



# BIENNIAL AUDIO-VISUAL ARCHIVAL SUMMER SCHOOL (BAVASS)

An Initiative of the IU Libraries Moving Image Archive  
& the International Federation of Film Archives (FIAF)

INDIANA UNIVERSITY, BLOOMINGTON  
May 13—May 25, 2019





# **Biennial Audio-Visual Archival Summer School (BAVASS)**

**Indiana University, Bloomington**

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# Contents

Introduction	5
Organizers: IULMIA and FIAF	11
History of Film Production and Distribution at IU	15
Schedule and Courses	19
Collaborative Learning	35
Screenings	39
Experts	45
Indiana University Film and Media: Related Units and Initiatives	57
General Information	61
Acknowledgments	67

# About the Biennial Audio-Visual Archival Summer School (BAVASS)

The Biennial Audio-Visual Archival Summer School (BAVASS) 2019 is an initiative of the IU Libraries Moving Image Archive, in partnership with the International Federation of Film Archives (FIAF) and the Coordinating Council of Audiovisual Archives Associations.

Our rigorous summer school will include both lectures and hands-on sessions on film, video, audio and digital preservation, film conservation and restoration, digitization, disaster recovery, cataloging, copyright, programming, and much more. Experts in their fields from all over the world will teach these courses, and an experienced group of trainers from IU will lead the workshops. We will also have six evening film screenings of restored films from the San Francisco Silent Film Festival and the Albania Cinema Project; the recent film *They Shall Not Grow Old*, with an archival panel discussion to follow; *Celluloid Man*, a film about saving the cinematic heritage of India; and *In the Realm of Perfection*, another film using archival footage to create a new work.

## Our Mission

After completing the audio-visual archival summer school, participants will:

- Have a comprehensive understanding of issues and topics required to work in the field of audio-visual archiving and preservation
- Become equipped with tools to preserve and digitize audio-visual material
- Learn the concepts used to restore a film using digital and analog technologies
- Learn about disaster preparedness and response
- Become a part of a collaborative network of like-minded media archivists
- Be able to improve access to thousands of audio-visual cultural heritage items







# INTRODUCTION



## **To our 50 participants and many visiting experts, welcome to our inaugural Biennial Audio-Visual Archival Summer School (BAVASS)!**

As archivists, our core mission is to preserve our audio-visual cultural heritage around the world. Audio-visual collections age, deteriorate, and expand exponentially in the digital age. Therefore, it has become vitally important to invest in training, outreach, and assistance programs to guide the professionals whose responsibility it is to preserve these treasures and make them accessible. This BAVASS is a culmination of our efforts as the International Federation of Film Archives (FIAF) to build the most comprehensive training in our field and ensure that it is both affordable and an efficient use of time.

FIAF has been running training programs since 1972, and a film preservation summer school for decades, with the mission of educating and training archivists. For the past six years, we have concentrated our efforts on identifying the most pressing needs of the world's film archives; consequently, we have begun to make training activities available worldwide. In 2015, FIAF launched a modest training and outreach program. The following year, we hired longtime trainer, David Walsh, as the part-time training and outreach coordinator to build a curriculum and plan and execute training programs in response to specific requests. As part of this program, we have also built tools and structures to track requests and held several two-day to two-week training sessions. We have created a database of trainers around the world who have archival experience and skills as well as multiple language proficiencies. Moreover, we have created an online calendar through which any organization or individual conducting a workshop or training event may add their own event. These calendars reside on the FIAF website and the Coordinating Council of Audiovisual Archives Association website. Nevertheless, requests for even more trainings persist.



*Film has a personality, and that personality is self-destructive. The job of the archivist is to anticipate what film may do—and prevent it.*

**Orson Welles**



The FIAF Training and Outreach Program, comprised of Training and Outreach Coordinator David Walsh, FIAF Administrator Christophe Dupin, and myself, Rachael Stoeltje, FIAF Executive Committee member, has determined that this comprehensive multi-week model is one of the solutions to the training needs dilemma. This training model offers significant time to learn and allows participants time to absorb information and develop questions. BAVASS has been built on earlier FIAF models and the advice of our FIAF predecessors, but also in large part thanks to David Walsh developing workshops around the world, like those created in partnership with our colleague, Shivendra Singh Dungarpur, through his Film Preservation and Restoration Workshops in India.

While FIAF has been developing its training models over the past 5-10 years, Indiana University has been developing and supporting an impressive number of initiatives related to media, film, preservation, and digitization. One of them is the IU Libraries Moving Image Archive (IULMIA), where education, training, and mentorship are core focal points. It is in this archive that our summer school has been created, launched, and is housed. The IULMIA, now in its ninth year, boasts a staff of nine, and holdings close to 120,000 items. IULMIA also has a streamlined and newly renovated archive space with an archive work room, offices, individual viewing rooms, and a pristine new state-of-the-art 50-person screening room. We at the IULMIA maintain a commitment to training and educating students on an ongoing basis in film preservation, video preservation, and the history of media and film around the globe and on our own campus. We hire and mentor teams of IU students and have proudly placed many of them in positions in the field across the country.

The IU Libraries is a longtime leader in digital library projects and open-source software development. IU Libraries developed wide-ranging digital initiatives as early as the 1990s and recently co-led the university-wide Media Digitization and Preservation Initiative (MDPI). MDPI has the ambitious mission of digitizing and providing access to 325,000 audio and video recordings and 25,000 reels of film by the IU Bicentennial in 2020. This initiative is supported by a budget of more than \$25 million. The IU Libraries and the Moving Image Archive staff have been dedicated to the MDPI project from its beginning and continue to provide oversight for selected features of the project. BAVASS will benefit from the MDPI project as our facilities and those of our on-site vendor will be the home of many hands-on workshops. Additionally, several of our expert trainers are staff brought on for the project and have exceptional expertise and experience that will be offered throughout the two-week school.

Further, the university has recently built a third addition to our cold storage facility, the Auxiliary Library Facility. This addition is for non-book and paper, for museum and costume collections, and other unique IU holdings. The entire second floor is devoted to film. Boasting 38°F and 30% RH, it is one of the best film vaults in the country. The new unit will be available for tours and will be part of the film preservation workshop. The original storage facility, measuring 50°F and 30% RH, will also be visited to discuss proper storage for magnetic media.

The IU Cinema is a world-class venue and curatorial program dedicated to the highest standards of film presentation. The summer school includes sessions on film programming and a film projection workshop. Nightly archival and restoration screenings will be presented at the IU Cinema as well as the Archive's Screening Room.

The new Media School is participating in a workshop led by two faculty members who will teach filmmaking, shooting, and using alternative means to process film the same day and project in the evening.

Lastly, we are working with Dr. Ana Maria Brannan, a faculty member in IU's School of Education, to oversee and lead the evaluation of this effort and create the collaborative learning module of BAVASS. The evaluation will begin during the summer school and continue through the one-year follow-up period.

The combination of IU's facilities and programs, along with my efforts at IU and FIAF, make a perfect marriage of interests, missions, and opportunities to build and host this first two-week summer school in North America. Indiana University at its core is devoted to education, and its mission strongly supports and aligns with our objectives for this summer school.

Our plans for the structure and curriculum of BAVASS are laid out in the program book, including an on-site training structure with hands-on practicums and lectures. Most of the courses will follow a successful model developed by the FIAF Training and Outreach Program. The new classes will also follow archival principles and practice.



*In contrast to the clear successes of paper preservation, it is now obvious that magnetic audiotape and videotape and acetate-based films are the great preservation challenges of the twenty-first century.*

**Paul Conway**

We will start each morning with a comprehensive lecture for all participants. Afternoons will offer a series of hands-on small group workshops with multiple choices for each workshop. Many will repeat the following day to allow participants to take advantage of as many of these opportunities as possible. As mentioned above, screenings are an option for some of the evenings at both the IU Cinema and in the Archive's Screening Room. Students and faculty can network over coffee breaks, lunches, and receptions. On Saturday, we are offering tours to most of the special collections and libraries on the IU campus, as well as tours of the Auxiliary Library Facility (our cold storage vaults).

As part of the learning collaborative, students will follow up the two-week school with monthly online meetings via Zoom to discuss their successes and brainstorm solutions to challenging problems. IU staff and expert trainers will also participate in these meetings to offer advice. This collaborative process will continue for 12 months to ensure that the benefits of the training endure.

The faculty committed to teaching at BAVASS include recognized experts in film, video, and other media archiving as well as preservation, copyright, cataloging, photo preservation, storage, and more. We are fortunate to have experienced trainers, both affiliated with IU and from other institutions, to share their expertise as faculty in the school.

Our primary goal is to educate a new team of archivists, no matter where they are in their careers. We are hoping that upon completion of our summer school, participants will be well grounded in archival principles and practice, will have the knowledge and skills to preserve and care for collections around the globe, and will also have the knowledge necessary to provide access to these collections. Achieving this goal will make huge strides toward preserving our world's cultural heritage.

By properly equipping professionals in the field with the tools to care for and digitize this material, cultural heritage institutions will be able to provide for limitless digital humanities projects. Preserving these materials and making them available to scholars, filmmakers, students, scientists, and others for research and presentation will be a valuable contribution to the humanities, social sciences, education, art, law, religion, health, the environment, and more. Video, audio, and film contain powerful documentation and artistic representation for every year in which they were produced. However, they can only be useful as our cultural heritage if they are preserved and made available, and those processes depend upon trained archivists who possess the skills and expertise to ensure the necessary conditions for preservation and presentation.

For BAVASS, we have built in evaluations and feedback from participants so we can assess the school's impact and future potential. These evaluations will allow us to make improvements in future iterations. We will plan for summer schools on a biennial basis. The long-term effect of this year's effort will ensure that future schools impact even more holdings at institutions around the world.

I hope you enjoy the summer school and Bloomington, Indiana. For those new to the area, May tends to be a particularly beautiful time of year with tulips and dogwoods in full bloom. It is also an exceptionally quiet time of year as roughly 45,000 students have just exited en masse. I hope you can take advantage of the beautiful campus and are able to explore this small midwestern college town.

I look forward to getting to know all of you. We received an enormous number of applicants from 16 countries, but we were only able to accept 50. Thank you for making the trip, and please enjoy your time here.

Rachael Stoeltje  
BAVASS  
Director, Indiana University Libraries Moving Image Archive





The Costume Designer (1949)  
Courtesy IU Libraries Moving Image Archive collections

# ORGANIZERS: IULMIA AND FIAF







The Face of Sweden: The Expressive Society (1963)  
Courtesy of IU Libraries Moving Image Archive collections



## Indiana University Libraries Moving Image Archive

Established in 2010, the Indiana University Libraries Moving Image Archive (IULMIA) is one of the world's largest educational film and video collections. The archive contains more than 120,000 items spanning nearly 80 years of film and television production, including many rare and last-remaining copies of influential 20th-century films. Core components of the collections include educational films and videos from filmmaker collections, National Educational Television, and the Agency for Instructional Television. The entire Clio Award advertising collection, on film, including all international submissions, is a highlight holding, as are the recent acquisitions of local Indiana television news stations, and the National Film Registry filmmaker collection of Edward and Naomi Feil. The basis of the collection includes the core Audio-Visual Center films that were produced and distributed at Indiana University from the 1910s to 2000. The collections are housed within the state-of-the-art Ruth Lilly Auxiliary Library Facility (ALF), which maintains a consistent temperature of 50°F and a stable relative humidity of 30%. The film collection will begin moving into the new, colder film storage at the ALF in 2019. Recognizing the historic value of this unique collection, IULMIA has made efforts to preserve the films and improve access to them. To that end, the collection is now available for research and educational purposes.

## International Federation of Film Archives

The International Federation of Film Archives (also known as FIAF, its French acronym), has been dedicated to the preservation of, and access to, the world's film heritage since 1938. It brings together the world's leading nonprofit institutions in this field. Its 166 affiliated film archives in 75 countries are committed to the rescue, collection, preservation, screening, and promotion of films, which are valued both as works of art, culture, and as historical documents.

The FIAF Training and Outreach Program established in 2016 by David Walsh, Christophe Dupin, and Rachael Stoeltje has been dedicated to developing training courses around the world and providing support and assistance globally. BAVASS is a culmination of many of these efforts.





## Statement by the FIAF President

It is a huge honor for the International Federation of Film Archives (FIAF) to be a partner with the Biennial Audio-Visual Archival Summer School in Bloomington, as well as a great pleasure for us to be working in close collaboration with the Indiana University Libraries Moving Image Archive on this amazing new training initiative.

FIAF's eighty-year-old global network has been actively involved in the organization of training events for moving image archivists since the early 1970s (initially via the FIAF Summer School hosted every few years by various archives of our network, and since 2007 by the Cineteca di Bologna in Italy). But over the last few years, just as the digital revolution that has swept through all sectors of the film industry has dramatically transformed the archiving field, FIAF has developed a more ambitious training and outreach program aimed at meeting worldwide needs for training and assistance in film and moving image archiving, management, preservation, digitization, restoration, cataloging, documentation, and programming. For instance, FIAF has partnered with the Film Heritage Foundation on four very successful workshops in India, which are now regarded as a model for other training initiatives in other parts of the world. The first Biennial Audio-Visual Archival Summer School is no doubt benefitting from our experience in India, and in particular from the rich curriculum conceived by FIAF's excellent Training and Outreach Coordinator David Walsh, who must be congratulated for his hard work here again. I am glad that FIAF is also able to provide financial support to the Bloomington BAVASS and to offer scholarships to several of its participants.

I also want to register my sincere gratitude to the people who have generously accepted to teach at the school. It is their sheer dedication and unique expertise that will make this school a success and allow the 50 lucky participants to gain the knowledge by which they can help in the rescue of audio-visual heritage around the world.

Finally, I would like to express my warm congratulations to the Indiana University Libraries Moving Image Archive's Director Rachael Stoeltje, an eminent member of FIAF's Executive Committee for the last six years, the initiator of our hugely successful training and outreach program a few years ago and now the indefatigable organizer of the first Biennial Audio-Visual Archival Summer School.

I wish you all a fruitful summer school and a pleasant stay in Bloomington.

Frédéric Maire  
President of FIAF



IU Audio-Visual Center, 1948  
Courtesy of IU Archives

DO NOT  
REWIND  
AFTER LAST  
SHOWING



# HISTORY OF FILM PRODUCTION AND DISTRIBUTION AT IU





# IU History of Film, AV, and Media

By Andy Uhrich

Indiana University Bloomington has made a name for itself in the last decade as an exciting place for innovative media production, preservation, and exhibition. The campus features numerous venues and initiatives devoted to the cause, including the IU Libraries Moving Image Archive (IULMIA) and its screening room, the IU Cinema, the Media Digitization and Preservation Initiative, the Avalon Media System, and the Media School. However, not as well known is that IU was also a leader in making and studying audio-visual media for most of the twentieth century. IU was at the nexus of a number of major national and international programs that established the norms of educational film and television production and scholarship in the last century. IU's development and standardization of educational media set the groundwork for the university's present-day archival and pedagogical work in media. All of this makes it the perfect venue for the first Biennial Audio-Visual Archival Summer School.

IU began distributing, and eventually producing, audio-visual media more than a century ago. In 1915, IU's Extension Division began offering a variety of educational and educationally adjacent entertainment—motion pictures for little or no money—to nonprofit groups throughout the state. By 1920, the Extension Division's Bureau of Visual Instruction had a circulating media library of more than 250,000 feet of film and 6,000 magic lantern slides.<sup>1</sup>

Over the next 70 years, this department changed its name a few times to the Bureau of Audio-Visual Aids, and finally to the Audio-Visual Center (AVC) from the end of the 1940s onward.<sup>2</sup> The distribution library grew exponentially starting in the late 1930s to tens of thousands of film titles, filmstrips, cassette tapes, vinyl LPs, and videotapes.

Production became a major part of the AVC's job after WWII. During the war years, IU partnered with the Chicago-area educational film studio Coronet to produce six shorts. The AVC took this experience and started a production studio on campus, making hundreds of educational films, promotional films for the university, and recordings of IU sports and other events. Popular titles included *Chucky Lou: The Story of a Woodchuck* (1948), where local school children visit the titular real-life rescued groundhog, and *The Masters of Disaster* (1987), which was nominated for an Academy Award for best documentary short.<sup>3</sup>

The AVC also became known for its critical evaluations of educational films and training for media educators, both of which set the standard of quality for teaching with films around the world. In the early 1940s, the AVC helped to establish a network that distributed teaching and propaganda films throughout the country to aid in the war effort.<sup>4</sup> Around the same time, AVC leadership helped start a system for rating the pedagogical usefulness of new films, which resulted in a comprehensive set of

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1 "Miscellaneous Notes," *Visual Education* vol. II, no 1. (January 1921): 32.

2 The AVC no longer exists. Some of its original functions are now overseen by IU's Classroom Technologies.

3 These films and others have been preserved, digitized, and put online by IULMIA. You can see these at <https://media.dlib.indiana.edu>

4 To learn more about IU's work with WWII training and propaganda films, check out IULMIA's online exhibit, *World War II Propaganda Films and IU: Audio-Visual Production, Distribution, and Education*, at <http://collections.libraries.indiana.edu/IULMIA/exhibits/show/world-war-ii-propaganda-films>

film ratings for teachers. Similarly, graduate students at the AVC conducted research on the efficacy of educational films and the proper operations of film libraries and media centers. Students came from all over the world to study at IU in the Audio-Visual Center.

In 1955, the Audio-Visual Center began work in educational television, partnering with the recently formed National Educational Television and Radio Center to form the NET Film Service. This new department at IU re-released programs from the fledgling educational TV network as teaching films that extended their reach from TV sets in the home to movie screens in classrooms. IU played this role until the early 1970s. It was the primary way these programs were recirculated in the days before videotape, and the IULMIA's collection includes unique copies of these influential programs. In 1965, IU absorbed the pre-existing National Instructional Television Library and renamed it the National Center for School and College Television (NCSCT). The NCSCT conducted a number of consortium-led research programs into how best to use TV to teach. This resulted in the creation of TV programs like *Ripples* (1970) and the Emmy Award-winning *Inside/Out* (1973) that aired nationally on local PBS stations.<sup>5</sup> This organization split off from IU in 1970, but it remained a major media producer in Bloomington until it shut down in 2016 (known as the Agency for Instructional Technology by then). The company's collection of over 25,000 videotapes and more than 120 archival boxes of institutional papers and catalogs was donated to IULMIA at that time, completing the circle of IU creating, and eventually archiving, influential educational media producers.

This short essay can only scratch the surface of IU's, and the city of Bloomington's, contribution to media history. Other important facets worthy of more discussion include the RCA factory in Bloomington, where radios and TVs were produced from the 1940s through the late '90s. At one point, the factory was making the majority of the company's color television sets, leading Bloomington to briefly be called "TV Town." IU began Radio-Television Services in the early 1950s to train students in broadcast technology. In 1969, the campus started broadcasting as WTIU, which remains the local PBS station. In the 1960s and '70s, IU became a leader in the then-emerging discipline of cinema studies with the founding of a film studies program by Harry Geduld and James Naremore. Phyllis Klotman started the Black Film Center/Archive in 1981, and it has become one of the preeminent places to study African American and African diasporic cinema. The Kinsey Institute created one of the major collections of stag films and pornographic cinema. The Lilly Library has a major collection of cinema-related papers, including correspondence and writings by John Ford, Orson Welles, Pauline Kael, and Peter Bogdanovich. There's also the groundbreaking work of the Archives of Traditional Music, the Archives of African American Music and Culture, and many other special collections, scholars, and producers.

The Biennial Audio-Visual Archival Summer School would not have been possible without these forbearers. As we spend these two amazing weeks at BAVASS learning how to preserve film, video, and audio recordings, remember and be inspired by the technicians, producers, librarians, scholars, teachers, and students who came before us.

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<sup>5</sup> To learn more about *Ripples* you can check our IULMIA's online exhibit about the series at <http://collections.libraries.indiana.edu/IULMIA/exhibits/show/ripples--1970--national-instru>.





# SCHEDULE AND COURSES





# Introduction

By David Walsh

This is a critical time for the world's film heritage. Despite a few major filmmakers and creative artists still choosing to shoot films with the medium that they love, film production has almost entirely moved from traditional film technology to digital. Even films shot on 'film' are immediately transferred to digital for all the post-production work, so the entire infrastructure surrounding the creation of a final film print through a long and convoluted production chain—rough cuts, negative cutting, sound mixing, optical effects, grading, intermediate copies, printing and processing—has been dismantled. The laboratories have mostly closed, the technicians have drifted away into retirement, and the world has moved on.

It is always sad to see a well-established and venerable industry come to an abrupt stop, but for film archivists there is something more important being lost: the skills and understanding of how the old technology worked. Creative artists will always find a way to adapt to new circumstances, but film cans sitting in a vault are nothing without the means to make their contents come alive. With no knowledge of the basics of film technology, attempting to reveal the treasures hidden in those cans is difficult and very likely dangerous both for the film and for the investigator. And it is not just a matter of how best to handle an old film print. Because filmmaking has always been so closely tied to the technology that gives it life, fully appreciating every aspect of a film is only really possible with an understanding of how it was made, what constraints were imposed by the technology, and what was achievable at the time.

With every retired technician and filmmaker, a little fragment in the complex story of film production is rubbed out. If we are to save our film heritage, it is essential that we keep the knowledge alive, but how best to do this? It is no longer possible to visit the busy film laboratory to see how soundtracks are photographed onto film or how the sync marks are inscribed on the leader. We can't sit with a film editor and ask them to explain what the marks they are inscribing on the cutting-copy mean. This knowledge has not completely disappeared; it retains a tenuous existence among a handful of experts working for film archives around the world. Some of these people gained their knowledge in the heyday of film production; others are too young to have experienced this first-hand, but have somehow managed to immerse themselves in the subject sufficiently to become experts in their own right. It is crucial that this knowledge does not melt away, and that we provide every means at our disposal to keep it alive in new generations of film archivists. This training school is a key element of this resolve.

Audio-visual archivists don't only have to deal with the old technology of film production. They are required to become experts in everything from TV production technology to documentation and cataloging...and they must not forget that an archive also holds photographs and other material on paper, all demanding specialist attention.

At this school, we have leading experts to cover as much ground as possible, from the philosophy of archival practice to the intricacies of repairing a damaged film perforation. Alongside lectures

taking a long, hard look at the realities of managing an audio-visual archive in the post-film world, there are more intimate sessions specializing in different aspects of film, digital, cataloging, and conservation. This will give students some real depth to the topics that they choose to take, rather than just skimming the surface of what are often highly complex matters.

We do not underestimate the scale of the task facing film archives, nor will we downplay this during the workshop. A two-week school will not by itself save the world's film heritage, and it will be down to the students in this course along with countless other enthusiasts and activists to carry the cause forward in the future. FIAF and the international archive community as a whole will always be on hand to offer help, advice, and assistance where we can, but the main burden will be on your shoulders. Please don't let it fall.

# Schedule

## Monday, May 13

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9–10:30am	Opening History of Film Technology—Ken Weissman
10:30–11am	Break
11am–12:30pm	Archive Management Policies and Funding Strategies—Rachael Stoeltje
12:30–1:30pm	Break
1:30–3pm	TV and Video Technology—Michael Grant
3–3:30pm	Break
3:30–5pm	Cataloging and Metadata for Moving Images—Rachel Behnke, Corinne Vorster
5:30–7:30pm	Opening reception: IU Libraries Moving Image Archive, Wells Library

## Tuesday, May 14

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9–10:30am	Physical Attributes of Motion Picture Film—Tim Wagner The Technology and Preservation of Film Soundtracks—Ken Weissman
10:30–11am	Break
11am–12:30pm	Digital Media and Online Solutions for Access—Jon Dunn, Jon Cameron
12:30–1:30pm	Break
1:30–3pm	Workshop session 1
3–3:30pm	Break
3:30–5pm	Workshop session 2

## Wednesday, May 15

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<b>9–10:30am</b>	Digital Restoration: Films of the Silent Era—Rob Byrne
<b>10:30–11am</b>	Break
<b>11am–12:30pm</b>	Building Academic Film Programs: A New Model—Jon Vickers, Brittany D. Friesner
<b>12:30–1:30pm</b>	Break
<b>1:30–3pm</b>	Workshop session 3
<b>3–3:30pm</b>	Break
<b>3:30–5pm</b>	Workshop session 4
<b>7pm</b>	<i>Behind the Door</i> , Moving Image Archive Screening Room, Wells Library

## Thursday, May 16

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<b>9–10:30am</b>	Photochemical Duplication of Film—Ken Weissman
<b>10:30–11am</b>	Break
<b>11am–12:30pm</b>	Workshop session 5
<b>12:30–1:30pm</b>	Break
<b>1:30–3pm</b>	Workshop session 6
<b>3–3:30pm</b>	Break
<b>3:30–5pm</b>	Workshop session 7
<b>7pm</b>	<i>Celluloid Man</i> , IU Cinema

## Friday, May 17

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<b>9–10:30am</b>	Digital Preservation—Kara Van Malssen, Mike Shallcross
<b>10:30–11am</b>	Break
<b>11am–12:30pm</b>	History of Audio Formats—Patrick Feaster The Current State of Audio Preservation—Mike Casey
<b>12:30–1:30pm</b>	Break
<b>1:30–3pm</b>	Workshop session 8
<b>3–3:30pm</b>	Break
<b>3:30–5pm</b>	Workshop session 9
<b>7pm</b>	<i>John McEnroe: In the Realm of Perfection</i> , IU Cinema

## Saturday, May 18

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<b>9–10:30am</b>	Copyright for Libraries and Archives - Nazareth Pantaloni
<b>10:30–11am</b>	Break
<b>11am–12:30pm</b>	Quality Control for Audio and Video Digitization Projects—Mike Casey
<b>12–7pm</b>	<i>War and Peace</i> , IU Cinema (optional)
<b>12:30–1:30pm</b>	Break
<b>1:30–5pm</b>	Tours of special collections, archives, and the vaults (ALF)

## Monday, May 20

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<b>9–10:30am</b>	Open-source Tools and Resources—Dave Rice, Mike Shallcross, Brian Wheeler
<b>10:30–11am</b>	Break
<b>11am–12:30pm</b>	Project Management of Film Digitization—Carmel Curtis, Andy Uhrich
<b>12:30–1:30pm</b>	Break
<b>1:30–3pm</b>	Workshop session 10
<b>3–3:30pm</b>	Break
<b>3:30–5pm</b>	Workshop session 11

## Tuesday, May 21

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<b>9–10:30am</b>	The Technology of Film Digitization—David Walsh
<b>10:30–11am</b>	Break
<b>11am–12:30pm</b>	Practical Considerations for Managing Digital Content (Overview)—Brian Wheeler
<b>12:30–1:30pm</b>	Break
<b>1:30–3pm</b>	Workshop session 12
<b>3–3:30pm</b>	Break
<b>3:30–5pm</b>	Workshop session 13



## Wednesday, May 22

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<b>9–10:30am</b>	Photo Preservation and Conservation—Paul Messier
<b>10:30–11am</b>	Break
<b>11am–12:30pm</b>	Overview of Historic Photographic Processes—Paul Messier
<b>12:30–1:30pm</b>	Break
<b>1:30–3pm</b>	Workshop session 14
<b>3–3:30pm</b>	Break
<b>3:30–5pm</b>	Workshop session 15
<b>7pm</b>	<i>Tomka and His Friends</i> , Moving Image Archive Screening Room, Wells Library

## Thursday, May 23

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<b>9–10:30am</b>	Born Digital—Mike Shallcross
<b>10:30–11am</b>	Break
<b>11am–12:30pm</b>	One-on-one meet with trainers session
<b>12:30–1:30pm</b>	Break
<b>1:30–3pm</b>	Workshop session 16
<b>3–3:30pm</b>	Break
<b>3:30–5pm</b>	Workshop session 17
<b>7pm</b>	<i>They Shall Not Grow Old</i> with panel discussion, IU Cinema

## Friday, May 24

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<b>9–10:30am</b>	Film and AV Preservation Strategies—David Walsh
<b>10:30–11am</b>	Break
<b>11am–12:30pm</b>	One-on-one meet with trainers session
<b>12:30–1:30pm</b>	Break
<b>1:30–3pm</b>	Workshop session 18
<b>3–3:30pm</b>	Break
<b>3:30–5pm</b>	Workshop session 19
<b>7pm</b>	<i>They Shall Not Grow Old</i> , IU Cinema

## Saturday, May 25

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9–10:30am	Learning Collaborative Model, Assessment and Evaluation Phase and Sustainability Plan—Ana Maria Brannan
10:30–11am	Break
11am–12:30pm	The Way Ahead—Rachael Stoeltje, David Walsh
12:30–1:30pm	Break
1:30–3pm	Certificate ceremony
4–6pm	Closing reception—Cyberinfrastructure Building, located at the intersection of Tenth Street and the State Road 45/46 Bypass

## Course Descriptions

### Monday, May 13

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#### History of Film Technology

Ken Weissman | 9–10:30am

This lecture examines the origins of film from earliest experimentation onward. We'll explore the different file formats film has taken and look at the development of color and sound cinematography. We'll also discuss film production routes to better understand how the materials found in film archive are related to each other and to the finished work. Some of the idiosyncrasies of film technology will also be discussed.

#### Archive Management Policies and Funding Strategies

Rachael Stoeltje | 11am–12:30pm

This lecture will cover the primary issues related to creating, growing, and maintaining a moving image archive, including the primary policies required, archival practices and standards to follow, creating access options, and maintaining a rapidly growing archive. This lecture will also give an overview of funding opportunities and grants (primarily in the U.S.) that can support this archival mission.

#### TV and Video Technology

Michael Grant | 1:30–3pm

This session will address the intertwined histories of broadcasting and magnetic recording, the video signal, videotape format identification, and some technical challenges for preservation. This discussion of analog media will dovetail into some fundamentals of the digitization and transfer processes necessary to preserve the content on these carriers.

#### Cataloging and Metadata for Moving Images

Rachel Behnke, Corinne Vorster | 3:30–5pm

This lecture is an introduction to the fundamentals of cataloging for audio-visual collections. We will cover types of metadata, metadata standards and schemes, guidelines for establishing your own rules, and recommended resources to help along the way.

## Tuesday, May 14

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### Physical Attributes of Motion Picture Film

Tim Wagner | 9–10:30am

Motion picture film possesses multiple attributes relating to its physical structure, image, and soundtrack, like base material, image orientation, perforation type, aspect ratio, and soundtrack type. Thorough documentation of film requires recognition and understanding of these attributes and an ability to identify them. This session will address the identification and context of the physical attributes of motion picture film.

### The Technology and Preservation of Film Soundtracks

Ken Weissman | 9–10:30am

Debuting in the 1920s, sound films have been engaging audiences for over 90 years. A variety of technologies has made this possible. Sound on disc, analog sound on film, and magnetic and digital audio

tracks are some methods employed to synchronize sound with the moving image. This session will address the identification and playback technologies of motion picture film soundtracks, and the issues involved in their preservation.

### Digital Media and Online Solutions for Access

Jon Dunn, Jon Cameron | 11am–12:30pm

This lecture will discuss approaches to providing online access to moving image and audio collections, with a focus on the open-source Avalon Media System. The presenters will provide an overview of Avalon and demonstrate its use in providing online access to a variety of archival collections, both openly accessible and restricted, using examples from IU and other Avalon implementers. They will also discuss standards for interoperability between online audio and moving image content and emerging scholarly and educational tools.

## Wednesday, May 15

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### Digital Restoration: Films of the Silent Era

Rob Byrne | 9–10:30am

This course provides a detailed process overview and technical workflow for restoring films of the silent era (specifically, film materials that do not include a synchronized soundtrack). We'll cover the archaeology of original elements, research and identification of source materials, how to reproduce early color systems, reconstruction, restoration, frame rates, rendering options, and ethical considerations.

### Building Academic Film Programs: A New Model

Jon Vickers, Brittany D. Friesner | 11am–12:30pm

Join us as we pull back the curtain and provide some insight into the mechanics of cinema exhibition. This lecture will introduce elements of planning, curating, promoting, and running a successful cinema program on a university campus—one model that has proven to be relevant, engaging, diverse, and community building. We'll talk about program philosophy, the role of collaboration, scholarly and creative research, the cinema as a research center, curation, materials and rights, marketing and promotions, audience engagement/education, film+ events, student opportunities, funding, and assessment.



## Thursday, May 16

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### Photochemical Duplication of Film

Ken Weissman | 9–10:30am

For decades, the term “film preservation” was associated with the process of making a new film copy from the earliest possible generation of the film available. The advent of digital scanning technology that was capable of near-film resolution (or better),

combined with the digital capture of images from the onset of production, has resulted in the discontinuation of film-to-film work. However, the workflow that was used during photochemical film work can inform the digital workflows that have replaced it. This lecture will cover photochemical workflows typically used for film production and preservation.

## Friday, May 17

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### Digital Preservation

Kara Van Malssen, Mike Shallcross  
| 9–10:30am

This lecture will give an overview of digital preservation theory and practice and of the issues surrounding digital preservation. IU’s digital preservation experiences will be shared to highlight key issues and considerations related to the planning and implementation of digital preservation initiatives. The session will conclude with an open forum to allow for questions and comments from attendees.

This presentation will trace the evolution of major audio formats from the beginnings of recorded sound through the ascendancy of the digital audio file, with particular attention to the characteristics and histories of those formats that are most likely to turn up in special collections today.

### History of Audio Formats

Patrick Feaster | 11am–12:30pm

Recorded audio has taken many different physical forms over the past century and a half, ranging from the familiar to the exotic.

### The Current State of Audio Preservation

Mike Casey | 11am–12:30pm

This lecture provides both a high-level and, in selected areas, detailed view of the current state of audio preservation. It will touch upon issues relating to degradation and obsolescence, standards and best practices, preservation file types and roles, formats, playback equipment, personnel, space, types of workflows, and other topics.

## Saturday, May 18

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### Copyright for Libraries and Archives

Nazareth A. Pantaloni | 9–10:30am

Copyright law figures significantly in the work of archives, and increasingly so as archivists expand the services they provide and extend access to their collections through innovative technology. This session will cover the basics of copyright law as they apply to the programs and services of libraries and archives today.

### Quality Control for Audio and Video Digitization Projects

Mike Casey | 11am–12:30pm

This workshop will begin with an overview of the QC process as an exercise in risk management. The second part of the workshop will be hands-on with MDPI QC procedures and tools for checking the output of audio, and video digitization.

## Monday, May 20

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### Open-source Tools and Resources

Dave Rice | 9–10:30am

This session delves into the technical characteristics of audio-visual formats, both analog and digital, to illustrate the structure, capabilities, and resilience of various common audiovisual formats used for preservation and access functions. Building upon this knowledge, we will review a series of open-source tools for performing functions with audio-visual data, such as inspection, quality control, reformatting, assessment, and display.

### Project Management of Digitization

Carmel Curtis, Andy Uhrich | 11am–12:30pm

The act of digitizing a reel of film on a scanner is only one step of many in a large-scale film digitization project. This session will consider film digitization from a holistic perspective by covering pre-planning to scanning and wrapping up. We will address strategies for negotiating the challenges and compromises that arise while scanning dozens, hundreds, or even thousands of film reels.

## Tuesday, May 21

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### The Technology of Film Digitization

David Walsh | 9–10:30am

This presentation will provide an overview of how film scanners operate, including the types of optical system and sensors used, and will consider the suitability of different types of scanner for different purposes. We will then look at what further steps are likely to be needed before a film can be considered 'digitized'. This will lead to a discussion of how the transformation from film to digital alters the material, and what ethical boundaries we might wish to set.

### Practical Considerations for Managing Digital Content (Overview)

Brian Wheeler | 11am–12:30pm

The process between content digitization and delivery is an often-overlooked piece of the workflow puzzle. While it is conceptually simple to create derivatives and copy them to a streaming server, creating a robust and reliable system is complex. This session will cover some of the details that are necessary to consider when planning a reliable and flexible post-digitization workflow.

## Wednesday, May 22

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### Photo Preservation and Conservation

Paul Messier | 9–10:30am

This session will teach participants to identify the color and black and white photographic processes most commonly found in museum, library, and archive collections. The physical and chemical characteristics of historic and contemporary photographic media will be reviewed. These analog processes, starting

with daguerreotype and working through to Polacolor, will be placed into historic and technological context with discussion covering deterioration mechanisms and specific vulnerabilities. This richly illustrated lecture will be supplemented with hands-on training focused on the visual identification of principal characteristics.

## Overview of Historic Photographic Processes

Paul Messier | 11am–12:30pm

This presentation will cover fundamental visual, chemical, and physical characteristics of photographs. Materials will be placed into historical context, noting key developments

in science and technology, including photography pre-history and present-day digital imaging. Tools for characterizing photographs, including multi-mode photographic methods and emergent machine vision techniques, will be review. We'll also cover methodologies for large-scale assessments.

## Thursday, May 23

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### Born Digital

Mike Shallcross | 9–10:30am

This session will cover practical solutions related to the acquisition, ingest, and ongoing management of digital materials. Using

professional standards and best practices as a foundation, attendees will learn the key issues and considerations in tool selection and iterative workflow implementation to solve common digital preservation challenges.

## Friday, May 24

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### Film and AV Preservation Strategies

David Walsh | 9–10:30am

This presentation will take a hard look at the realities of preserving film and audio-visual materials, and consider what strategies

an archive can adopt in the real world to preserve a collection for the long-term, unpicking the thinking behind the two strategies of maintaining good storage and making preservation copies.

## Saturday, May 25

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### Learning Collaborative Model, Assessment and Evaluation Phase and Sustainability Plan

Ana Maria Brannan | 9–10:30am

This session lays out plans for the ongoing learning collaborative model and assessment. Following the summer school, participants will meet online to discuss their successes and brainstorm solutions to challenging problems. The evaluation aspect of the program will be integrated throughout and will include assessment of implementation and outcomes. This learning collaborative and assessment will evaluate the effectiveness of the training and create

an environment where participants can call on one another for assistance and ideas.

### The Way Ahead

Rachael Stoeltje, David Walsh  
| 11am–12:30pm

A summary of the training and issues in the field will be presented with comments from the BAVASS creators. An outline of the next steps ahead will be presented and an open forum discussion will be held to allow participants to comment and add to the identification of the issues in the field, and the core components of the training curriculum.





IU Audio-Visual Center, 1948  
Courtesy of IU Archives



## Hands-on workshops (Choice of one to two per afternoon)

### Common Videotape Problems

Rob Mobley, Jonathan Richardson

In this workshop, we'll learn to identify sticky shed syndrome and discuss and demonstrate remediation methods, like baking, cleaning, repair, and rehousing. The class will be held in the IU processing and video preservation facilities.

### Audio Digitization

Melissa Widzinski, Dan Figurelli

This workshop will cover basic audio preservation procedures for open reel tape, cassette tape, and lacquer disc recordings. There will be hands-on exercises in identification, repair, cleaning, and playback. The class will be held in the IU MDPI audio preservation studios.

### 8mm Filmmaking

Susanne Schwibs

Participants will shoot a full day of footage using film cameras, then process the film on location. We will present the process of filmmaking, helping participants understand celluloid and film development and chemical stability. Prior to arrival, the instructor will send preparatory work for sketching out a shoot with 8mm and 16mm cameras.

### Film Projection Workshops

Barbara Elina Grassia, Jamie Thomas

Participants will gain hands-on experience with 35mm threading and show start/end and changeover projection, as well as be trained on IU Cinema's Kinton FP-38E studio projectors.



## **Film Preparation and Handling and Film Identification** **(Pair of workshops)**

Tim Wagner, Amber Bertin, Alicia Hickman

In these workshops, participants will learn how to identify different aspects of motion picture film, including gauge, length, orientation, generation, sound type, and color type. Students will also have the opportunity to gain hands-on experience handling and winding through motion picture film. Archival best practices will be emphasized, and students will walk away confident in their ability to safely handle and identify any motion picture film.

## **Film Digitization**

Brett Schuermann, Ken Weissman

In this workshop, participants will help digitize archival films from IU's collections. Participants will interact with the film scanner technology and learn how to prepare digitization jobs. This experience will provide not just practical experience in film digitization, but a deeper understanding of the choices and variables that each unique film presents, as well as the theories and concepts that are necessary to execute a successful best-practice film scan.

## **Photo Preservation**

Paul Messier

In this workshop, we'll identify the color and black and white photographic processes most commonly found in museum, library, and archive collections. We'll also review the physical and chemical characteristics of historic and contemporary photographic media. These analog processes, starting with daguerreotype and working through to Polacolor, will be placed into historic and technological context with discussion covering deterioration mechanisms and specific vulnerabilities. Richly illustrated lectures will be supplemented with hands-on training focused on the visual identification of principal characteristics.

## **Building Engaged Communities around Collections through Online Engagement**

Johan Oomen

In this hands-on session, we use the Digital Engagement Framework to design a strategy for online outreach and audience engagement. Using examples of community engagement in the audio-visual archive sector and the broader cultural and creative industries, we'll identify what makes them successful. Participants will then work together on real-life cases and discuss audience expectations, how to select the right channels to reach audiences, how to measure impact, strategic partnerships, and organizational change.

## **Disaster Preparedness and Response**

Kara Van Malssen

Participate in the salvage and recovery of an audio-visual collection following a simulated flood. Participants will assess damage, plan triage actions, prioritize media for recovery, and assemble a list of needed supplies. They will then organize the space, create teams, and develop a workflow for salvage and cleaning. Participants will be given instruction in cleaning procedures for different media types, then work together to salvage the collections. The day will conclude with a discussion on preparedness and next steps for incorporating audio-visual media into existing disaster plans.

## **Videotape Preservation and Digitization**

Rob Mobley

This workshop will cover the basic aspects of video preservation for videotape-based formats. Hands-on exercises in physical format identification, inspection, and digitization will be included. The class will be held in the IU video preservation studio.

## **Copyright Durations and the Public Domain**

**Nazareth Pantaloni**

The public domain represents a rich resource of cultural works that are free to use, reuse, and share without any restrictions due to copyright, but determining whether a work is in the public domain can be difficult. This session will survey the law of copyright durations—both under U.S. law and the laws of other countries—focusing on resources that participants can use to identify works in the public domain in their own collections and elsewhere.

## **Quality Control of Digitized Film Files**

**Darrell Shane Myers, Forrest Greenwood,  
Charles Mathew Allen, Joshua Brewer**

This session will provide a brief introduction to the principles of quality control and quality assurance and how it fits into the overall MDPI project at IU, followed by hands-on demonstrations of the QC process in small groups led by MDPI QC specialists. The sessions will cover the film QC workflow, the basics of Vidicert QC software, spotting and determining defects, and tracking and reporting results.

## **Digital Restoration: Hands on with HS-ART's Diamant**

**Rob Byrne**

This course provides a detailed overview of the HS-ART Diamant film restoration suite, with particular emphasis on film-based materials (i.e., not video). The course will include a brief overview followed by a demonstration of capabilities, including strengths and weaknesses as well as some tricks of the trade. This session is designed to be highly interactive with the possibility of hands-on experimentation if time and logistics allow.

## **Practical Considerations for Managing Digital Content**

**(Real-life Problems)**

**Brian Wheeler**

The work on the processing workflow doesn't end after it's been designed and implemented—new formats, variations of existing formats, bandwidth issues, and outright impossibilities are waiting in the wings to test the workflow reliability. This session will explore some of the post-digitization workflow surprises that have come up during the MDPI project and how they were solved.

## **Digital File Format Inspection**

**Dave Rice**

This workshop will put digital files onto the inspection table and delve into their architecture and expression. We will navigate through the bitstreams of file formats, such as QuickTime, WAV, and Matroska, to understand what exactly those files contain and how to associate bytes with their semantic meaning. We'll use hex editors, file format parsers, and related specifications to understand how audio-visual data are stored and what those data mean according to associated specifications. We'll also examine cases where file formats break or are poorly written.

## **Using Processing Tools**

**Brian Wheeler, Mike Shallcross**

When an object is digitized and you have a pile of bits, how do you know if the format is what you requested? If it is what you've requested, how do you convert it into something usable? Using tools like FFMPEG, MediaInfo, and FFProbe, participants will check real-life MDPI examples for problems and create derivatives. Familiarity with the UNIX command line is highly recommended.

## **Introduction to Paper Preservation and Conservation**

**Douglas H. Sanders**

Participants will be introduced to basic theory and practice of the preservation of paper-based collections within archives and libraries. Basic knowledge of paper as a physical material, the factors contributing to deterioration, and preventive care measures will be covered. Participants will also become familiar with conservation treatment options and decision-making factors when considering professional conservation treatment.

## **Advanced Film Technology**

**David Walsh**

Strange notches in the side of films, soundtracks that won't play properly, unrelated footage cut into master material. These are all commonly found in the vaults, but how do we know what they are and how to deal with them? This session will look at techniques, with the intention of throwing light on what you might stumble across in a film archive. Participants are welcome to share their examples of unexplained film technology to see if we can unpick what they are.

## **Cataloging**

**Rachel Behnke, Corinne Vorster**

In small-group sessions, participants will view and discuss different cataloging systems and records for moving images, as well as consider the tasks and areas of specialization practiced by moving image catalogers.

## **Project Management of Digitization**

**Andy Uhrich, Carmel Curtis**

Building on the Project Management of Digitization lecture, this workshop will be a deep dive into overcoming hurdles, troubleshooting issues, and reinforcing the need for extensive planning and testing. This session provides an opportunity for participants to ask questions about their own personal and institutional digitization projects.

## **Understanding Storage Environments for Film**

**Andy Uhrich**

Storing media carriers in a proper environment is the first, and arguably most important, step in ensuring the long-term survival of your collections. This workshop will cover the ideal storage conditions for different types of media and will consider what is achievable on realistic funding sources. Also included are an in-depth tour of the new IU film vault and hands-on exercises with preparing films for cold storage in freezers.

## **Checksums and Fixity**

**Brian Wheeler, Mike Shallcross**

Making sure that the content you've digitized doesn't become corrupted over time is an important part of the preservation process. This hands-on session will explore different methodologies for ensuring your content doesn't change over time.



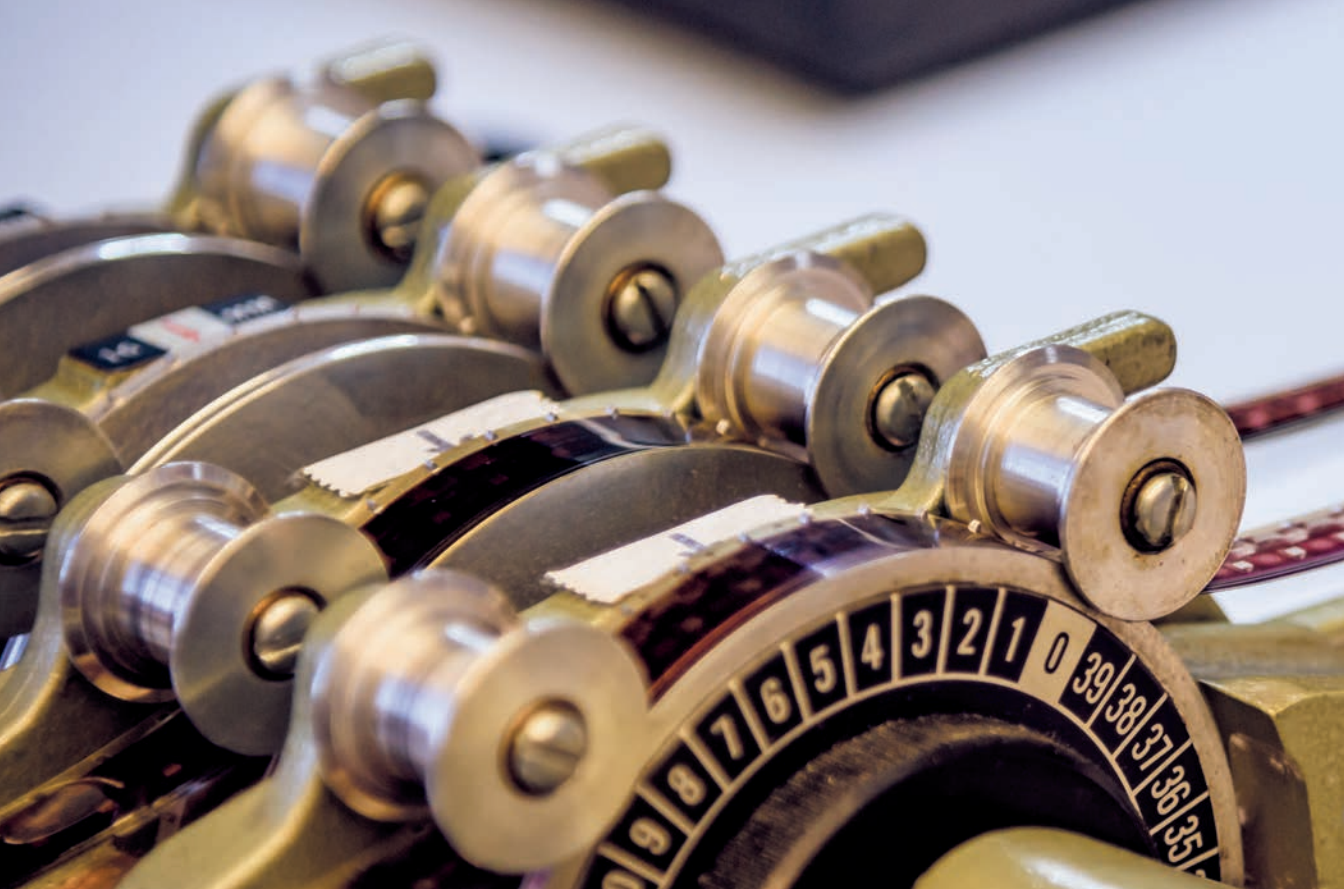


IU Audio-Visual Center, 1946  
Courtesy of IU Archives



# COLLABORATIVE LEARNING





## **Learning collaborative model, assessment and evaluation phase, and sustainability plan**

**D**r. Ana Maria Brannan from the IU School of Education is leading the learning collaborative and assessment efforts for BAVASS. She will use a learning collaborative model to ensure that the gains made through face-to-face training are sustained over time and that the knowledge and skills gleaned are more broadly disseminated. Because collaboration across 50 participants would be unwieldy, students will be grouped into smaller networks by region, affinity group (e.g., type of institution, types of materials that need to be archived and preserved), or other shared characteristics.

### **Collaboration**

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For the year following the summer school, as part of the learning collaborative, participants will meet online to discuss successes they have achieved and brainstorm solutions to challenging problems. IU staff and expert trainers will also participate in these meetings to hear the kinds of challenges the network participants are experiencing and to offer advice. These collaboration meetings will occur monthly and will be supported through Zoom.





## Evaluation

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The evaluation aspect of the program will be integrated throughout the duration of the project, and include assessment of implementation and outcomes. The implementation assessment will begin during the two weeks of summer school. Formative assessments will be administered periodically during training to ascertain the extent to which students are learning the content and to indicate where additional reinforcement is needed. In addition, a satisfaction survey will be administered on the process of the training as perceived by the students.

Data collection will continue in the year following the training to assess how well the learning collaborative is working and whether it is achieving its goals. In the year following the training, multiple implementation-related assessments will also occur.

## Goals

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This learning collaborative and assessment seeks to evaluate the effectiveness of the training as well as create a network of participants who can be called upon following the on-site training in the summer school.





IU Audio-Visual Center, 1949  
Courtesy of IU Archives



# SCREENINGS



## Films

**E**xhibition is the final goal of all work associated with the archiving and preservation of our moving image cultural heritage, whether that is on the big screen for a live audience or online to the world. Our evening screenings consist of a sampling of restored films, films that show reuse of archival films, or films that simply tell a story of preservation in one part of the world. Each screening has been programmed to demonstrate an aspect of our preservation work and to start a dialogue about use of archival material, the research that it requires to complete a restoration, and the skill required for this work. All films represent an example of the work that goes into preserving world cinema.



IU Audio-Visual Center, 1950  
Courtesy of IU Archives



## Behind the Door

**Tuesday, May 14 | 7pm**

(1919) Directed by Irvin Willat

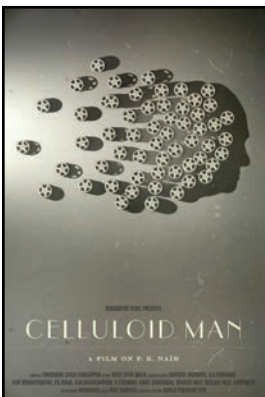
Not rated | 2K DCP | 80 min

In English

With Hobart Bosworth, Jane Novak,  
Wallace Beery, James Gordon

Moving Image Archive Screening Room, Wells Library

Writer Gouverneur Morris's bizarre tale unfolds in a series of disquieting flashbacks that serve to continually ratchet up suspense and foreboding. Producer Thomas H. Ince and director Irvin Willat showed daring and imagination in their adaptation of the sensational material. U-boat captain Lieutenant Brandt (played with leering savagery by Wallace Beery) commands a barbarous crew of submariners whose atrocities rouse a vengeful hero. A review in *Motion Picture News* hints at the film's narrative force: "In its slashing boldness, its eloquent daring, its gigantic theme—above all, in its terrific punch—'Behind the Door' stands absolutely and unqualifiedly alone!"



## Celluloid Man

**Thursday, May 16 | 7pm**

(2012) Directed by Shivendra Singh Dungarpur

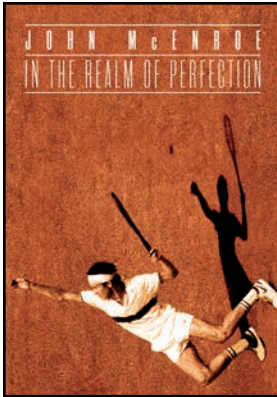
Not rated | 35mm | 164 min

In English, Hindi, Bengali, Kannada, Malayalam, Japanese,  
and French with English subtitles

IU Cinema

*Celluloid Man* is a documentary tribute to P. K. Nair, an extraordinary man who built the National Film Archive of India "can by can" in a country where film preservation and restoration are completely disregarded. The film explores the early history of Indian cinema and highlights the importance of preserving our moving image heritage before it is too late. The film premiered at the IU Cinema Ritrovato Festival in Bologna, Italy, in 2012, and won awards at India's 60th National Film Awards in 2013.





## John McEnroe: In the Realm of Perfection

**Friday, May 17 | 7pm**

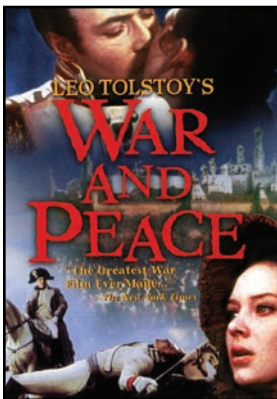
(2018) Directed by Julien Faraut

Not rated | 2K DCP | 95 min

In English and French with English subtitles

IU Cinema

Narrated by Mathieu Amalric, *John McEnroe: In the Realm of Perfection* revisits the rich bounty of 16mm footage of John McEnroe, then the world's top-ranked player, as he competes in the French Open at Paris's Roland Garros Stadium in 1984. Close-ups and slow-motion sequences of McEnroe competing, as well as instances of his notorious temper tantrums, portray a "man who played on the edge of his senses." Faraut creates a lively and immersive study of both the sport and the human body's movement, and how all intersect with cinema itself.



## War and Peace\*

**Saturday, May 18 | 12–7:11 pm**

(1966) Directed by Sergei Bondarchuk

Not rated | 2K DCP | 7 + HOURS

In Russian, German, and French with English subtitles

IU Cinema

Winner of the 1968 Best Foreign Language Film Oscar, Bondarchuk's *War and Peace* remains a landmark achievement in cinema history, epically depicting Russia during the Napoleonic wars. This faithful adaptation of Leo Tolstoy's 1869 novel follows two aristocratic families and their struggles during the wars. Written by and starring Bondarchuk in the title role, the film was released in multiple parts between 1966 and 1967. It remains the most expensive film ever made, and Mosfilm premiered the restoration of Part I at the 2018 Cannes Film Festival. Special thanks to Emily Woodburne and Brian Belovarac of Janus Films.

\*Optional all-day epic screening. Please note: BAVASS activities are scheduled all day.



## Tomka and His Friends

**Wednesday, May 22 | 7pm**

(1977) Directed by Xhanfize Keko (as Xhanfise Keko)

Not rated | 2K DCP | 81 minutes

In Albanian with English subtitles

Moving Image Archive Screening Room, Wells Library

*Tomka and His Friends* brings us into the compelling story of a group of young boys working to defend their homeland from the occupying German army in the town of Berat, Albania, circa 1943. When the young boys discover the Germans have transformed their soccer field into a base of operations, they plot revenge. Aiding local partisans (Communists, of course, though this is not stated), Tomka and his pals spy, poison the occupiers' guard dog, and help the partisans in a spectacular act of sabotage.



## They Shall Not Grow Old

**Thursday, May 23 | 7pm and Friday, May 24 | 7pm**

(2018) Directed by Peter Jackson

Rated R | 3D screening | 1 hour, 40 minutes

In English

IU Cinema

For *They Shall Not Grow Old*, Peter Jackson began with World War I footage that was in the archives of the Imperial War Museum. He colorized and added sound to the film, and used the voices of 120 actual British veterans of that war, who were recorded in the 1960s, to create a new work and a new story of the nearly 20 million soldiers and civilians who perished during the war.

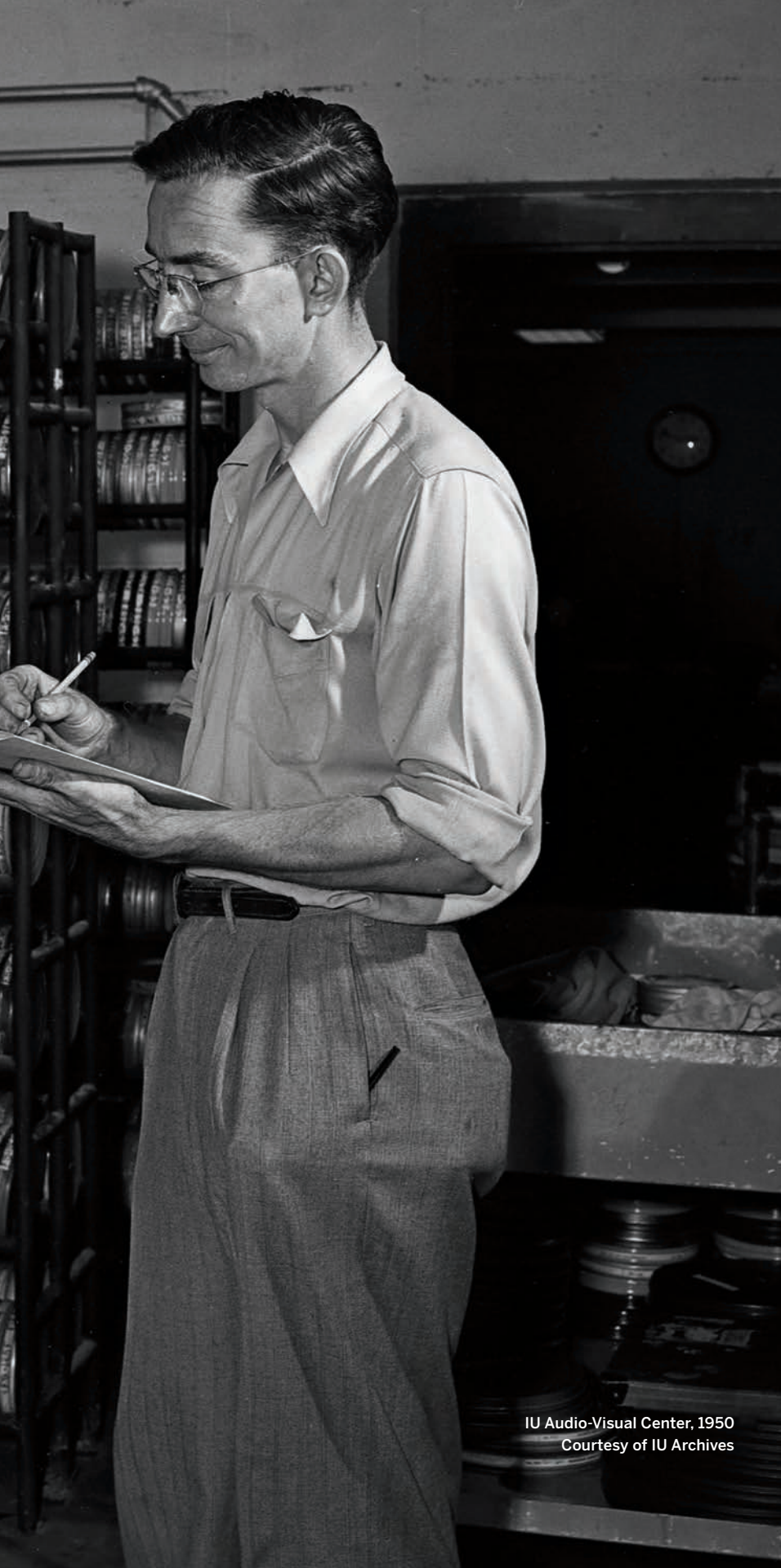
The first screening will be followed by a panel discussion of the use of archival footage, the ethics of this use, and the definition of restoration. Panelists will include David Walsh, from the Imperial War Museum, Rachael Stoeltje, Director of IU Libraries Moving Image Archive, and other special guests.







# EXPERTS



IU Audio-Visual Center, 1950  
Courtesy of IU Archives





## Kara Van Malssen

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Kara Van Malssen is partner and senior consultant at AVP, where she specializes in digital asset management, metadata modeling, digital repository planning, and disaster preparedness and recovery. As a graduate student in NYU's Moving Image Archiving and Preservation program, Kara worked with audio-visual collections damaged by Hurricane Katrina. Later, she managed the recovery of 1500 media items from the flooding of Superstorm Sandy, overseeing a three-day effort to salvage and clean damaged video tapes and computer disks. She has taught disaster preparedness and recovery workshops for organizations worldwide.



## David Walsh

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David Walsh is the Head of Digital Collections at the Imperial War Museum (IWM), where he has been since 1975, working on IWM's strategy for digitization and digital preservation. He is known internationally for his writings and presentations on film archive matters, frequently examining the hard facts underpinning common assumptions about film and digitization. He joined the Technical Commission of the International Federation of Film Archives (FIAF) in 2006, serving as its head from 2011 to 2016. Since 2016, he has divided his time between IWM and FIAF, where he is now the Training and Outreach Coordinator, taking a lead role in defining and implementing FIAF's training initiatives around the world.



## Dave Rice

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Dave Rice works at the City University of New York (CUNY) as the director of the Media Library and Archives at CUNY Television. He focuses on the application of open-source technology for audio-visual preservation as well as facilitating coordination and collaboration between communities that preserve media, develop software, and author standards. He has worked as an archivist or archival consultant at media organizations like CUNY, Democracy Now!, The United Nations, WITNESS, DCTV, and Bay Area Video Coalition. Dave participates in the Internet Engineering Task Force's working group on lossless audiovisual formats, developing standards for file formats used in audiovisual preservation.



## Robert Byrne

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Robert Byrne is a film restorer specializing in early cinema and films of the silent era. Rob has led restorations of more than 20 silent-era feature films as well as numerous short subjects. The publication of his restored *Behind the Door* (1919) was recognized as a 2018 Best Single DVD Release at the IL Cinema Ritrovato DVD Awards. Rob is also president of the Board of Directors for the San Francisco Silent Film Festival, a nonprofit organization dedicated to educating the public about silent film as an art form and as a culturally valuable historical record.



## Paul Messier

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Paul Messier is the founder and Pritzker director of the Lens Media Lab (LML) at Yale's Institute for the Preservation of Cultural Heritage, which focuses on the creation, dissemination, and interpretation of large data sets derived from museum and reference collections of artist materials. The founder of three private companies dedicated to cultural heritage preservation, Paul has published widely, holds two patents covering innovative techniques for the characterization of cultural materials, served elected terms to the Board of Directors of the American Institute for Conservation, and recently completed a multiyear initiative to establish a department of photograph conservation at the State Hermitage Museum in Saint Petersburg, Russia, funded by the Andrew W. Mellon foundation.



## Ken Weissman

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Ken Weissman has worked in film post-production and preservation for over 40 years. His career with the Library of Congress began in 1981, and he worked his way up from film preservation specialist to head of the library's newly formed Motion Picture Conservation Center. Ken was also a key member of the team that planned, designed, and implemented the library's state-of-the-art National Audio-Visual Conservation Center. He was both co-developer and an instructor for the Association of Moving Image Archivists' (AMIA) Intermediate Preservation Training Workshop, and has served as a director of AMIA's board and as chair of its Preservation Committee. Ken was the AMIA 2018 Silverlight Award winner for lifetime achievement.



## Michael Grant

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Michael Grant is a media preservation associate at NYU Libraries, a Magnetic Media Fellow at the Standby Program, and a core member of XFR Collective. He has done work for the New York State Archives, the Educational Video Center, and La MaMa E.T.C. He holds a master's degree from NYU's Moving Image Archiving and Preservation program, and a bachelor's degree in film studies from Empire State College. When he's not working in preservation, he does props for stage musicals in New York City.



## Johan Oomen

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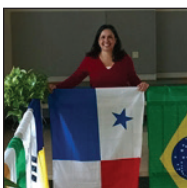
Johan Oomen is head of the Netherlands Institute for Sound and Vision's research and development department and researcher at the Web and Media group of the VU Amsterdam. John and his group are working on research projects that focus on digital heritage in all its facets. He has worked for the British Universities Film and Video Council and commercial broadcaster RTL Netherlands. He is a board member of the Europeana Association, the EUscreen Foundation, and the PublicSpaces Foundation. He is also an advisor to the Amsterdam Fund for the Arts and the Dutch National Research Council for Cultural Heritage, and is co-chair of The Netherlands Heritage Network.



## **Rachael Stoeltje**

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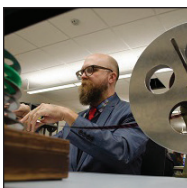
Rachael Stoeltje is the director of the Indiana University Libraries Moving Image Archive (IULMIA), an International Federation of Film Archives Executive Committee member, and chair of the Coordinating Council of Audiovisual Archives Associations for 2018–2019. For two decades, she has worked on preserving, archiving, and providing access to vast and varied film, photography, media, and individual personal collections. In 2010, she formally established the IU Libraries' moving image archive collections into the IULMIA. Her other work includes research on educational film collections, projects involving current and future use of motion picture film stock, and the planning and development for film and video digitization and access for the IU Media Digitization and Preservation Initiative.



## **Dr. Ana Maria Brannan**

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Dr. Ana María Brannan is an associate professor at Indiana University's School of Education. She has been conducting program evaluation for almost 30 years, with expertise in evaluation design, assessment development, and data analysis. In addition to teaching at the university level, she has substantial experience developing curricula and training practitioners. She also has a background in adult learning theory and practice, especially as related to learning collaboratives.



## **Andy Uhrich**

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Andy Uhrich is a film archivist at the Indiana University Libraries Moving Image Archive. Andy has taught a number of classes and workshops on media preservation. He's worked on restoration projects for IU, Chicago Film Archives, and Anthology Film Archives, including three films that have been added to the National Film Registry. He's published articles on restoring a 1904 film and magic lantern performance, the challenges of maintaining early computer art, and the intersection of political documentary and TV advertising. He is currently a co-chair of the Association of Moving Image Archivists' Education Committee.



## **Jon Vickers**

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Jon Vickers is the founding director of the IU Cinema, responsible for setting the vision and path for its growing national reputation as an innovative, collaborative, ambitious, and sustainable film program. He previously served as managing director of the DeBartolo Performing Arts Center at the University of Notre Dame, home to Indiana's first THX® Certified Cinema, as well as four live performance spaces. In the early 1990s, he also opened the Vickers Theatre with his wife, Jennifer; the venue is an independent, single-screen arthouse in Three Oaks, Michigan, which still thrives today.



## Jon W. Dunn

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Jon W. Dunn is assistant dean for library technologies in the Indiana University Bloomington Libraries, where he oversees IT development and operations. He currently serves as co-project director for the Avalon Media System, an open-source digital repository software system for audio and video access supported in part by the Andrew W. Mellon Foundation and Institute of Museum and Library Services. He is also principal investigator for the Mellon-funded Audiovisual Metadata Platform project. He also serves on the steering committee for Indiana University's Media Digitization and Preservation Initiative and on the steering group for the Samvera open-source digital repository community.



## Barbara Grassia

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Barbara Grassia is the technical director at the IU Cinema, where she is responsible for all technical aspects of IU Cinema presentations, including the training and supervision of graduate assistant projectionists. With over 30 years of film experience in the United States and abroad, she has served as presentation director for Telluride Film Festival, Turner Classic Movies, and Traverse City Film Festival, as well as the Festival de Cine Global Dominicano in the Dominican Republic. A principal managing director of its over 120-print preparation, Barbara also served as presentation supervisor in the Hollywood and Southern California cinemas for *The Hateful Eight* 70mm roadshow.



## Jamie Thomas

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Jamie Michelle Thomas is the head projectionist and screening room coordinator at the Indiana University Libraries Moving Image Archive. She has more than 18 years of film projection experience at commercial, independent, and university cinema venues. Jamie completed the L. Jeffrey Selznick School of Film Preservation in 2015, earned a Film/TV Editing Certificate from NYU in 2011, and earned a bachelor's degree from the Pennsylvania State University in 2003.



## Carmel Curtis

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Carmel Curtis currently works in the Moving Image Archive of Indiana University. She is also a board member for the nonprofit Screen Slate, a daily resource for independent, repertory, and gallery screenings in New York City. She is a proud member of XFR Collective (pronounced "transfer collective"), a volunteer-run group that works to increase community access to at-risk audiovisual media. Previously, Carmel has worked with a range of institutions and individuals, including the Leslie-Lohman Museum of Gay and Lesbian Art, the United Nations, Brooklyn Academy of Music, Dirty Looks, Lincoln Center Archive, NYU, Planned Parenthood, Human Rights Watch, and Deluxe.





## **Nazareth Pantaloni**

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Nazareth “Naz” Pantaloni is currently head of the copyright program at Indiana University Libraries. He was previously the assistant director for copyright and administration at the Jacobs School of Music’s William and Gayle Cook Music Library. Naz is an affiliated faculty member with Indiana University Maurer School of Law’s Center for Intellectual Property Research. In addition, he teaches courses on copyright law, music copyright and licensing, and legal issues in the arts in the IU Jacobs School of Music, the IU Department of Information and Library Science, and the IU School of Public and Environmental Affairs Graduate Program in Arts Administration.



## **Mike Shallcross**

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Mike Shallcross is the digital preservation librarian at the Indiana University Libraries. He plays a lead role in developing and implementing policies, workflows, and procedures to ensure the long-term viability of university digital assets, regardless of format. From 2010-2018, Mike worked at the University of Michigan’s Bentley Historical Library, where he most recently served as assistant director for curation, overseeing the library’s archival processing, digital curation, and large-scale digitization efforts.



## **Amber Bertin**

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Amber Bertin is an assistant film archivist, working for the Indiana University Moving Image Archive on the Media Digitization and Preservation Initiative. Before coming to IU, she was the archival processing technician at Northeast Historic Film, logging countless hours inspecting, repairing, and scanning small-gauge film materials. In addition to her experience as an archivist, Amber also has numerous years of experience as an archival film projectionist, projecting at many venues, including the Dryden Theatre in Rochester, New York.



## **Charles Mathew Allen**

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Charles Allen is a quality control specialist for the film phase of the Media Digitization and Preservation Initiative at IU. He moved to Indiana from Tanzania, where he had been working for the United Nations Mechanism for International Criminal Tribunals and the United Nations International Criminal Tribunal for Rwanda as an archivist. Before moving to Tanzania, Charles was the chief projectionist at the George Eastman Museum (GEM) in Rochester, NY. Charles is a graduate of the L. Jeffrey Selznick School of Film Preservation and has been an archival film projection instructor.



## Dan Figurelli

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Dan Figurelli is an audio preservation engineer at Indiana University. He works extensively with wax cylinders, lacquer and aluminum discs, and analog tape. He has preserved such notable collections as the “Edward S. Curtis Collection,” “The Orson Welles Materials,” and the “George Herzog Standing Rock Collection,” which was added to the 2017 National Recording Registry. Dan has done extensive work in live sound and recording studios across the country.



## Darrell Shane Myers

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Darrell Myers is the post-production and quality control specialist for the Media Digitization and Preservation Initiative at Indiana University. In addition to his management of the film QC process and team, he performs editing and restoration work on select titles for collections using the Diamant Film Restoration Suite and other digital tools. In the first year of the project, titles have been screened nationally and internationally at the Edinburgh International Film Festival, Film Forum, and on the Indiana University campus. Prior to IU, he was at Amazon where he served as QC specialist, photographer, and a member of the video team.



## Doug Sanders

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Doug Sanders currently works as paper conservator for IU Libraries, Bloomington, where he oversees the care and conservation of documents and manuscripts within campus collections. Prior to coming to IU, he worked at a number of nonprofit and educational institutions, such as the Indiana Historical Society, Carnegie-Mellon University, The National Trust of England, and Durham University, England. Doug received his BFA from Tufts University and the School of the Museum of Fine Arts, Boston, and his MA in Conservation of Fine Art on Paper from the University of Northumbria, England.



## Forrest Greenwood

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Forrest Greenwood is a quality control specialist for the film phase of the Media Digitization and Preservation Initiative (MDPI) at Indiana University. He is also a PhD candidate in the Department of Communication and Culture (CMCL) at IU, and has taught classes for CMCL, the College of Arts and Sciences, and the Media School. His research focuses on Japanese popular media, fan culture, video games, and media preservation. Articles based on his research have appeared in the journals *Mechademia* and *Spectator*. Before coming to IU, Forrest worked as a floor director and motion-graphics operator for WDIO 10/13, an ABC affiliate in Duluth, MN.



## Jonathan Richardson

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Jonathan Richardson has been the audio video specialist at Indiana University's Media Digitization and Preservation Initiative since 2015. Jonathan is a lifelong music lover and collector of recorded media, especially vinyl records, wax cylinders, 78s, and oddball popular culture artifacts. He enjoys sharing his music with others by DJing, and has provided music at special events for Indiana University, Yelp, and the City of Bloomington. Jonathan has a bachelor's degree in art history from Arizona State University, and has completed graduate work in library science at Indiana University.



## Josh Brewer

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Josh Brewer is a quality control specialist for the film phase of the Media Digitization and Preservation Initiative (MDPI) at Indiana University. He is a lifelong Hoosier whose career has included working at the Media School, Community Access Television Services, and most recently at IU's Archives of Traditional Music (ATM). Before his time at ATM, Josh worked in public radio as an associate producer and editor of *Profiles*, a weekly interview program on NPR member station WFIU. He is also a founding member of a pop-up cinema arts program, Cicada Cinema, which brings otherwise-unseen films to the Bloomington area.



## Melissa Widzinski

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Melissa Widzinski has been an audio preservation engineer for Indiana University's Media Preservation and Digitization Initiative since 2015. She specializes in digitizing deteriorating analog audio recordings on wax cylinder, aluminum disc, lacquer disc, and magnetic tape. During this program, she will be leading workshops on the digital preservation of analog audio, specifically disc and tape formats.



## Mike Casey

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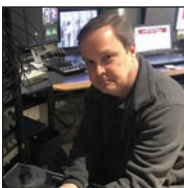
Mike Casey is the director of technical operations for audio and video for IU's Media Digitization and Preservation Initiative, which has digitally preserved more than 315,000 audio and video recordings to date. He is the co-author of *Sound Directions: Best Practices for Audio Preservation*, a contributing author to the second edition of the best practices publication *Guidelines on the Production and Preservation of Digital Audio Objects* (known as IASA-TC 04), a contributing author to IASA-TC 05 *Handling and Storage of Audio and Video Carriers*, the creator of FACET: The Field Audio Collection Evaluation Tool, and the co-creator of the media prioritization software applications MediaSCORE and MediaRIVERS.



## Rachel Behnke

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Rachel Behnke is a moving image cataloger at Indiana University Libraries Moving Image Archive. Before coming to Bloomington, she worked at the Library of Congress National Audiovisual Conservation Center, the Academy Film Archive, and the Wisconsin Center for Film and Theater Research. She earned a Master of Library and Information Studies from University of Wisconsin, Madison in 2016 and a certificate in Film and Media Preservation from the L. Jeffrey Selznick School of Film Preservation at the George Eastman Museum in 2017.



## Rob Mobley

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Rob Mobley is the video preservation engineer for the Media Digitization and Preservation Initiative (MDPI) at Indiana University. He has been hands-on with physical moving image assets and playback technology for over 30 years in video post-production facilities, working for organizations such as the Walt Disney Company, The Post Group, Bonnier Corporation, Marriott International, and Mississippi Public Broadcasting. He has filled a variety of technical quality control, creative, and asset management roles, including videotape operator, assistant editor, editor, supervisor of laser disc recording, and associate producer while working with broadcast, commercials, corporate, and episodic television materials.



## Susanne Schwibs

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Susanne Schwibs is an award-winning filmmaker whose favorite subjects are the arts, music, history, and the American landscape. Her programs can be seen nationwide through PBS, APT, and Netflix. They include *Cuba: The Forgotten Revolution*, *Wilderness Plots: Songs and Stories of the Prairie*, *American Horizons: The Photographs of Art Sinsabaugh*, *Beaux Arts at 50*, *Spanning Time: America's Covered Bridges*, *Sugarplum Dreams: Staging the Nutcracker Ballet*, and *No Compromise: Lessons in Feminist Art with Judy Chicago*. Schwibs teaches courses in 16mm and super-8 production, as well as experimental and documentary filmmaking for the Media School at IU.



## Brett Scheuermann

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Brett Scheuermann is the film subject matter expert for Memnon Archiving Services, overseeing the operation of the film digitization studio and its staff. He is a 2016 graduate of the L. Jeffrey Selznick School of Film Preservation, where he focused on digitization of archival films.





### **Tim Wagner**

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Tim Wagner is a seasoned film archivist and projectionist, working at Indiana University Libraries Moving Image Archive on the Media Digitization and Preservation Initiative (MDPI). Previously, he served as film technician, projection manager, and archival projectionist at George Eastman Museum, preparing film prints for archival screenings worldwide, addressing film equipment maintenance and repair, maintaining and operating two archival screening venues, and teaching film inspection and archival projection to students in the L. Jeffery Selznik School of Film Preservation. He has participated in archival staff exchanges with the National Library of Norway and the National Film and Sound Archive of Australia.



### **Brian Wheeler**

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Brian Wheeler designed and implemented the post-digitization processing system for Indiana University's Media Digitization and Preservation Initiative (MDPI). Since MDPI started production in 2015, the system has verified, processed, and stored more than 315,000 audio, video, and film objects—nearly 10 petabytes of content—with nearly zero downtime. When Brian isn't working on MDPI, he's researching ways to make the IU Library processing systems better.



### **Corinne Vorster**

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Corinne Vorster is a moving image cataloger at the Indiana University Libraries Moving Image Archive. She is currently cataloging films that are digitized as part of IU's Media Digitization and Preservation Initiative. After graduating with an MLIS from Simmons College in 2013, she ventured to Doha, Qatar, where she worked as an Institutional Repository Archivist at Qatar University until 2017.



### **Brittany D. Friesner**

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Brittany Friesner is the associate director of IU Cinema, where she researches and develops film programming, leads the cinema's Creative Collaborations program, and manages its marketing and engagement efforts, including donor cultivation and stewardship initiatives. She has worked in programming, marketing, and theater operations for the Sundance Film Festival, Tribeca Film Festival, CMJ Music Marathon and Film Festival, Bloomington Pride Film Festival, and Seattle and Indianapolis International Film Festivals. She has served on Heartland International Film Festival's Narrative Short Film and Documentary Features juries and on the Grand Jury for the Indy Film Fest.



## Patrick Feaster

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Patrick Feaster received his doctorate in folklore and ethnomusicology in 2007 from Indiana University Bloomington, where he now works as Media Preservation Specialist for the Media Digitization and Preservation Initiative. A three-time Grammy nominee and co-founder of the First Sounds Initiative, he is the author of *Pictures of Sound: One Thousand Years of Educated Audio*, as well as numerous album notes and articles on phonographic history and theory.

## Justin Dennis

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Justin Dennis is the founder of Chicago's Kinora, a company that has built and maintained cinemas and specialized filmmaker screening rooms across the United States. Justin has contributed to the development of the AMIA/ Alamo Draft House film projection workshops, and he also designed and built the IU Libraries Moving Image Archive's Screening Room.





# INDIANA UNIVERSITY FILM AND MEDIA: RELATED UNITS AND INITIATIVES



## The Ruth Lilly Auxiliary Library Facility

The Ruth Lilly Auxiliary Library Facility (ALF) is a high-density shelving facility for the Indiana University Libraries. Among its many uses, it provides conservation-level environmental controls for its materials, and rare and fragile materials are transferred to the ALF from the Indiana University Herman B Wells Library and many campus library locations. The ALF includes the state-of-the-art E. Lingle Craig Preservation Laboratory, book freezers to assist with treatment of water-damaged materials, and a secure collections vault with a capacity of approximately 6,400,000 bound volumes. The climate-controlled collections vault also includes a distinct film storage area with a special fire suppression system for film materials.

The ALF is the perfect storage condition for film and magnetic media. In 2019, the newest addition of the ALF, ALF 3—created for storage of museum objects, film, and other special collections—will be completed. The entire second floor will be devoted to motion picture film and will maintain 38°F and 35% RH. The core ALF 1-2 will remain at 50°F and 35% RH, which is ideal for magnetic media.



*If the ancient Greeks had invented cinema,  
they'd have a temple like this.*

**Peter Weir**

*(Picnic at Hanging Rock, Dead Poets Society, The Truman Show)*

## Indiana University Cinema

IU Cinema is a world-class venue and curatorial program dedicated to the highest standards of presentation of film in both traditional and modern forms. By providing unique and enriching cinematic experiences, the cinema advances Indiana University's long-standing commitment to excellence, scholarship, and engagement in the arts across campus and community. One of the nation's most prestigious movie houses, IU Cinema presents and examines the world's most entertaining, fascinating, and thought-provoking films, and the luminaries who created them. As Bloomington's arthouse cinema, it welcomes everyone who enjoys movies with screenings and events that will make you feel, grow, think, learn—and fall even more in love with film.

## Indiana University Media School

The Media School combines decades-long traditions of journalism and communications with a commitment to preparing students for 21st-century media careers. Media School graduates are journalists and marketing professionals, advertising executives and public relations experts, filmmakers and directors, scholars, game designers, researchers, and more. Its faculty include Pulitzer Prize and Emmy winners, internationally recognized scholars and writers, filmmakers, and game designers. Housed in the newly renovated Franklin Hall and the Radio-Television Building, both facilities offer students the latest in technology and professional-grade equipment to prepare them for the media landscape of the future.

## The Media Digitization and Preservation Initiative

For more than two decades, IU has been developing and implementing leadership, expertise, and technical structures in media archiving and preservation. In 2013, understanding that many of its media collections were at risk of deterioration, obsolescence, or both, the university capitalized on these competencies to implement the Media Digitization and Preservation Initiative (MDPI), a comprehensive plan for the digitization of audio and video recordings across all campuses. MDPI began operations in 2015, and film preservation was added in 2017. To date, IU has digitized 96% of the 325,000 audio and video materials it has slated for digitization, and 40% of the 25,000 films it plans to digitize.



IU Audio-Visual Center, 1978  
Courtesy of IU Archives



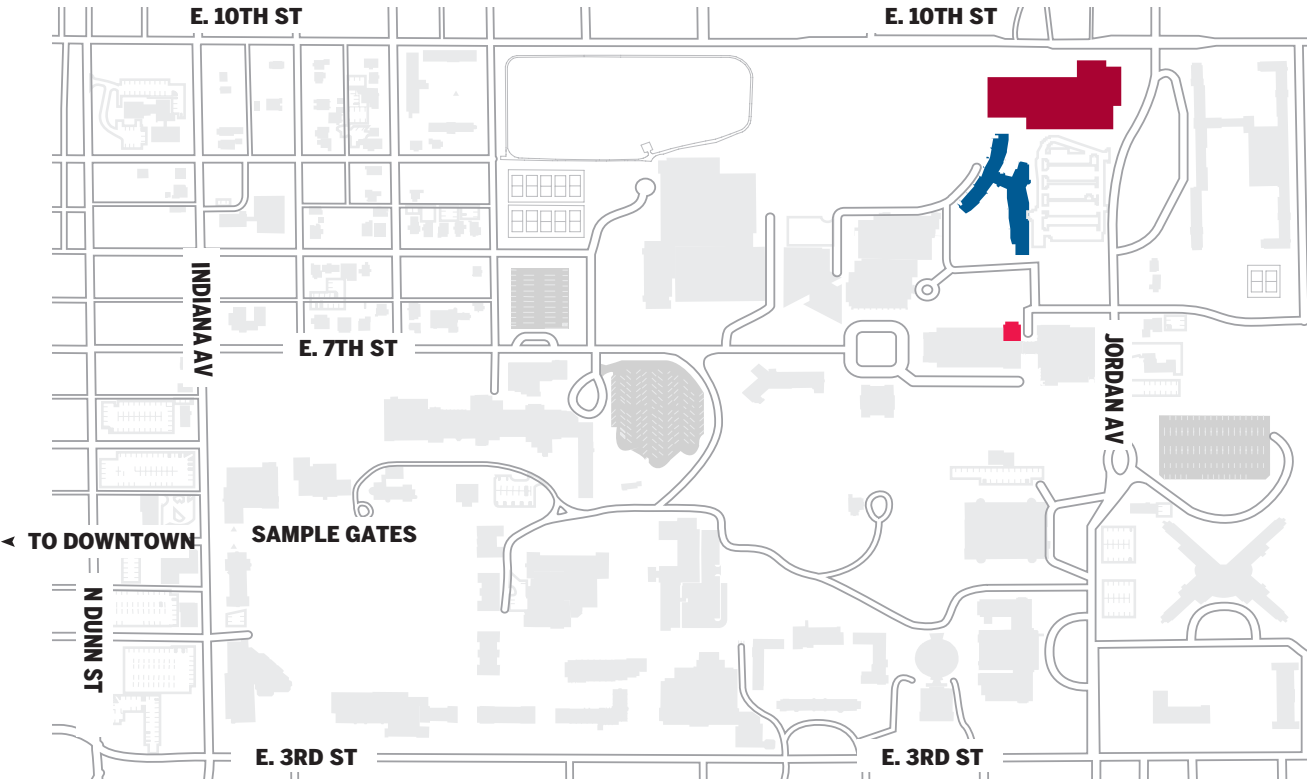
# GENERAL INFORMATION







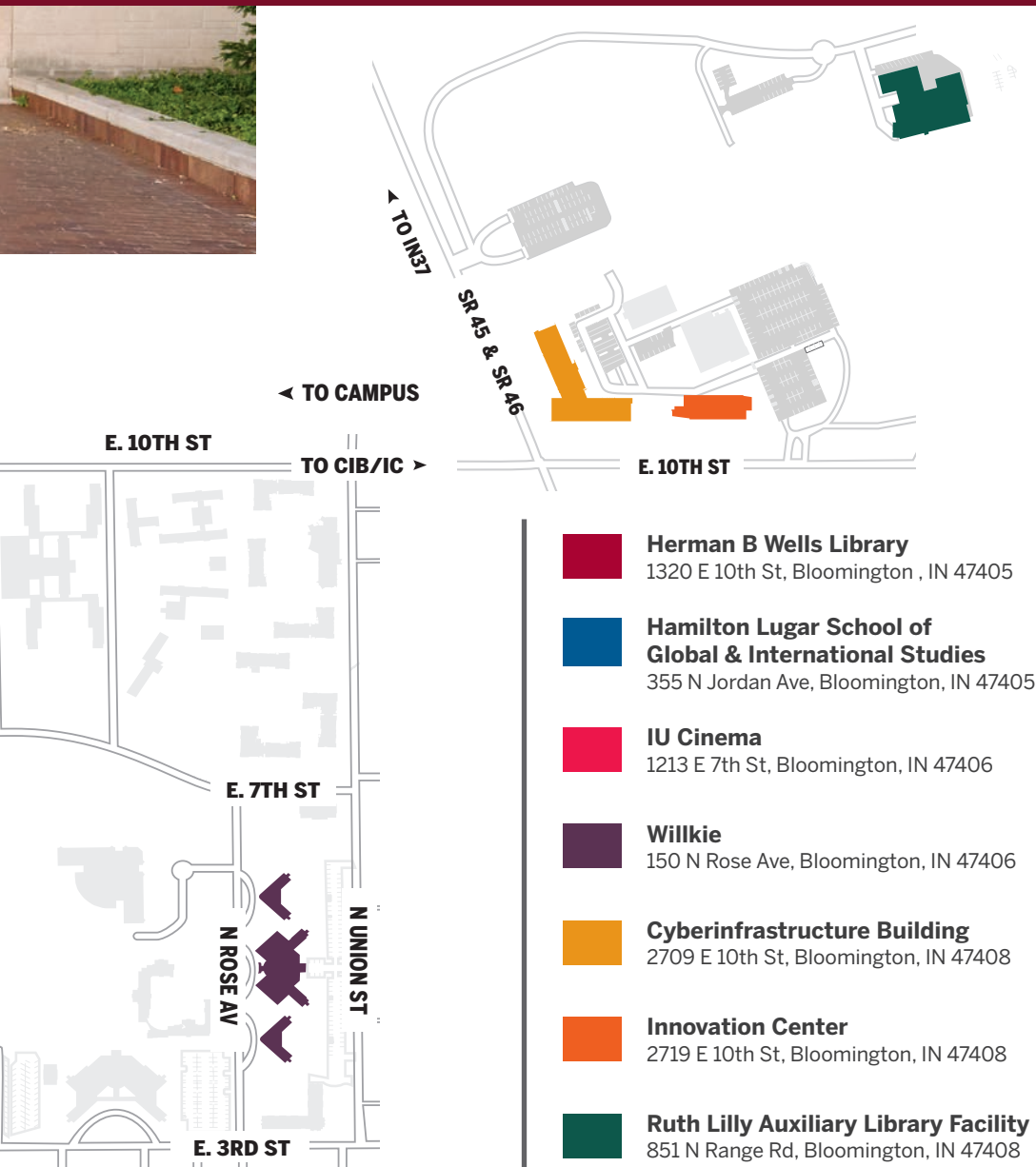
# Campus Map





# Indiana University

Founded in 1820, Indiana University Bloomington is the flagship campus of IU's seven campuses and two regional centers statewide. Innovation, creativity, and academic freedom are hallmarks of our world-class contributions in research and the arts. We've nurtured doers and leaders over our past two centuries by creating an academic atmosphere where revolutionary ideas and unexpected collaborations rule the day. IU educational experiences change the lives of our graduates—and the lives of the communities they serve as experts and professionals.





## Bloomington

Welcome to our fair city! Bloomington is a small Midwestern city with a big personality. You'll find much of what you like here, plus more than a few surprises. Bloomington offers a great selection of cuisine with flavors from around the world, and you can walk to much of it from IU's campus. More than 100 restaurants are concentrated in and around our downtown alone. We are also very proud of our diverse arts scene, our locally owned shops, and our community atmosphere, all nestled here amidst the beautiful rolling hills of southern Indiana (which are worth a little exploring all by themselves). Learn more about what Bloomington has to offer by visiting [visitbloomington.com](http://visitbloomington.com) or [visitbead.com](http://visitbead.com).

## Bus information

While Bloomington is a very walkable city, sometimes you may want to go farther. The Campus Bus Service and Bloomington Transit can help you get there. Visit [IUbuses.indiana.edu](http://IUbuses.indiana.edu) or [bloomingtontransit.com](http://bloomingtontransit.com) for all the details, including fares and bus schedules.





## Guest Access

IU guest accounts provide limited access to certain online applications and services, for a specific purpose. You will want a guest account for parts of this conference.

To create a guest account at Indiana University:

1. Go to [one.iu.edu](https://one.iu.edu). Search for and then select “guest account.”
2. Enter your email address in the appropriate field. *Please note: For all guest accounts, the username is the full email address provided (e.g., example@gmail.com).*
3. Enter your name in the appropriate fields; enter and verify your IU guest account password. Click “create account.”
4. The system will send an activation message to the email address you provided. To open the page that will activate your account, click the link in the message.
5. On the “Activate your IU Guest Account” page, enter your username (i.e., the entire email address you provided) and confirmation code.
6. Click “activate account.”



# IDEAL PICTURES

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TURES CORP.

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WORLD WAR II

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Storefront of Denver Branch of Ideal Pictures Corporation  
Courtesy of IU Libraries Moving Image Archive Collection



# ACKNOWLEDGMENTS



I am immensely grateful to a number of people without whose support we would not have been able to make BAVASS happen. First, a very large thanks to so many in the IU Libraries, starting with Carolyn Walters, Ruth Lilly Dean of University Libraries, whose support of the entire program, and especially her hosting of the opening reception, is greatly appreciated. Thanks also to Associate Dean for Collection Development and Archival Collections Marion Frank-Wilson for her unwavering support.

Additionally, I am thankful to MDPI Executive Director Dennis Cromwell and his staff for all of their time, not only in the lectures and workshops, but also for assisting with the creation of this program and his hosting of our closing reception.

Special thanks to IU Cinema Director Jon Vickers and his staff for the generous use of their amazing facilities. Thanks also to the IU Libraries Advancement team, IU Libraries Financial Services team, and the IU Conference team for all the logistical work. And, of course, thanks to all of the staff at IULMIA who have graciously stepped up and volunteered their time and knowledge to the cause. So many individuals and units are required in order to execute an event like this, and I am most grateful to everyone at IU who has contributed with generosity, spirit, facilities, funding, and, above all, expertise.

Many thanks to the faculty who have committed to teaching at the summer school. I am eternally grateful to all of the experts who are so generously giving of their time and expertise at IU and from other parts of the world. Big thanks to all of our external trainers coming specifically for our summer school, including FIAF's Training and Outreach Coordinator David Walsh; Digital Preservation, Disaster Response, and Metadata Specialist Kara Van Malssen; Photo Conservator Paul Messier; Audio-visual Archivist and Open Source Specialist Dave Rice; Independent Film Restoration Specialist Rob Byrne; Michael Grant, video preservationist; Ken Weissman, film preservationist; Johan Oomen, digital media research and access specialist; and Justin Dennis, projection room designer and engineer. We are most grateful that this rich body of experienced and qualified individuals in the field will be joining us.

I'd also like to thank the entire staff of the IU Libraries Moving Image Archive, for their willingness to work for our BAVASS success. Special thanks also to our graduate student assistants and to Shreya Paul, in particular, for her year of work.

Our other significant partner, of course, is FIAF, without whom this summer school would not be possible. Thanks to FIAF's David Walsh for his visionary work in creating these workshops, for his guidance, for scheduling a complex set of courses and workshops, and for coming to the middle of the U.S. to participate. Working with him has been a true delight as he brings calm and his clever British wit to every situation, on top of his many decades of wisdom. Big thanks also to Christophe Dupin, who has provided unlimited support and collaborative efforts for our work in establishing the FIAF Training and Outreach Program and supporting this program, in particular, all along. It has been a joy to work with both.

I am also immensely grateful to FIAF for their financial support, which has allowed us to bring so many talented faculty to Bloomington to participate. FIAF has also most graciously offered four scholarships that have allowed individuals to come to the program who may not have been able to participate.

Rachael Stoeltje  
BAVASS  
Director, Indiana University Libraries Moving Image Archive







INDIANA UNIVERSITY  
**MOVING IMAGE ARCHIVES**  
Libraries

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**fiaf**