos and clips from an interview shot in 2003, give us a glimpse of the man and his “precision machines”.

**11:00 - Roundtable 1: In Their Own Words: Collectors of Technical  
12:30 Equipment and Films** - Isabel Krek (moderator) with Peter Beck (<https://historiav.ch/>) Rolf Leuenberger (<https://www.cine-museo.ch/>)

**14:00 - The Preservation of Amateur Films in Switzerland. The Work of  
14:30 Memoriav** - Felix Rauh (Deputy Director, Memoriav)

Memoriav is committed to preserving Switzerland's film heritage in a number of ways. This includes funding and supporting preservation projects, providing initial and continuing training, and publishing recommendations. Since 2022, Memoriav has been conducting a large-scale inventory project with the aim of mapping Switzerland's audiovisual heritage, including amateur film production.

The presentation uses concrete examples to illustrate the actions taken by Memoriav to preserve and make accessible film and video heritage. The project of amateur filmmaker Eugen Scholl, originally from Zofingen, is presented. Memoriav's relevant recommendations are outlined, as well as the interim results of the inventory project in relation to amateur films.

**14:30 - Research with and on Analog Film Equipment from Private  
15:15 Swiss Collections** - Florian Krautkrämer, Isabel Krek, Julius Lange (Lucerne School of Design, Film and Art)

Private Swiss collections of analog film equipment face a variety of issues concerning their future, ranging from personal, infrastructural, and financial factors to the more practical aspects of use and re-use, maintenance, repair, re-appropriation of the devices, and the risk of losing the knowledge behind these apparatuses. In our SNSF research project, we aim to develop answers and possibilities that go beyond the provision of space and resources, contributing to the preservation of knowledge, with the hope of bringing these old devices, especially with their particularities and modifications, back to life.

**17:00 - Presentation of Historical Technical Equipment Adapted by Amateurs. Session 2**  
**18:00**

**The Looper8** - David Pfluger (Lichtspiel/Kinemathek Bern)

In the second half of the 20th century, there were various commercial solutions for playing Super 8 film in a loop. They were designed for entertainment or business applications and often worked with the film in sealed cassettes, playable on just one particular projector model.

There are still suppliers for Loopers for artistic work today, but those devices are almost exclusively built for 16mm film. In order to implement my own Super8 looper project, I was forced to construct my own looper for Super8: Looper8.

**Various Projects from the Lichtspiel** - Vladimir Malogajskii  
(Lichtspiel/Kinemathek Bern)

**SEIKI: From Digital Optical Printer to 4K Wet-gate 35/16mm Film Scanner** - Franco Bosco (Cinemateca Portuguesa - Museu do Cinema, IP)

The SEIKI project reimagines a classic analog optical printer—renowned for its precision mechanics, robust build, wet-gate system, and high-quality Nikkor lenses—by transforming it into a 4K wet-gate 35/16mm film scanner.

With modern features such as RGB LED illumination, a software-controlled stepper motor, and a 4K+ industrial monochrome sensor, SEIKI bridges tradition and modern technology to open new possibilities for film digitization.



**20:00 - Filmprogramm at the Lichtspiel: Amateurs Filming the  
21:30 Liberation 1944/1945. With Two Programs from Italy and  
France**

Two film programmes will be shown: La Liberazione, un film di famiglia (39', 2025), a 'montage' curated by Fondazione Home Movies - Archivio Nazionale del Film di Famiglia of amateur film sequences from various Italian film archives and combining images and archival oral testimonies, and a programme from various French archives "Regards amateurs sur la Libération" (60', 2025) as example, and possible model for a European narrative and ground for comparison.



**14:00 - Roundtable 2: The End of WWII as Seen by Film Amateurs****15:00** - Moderation: Alain Esmerly (moderator) with Claire Feniger (historian) and Elena Pirazzoli (historian)

Amateur film archives preserve many films shot during the Second World War showing the daily lives of civilians and soldiers, private moments and public events between 1939 and 1945. A panel dedicated to the 80th anniversary of the end of the WW2 will focus on the amateur gaze of the Liberation and the moments of fear, joy and celebration before and immediately after it. How did amateur cameras capture those moments? How can amateur images evoke this historical turning point today? How can these memories be passed on to present and future generations?

**15:00 - Presentation of Historical Technical Equipment Adapted by Amateurs. Session 3**  
**16:00**

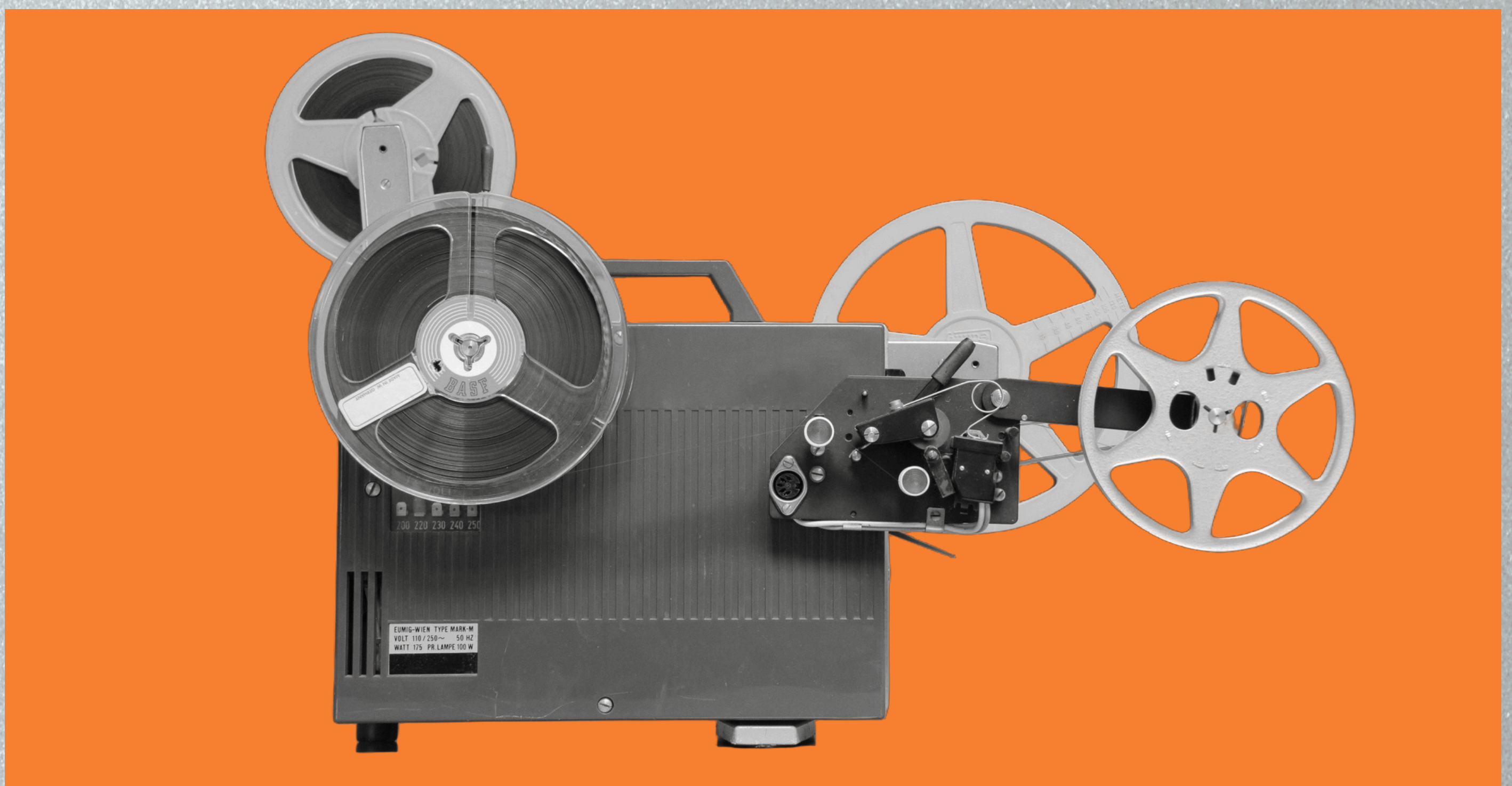
**Elfriede Schwab's Rice Pouch and other Reel Adventures -**  
Stefanie Zingl (Austrian Filmmuseum)

Elfriede Schwab's rice pouch is featured in Reel Adventures, an amateur film project by the Austrian Film Museum (2023–2025). As part of this project, a selection of amateur films, filmmaking equipment, contextual materials, and interviews has been researched, digitized, and made publicly accessible via a dedicated website. The online platform aims to serve researchers, educators, and curious viewers alike by providing free access to archival materials in an engaging and context-rich environment.

**Magnetic Sound Track in the Hands of Czechoslovak Amateur Filmmakers** - Peter Zakutansky (National Centre of Culture and Further Education Bratislava) and Jiří Horníček (Národní filmový archiv)

The contribution will focus on the field of amateur sound film, presenting two examples of interesting and different methods of applying a magnetic layer to a film strip. In the first case we will show the work of Slovak amateur filmmaker, Štefan Lelovič, who manually applied the solution produced by Orwo to the edge of an 8 mm wide strip using a fountain pen. On the contrary, Jiří Rentz, a pharmacist by profession, decided to prepare a self-made solution and, at the same time, made his own technical device that allowed him to smoothly cover the film strip with a thin magnetic layer.

**16:30 - Roundtable 3: On the Re-use and Re-presentation of Technical Collections of Amateur and Cinema Film Equipment in an Institutional Context** - David Landolf (moderator) with Guy Edmonds (National Library of Wales / University of Plymouth), Nicolas Nogues (Cinémathèque de Bretagne), Estelle Macé (Institut audiovisuel de Monaco)



## Bios

**Peter Beck** has been active for 41 years as a creative producer, screenwriter and director in the field of commissioned and commercial films. He realises films and audiovisual projects in a wide variety of industries and formats with his company Beck & Friends. Since the 1970s he has been collecting technical equipment from the audiovisual sector. With his association (<https://historiav.ch/>), he is looking for ways to make this collection visible, useable and available.

**Franco Bosco** is a sound engineer and senior photochemical laboratory technician based in Lisbon, Portugal, specialized in analog film laboratory processes, sound restoration, photographic sound, and film digitization. He holds a degree in Musicology from the Università degli Studi di Udine. He currently works as a freelancer for institutions such as Cinemateca Portuguesa, Cineric Portugal, and Irmã Lucia Efeitos Especiais. He also lectures at EQZE (San Sebastián, Spain), CSC (Rome, Italy), and Universidade Lusófona (Lisbon, Portugal).

**Guy Edmonds** is a film restorer and archivist, who works at the National Library of Wales Screen and Sound Archive. He is an Associate Researcher with Transtechnology Research, at Plymouth University, where he completed his doctoral thesis, “Vibrating Existence: Early Cinema and Cognitive Creativity”, as a Marie Curie Fellow. He has presented previously at Lichtspiel, most recently in 2023 on ‘Folk Technology? The Homemade 9.5mm Film Projector’. He has previously worked at the EYE Filmmuseum, Amsterdam, Christie's Camera auctions and The Cinema Museum, London, and holds an MA in Preservation and Presentation of the Moving Image from the University of Amsterdam.

**Alain Esmery** is the co-director of a TV series on amateur cinema: *Objectif amateur* (1990) – broadcasted by La Sept-ARTE. He was the director of production at the Forum des images, Paris, between 1990 and 2012. He is the co-founder of INEDITS at the Paris meeting in 1991 and has been the chairman of the association between 2000 and 2009, and then between 2013 and 2016, the Vice Chairman since 2017 and board member since 2000.

**Claire Feniger** holds a master's degree in Culture and Communication from Sciences Po Saint-Germain-en-Laye and a master's degree in History from Sciences Po Paris. Her research thesis, entitled “Settling and starting a family in France after the Holocaust: a window onto lives in reconstruction” traces the paths of reconstruction and migration taken by Holocaust survivors, focusing in particular on the reconstruction of daily, social, and intimate life. After several experiences with associations and internships, notably at the Shoah Memorial, Claire joined the Scientific and Advisory Board of Mission Libération.

**Jiří Horníček** is a curator and film historian at Národní filmový archiv in Prague, focused on the acquisition and preservation of amateur and family films. He was co-editor of the monograph about Ludvík Šváb, Czech amateur and experimental filmmaker “Ludvík Šváb: Tidy Up After I Die”. He actively participates in film conferences in the Czech Republic and abroad.

**Florian Krautkrämer** is professor for theory and interdisciplinarity at the Lucerne School of Design, Film and Art. He is the head of the SNSF-research project on “Research with and on analog film equipment from private Swiss collections” and, together with Winfried Gerling, of the DFG network “Camera Studies”.

**Isabel Krek** is a PhD candidate at the Section d'histoire et d'esthétique du cinéma at the University of Lausanne (CH) and a senior researcher in the SNSF research project «Research with and on analog film equipment from private Swiss collections» at the Lucerne School of Design, Film and Art.

**Julius Lange** is the SNSF-research project's PhD student, enrolled in media studies at the University of Potsdam and at the Lucerne School of Design, Film and Art. He is also a member of the DFG network "Camera Studies".

**Rolf Leuenberger** is an amateur filmmaker since the early 1970s, a collector and curator. In 1984, he founded the amateur film club CiAC – Cineamatori Ceresio Lugano and was its president for 18 years. Since 2021, he has been president of the international film association UNICA and owns a private museum of film technology in 8mm, Super8, 9.5mm and 16mm formats, Cine Museo 65 (<https://www.cine-museo.ch/>).

**Estelle Macé** is Head of Cultural Action and Professional Relations at the Monaco Audiovisual Institute. She studied Film Studies at the University Of Caen Normandie before working as Head of Arts and Cultural Education at the Espace Magnan - Jean Vigo in Nice Jean Vigo Institute in Perpignan, as assistant director co-director of L'éclat and the festival Movimenta and as co-director of the Beaulieu Theater in the Alpes-Maritimes region.

**Vladi Malogajski** studied physics and philosophy at the universities of Berlin and Bern. For over three decades, he was affiliated with the Institute of Chemical and Mineralogical Crystallography at the University of Bern, where he contributed to research and teaching in the field of crystallography. Since 2015, he has been active at Lichtspiel/Kinemathek Bern, where he designs, restores, and documents historical cinematographic equipment. His work bridges scientific precision with cultural preservation, highlighting the technical heritage of early film history.

**Nicolas Nogues** is the Technical, Data & Conservation Manager of the Cinémathèque de Bretagne in Brest. Nicolas coordinates all digitization, conservation, and consultation procedures, as well as the provision of images for archive footage sales or film projections. He is also responsible for the technical and financial analyses necessary for the development of collection conservation projects.

**David Pfluger** is a qualified chemist, who worked in film post-production from 2002 to 2008 before devoting himself to audiovisual media preservation. He has been a research assistant on film and video preservation projects at the University of Zurich's Film Seminar and at the Bern University of the Arts. He also acts as an independent consultant for archives and institutions. Since 2023, he has been responsible for the film and video collection at Lichtspiel/Kinemathek Bern.

**Elena Pirazzoli** holds a PhD in Art History at the University of Bologna. She deals with visual culture and memorial studies. Since September 2019 she has a contract as a Research Associate at the Universität zu Köln for the project "The Massacres in Occupied Italy (1943-45) According to the Memories of the Perpetrators". She collaborates with the Network of Historical Institutes of Resistance and Contemporary Age of Emilia Romagna, with several foundations associated with places of memory (in particular Villa Emma, Nonantola), with the theatre company Archivio Zeta and with Home Movies - National Archive of Family Films (Bologna).

**Felix Rauh** is a historian responsible for the Film and Training departments at Memoriav, where he also serves as deputy director. He regularly teaches at technical colleges and universities, leads workshops, and gives lectures on the preservation and use of audiovisual materials.

**Mirco Santi** is the current President of INEDITS Amateur Films / Memory of Europe and the co-founder of Fondazione Home Movies-Archivio Nazionale del Film di Famiglia. He manages the restoration and digitization of films at the archive. He is a Doctor in Audiovisual Studies. He was a researcher at the University of Udine and actively collaborated with the restoration lab La Camera Ottica in Gorizia as part of a research project on the processing, preservation and cataloguing of small-gauge formats.

**Tim van der Heijden** is an Assistant Professor of Media Studies at the Open University of the Netherlands. He holds a PhD in Media History from Maastricht University. His research interests include the history of amateur media, experimental media archaeology, and digital film historiography.

**Inês Viana** works at the conservation department of the Cinemateca Portuguesa – the National Archive of Moving Image (ANIM) – by managing deposits and acquisitions of film material and investigating the copyright status of the film collection. She holds a bachelor's degree in Cinema from the Lisbon Theatre and Film School (ESTC) and a master's degree in Intellectual Law from the University of Lisbon.

**Peter Zakutansky** has been working since 2015 in the National Centre of Culture and Further Education Bratislava, where he collects Slovak amateur films (project Osmičkári). He is also a part of an independent project called Family Archives. They collect, digitalize and provide access to family film footage to the public. Work with audiovisual archives is related to the topics that are in focus of his attention, such as history, memory and loss. Those are also depicted in his documentary films, exhibitions and other collaborations.



**Stefanie Zingl** is a film archivist and curator. She studied theater, film and media studies as well as art history at the University of Vienna and at the Universidad de La Habana in Cuba. In 2013, she completed a training program at the film restoration laboratory La Camera Ottica in Gorizia, and in 2014, she worked on the amateur film project “Niederösterreich privat!” at the Film Archive Austria. Since 2015, Stefanie Zingl has been working as a film archivist at the Ludwig Boltzmann Institute for History and Society. Since 2016, she has been a staff member in the film collection of the Austrian Film Museum. She works as a curator, gives lectures and organizes Home Movie Days.

