

# carolyn faber [lidt@ripco.com](mailto:lidt@ripco.com)

Professional audio-visual archivist with expertise in project management, collections management and footage research. I work with collections and staff in media-arts centers; museums; universities; production companies; private collections; and commercial stock footage libraries.

## experience

### Project Management

- Conceptualized and initiated 3-phase grant-funded collections processing project developed with the Chicago Film Archives; won foundation funding for the first two phases (2007-2009) to implement collections processing procedures including: film inspection; re-canning; cataloging; FileMaker Pro database development and maintenance. Worked with CFA staff to determine workflows, procure equipment and supplies, and train interns.
- Developed and implemented online survey tool for the Black Metropolis Research Consortium to survey the audio-visual holdings of 15 Chicago-area organizations, institutions and individuals. Analyzed and presented the results in a comprehensive report with recommendations for pursuing collaborative funding, partnerships and projects for digitization and access. (2007)
- Project Archivist for the Smithsonian Networks Archive Project, an 11-month pilot project that developed on-demand programming from archival moving image collections from 5 Smithsonian museums/bureaus: *National Air and Space Museum*, *Human Studies Film Archive* at the *National Museum of Natural History*, *National Museum of American History*, *Center for Folklife and Cultural Heritage* and the *Smithsonian Institution* archives. Surveyed access policies and procedures, established and implemented digitization procedures with archival materials, labs and archivists, and built a FileMaker Pro database to track research, rights clearances and production information throughout the project. (2007)
- Consulting Archivist to the Media Burn Independent Video Archive. Worked with award-winning independent video producer Tom Weinberg and a team of technical consultants and catalogers to create a fully accessible online video archive ([www.mediaburn.org](http://www.mediaburn.org)) of over 5,000 independently produced tapes, in Chicago. Implemented digital preservation and access policies and procedures. (2004-present)
- Cataloged hundreds of hours of film and video footage from the National Geographic Film Library including the World Bank collection. Worked remotely from Chicago with staff and supervisors in Washington DC. (2003-2006)
- Coordinated and managed the preservation of eight films by Chicago artist Tom Palazzolo: *O, He, America's in Real Trouble*; *Love It/Leave It*; *Bride Stripped Bare*; *Tattooed Lady*; *At Maxwell Street*; and *Jerry's*. Wrote two successful grant requests to the National Film Preservation Foundation to support this collaborative project between Chicago Filmmakers, The Chicago Film Archives, the filmmaker and the laboratory. (2005-2007)
- Initiated and managed the preservation of *The Grandfather Trilogy* by Chicago filmmaker Allen Ross. Won multiple grants from the National Film Preservation Foundation to support this collaborative project between Chicago Filmmakers, The Film Studies Center at the University of Chicago, the filmmaker's family and the laboratory. (2003-2005)

### Research

- Researched footage and photo collections for various independent documentary film and video projects, theatrical film and broadcast TV productions including: *The Chicago 10* (2007); *Milking the Rhino* (2009); and *Catholic Chicago* (Chicago History Museum Exhibit, 2008), *Cotton Road* (forthcoming), *Open Secret* (forthcoming), *Beneath the Blindfold* (forthcoming), *Band of Sisters* (forthcoming).
- Conducted research for numerous film, television and independent projects as the archivist for the WPA Film Library, one of the largest commercial stock footage houses in the US. (1997-2002)

### Collections Management

- Film and Media Technician at the School of the Art Institute of Chicago's Flaxman Library. (Jan 2010 - present)
- Created collections assessment for Kartemquin Films (*Hoop Dreams*, *At the Death House Door*), a 45 year-old documentary film production company in Chicago with over 9,000 film and video production elements (2008)
- Created collections assessment for the Chicago Film Archives with support from the National Endowment for the Humanities. (2006)
- Inspected, assessed and reported on the Richard J Daley film collection in the Special Collections Library at the University of Illinois Chicago's Daley Library, in preparation for an exhibition. (2004)
- Chief Archivist for WPA Film Library, a commercial stock footage house. Established collections processing, film inspection, cataloging and preservation procedures. Hired & supervised 3 staff (part-time and full-time). Responsible for database integrity and modifications. Collaborated with sales and research staff to deliver archival materials in a safe and timely way. (1997-2002).

## education

MLIS, Library and Information Science, University of Illinois (2011)  
BS, Cinema/Photography Ithaca College, Ithaca, New York (1991)  
BA, English Ithaca College, Ithaca, New York (1991)

## clients

American College of Surgeons  
Black Metropolis Research Consortium  
C7 Productions (for the feature documentary *Chicago 10*)  
Chicago Film Archives  
Chicago Filmmakers  
Chicago Institute for Psychoanalysis  
Global Imageworks  
Kartemquin Films  
Matthew White and Assoc.  
Media Burn Independent Video Archive  
National Geographic  
Smithsonian Networks  
Trillium Productions (for the Chicago History Museum)  
University of Chicago  
University of Illinois Chicago

## professional affiliations

Association of Moving Image Archivists  
Chicago Area Archivists  
Orphans Film Symposium  
Society of American Archivists  
Midwest Archives Conference

## classes, workshops events

**Los Archiveros sin Fronteras** – Visiting Archivist at Museo del Cine in Buenos Aires, Argentina. Traveled with a group of archivists organized through the New York University's Moving Image Archiving Program (MIAP). We trained and worked with staff while processing 16mm and 35mm film collections. (2009)

**Basic Film and Video Preservation** – co-designed and taught a 1-day workshop on the basics of film and video preservation. (2006)

**The Media Burn Independent Video Archive** – demonstration of the online video archive to Social Studies faculty at New Trier High School (2006)

**The Digital Future of Moving Image Archives** – Co-organized this event with the Black Metropolis Research Consortium at the University of Chicago. (2006)

**Using Stock Footage: A Survival Guide** – designed and taught a one-evening workshop for Chicago Filmmakers. (2006)

**Home Movie Day** – Volunteer archivist at annual event hosted by the Chicago Film Archives. (2004 – 2008)

## grants

### **panelist**

City of Chicago Department of Cultural Affairs  
Community Arts Assistance Program (CAAP) (2008 – 2010)

### **author**

Gaylord and Dorothy Donnelley Foundation (2007, 2008)  
\$50,000 to support Phase Two of the Chicago Film Archives' Core Collections Project  
\$28,350 to support Phase One of the Chicago Film Archives' Core Collections Project

### Illinois Arts Council Special Assistance Grant (2006)

\$750 to support production of my documentary film on family histories and archives

### City of Chicago Department of Cultural Affairs Community Arts Assistance Program (CAAP) (2006)

\$750 in support of website and online survey development for the Midwest Media Archives Alliance

### National Film Preservation Foundation

#### Avant-Garde Masters Grant Program (2005)

\$8,700 to preserve five films by Tom Palazzolo: *O, He, Tattooed Lady*, *Bride Stripped Bare*, *America's in Real Trouble*

### National Film Preservation Foundation

#### Federal Grants Program (2002–2004, 2006)

\$14,240 to preserve 3 films by Tom Palazzolo:

*At Maxwell Street*, *Love It/Leave It*, and *Jerry's*

\$2,624 to preserve *Buriels*, part three of *The Grandfather Trilogy* by Allen Ross

\$4,990 to preserve *Thanksgiving, 1979*, part two of *The Grandfather Trilogy* by Allen Ross

\$4,934 to preserve *Papa*, part one of *The Grandfather Trilogy* by Allen Ross.

## conferences / presentations

**Can I Really Sell My Footage?** – Panelist, Midwest Archives Conference, Chicago, IL (2010)

**Accessive Speed: Giving Moving Images to the Public in Challenging Times** – Panel Co-chair  
Association of Moving Image Archivists, Savannah, GA (2008)

**Welcome to the Archives II** – Presenter  
Society for Cinema and Media Studies, Chicago, IL (2007)

**Difficult Choices: Planning and Managing Preservation Projects in a Non-Profit Setting** – Presenter  
Association of Moving Image Archivists, Anchorage, AK (2006)

**Anchorage's Emerging Media Making Community** – Panel Co-chair  
Association of Moving Image Archivists, Anchorage, AK (2006)

**After School Specials** – Screened my 2003 film *For the Record*  
Orphans Film Symposium, Columbia, SC (2006)

**Guerrilla TV and the Media Burn Independent Video Archive** – presenter/lecturer Copenhagen Free University (2005)

**Austin's Media Mecca: Regional Filmmaking in the Heart of Texas** – Panel Co-chair  
Association of Moving Image Archivists, Austin, TX (2005)

**Accidental Archives** – Panel Chair and organizer  
Association of Moving Image Archivists, Minneapolis, MN (2004)

**The Research Value of Amateur Films** – Respondent  
Association of Moving Image Archivists, Portland, OR (2001)

**Contemporary Filmmakers use Orphan Films** – Screened my 1999 film *iota*  
Orphans Film Symposium, Columbia, SC (2001)

## publications

***Lost, Found and Remade: An Interview with Archivist and Film Artist, Carolyn Faber***  
Film History: An International Journal, 15.2 (Spring 2003), 208–213.

***The WPA Film Library*** – Contributed essay to *Mining the Home Movie: Excavations in Histories and Memories* edited by Patricia Zimmermann and Karen Ishizuka.  
(University of California Press, 2008)

***Guerrilla Television and Activist Video: A view from the last 35 years*** – Interview with producer Tom Weinberg, with selected documents from the Media Burn Independent Video Archive  
(Copenhagen Free University)

## technical skills

Proficient in Mac and PC environments; Microsoft Office applications; FileMaker Pro, MS Access; Adobe Acrobat; Adobe Photoshop; Final Cut Pro; Pro-Tools. Familiar with digital imaging (slide, negative, print and document scanning).

Proper handling, preservation and access procedures for archival audio-visual materials including: 16mm; 8mm; 35mm films; and most audio and video formats. Can fluently interface with labs and post-production facilities.