

Brian Graney: ...George Eastman House of photography and film because we wanted to see if there was something to what we were on about with this project. So there they have a number of original nitrate prints, some from Oscar Micheaux. We looked at "Body and Soul" and "Veiled Aristocrats" and the Spencer Williams films from the Tyler, Texas collection. We definitely saw some interesting stuff. About "Veiled Aristocrats" just an interesting thing I learned from Chris [Jan-Christopher Horak] the other day, Chris Horak, was that this edition from Grapevine Video predates the restoration that was done at George Eastman House. I don't know who is behind Grapevine Video but they acquired the nitrate print that's held at Eastman House now and transferred it and released this VHS edition before donating the print to Eastman House where it was the basis along with additional material at Library of Congress for the restoration of that film coordinated by Chris Horak [Jan-Christopher Horak].

Also, this image here that we've been looking at for the past two days this is from that print that Eastman House of "Veiled Aristocrats." Some of these other pictures, some of the things that were most interesting to me were in the titles of both "Veiled Aristocrats" and "Body and Soul." There's information like this that you see printed through from the negatives, track negatives that shows you how those were edited as well even in cases where they haven't survived. Then as opposed to the printed through splice that we've seen again in that image that's been up on the screen the past couple of days you see the splices where the prints themselves have been edited. Jackie [Jacqueline Stewart], you used a word in your Orphans presentation that I thought was really interesting speaking of that you can see the anguish in some of the splicing here where the censorship cuts were demanded in discussions of passing. So to answer Greg's [Waller] question from yesterday where does the consideration of materiality intersect with the consideration of representation, I think that's a place where we can look for it.

These are some that you showed also at Orphans from "Where's My Man?" which was picked up by another, "Where's My Man Tonight," picked up by another distributor and released under an alternate title.

I wanted to jump ahead to a couple of the title sentences. So this one was pretty interesting. So this is the head of reel one of "Veiled Aristocrats." You can see the cast of characters here with a splice into the first frame picture, some serious damage to the emulsion and we're moving up towards the head of the picture. There are these X's in the main title sequence, which are basically change over cues. So it looks like that main title sequence was actually an end title sequence that was cut off at the end of the print and repositioned at the top of the print. Also, this title card here "Veiled Aristocrats" seemed like a funny format for the title card and then looking further ahead you can see that there's information from the center of the frame scratched off or in some cases inked over. It was actually not meant to be a main title but it was something they read in the center end of part six. So it was a marker for the end of a reel that possibly in the absence of the main title was eventually repurposed as such.

We saw the same thing again with "Body and Soul", which I'll zip ahead to. This here was something I took from a different angle just to see how there are some things you can see on the print that may be worth considering that would be more difficult to see

with direct illumination. So here because the damage that we see here stops at the splice and doesn't continue afterwards that at least allows us to know that the damage occurred prior to this edit being made in the print.

Here we go. Starting at the head. Yes, so this is the main title sequence of "Body and Soul." I have the Blu-ray queued up. So if you were watching this in the restored format, I'll show just a few seconds of the start. This is the criterion edition from the George Eastman House restoration. I just want to go through it at the first transition.

So that dissolved, for example, well two things here. The main title which looked very clean in the restoration you can see here, again, the same thing that we saw with "Veiled Aristocrats" that this isn't a main title but end of part seven. You can see here it's inked over with India ink.

Then in that transition there's actually a hard cut into the next title. I think in the restoration they cleaned up that dissolve and you can see faintly some editorial markings noting the position of the dissolve there and here and the physical cut in the print that interrupts what might have been a cleaner dissolve in the original negative.

I just wanted to be sure that we had time to squeeze in some of those photographs. I think going into this last hour, now last 45 minutes. There's so much more that I would like to have time to discuss today. We've had so many great discussions and so I hope we'll continue them after this event.

Before we begin talking about how we follow from here and what kinds of projects we might want to consider as pilots, what kind of collaborations have taken seed here that we might pursue down the line, Mike Mashon from the Library of Congress has a brief presentation for us.

Mike Mashon: I just want to show something. As we are thinking about collaborative projects moving forward this is sort of a follow on a little bit from what we were talking about during the morning session. I'm just going to show you real quick. I mentioned this to some of you at lunch. This is a scan of a D.W. Griffith film out of our paper print collection called "The Light that Came."

We have, a lot of you are familiar with the paper print collection. These are the earliest films registered for copyright at the library between 1894 and 1912. All of those films, they were transferred to 16mm film stock in the 1950's by a man named Kent Niver.

In the 90's our laboratory went back to reprint some of them on 35mm. Those are the ones that are available online. If you go to the library's American Memory website you will see very, actually they're pretty poor quality and postage stamp sized files of about 500 titles in the paper print collection, of which there are over 3,000.

So we have a scanner now at the Packard campus that allows us to scan these 16mm Kent Niver negatives. We can get through them pretty quickly. If the guys are really

popping it's about a dozen a day. We have a lot of 16mm silent elements in the collection.

So I just wanted to show this real quick. You're not going to get much information out of the physical element on these. There wasn't really a tremendous amount there on the original paper. We're still over-scanning. You can still see the sprocket holes on that and you can see above and below the frame line but that's kind of immaterial to what I'm talking about now.

The image is very, very jumpy. We're not stabilizing it. This is quick and dirty digitization. The reason why we're doing this is to be able to make it as accessible as we can as quickly as possible. This is a D. W. Griffith film that as far as I know is not available on any DVD set. It's not even available on YouTube so it just as well not exist.

These are ones that I've prioritized for digitization. So we're plowing through it but it's not just Griffith. There's plenty of other things that we've got but I did just for illustrative purpose start with about 15 Griffiths that I knew weren't otherwise available out there. But we've got several hundred more that we could get through.

One of the points that I want to make is the library, our ability to digitize content has far outstripped our ability to make it available online in any sort of meaningful or discoverable way. For this film we actually have really good cataloging on it. If you go to the library's online catalog and you look for "The Light that Came" you will see an incredibly exhaustive cataloging record that had literally every actor who appears in this film, even in the party sequences. It's amazing and way more information that most people are ever going to need.

But it's also offset by the thousands and thousands and thousands of titles that we're digitizing for which we might only have a title. Maybe we've got the year. We've got very, very little. We got a film in the collection called "America's Treasure." That's literally the cataloging on it "America's Treasure." You have to look at it to find out that indeed "America's Treasure" is the Library of Congress. We have another film, it's like "America's Golden City." What is that going to be? And it winds up being Miami.

So it's that sort of thing, so the thing as we get discussing here, the things that I'm really interested in particularly from scholars we're looking for ways to be able to engage the scholarly community in helping us enhance our cataloging records but we're working the ways through which we can make that happen.

One of the things that I'm doing is we're participating in this media ecology project that's coming out of Dartmouth and Columbia and its sort of this secure space where people can, archives can contribute a variety of content. WGBH is contributing some things from their open vault initiative. We're just giving, I'm just giving them all the public domain content that they could possibly ingest. They have tools within media ecology allows scholars to interact with it, create new content from it.

What we're looking for too at the library is a way to use crowd sourcing for us to be able to enhance our records. I want to be able to find a way in which we can put; right now I have a lot of undifferentiated content. I don't have very much information about it but I'd love to be able to put it online and find ways for scholars and other people to interact with it, to tag it.

One of the issues that I've got to deal with at the library is authoritative data. There's got to be, we have to be able to find a way to be able to control this. There's got to be controlled vocabulary so we're looking at ways of invoking Library of Congress subject headings but all of that requires a lot of human interaction. So then we would have to sort of go through and look at what people have tagged our content with to see if that's really appropriate for the particular image.

So it's a struggle for us but we're certainly looking for ways to be able to get you to interact with the content. Maybe there are other ideas that we'll have coming out of our time here together. So, thanks.

Brian Graney: For the last part of the day I'd just like to turn it back to you and white board some ideas. I can definitely get us started with a few that I've been thinking about as potential projects that would incorporate some of the things that we've been talking about the last couple of days. One I just mentioned to Mike [Mashon] was a possibility of doing something with the Norman Collection here as part of, I mentioned yesterday that we are working with the Lilly on the possibility of a reprocessing grant. As part of that I would also like to do a collection wide digitization. The digital library services here at IU did an assessment of the project this spring and agreed that it was a high priority for digitization. So to work with John [A. Walsh] on some of the TEI tools that he's developed to enrich those documents but also to work with Mike [Mashon] to connect them to some of the extant films that are there at the Library of Congress.

I think that would be at very least a starting point. But what I'd like to see is since we've talked about so many other records elsewhere and in this context I would think specifically of the George P. Johnson Collection at UCLA to have a single platform for accessing encoded documents from those two collections of major production distribution companies would be massive and maybe even a larger scale than a pilot project. But maybe something to take a step towards.

Another thing I thought about was when we were looking at "Body and Soul" imagining a kind of digital critical addition of that film from the Eastman House Collection that would be an alternative publication to the criterion edition. Which as it stands it's certainly the definitive edition and will be, I think, an object for scholarship for the study of the film. We saw that there are some things in that definitive edition that may be misleading about what the actual object is. It's also an interesting film for study because it has such a legacy of censorship. I believe some of the documentation regarding that still survives from the New York censors and Chicago censors.

Andy Uhrich: Would there be a way to link to those censorship records from the scenes in the movie that were cut out or the scenes that were put back in?

Brian Graney: Yes, that's what I'd like to explore in the same way that John [A. Walsh] talked about encoding textual documents and linking them out to related images. I think that you could encode locations within the prints and link those out to time code within a moving image version of the same film and then in the other direction link those to the textual documents like censorship records or other records that are available in the Johnson Collection.

Allyson Nadia Field: "Birth of a Nation" would be a really interesting text for this as well if you think about the multiple kinds of censorship that were enacted on it, on the text and having those kinds of linkages to both local censor boards and also...

Barbara Tapa Lupack: That's fascinating....in "The Flying Ace" for example, one censor required all of the scenes of ethyl chloride to be eliminated and all evidence of criminality.

Mike Mashon: The film would still be like 45 minutes long if there was nothing but title cards. You would read a lot of title cards.

Andy Uhrich: Could you include that five-minute version in this one and actually show the censored versions?

Charlene Regester: And then the censorship varied from state to state so you'd have to say what New York censors requested, what Virginia censors requested. That's a whole big debate in and of itself.

Barbara Tapa Lupack: But that's where the Norman Collection is great because all those records exist. So from state to state you can see just exactly, some censors pass it with no cuts, no deletions whatsoever and others had a laundry list for each of the films so it would be fascinating to study.

Allyson Nadia Field: But in the case of "Birth of a Nation" what's interesting is what the censors required or requested and then what actual exhibitors did.

Jacqueline Stewart: And Micheaux, the same thing.

Cara Caddoo: I also created for one of my chapters a CSV file of "The Protest," the documentation of "The Protest" that took place in like 38 states like the Canal Zone and Canada. That would be an interesting thing to map or to document alongside the local censorship, the responses and protests.

Matthew Bernstein: And in the Norman Collection it's great because it's not so overwhelming like the George P. Johnson Collection, if I'm recalling it correctly. The Norman Collection is very manageable.

Dana White: Do we have any posters...?

Matthew Bernstein: I doubt it.

Doug Reside: The platform seems complicated to me just having to try to think about how you represent the musical that has so many things going on at once even within the text and then all the sort of contextual information. I think there's that temptation to want to kind of create the big box and everything relating to "Birth of a Nation." How do you make that a useful experience that anyone would want to, what is the sort of curation of this thing that tells the story and makes someone actually know more about the text or about the movie from watching it or from experiencing it or whatever?

Brian Graney: I don't know if this is related but I wonder if the platform is a tool or an addition so something that is heavily curated or something that enables research.

Doug Reside: Even so, I think we would do well to think about what does that edition look like and who is it aimed at. Is it aimed at students in the classes and scholars and do we actually, would we want to sit through and watch the film with all of this other stuff popping up around it? I think that if we're not willing to sit through and watch it then no one is going to be.

Brian Graney: That's one thing that has led me to think of the film not as a thing to watch but as a static object. Popcorn distracts me so I don't like integrating those documents into a timeline for a time-based file and accessing them that way. I think if you stop the film and present it instead as a film strip or a scroll that that puts it into the same time space with the other kinds of related documents into a way that may be more manageable as a platform for assessing the relationships between the film and the related documents.

Cara Caddoo: So how were you thinking of the Norman Collection and the George P. Johnson Collection like working together with UCLA? I think it would be really great to have them with some kind of dialogue and letters and all that kind of stuff.

Brian Graney: Yes, I think there's no one here from UCLA libraries who can really speak to that collection. So I mentioned it just because that connection between the two collections does seem so important for research in that area.

Allyson Nadia Field: I think the head of the performing arts special collections is very invested in the Johnson Collection and would welcome any kind of collaboration. I can certainly go back and pitch it to her if you're thinking of applying for grants to do some kind of collaborative work. Between myself and her I'm sure we could do something like that.

Jan-Christopher Horak: I also know from my discussions with the digital library initiative within UCLA library that they are now very ambitious. I would be surprised and I haven't talked to them specifically about the George Johnson Collection but I would be surprised if that's not going to be up on the net very soon because they are really digitizing like mad right now.

Allyson Nadia Field: And given that it's already microfilmed.

Jan-Christopher Horak: Yes, it would be low hanging fruit for them.

Barbara Tapa Lupack: Aren't Johnson's interviews from 1965, he did five or six consecutive interviews, aren't those digitized?

Allyson Nadia Field: Yes, the oral histories are digitized.

Jacqueline Stewart: There's a good amount too.

Jan-Christopher Horak: But the papers are only on microfilm.

Allyson Nadia Field: I have the transcript.

Jacqueline Stewart: There's a video of George Johnson. It's like on something they've never heard of so they said you can't play it.

Doug Reside: And given that recordings are still in a weird kind of copyright status I just don't know are the rights to all these things clear?

Brian Graney: I think the rights are clear to the Norman Collection that we have here at Indiana University. It sounded like from what you said, Mike [Mashon], that you have clear rights to the films that you've received there as well.

Mike Mashon: Yes. There are no restrictions on the Norman Collection.

Brian Graney: So that is an easy place to start. I think the only restrictions that we have on the Norman Collection is for commercial reuse but this is definitely outside of that.

Barbara Tapa Lupack: And the only other restriction I know that Captain Norman places is he doesn't want anything made public, any correspondence between himself and his wife and any of her personal responses.

Matthew Bernstein: Captain Norman. Is there any plans to release "The Flying Ace" on DVD?

Mike Mashon: No. No, I mean as far as I'm concerned we could put it online tomorrow. Captain might not like it. I've told several of you this story and I won't take very long. For years, years we had been not allowing people to get copies of anything out of the Norman Collection despite repeated attempts from scholars and others to get copies but especially of "The Flying Ace." Then we had some grad student at some university who wrote me a couple of years ago and said she had talked to Captain Norman, Richard Norman's son; he had been a little rude to her and could I really help her get a copy of this film? She promised she wasn't going to do anything crazy with it. Finally, I just look at the acquisition file. There's nothing in the acquisition file that says that we had to restrict access or we couldn't sell copies. In 1980 he very clearly donated the nitrate and

walked away from any rights that he may have had. There's literally nothing in there. So I wrote him one of the best, sweetest emails I've ever written in my entire life in which I very politely informed him Dear Captain, we're not going to restrict access to this. So people who want to buy a copy of "Flying Ace" they can get a copy from us. In fact, this is a good thing for you, Captain. The more widely this film is circulated...

Allyson Nadia Field: So we can teach it.

Mike Mashon: Exactly. And so it's all good. So really if you wanted to use "Flying Ace" as part of an online project say the word. The file is yours.

Barbara Tapa Lupack: But also now, as many of you may know, there's now been a non-profit formed and it's going to be the Norman Studio Silent Film Museum, the NSSFM. It's the only surviving silent film studio in the United States. I think it's a remarkable resource. The non-profit purchased four of the original five buildings. In fact, in "The Flying Ace" all of those buildings that you saw are the existing Norman Studios that still exist and that are now being restored. There's a fifth building that has been purchased by a local church and they use it as their place of worship. The community has outgrown that so now the Norman Film Museum is trying to purchase that fifth property as well to have the entire museum restored and reopened. It's only now in the planning stages. They try to get money on a piecemeal basis. So I think anything that the Norman Museum could do, would clearly support any effort.

Mike Mashon: And I think that we would want to be respectful of the Norman Museum people. They're good people, they really are. This could be a help to them.

Terri Francis: Is there a documentary out to distribute called "Hollywood East?"

Cara Caddoo: They do, that's exactly right. Now they're going to be doing another one on Bill Pickett through the NEH. Yes, I hope in the next year.

Allyson Nadia Field: Did that grant come through?

Barbara Tapa Lupack: I believe so but I'm not 100% sure but from what I understand it is.

Matthew Bernstein: Another project would be a map like Cara's [Caddoo] of where the Norman films showed and in sequence. I think that would be a great feature to have on this project.

Barbara Tapa Lupack: And an actor study too, especially since so many actors appear in the Micheaux films, Norman films, sort of like what you do [Dana White] so beautifully and successfully.

Brian Graney: The theatrical receipts of the Norman Collection are so incredibly detailed. Some of the receipts that, Barbara [Tapa Lupack], you passed out yesterday you could see how some of the data they recorded about the screenings was what were

the weather conditions on the day of the screening and were there other competing events, a parade or a festival.

Barbara Tapa Lupack: And how much popcorn and candy sold that night.

Shola Lynch: Did he do his own concessions?

Barbara Tapa Lupack: Yes, ultimately he did and when he went on the road in the 1930's and showed primarily in church auditoriums and schools then he recorded everything. He would say in some of his correspondence that he would make more in concessions...

Jacqueline Stewart: One thing that Henry Sampson has been so valuable for is tracking the talent in these films. It seems like the performers and the connections, the other things they did not just other films but their live performances. I know we're focusing a lot on the silent era but one of the most valuable things about race movies all the way through the 40's is that it's a record of all kinds of amazing musical talent but then often regional, people who you've got to research through more local sources.

So like I said, Sampson's published work has been important for this but it's really hard to kind of cross-reference some of the press reports and things that he uses to talk about who these people were. That could be a really dynamic feature that could have video, it could have audio, and all kinds of other print sources.

Doug Reside: I was just thinking about how I use critically or editions, more traditional editions in my own research. There's the sort of edition like the annotated "Alice" or something like that, "Alice in Wonderland" that you read through. You may have read the text 50 times before but you kind of enjoy reading the little, like seeing the pictures of Alice Little and having the annotations. Then I think there's the kind of the variorum editions that we use mostly as a research tool. So you're not going to actually read "King Lear" in the variorum edition but if you're writing a piece on "King Lear" it's a handy little thing to have next to you to say in this version it's this line or in this version it's this line. So I just wonder what is the, how do we expect the ideal audience using this resource? It's a huge question obviously but it informs all of the other questions I think.

Brian Graney: I think the variorum edition is something that I've been thinking about as well and prompted by Jackie's [Jacqueline Stewart] comment in the Tyler, Texas article about evaluating all of the extant prints and fragments and also later editions. Restorations in a platform like what you presented with the dance video that allows for side-by-side analysis of everything that survives rather than the eclectic editions, the restoration where all of that is condensed into a single best edition that might have had no actual historical counterpart.

Doug Reside: I guess I feel like the variorum edition is sort of an artifact of the paper era, the links, so essentially it's creating a set of links for you that you can then look back at. So it's essentially an archive in a book. But I wonder if there's like, so one approach to that would have been to have a linked archive where you click on this and all the other related material is there and it's more of a discovery tool for researchers rather than

anything to watch or experience literally. Then you have to think back to the audiences for that and what makes it different than just an archive. You could just have the “Body and Soul” and “The Flying Ace” archive, but if that’s connecting to a giant archive that is doing that already.

Brian Graney: This was something that I was looking at as an example of digital variorum. This is the online Chopin variorum edition and if I can find something. So you can isolate a bar...

Matthew Bernstein: While Brian [Graney] is working on that I’ll just mention that I participated in a CD ROM I don’t know how many years ago on Birth of a Nation.

Charlene Regester: Speaking about that, I was in that too.

Matthew Bernstein: Ellen Strain who was at Georgia Tech at the time and she no longer is but she put together an...

Charlene Regester: Interactive video on “Birth of a Nation.”

Matthew Bernstein: David Kahn recorded different people commenting on different segments.

Charlene Regester: Different scholars. Commenting on the sound, on the racial element, on the gender element.

Matthew Bernstein: And Henry Jenkins talking about comedy in the South Carolina legislature. So rather than reinvent the wheel and I don’t think it was ever published. It was a grant project. It might be a resource. I have a copy.

Charlene Regester: I use it in my class.

Brian Graney: And that was a, sorry, a CD ROM?

Allyson Nadia Field: Of “Birth of a Nation.”

Terri Francis: What ever happened to the Phyllis Klotman CD ROM on Black Film? That got published? Is it still available?

Michael T. Martin: You can get it on Amazon. Yes, very easily.

Terri Francis: What was it called?

Jacqueline Stewart: I forgot the name...

Allyson Nadia Field: You can still read CD ROM’s on a normal computer, right?

Doug Reside: The MacBook doesn't have one anymore. You'd have to be able to not only play the optical media but also have the software that supports whatever it is that they programmed the thing in.

Jan-Christopher Horak: I wanted to mention, you were talking, Brian [Graney], about a database, I guess, of all extant copies of things. There are still films out there that no one's written about and talked about, black, all black casts, not necessarily black filmmakers. One film that I saw years ago at Eastman House that Tom Cripps mentions in one sentence in his first book is called "At the Crossroads" from 1922, which is a pretty amazing film and no one, nada, no one has ever written about it. Nobody knows anything about it. It exists. So I'm sure there are full films, complete films as well as fragments in a lot of different places we don't know about yet. So I would say, yes, that's really an important tool if we had some kind of database that allowed you to look at where extant materials were in various archives.

Allyson Nadia Field: But I think beyond just the database, I mean I think that's really important and incredibly valuable. But I think some kind of interactive filmography where you have both the extant and non-extant films that are hyperlinked in some kind of way to the resources that are available on them.

Shola Lynch: So when I talked part of what I'd like to be able to do for the Schomburg is to do that in parallel ways with films but also with the history and the archival evidence of whatever is happening in history and have them talk to each other and then grow as other people are doing projects that add more information. It's impossible for one place to do all of this.

John A. Walsh: The Walt Whitman Archive has done a virtual EAD finding aid. EAD is like a TEI equivalent for archival finding aids. They have one virtual one of all the Whitman materials distributed at repositories throughout the US and the world. Is that kind of what you're talking about for this? So they would be good people to talk to if you want to pursue this. The individual repositories donated their EAD to the Whitman Archive and then they made all of the data uniform and got it into one master virtual system.

Shola Lynch: And one platform.

Jacqueline Stewart: Weren't you going to show that thing, Brian [Graney]?

Brian Graney: Yes, I just wanted to give a brief look at it. So again, I think this is an interesting example to me because music is a time based art form. What we have here is a static representation of it that's in various editions of the same piece of music. You can isolate the number of bars, a single bar, identify the number of sources that you want to see side by side and also do closer analysis from that point of any individual items within there and annotation as well.

Andy Uhrich: Excuse me. The idea of these are all different versions of the same composition.

Brian Graney: Yes, different publications. So the side by side format allowing for comparing fragments or variant versions and original print with the restoration side by side or isolating any one of them to look at more closely seemed to hold promise as a framework for scholarly analysis of film as this very special case, not anything universal or that's going to be of popular appeal.

Doug Reside: I could see that working with a silent film. It seems complicated if you're cutting off the whole audio track and how you pin the cloud of sound down.

Brian Graney: In the film prints that we were looking at earlier, even the sonic information is recorded visually on the static document.

Doug Reside: But while there's going to be somebody that can read the music in here and I don't know. I can't read sound bites.

Brian Graney: But you can see how they were edited from within negative. But, yes, I just wanted to give a brief look at this since we were talking about digital variorum.

So to go back to something you said, Doug [Reside], I do want to be careful of imagining something that's beyond the possible or even the practical, of proposing a big box that then does everything we want as a pilot project. So what's a way of imagining the scale and what's feasible as a next step maybe towards some of these things that are more speculative?

Doug Reside: I guess for me I feel like the good kind of filter to push my own thoughts through whenever I'm trying to do something like this. It's not what I wish somebody, not think oh I wish my students could do this or do I wish that I could do this. I think if we're trying to build a code for somebody else who would never use it that's probably not reasonable. But if there's some sort of thing that you really wish you could do right now, maybe it is comparing those frames in a linked sort of way. That actually, that static representation of a silent film frame by frame that seems imminently doable, first of all, and it also seems like that maybe I could see myself wanting to use that.

Brian Graney: That's something that I think I would definitely want to use. It's something that as an archivist I've been able to have access to in the physical realm at a rewind bench but like a four gang synchronizer running multiple elements through in sync and looking at the frames alongside each other just right in front of me. But that's not the kind of experience that anyone outside of the archive readily has access to. So if there is a way through over scanning or through representing the film as a static object, an artifact, to provide wider access to that kind of information I think I may be imagining an audience beyond myself for it. I hope it's there. But it's definitely a limited audience and a very special case scenario within film access.

Doug Reside: I think it's fine as long as you can conceive of yourself using it and want to. I think too often I've built things that I think that other people would want to use that I would never use myself.

Brian Graney: Yes, I think that it would have applications not just for scholarly analysis but more practical ones for archivists. There are certainly things that I miss on a rewind bench that I think if you had that digital bench and could apply tools like content analysis that Angie [Allyson Nadia Field] talked about earlier you would see things that would be valuable as an archivist working in preservation and restoration in inscription of archival films that you might not recognize otherwise.

Doug Reside: You're going to have to answer that last question on the NEH. In the NEH grant and how do you plan to sustain this thing and it feels like the way to do that is to not make it, the CD ROM era has that problem of everything in one little, that was the technology that was available at the time of this pre network days where you had to sort of contain everything on 740 megabytes or whatever. Now I think the more that that can just become one more thing that you put into a larger archive that gets maintained as part of an institution's job of maintaining things that that's at least a sustainability plan that ensures that your materials I guess goes beyond the lifetime of the edition or whatever.

Jacqueline Stewart: Isn't it the point that you were making, Brian [Graney], and maybe other people can chime in on in it. It seems like that could be part of a larger preservation argument which is to say you're not supposed to have the print outside a certain temperature and humidity conditions for a long time. But you create a scan that provides for the types of inspection that leaves the original alone. That could be a powerful argument.

Brian Graney: Yes, definitely.

Doug Reside: I'm assuming you're thinking about the implementation grant for the, or as a next possible step.

Brian Graney: No, I think with this being a level one start up grant I think a level two start up grant would make sense as a smaller next step. Personally I don't feel ready to go straight to implementation from here.

Doug Reside: If you've got the film already and it's already digitized I'm just trying to think of the things you would need to do to get to that. So you need a budget for digitizing the film, every single version from it you want to include. You need to have money to pay for development of the platform. You're already over the \$40,000 or \$50,000 for a start-up.

Brian Graney: That's why I was thinking of "Body and Soul" because there aren't a lot of versions. So with just the one text and print at George Eastman House that would be a smaller scale way to experiment with the static representation of film and to experiment with some of the possibilities in presenting it through a platform for scholarship such as connecting it to the censorship records.

Brian Graney: And I think this is nothing that we have to decide today.

Shola Lynch: As you silence the whole room.

Brian Graney: Yes, I think we have a lot to consider here. Among the next steps we will be having the video proceedings of the conference and workshop transcribed. So the transcripts I think will be able to make accessible in the short term for us all to review the work we've done here these past two days. Then we'll be sharing those hopefully in the spring as well. The white paper that we will be developing over the next few months as well will evaluate what we discussed over the past couple of days and these possibilities that we've set out for a next step. So through email or through the wiki I hope that we can stay in touch and as that documentation becomes available and as we flesh out these ideas and expand on them in the white paper I think maybe a path will become clear.

Terri Francis: What do you mean by white paper and will there be a black camera issue on the conference?

Brian Graney: Let's see. By white paper just reporting on the discussions and findings and as for Black Camera that was something definitely that Michael [T. Martin] was interested in doing either as an archival note section or as a close up section in an issue of Black Camera.

Barbara Tapa Lupack: Big thank you.