
2018-2019 Continuing Education Advisory Task Force Report

INTRODUCTION

Despite the increasing numbers and success of degree-granting programs in audiovisual archiving, there is a greater need than ever for media preservation training. Related fields in cultural heritage preservation – library information and archival sciences, digital preservation, media art conservation, public history – are now aware of the challenges posed by collections of decades-old legacy media formats and the massive amount of born-digital video and audio holdings. Perhaps more importantly, the topic has become one of great importance to a wider public concerned with their aging VHS, audiocassettes, film reels, as well as rapidly growing collections of born digital files spread across cloud-storage services and hard drives that contain their family history.

Since its inception, education has been core to AMIA's mission. In addition to conferences and symposia, AMIA has offered annual workshops, regional workshops, and, most recently webinars, but a strategic and comprehensive approach is necessary to address the myriad needs for continuing education. See [Appendix 1: Previous AMIA Webinars and Workshops](#) for more information on the organization's efforts over the last decade.

AMIA is uniquely qualified to offer high-value, informative, and socially responsible media preservation training to a wide range of audiences. Because AMIA is an organization comprised of both individual and institutional members, it has a deep and far-reaching group of innovative experts in moving image preservation that it can draw upon. AMIA's members represent broad constituencies, with varied educational needs - from senior level management to new professionals - in a range of institutions internationally

This report will present positive and necessary reasons why AMIA should engage in continuing education efforts; briefly summarize the other options available for media preservation training; list the possible audiences for AMIA’s education programs; identify potential collaborative partners with whom to teach A/V archiving; present the forms in which AMIA has and could continue to offer these programs; provide possible course topics and other issues to consider when designing media preservation training; and conclude with follow-up areas that require further research for the Executive Board to consider.

THE BENEFITS AND NECESSITIES OF OFFERING CONTINUING EDUCATION PROGRAMS

AMIA has expressed the necessity of continuing education programs in its Mission and Vision Statements. The former states that the organization “supports public and professional education” while the latter affirms that “Moving image archivists worldwide shall have the support, the protection, the education, the information, the funding, and the resources necessary to properly and effectively preserve and make accessible the world’s moving image heritage for current and future generations.” AMIA’s increased involvement in media preservation training is a primary way that AMIA can continue to fulfill and expand its mission and impact.

This report is an example of the commitment of AMIA’s Board and membership to continuing education. The Board commissioned this report to facilitate the creation of a more strategic plan for its training programming. The CEA Task Force was able to conduct its research and offer these findings based on the inspiring work of AMIA members including earlier reports on the success of AMIA’s webinars, the workshops taught at AMIA conferences, the ongoing research into core competencies for A/V archiving education, the collaborative work going on between AMIA and the other

international media preservation organizations, the survey work of the Advocacy Committee, and much more.

AMIA expanding continuing education programs would benefit the field in the following ways:

Enhance the skill sets of AMIA members: Through workshops, webinars, and other resources, AMIA members can learn about recently-developed preservation technologies, brush up on previously learned but not regularly utilized skills, in addition to furthering their professional and personal development. While the degree-granting programs do an excellent job of training new entrants into the field, and the continuing education efforts by the Society of American Archivists (SAA) and the American Library Association (ALA) support the professional development of their members, there is a significant lack in the continuing educational training of A/V archivists. Educational programs created by AMIA could assist its members in gaining new skills that would improve the storage of and access to important media collections, help them acquire better jobs, justify salary increases, provide space for reflection on ways to improve the field, and develop a greater awareness of the profession.

Support media preservation on a wider scale: Continuing education initiatives will share the expertise of AMIA's members with a range of audiences. These concentric circles of knowledge-building expand out from other AMIA members and A/V archiving students to related segments of the cultural heritage preservation world: from moving image creators, visual artists, journalists and academics looking to learn more on the value of media preservation to individuals saving their personal, family, and community histories. This could lead to additional teaching and professional opportunities for the AMIA trainers involved with continuing education programming, while raising the profile of AMIA as a leader in the media preservation field.

Serve as a new and growing revenue stream for AMIA: A significant percentage of AMIA's education programs will need to be free or set at a very low cost. For some programs, the information is intended for a general audience, many of whom may not be able to afford the cost of a professional workshop. Or, the AMIA board may choose to offer free programming for advocacy and outreach efforts. However, it is time-consuming to create educational programming and charging for it can signal to other professional organizations that the content is of the highest value. This may necessitate a shift in how AMIA operates, since providing programming at lower costs could require external grant funding from the Institute of Museum and Library Services (IMLS) or National Endowment for the Humanities (NEH). Organizations such as these could supplement AMIA's finances for this training, so that intermediate and advanced training would generate the majority of income on AMIA's balance sheet. Additionally, possibly creating a certificate in areas specific to media preservation, similar to how the Society for American Archivists does for digital archiving and the arrangement and description of archival materials, could be a way to drive students to AMIA's webinar series thus further increase revenue.

Advocacy efforts: The subjects that AMIA offers training for is also a way to effect positive change in the field and advocate for issues its members care about. For example, if the AMIA board and its members believe that employers should accept non-degree experience as a way to break into the field, then that could be discussed in a webinar on how to manage A/V preservation projects and archives. Or, if sustainable media archiving is an area that AMIA would like to support further, then it could develop an informational webinar on the topic. AMIA is a respected international organization; the subjects it covers in educational programming will signal the association's values to others.

A diverse, inclusive, and equitable approach to media preservation: Relatedly, the Board should seriously consider how its continuing education programming can make the media preservation field more diverse, inclusive, and equitable. This could take the form of workshops explicitly on the subject, as a current and former Board members are doing with their open forums on Diversity, Equity & Inclusion in the Moving Image Archive Field, but also in the way that all of its educational programming is designed at a structural level. Does the descriptive language used to describe webinars and workshops AMIA might offer, as well as the venues and platforms it uses to promote these initiatives, significantly limit who might join up? Are there ways to offer low cost programming that meet the scheduling and geographic requirements of those interested, but have been unable to participate in AMIA events previously?

THE CURRENT LANDSCAPE FOR AUDIOVISUAL EDUCATION

To ensure AMIA's continuing education initiatives are not duplicating pre-existing training efforts, that they play to the strengths of AMIA as an organization, identify possible collaborators, and determine under-served areas and topics, this report will summarize the venues where one can gain A/V archiving skills and knowledge.

Media preservation specific degree and certificate programs: The major players, in terms of the number of students that go through these programs, their success with job placement, and their growing influence in the field (which can be seen in the increased membership of AMIA over the last decade), are the degree-granting university programs. To date, there are at least 17 degree and certificate programs in nine countries, and at least two more in various stages of development. See [Appendix 2: A/V Preservation Degree and Certification Programs](#) for a list of the current training programs (

Considering that just over twenty years ago none of these programs existed is a testament to the efforts of AMIA and other media archiving institutions who have brought attention to the need for A/V preservation training. The quality of these educational programs and their graduates has also helped to establish moving image preservation in the professional field—answering Ray Edmondson’s 1995 query, “Is Film Archiving a Profession?”

However, at the 2018 AMIA conference in Portland, a number of students and attendees of the Education Committee’s meeting expressed the need for more continuing education programming. Other questions and concerns that were brought to the committee’s attention included:

- Despite the benefits of degree programs, have they become barriers to entry for media preservation—especially if the majority of the A/V archiving jobs require graduates from these programs?
- Should degree programs become the de facto point of entry to working as an A/V archivist?
- Does there need to be other ways an individual can be trained?
- Is there still a place for the apprentice model, which the push for the professionalization of the field and establishment of these degree programs replaced? If there is to be a return to accepting the apprentice model as a legitimate means by which media archivists are trained, how would the trainers be compensated for the extra work they are already doing? How would proprietary and local knowledge of various organizations and businesses (where apprentices receive training) be protected and validated?

The high cost of many of these programs (particularly New York University), combined with the cost of living in the cities in which they are offered (such as New York City, Los Angeles, or Western Europe), is a challenge for those living elsewhere and are unable to

move long distances. What would A/V archiving training look like if it was developed outside of Western Europe and North America? Also, many of the preexisting degree programs come from a film studies or cinephile approach to media history, which may be unappealing to perspective students interested in media preservation from other vantage points.

General LIS programs: Some library and archival science programs that have one or two relevant courses, a faculty member who specializes in this area, a nearby media archive, a group of students enthusiastic about media preservation, or some combination of these can be more accessible in terms of locations and/or cost of tuition. A growing list of these programs is available in [Appendix 3: MLIS Programs with A/V Component](#).

These students and related faculty are a prime audience for AMIA's efforts in continuing education, since they already have had classes that offer some basic training related to media archiving, but could benefit from more opportunities. If AMIA decides to continue ranking the skill level of its classes, as it does with their annual projection workshops, this audience would also be a good match for intermediate level programs. Furthermore, these university programs are also good potential partners for hosting a short intensive bootcamp on A/V archiving led by AMIA. This bootcamp could be offered at the start or end of the school year.

Workshops and summer schools: There are intensive one-to-two-week workshops, as well as summer and winter schools. The originator of this model was the International Federation of Film Archives (FIAPF), which currently holds a Film Restoration Summer School every other year with L'Immagine Ritrovata. A selection of these workshops and summer schools can be found in [Appendix 4: A/V Preservation Workshops](#).

Three ideas that could inform future AMIA educational initiatives:

- Students who have attended these workshops are still a prime audience for AMIA's programs, since **a subject specific workshop or webinar could provide more in-depth training that many of these summer/winter schools may not be able to meet.** By providing complementary programming, that builds upon the broader content offered in these existing workshops and seasonal schools, or by combining efforts with the Coordinating Council of Audiovisual Archives Associations (CCAAA), there is space for AMIA's continuing education efforts to exist in tandem with or enhance these other educational opportunities.
- Based on the positive feedback of AMIA's projection workshops, **a great deal of preservation learning needs to take place in person.** This is true of highly technical hands on training, but also discussions and brainstorming that are generated by having a group of people without other distractions. Having **a multi-day workshop is a fairly efficient way to bring together a number of trainers and preservation technologies to students in a short period of time.** If these workshops were offered in a locale that has, or is nearby, an archive or institution who could loan equipment and supplies the resources necessary to actualize these programs would be minimal. Additionally, the three day to two-week duration of these workshops and summer schools make them easier to attend than a graduate program by working professionals in cultural heritage preservation, filmmakers, artists, academics, and students already pursuing a degree in a related subject.
- Due to the large percentage of North America that is far away from New York or Los Angeles, AMIA could adopt FIAF and NYU's Audiovisual Preservation Exchange (APEX) summer school model that is held in different countries, to offer regional workshops across the United States and Canada. For **region-specific A/V archiving**

training programs, AMIA could partner with a nearby archive, local history museum, state university or community college. Trainers could be brought in from nearby states to limit the costs of travel and trained at the previous year's AMIA conference with one or two local workshops taking place the next year. Ideally, this could lead to the establishment of regional hubs for media preservation training.

Webinars and online tutorials: A number of organizations including the Association of Moving Image Archivists (AMIA), Society of American Archivists (SAA), Image Preservation Institute (IPI), and American Institute for Conservation (AIC) of Historic and Artistic Works have posted A/V training webinars online for free and for an admission fee. A list of these can be found in [Appendix 5: A/V Preservation Webinars](#).

Online Educational Resources: Finally, there are a large number of free online educational resources that explain audiovisual archiving concepts. These resources do an excellent job in teaching one how to identify a media format, understand the format's history, learn proper handling techniques, explain ideal storage conditions, and diagnose forms of deterioration. Select examples include the Bay Area Video Coalition (BAVC)'s AV Artifact Atlas and the University of Illinois' Preservation Self-Assessment Program (PSAP). For a more comprehensive list see [Appendix 6: Online Resources for A/V Preservation](#).

Despite the fact that there is a great deal of information in these webinars and online resources, there are still gaps AMIA can fill by producing a regular webinar series. Many of the existing webinars are directed towards beginners, which leaves a need for intermediate training. There is also the question of whether the information online tutorials contain have been independently vetted, or if there has been any analysis on their teaching success. In addition to the challenge in tracking down viable online webinars and tutorials, these resources have not been organized in a coherent way that match the curriculum of existing degree programs or summer schools. However, many

of the online resources that are available, such as FilmCare.org or the Preservation Self-Assessment Program (PSAP), can be used as pre-class readings for the attendees of AMIA webinars and workshops. This would allow the actual event to focus on the strengths of these classes, which include the ability for trainers and students to interact. Promoting and bringing awareness to the work of organizations and individuals who created these materials would also enable AMIA's training efforts to go into greater depth with the topics and skills being taught, and avoid competing with existing resources.

Finally, the vast majority of these webinars and online resources focus on the technical skills of media preservation. Obviously, those are important for digitizing a videotape, but left out are other equally crucial aspects of audiovisual archiving. Navigating professional conferences, how to give public presentations on one's research and work, applying for an A/V archiving job, advocating for one's job and profession to administration and the wider public, how to become a better manager of employees and A/V archiving projects, being aware of cultural competencies and implicit biases that we and the field hold are all worthy topics for future webinars and workshops.

POTENTIAL AUDIENCES FOR AMIA CONTINUING EDUCATION EFFORTS

There are at least seven major audiences that AMIA could focus its media preservation training programs around. The association's educational efforts could be directed at only one of these groups at a time, or they could be imagined as meeting the interests of multiple or all of them.

Meeting the continuing education needs of **AMIA membership** should be an initial priority.

Then, there are **working professionals in related cultural heritage fields** including librarians, archivists, special collections librarians, local historians, community archivists, art conservators and art curators. Some of these professionals, especially those looking for professional advancement credentials, could be candidates for AMIA's educational programming offered for a fee.

While finding ways to encourage them to take a webinar would be difficult, an educational series directed at the **directors and administrators** of libraries, museums, and universities that house and oversee media archives should be offered.

Students, in a wide variety of circumstances, would undoubtedly benefit from AMIA's training opportunities. This includes students in the media archiving specific programs, as well as those in library and information science schools, filmmaking students, visual and digital artists, and PhD students of English, history, and media studies who pursuing Alt-Academic careers.

If AMIA offered programming to **academics and faculty** who oversee a media archive or research the topic, this could also be an audience for continuing education programming.

Media creators of all types is an area AMIA could expand to accommodate. Examples include local broadcasters with tape libraries, documentary production companies, repertory distribution companies, independent DVD and Blu-ray companies, video artists, independent music labels, and more. Journalists covering issues around media and digital preservation, as well as those needing to preserve their writing and online digital journalism, are another potential target audience. Although they haven't been understood as media creators previously, police departments and law enforcement

agencies using body cameras and various forms of surveillance cameras to retain evidence for legal purposes are yet another audience in need of this type of training.

Last, there are members of the **general public**. This includes genealogists, media collectors, community archives, church archivists, DIY local historians and much more.

POTENTIAL INSTITUTIONAL PARTNERS

An incomplete list of possible partners for AMIA continuing education efforts can be found in [Appendix 7: Possible Webinar Partners](#).

These partnerships would be selected to ensure there is no duplication of efforts or unwanted competition, promoting AMIA's programs to their members, AMIA presenting workshops at one of their conferences, or co-creating webinars and workshops.

TYPES OF POTENTIAL AMIA CONTINUING EDUCATION PROGRAMS

Though there are more options for presenting media preservation training, here are some ways that AMIA has done so in the past, with some possibilities for expanding into new areas.

- By working with the Education Committee, AMIA could **expand its online list of training resources** so that AMIA becomes the first place an individual would look for information about A/V archiving training.
- As seen with the Northeast Document Conservation Center (NEDCC) webinar series and information sharing sessions they hold with their members on Zoom, **online webinars** are perhaps the main platform that AMIA can host continuing education

programs. Due to online webinars being relatively inexpensive to create, that they can be built with the expertise of AMIA's wide range of members, and that they can reach the widest possible audience (including individuals who do not have the means to attend the AMIA conference) contribute to their feasibility. Free webinars directed at a wider public would also meet AMIA's mission to support media preservation and promote the field. Conversely, paid webinars directed at working professionals, could be a new revenue stream for the association.

- **In-person multi-day workshops** such as AMIA's Projection Workshop have been a continued success and demonstrate that hands-on skills work well with this type of instruction. However, areas other than projection could be explored with this model including analog deck maintenance and repairs, building a video digitization rack, or film transfer. In-person workshops are also a productive way to generate intensive discussions about topics like the politics of creating media collections, finding more inclusive ways to conduct hiring searches, or issues of archival management.
- A **combination of the previous two training models**, where a number of online courses or webinars precede a one-to-two-day in-person workshop at the AMIA conference. This could be an effective way to hold a more in-depth series on a topic and maximize the informative nature of webinars with the hands-on qualities of a workshop.
- Reaching out to the general public interested in caring for their family and local community media collections by **partnering with public libraries** to bundle educational opportunities with community archiving events.
- A **three-to-five-day workshop** that could cover the basics of A/V identification, handling, repair, and digitization. This workshop could be held in collaboration with a library school program that does not have media specific classes, an arts center, or local history society. While the broader range of topics makes this more analogous to the summer/winter school model, the crucial point of partnering with a library information science program, or other local center, means that the partnering organization can provide additional training and workshops before or after AMIA's

work with the in-person workshop. This approach would also allow AMIA to bring A/V archiving training to underserved locales that do not currently have educational opportunities nearby. One avenue for funding this would be an NEH Preservation and Access Education and Training grant. This grant money could pay for a number of scholarships for students who cannot afford the registration fee.

ISSUES FOR THE AMIA BOARD TO CONSIDER IN PLANNING CONTINUING EDUCATION TRAINING

When designing continuing education programs, the AMIA Board will need to consider a number of issues beyond the subject matter to be taught. The list below is intended as a jumping off point for further discussions:

Intended audiences: Initial decisions regarding training programs must determine the intended audiences, which in turn dictate if the program will be free or not. Knowing the program's audience, will also identify which platform should be used to reach them (i.e. a webinar or workshop).

Subjects covered and curriculum development: There at least four gaps in the available media preservation training that AMIA can work to fill with regular educational programs. In a 2018 article on developing core competencies for the field, "Holistic Competency Development and the Significance of Learning Domains in Audiovisual Archiving Education," Karen Gracy's notes that the current graduate programs demote psychomotor (hand skills) and affective competencies in favor of cognitive competencies. In Janet Ceja and Adam Schutzman's analysis of AV archiving curricula, presented on at the 2017 AMIA conference, they conclude both the AV-specific graduate programs and library science programs with classes in media preservation are located primarily in the coasts and upper midwest. This leaves out a number of regions

in the United States and overlooks the “social, economic, and political dimensions of AV archiving.” Conversations between members of the CEA Task Force and attendees at a roundtable discussion at the 2018 AMIA Conference reinforced Ceja and Schutzman’s point about geographic isolation, and affirmed the financial barrier to attending A/V archiving graduate programs.

Regional workshops in areas of the United States that are distant from preexisting training programs could cover the hands-on aspects of media preservation, with a preliminary and concluding webinar, that would address the gaps on psychomotor skills training. Regional workshops could also cover film and video identification, proper handling of various media formats, digitization, and open source tools for digital preservation. Ideally, these workshops would give the students not just a hands-on introduction to the subject, but also one to two days of actual work on the media being preserved. Taken together, these regional workshops could form the basis of an AMIA certification in media preservation.

Webinar series could address affective competencies, as well as the socio-economic issues affecting media archivists. Individual webinars could cover professionalization and job advancement, such as how to present at a conference, or how to advocate for your position or archive to supervisors. There could be a series on improving managerial skills including ways to write more inclusive job descriptions and managing an A/V preservation project. Or, there could be a series on diversifying collections policies and programming series (which is an idea inspired by Hannah Alpert-Abrams’ [Diversify Your Book History Syllabus](#)).

Another webinar series could focus on the continuing education needs of AMIA members, which could be determined by a survey to assess their needs.

AMIA has data from the last time it put on a significant number of webinars in 2016, which might provide guidance on choosing subjects for future educational training. Some of these were hosted exclusively by AMIA, while others were a collaboration with the NEDCC. The attendance for the eight-part series on Digital Formats ranged from 93 to 111 students, with a range of 24-73 on demand views. A webinar on oral histories had 36 attendees. Next was the 2-part series on copyright that averaged 32 people. 23 people attended a webinar on storage. An average of 20 live attendees, and 13.5 on-demand views watched a two-part webinar on Best Practices for Small Audiovisual Collections. Only an average of 9 people viewed a two-part webinar on personal A/V archiving, with 5 on demand. One on the environmental impact of archives drew a similar number of 9 people.

However, the topics that drew smaller numbers should not automatically be considered of being less worthy of future webinars and workshops, since they may need to be advertised to a more specific audience or interest group. If a subject is deemed important, it could be part of a required curriculum that AMIA offers.

Subjects covered in AMIA's continuing education programs need to be mapped to levels of expertise and career stages.

Program management: If AMIA is going to offer regular, coordinated education programming then it will need a dedicated manager to coordinate efforts. This position should be paid, even if it is only part-time. The salary could be a yearly payment of \$3,000 to \$5,000. FIAF's model to pay its Training and Outreach Coordinator is also an option. For this model there is a budget line that pays the manager a day rate until the budget is used.

AMIA could fund this position for the first year with the expectation of the revenue from webinars and workshops covering the budget from that point forward.

There are at least four ways that AMIA could pay for this new position.

- In the FIAF example, the organization funds their Training Coordinator position through the FIAF Supporters (sponsorship) program. Albeit challenging, there might be similar opportunities for the AMIA board to pay for the work of a program manager by bringing in **new sponsors**.
- AMIA could **raise membership** dues to cover this position. If the Board goes this route there will need to be a PR effort on the necessity of this position as a way to justify the increase in the cost of membership.
- AMIA could raise money for the position though asking for **\$10 donations from members** when they renew their membership or register for the AMIA conference.
- The AMIA Board should investigate the possibility of **funding this position from outside grants**. AMIA projects and partners have been successful in receiving grants to support media preservation training.
 - NYU's MIAP program funded 24 student internships through a \$200,000 NEH Preservation and Access Education and Training grant.
 - AMIA's Community Archiving Workshop funded its regional workshops by \$206,000 grant from the IMLS' Laura Bush 21st Librarian Program.
 - *Preserve This Podcast!* and the Metropolitan New York Library Council funded training for podcasters to archive the material they produce thanks to a \$142,000 Scholarly Communications grant from the Andrew W. Mellon Foundation.
 - The NDSR funded its Art Webinar series with the support of the IMLS' Laura Bush 21st-Librarian Program.

- The Mellon Foundation was also just awarded the Rare Book School (RBS) \$1.5 million dollars from the Mellon's Fellowship for Diversity, Inclusion, and Cultural Heritage. RBS will use these funds to support 45 fellows over three years.

Evaluation: How is AMIA going to evaluate the learning success of the students of these programs? How is AMIA going to review the success of the programs themselves? The latter issue could be a task for the Education Committee to formulate a plan for reviewing AMIA's educational programming.

Certification: Will AMIA offer something approaching credit for its continuing education training as FIAF does when it offers certificates to the attendees of its summer schools, or SAA does in the programs for its Digital Archives Specialist certificate program? Ideally, a certificate program could bring in enough revenue to cover the cost of the program manager's modest salary.

Avoiding the hard/soft skill bifurcation: While there is a need to expand A/V archiving training beyond technical skills, the CEA Task Force would caution against simplistic splitting up of topics into categories of hard and soft skills. AMIA's continuing education programs should locate the political conditions related to the technical skills of A/V archiving. For example, are the best practices being developed around ideal conditions for storage, or how the huge files being created out of best practices for film and video digitization and the concomitant high costs for storage, contingent on budgets and technologies that are only attainable by wealthy institutions? Additionally, this could be a way to distinguish AMIA's continuing education programming from others that are already out there. AMIA's could bring these real-world complexities into the classroom and not only teach best practices and industry standards.

Cost structure: Topics that for a general audience or community archives should be offered for free or low cost. Webinars on career advancement for AMIA members, or on conference attendance for students are other candidates for no or low cost fees. For the rest of the webinars and workshops on offer by AMIA, AMIA members should get a discount as a perk of their membership in the organization.

Timeline for moving forward: The AMIA Board, in consultation with the CEA Advisory Task Force, or the Education Committee, should come up with a timeline to move forward on this. Questions for the Board to consider in a timely manner include the organization's capacity to offer continuing education in media preservation, the feasibility of designing an A/V archiving certification, the number of classes per year it would like to hold, and how it is going to fund a training manager position.

One immediate deadline for the Board to consider is that application date for a two-page preliminary proposal for the IMLS Laura Bush 21st Century Library Program. That date is September 27, 2019. This would be an excellent grant to cover funding for AMIA's continuing education programs.

POTENTIAL TOPICS FOR AMIA'S CONTINUING EDUCATION PROGRAM

Finally, here is a list of possible subjects for webinars and workshops based on subjects covered in preexisting A/V archiving webinars, FIAF summer schools, university courses, and topics that were raised at AMIA's Advocacy and in open discussions at Roundtable sessions at the last AMIA conference in Portland. Additionally, the list reflects the in-progress findings of the AV Competency Framework Working Group.

Hands-On Skills

- Audio digitization

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- Audio equipment maintenance and repair
 - Audio format identification
 - Audio handling, inspection, and repair
 - Constructing and operating an audio and video digitization rack
 - Film digitization
 - Film handling, inspection, and repair
 - Film identification
 - Film projection (offer the existing projection workshop more frequently)
 - Projector maintenance and repair
 - Video deck maintenance and repair
 - Video digitization
 - Video format identification
 - Videotape handling, inspection, and repair

Skills in Adjacent Fields

- Conservation of complex media/digital art
- Digitization and preservation for legal evidence

Basic AV History & Theory

- Concepts of archival theory, methodology, and practice for Media Archivists
- History of audio recordings
- History of born digital audiovisual formats
- History of film technology
- History of TV and video technology

Archival Standards

- Cataloging and Metadata schemas
- Identifying, transcoding, codecs for audiovisual playback and digitization
- Open source digital tools for audiovisual archives
- Quality control for digitization

Media Production

- Conducting and preserving oral histories

Collection Management

- Archiving papers, photos, and other related ephemera in moving image archives
- Best practices for storage of analog media collections
- Best practices for storage of digital media collections and digital asset management systems
- Politics of selection and appraisal
- Processing collections

Collection Development & Sustainability

- Assessment of archival services
- Creating and running community archives
- Designing a mass digitization project
- Diversifying your collections and programming
- Grants for media preservation
- Sustainable approaches to analog and digital media preservation

Access

- Caring for personal media collections
- Copyright for media archives
- Digitizing personal media collections
- Online access
- Programming screening series and exhibitions
- Selling stock footage

Career Advancement & Growth

- Creating a more inclusive and equitable moving image archiving field
- Get a job! (Applying, interviewing, and negotiating for your dream job)
- Get an education! (Selecting a program that's right for you, applying for programs, getting an education outside of graduate school)
- Hiring media archivists and what credentials and experience should be required
- How to present at a conference
- Managing an archive (budget, developing missions, funding, managing and building archival spaces)
- Professional and social responsibilities (ethics, equity, professional organizations, values)
- Researching, writing, and publishing articles and books
- Supervising archival workers