Teaching Media Archives and Performing Film Reconstructions with Undergraduate Students

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Introduction

With the advent of online video streaming sites, media archives in the twenty-first century can be challenging to define and differentiate from other types of media collections—even for those of us who work in them. YouTube is currently the largest repository of audiovisual content in the world, at least in terms of its global reach and viewership. Particularly for younger generations, YouTube has become *the* resource for searching for "vintage" or "retro" moving images and sounds. Its eclipse is so total that many might believe that if something does not exist on YouTube, it does not exist at all. How can archives compete with, revolt against, or leverage their content beside commercial streaming sites that eclipse media collections in the minds of so many? We must also question the enduring value of retaining physical carriers when media content can be efficiently migrated for managed digital preservation and instantaneous digital delivery.

While these questions are too encompassing for me to attempt to answer in this report about our efforts at Brigham Young University (BYU) to engage the next generation of students with our audiovisual holdings, they are constantly present throughout our pedagogical projects and the archival and preservation actions we take in our archive. Our efforts to *teach* media archives have focused primarily on spreading awareness of media archives and their function with the hope that the curious will want to learn more about the archives and media preservation, and join us in dialogue about these questions. We have been able to inspire students by organizing celluloid projection presentations, hosting tours of the media archive, and sponsoring a film internship program. Through this internship, students gain hands-on experience reconstructing a film project from photochemical elements to give forgotten films another chance to connect with audiences. Through these efforts, we strive to

educate those within our sphere of potential influence and increase the understanding of media archives and media preservation practices.

In this essay, I outline and explain how I have tried to engage a new generation of students with the concepts and realities of audiovisual media items, artifacts, and time-based content housed in our special collections and archives. Considering the rapid technological development of media over the past few decades, one challenging aspect is to communicate to young students the impact physical materials have historically had on the preservation and accessibility of media content. In my discussions with students, I am careful not to overstay my welcome by reminiscing about how things worked "back in my day" without grounding it in practical impact. Students need to have some knowledge of the inherent physical and material aspects of media objects to appreciate their role in history. This physicality is essential to understanding how the archive performs the preservation of media carriers and offers access to the content they contain. In the pages that follow, I will describe three efforts we implement to "teach media archives": course-related and public screenings on celluloid motion picture film; a series of informal tours and presentations; and an internship program, through which students have an opportunity to work on the reconstruction of a film.

Course Presentations and Archive Tours

My attempts at teaching media archives naturally spring from my role as a manuscript curator in the BYU Library Special Collections, collecting personal papers and institutional records that document the history of cinema, radio, and television as a subject. I am one of eight rare book and manuscript curators, each serving in their own subject specialties. I also serve as the audiovisual (AV) materials archivist, which means that any audio, video, or motion picture content on physical media found in manuscript collections or the university archives is within my stewardship to conserve, preserve, migrate, and make available. Special Collections, which houses approximately 12,000 manuscript collections found in over 86,000 individual physical containers, also manages substantial media holdings. Of course, much of the history of the twentieth century is contained in machine-readable formats, and a good number of these are time-based AV formats. At last count, my survey reports over 126,000 individual carriers of AV content located in our collections. We typically store the grooved and magnetic-based carriers with their related paper collections. While all our storage is temperature and humidity-controlled, motion picture film holdings are separated to cold storage (34 degrees Fahrenheit) to promote longevity of the carriers.

Within Special Collections, I have designated these holdings as the BYU Motion Picture Archive, which presently comprises over 500 classic Hollywood titles on 16mm film, as well as an additional 3,000 reels of historical university footage, home movies, and various other productions. Our collections are primarily on 16mm acetate film, but we also have some 35mm film holdings, as well as some on polyester film stock. Branding the motion picture film materials in this way has proved valuable in our efforts to raise awareness of the AV media in our collections,

as it is an easily recognizable and marketable moniker.

There is no formalized curriculum taught on campus specifically about libraries or archives. While I do not teach formal, semester-long courses where I could introduce students to these concepts and the work of media archives in greater depth and detail, I sometimes offer informal tours and presentations for promotion and exposure among the student body and general community. While I am happy to provide tours of the archive's storage and work area for interested students and discuss what a media archive is and what a media archivist does, these tours are irregular and infrequent compared to the coordinated motion picture projections and presentations I provide to various class sections. During the course of a semester, it is common to team up with teaching faculty to screen a film on legacy media in the library's auditorium. In these course-based screenings, in addition to presenting the selected film title to the class, I take time to emphasize the physicality of AV carriers and how each format's specific attributes impacted the production, distribution, and exhibition of content for several generations. I also highlight the disparity between what is available on streaming, on disc, and other formats.

The Reynolds Auditorium at the BYU Library, where I host these and other regular screenings from the BYU Motion Picture Archive, is equipped with an impressive vintage Eastman Kodak Arc 25B 16mm film projector (outfitted with a newer Xenon light source). While the projector can handle large reels for projections of up to two and a half hours of film at sound speed, I typically project one storage reel (approximately 1,800 ft) at a time for academic presentations, which allows for a momentary pause for reel changes to remind audiences of the physical nature of the film medium. During projection, I keep the projection room door open so that the slight clatter of the projector can be heard in the background, and I invite the audience to observe the film running through the projector before, during, and after the presentation. This invitation creates opportunities to demonstrate the components and mechanics of the apparatus as well as to explain how motion pictures are composed of single images, which are animated in real time. I also invite students who demonstrate particular interest in the media or technology to attend subsequent archive presentations, or even a tour of our Special Collections. I also conduct these types of tours when I am hiring students to assist with the digitization of content from analogue carriers for preservation and access purposes. These tours help effectively communicate what the employment position entails and evaluate a student's level of interest. Since not all prospective student interviewees are hired, this increases—however minimally—the number of students who have heard an explanation about what Special Collections, media archives, and archivists do.

I usually begin tours by explaining the role or function that special collections performs within a library, primarily defined by the status of its items as non-circulating due to a variety of reasons—mainly those of value, uniqueness, and fragility. I also explain how time-based, machine-readable media formats depend on specific technologies for playback, which highlights the threats posed by obsolescence and the media carriers' own fragile physical nature. I then enquire as to what kinds of images and concepts the terms "film archive" or "media archive" conjure in the stu-

dents' minds. Anecdotally, their answers are primarily focused on either the physical shelves of carriers, a secured vault, or a digital repository (like a media asset management system). I then transition by explaining a few key concepts and terms related to archives, their purpose, the actions they take, and the considerations archivists must deliberate on.

Selection, description, preservation, conservation, restoration, and promotion are loaded vocabulary terms that I am careful to unpack and define. A curator is responsible for selecting, acquiring, and collecting materials deemed of sufficient historical value, as determined by each collecting area's specific mission statement and collecting policy. Collections are described using very precise terms, formats, and levels of depth to communicate the collections' profile. I define preservation as keeping these materials safe, secure, and organized, while conservation is the active measures taken to prevent further deterioration and damage. Restoration, on the other hand, would comprise the active steps taken to rebuild materials and/or bring content back to a condition prior to its current, possibly damaged, extant state. Finally, promotion includes actions taken to raise awareness of the existence of content as well as to demonstrate its continued importance or relevance. I explain to students that, as BYU's AV archivist and curator, it is my role to shepherd AV materials through all these steps and to take stewardship for both the physical material items and their intellectual content.

When discussing collecting and curating, I emphasize the importance of mission-fit appraisal through collecting policies that describe what should be collected and why. Curators are called upon to make tough decisions based on specific criteria regarding what should be acquired, preserved, or deaccessioned from their collections. For a typical example, I profile an archive housed within a television station, which will archive their stock footage, finished stories, aired broadcasts, and the raw production content so that variations of news segments may be created. In contrast, many cultural heritage institutions serve local communities and geographies, or seek to document specific histories. I try to make a point of encouraging students to think about media archives as resources for research and discovery. I point out that while YouTube may *appear* comprehensive, there is a great deal of material that can be found and accessed only through a media archive, and perhaps only with the help of an archivist.

It is critical to introduce and stress the concept of the uniqueness of materials and content in archives. Each physical media item is unique, based on the conditions of its initial creation, and the history of its use, treatment, and storage. To illustrate these points, I briefly walk students through the photochemical process of motion picture film production and preservation:

- Motion picture materials are processed in a photochemical lab, where they can be expertly or poorly handled, dramatically affecting the attributes of the image on the new film stock.
- Film can go through several rounds of duplication after the camera original is developed, which may add additional artifacts—intentional and not.

- Inherently, image sharpness and detail are lost with each successive "generation" from the original film that ran through the camera.
- Additionally, *any* physical action taken with film can result in damage: scratches can be introduced on the image surface, as well as breaks and tears that must be spliced back together.
- Storage conditions, particularly temperature and humidity, have a significant impact on film's physical condition.
- A myriad of variables contribute to the quality of the content, including format specifics and the quality of equipment used to initially capture or record the information on a carrier.
- Variant versions *intentionally* created for specific uses or audiences compound the multiplicity even further.

All these considerations result in the fact that each individual reel of film has its artifactual history and characteristics. This also applies to any other type of AV carrier, including magnetic audio and videotape. Therefore, providing very specific identification and description of each item is integral to archival stewardship.

Having established the value of maintaining each individual piece of media, I reverse direction, pointing out that this understanding must be tempered by the reality of physical space limitations. I illustrate this by introducing our 16mm print copy of *Casablanca* (1942). It is certainly a unique artifact—while not a unique edit, the print has its own history, shows unique wear and tear, and demonstrates other physical characteristics such as a poor optical soundtrack. Although the 16mm film print may be illustrative to help recreate how audiences may have experienced the film in the previous century, we must ask whether this uniqueness justifies its preservation. When space is limited, keeping one item may potentially result in turning others away. What would be our justification for keeping this poor 16mm projection print when Warner Bros. maintains vastly superior production elements on 35mm fine-grain film stock? In fact, with the recent restoration and digital presentation of films on Blu-ray or Ultra HD Blu-ray discs, whose quality easily surpasses our 16mm print in sharpness and detail, these disc sources are understandably the preferred access formats for instructors and students alike. Again, this leads to making a strong point that an archive must describe its collections and items' condition in great detail and have a clear mission statement and collecting policy.

The final part of the tour and discussion centres around the promotional tasks of archives that involve both passive and active initiatives. Ensuring the discoverability of content in AV archives through adequate description in searchable registers or catalogues facilitates what I term "passive" access. While cataloguing and description require significant effort on the part of the archive's staff, the access it provides relies on the patron's own initiative to find resources in its holdings. Among "active" promotional initiatives, I list presentations, exhibits, displays, and screenings that seek to engage audiences and raise awareness of archival holdings. One significant consideration that impacts—and sometimes curtails—active promotional initiatives is securing performance permissions. I explain that rights do not auto-

matically accompany physical copies—if an archive owns or has been granted the rights for the public performance of its content, it can readily exhibit presentations accordingly, but these rights are often not granted without permission or paid fees. Current and upcoming exhibits and presentations are encouraged, and the tour ends with a call for questions. While I actively answer questions throughout the tour, this overview helps lay the framework for a more engaged and thoughtful discussion with the students.

Film Restoration Internships

As part of my attempt to consistently and actively create opportunities for education, one particularly rewarding initiative has been the "film restoration" internships I have been able to offer students with support from the library. I typically employ two interns each fall and winter semester, resulting in four projects completed each calendar year; so far, I have been able to accommodate all students who have expressed interest, so it has not required a competitive application process. The internship allows a student to progress through all the steps and make all the decisions necessary to create a new digital restoration of a film by the end of the semester.

The final component of the internship is a public screening of the restored project with presentations by the student and myself. This provides an intensive engagement with rare media materials for the small number of interns involved, as well as an educational opportunity for a broad general audience. We invite the filmmakers and actors to attend the public screenings and take part in a question-and-answer session after the presentation. The screenings are promoted throughout campus and the community, and while the titles are often unrecognizable to all but a few, the series itself has garnered a positive reputation and developed an audience willing to see what we have uncovered. The internships and screenings also serve as successful promotional events for the archive.

The internships were inspired by a university-wide initiative to engage students in ways that transcend traditional teaching interactions. From 2016 to 2019, university president Kevin Worthen defined a new direction for the university with the motto "inspiring learning." It was a call to increase experiential learning opportunities for students, and for faculty to remove barriers and decentralize the classroom. It was a call to develop opportunities to work alongside students and actively involve them in research. Listening to information disseminated from the front of the classroom in a lecture is not substantially different from watching a video about the same topic on YouTube (there it is again!). Instead, Worthen called on BYU to promote greater student involvement in their own learning through hands-on experiences and practical applications of skills through problem-solving and by working on real-world projects. Worthen was careful to point out that "inspiring learning" can be an adjective and a noun, describing the kind of learning we want to take place on campus—a learning process that inspires; it can also be a verb and a noun, meaning that as faculty and staff we want to inspire lifelong learning habits in our students. It was with this focus and challenge in mind that I began looking closely at what I could do to incorporate these ideals into my work as a curator in Special Collections.

Answers to the question of how I could best engage students with the archive were not readily apparent to me, but after some time, potential opportunities began to come to mind. I also considered the types of students that would want to engage in archival actions with media. We have a good media arts production program on campus, but often these students are interested in *creating* new media, not necessarily looking at past media that is not conveniently available. Humanities students are interested in *studying* film as a cultural or artistic expression, but are most often not fascinated by obsolete technologies. Finding the right project was key. I needed something that generated enough excitement in a student to overcome any aversions to technical subjects, as well as dealing with "old things." I reviewed the duties I perform to identify which would be the most feasible and appealing to students. Selection and acquisition: it is not really appropriate to take students with me on donor visits to appraise collections. Description of archival holdings: I did not think labelling physical items or data entry captured the vision of "inspiring learning." Preservation and conservation could potentially provide some memorable hands-on experiences for students, but these tasks mostly consist of winding, smelling, and rehousing film elements—more tedium than inspiration.

One of the most enticing aspects of media archiving is uncovering something lost or forgotten or bringing something out of obscurity and presenting it to audiences for reconsideration. I have long enjoyed following the process of high-profile restorations like those performed on *Metropolis* (1927) and *Nosferatu* (1922). Since documentation of film restorations are common disc extras, and restoration descriptions from UCLA's Festival of Preservation are popular publications, I deduced I was not alone in finding this work fascinating. If I could get *these* kinds of projects going, I hoped that would attract students to work with me.

For decades, the restoration and presentation of motion picture films was prohibitively expensive for all but a few of the largest and most well-funded archives. Restoration required new film stock, expert lab services, and expensive restorative techniques and tools. It required more than a three-month-long semester window to collaborate with international archives to compare the condition of unique materials from across the globe. However, in the last decade, technological advances for digital restoration tools have brought these processes within the reach of smaller organizations and made collaborations easier. Restorations would be ideal projects to work on with students, but many factors needed to miraculously coalesce to make these types of projects feasible.

To justify and perform a restoration action for a given title, access to film materials of superior quality is necessary. Locating a film element which is uniquely complete, or multiple film components that could be combined, allows for successful restorations of superior quality and/or which achieve greater completeness. Original camera film will contain the most visual information and allow for the highest resolution scan, while intermediate printing materials will often yield mixed results based on their generation. Projection prints can be used to create decent-quality digital scans and, depending on their condition, may even contain enough visual information for a restoration project, but there is limited latitude for further enhancement or

improvement of the image. Film prints are typically only used as a final resort when no production elements are extant or available. For me to offer adequate restoration opportunities, unique source materials were necessary.

Around the same time as I was developing ideas for what these projects might look like, an opportunity presented itself to recover film elements from the BYU Motion Picture Studio (MPS). BYU had been home to the MPS from 1953 until the studio was separated from the university in 1989. The MPS provided media production students with practical experience working in a professional studio environment, provided supplementary teaching materials for various departments and faculty at the university, and furnished the Church of Jesus Christ—the sponsoring organization of BYU—with audiovisual training and teaching materials to distribute to its congregations worldwide. The MPS also produced a good number of educational films and public service presentations. The physical studio facilities featured two soundstages as well as a backlot with outdoor grounds featuring some frontier-era buildings and a small stream, which were used in various productions. At the height of its activity, the MPS typically completed between six and ten productions a year.

In 2018, it was determined that the titles produced during the classic BYU MPS era (1953–89) had either been sufficiently transferred to videotape for historical preservation or were too outdated for use in churches or classrooms, so all the actual motion picture master element materials were prepared to be discarded. Loath to throw it away themselves, the materials were dropped off on pallets at the library so that anything of interest could be maintained or permanently consigned to disposal. The final decision had been delegated to me—I had eight pallets containing over 3,200 individual reels and video materials to review before decisions could be made. With very limited storage space—both cold storage and regular climate-controlled shelving—the acquisition of materials by Special Collections represents a significant commitment, so careful review was necessary.

The review of these materials could not have occurred at a more fortunate time. At the onset of the global COVID-19 pandemic in 2020, the campus was closed, and everyone was sent home to work remotely, but I was able to appraise these materials in a remote storage area where I could work in solitude. As expected, the majority of the materials would not fit our current collecting mission. Keeping the "inspiring learning" focus in mind, I recognized that some of these materials would support fantastic student film restoration projects. Many of the original camera materials and master audio elements for several titles were extant. Most of these titles, produced from the 1950s through the 1980s, only survive as faded pink 16mm prints or degraded VHS copies. Using the original elements, we could engage in projects of reconstruction, remastering, and restoration that would generate very satisfying results. These materials would require significant labour and funding to realize exhibit or research value. If I had reviewed these materials solely with my previous collecting mission in mind, I might have overlooked many materials that I was now keenly searching for in support of experiential learning opportunities.

In order to perform a reconstruction or restoration project, the timing could

not have been better for the availability of improved and affordable film scanning equipment, which has become more accessible to smaller archives over the last decade. Like many smaller archives, we had been caught in a conundrum for decades: truly unique materials were likely too fragile for regular projection, yet that unique content was *precisely* what we should prioritize for access and promotion. Hearkening back to our tour of the media archive, we were comfortable regularly projecting our print of *Casablanca*, but it is very different projecting original camera reversal film that might result in potential irreversible damage to a unique artifact. With the reduction in cost and improvement of image quality available with today's film scanners, it is now much more affordable to both outsource scanning projects or purchase a scanner for in-house digitization of motion picture content. Gentle, sprocketless film scanners can now safely scan shrunken and slightly damaged film. Once, providing access to rare materials was a nerve-wracking process with the risk of potentially disastrous results, but can now be regularly planned and successfully completed through digital means. This has made it possible to safely, consistently, and sustainably create digital files from motion picture collection materials, specifically when working with camera originals.

Now, having both the film materials *and* greater access to the necessary technology to undertake restoration projects, I was only missing students. Through my tours and projecting activities, I was already aware of a few students who were interested in film history and restoration, and I simply contacted them to see who had the time and desire to partner on a restoration project. We received an "Inspiring Learning Grant," which the university established to support the president's vision, and we embarked on our first project. With this funding, I was able to send out conformed camera original A/B-roll reversal film elements for two titles to one vendor and outsource the transfer of the 16mm composite master magnetic film reels to another. The initial grant paid the student a small hourly wage for their time spent on the project. The scans of the camera originals would need to go through a shot-by-shot colour grading process, so the grant also paid for some training with a local colourist, who agreed to demonstrate colouring our files. After the initial observation in colouring was completed, we started the project over from scratch, performing our own grading to bring the colours from the flat digital scans back to brilliant life. We learned how to do the work ourselves from things we had gleaned from watching the colourist work, by consulting YouTube tutorials, and by just trying out various settings in the software until we found satisfying results.

During the colour balancing phase of this first project, the library approved the purchase of a film scanner, so that our motion picture film collections could be made accessible and digital proxies could be preserved. Having a film scanner in-house supports greater access to all our unique and treasured motion picture content and also allows these types of restoration projects to continue without the constant need to seek more external grant funding. Scanning directly from camera originals, we can capture and reproduce an image quality that previous generations could never enjoy because they could only ever see a third or fourth generation print. Outside of overhead, this reduced the cost of a restoration project to the price of having the film

cleaned in a local vendor's ultrasonic film cleaner and the wages for the students' paid internship. Since our first project in 2021, we have completed sixteen restoration projects and further refined all aspects of the internship.

The first few weeks of the internship consist of discussion-based presentations on concepts related to restoration, the photochemical process of motion picture filmmaking, and the work of film archives, as well as an overview of the history of the BYU Motion Picture Studio. In preparation for the internships, we identify motion picture printing elements in our archive that could support a successful restoration project. From those pre-selected materials, each student gets to select a project that sparks their interest and imagination, typically having no information about the film beyond its title alone.

Throughout this process, students gain an understanding of several facets of archival work, including selection, description, and preservation. The student performs a physical inspection and carefully describes the film elements to complete a restoration plan, outlining what elements will be necessary for the project. Select materials are sent for cleaning and scanned upon return. If the scans are satisfactory, the project moves to the reconstruction and colour grading phase. Occasionally, additional elements have needed to be cleaned and scanned after the initial elements were found to be incomplete. The various elements of motion picture film are then brought together to reconstitute the completed picture edit, the soundtrack is synchronized, and original titles may be reconstituted depending on the method used originally.

Most students do not have experience performing colour grading, especially from a scanned photochemical film element. Students typically require several weeks to develop a feel for how the film should look and to learn the tools that help them achieve satisfactory results. The work is tedious, as each individual shot must be balanced and corrected. They quickly learn that variant element types, such as reversal, positive, negative, and intermediate film stocks, support different visual qualities. We have found that it is best to perform multiple colouring and exposure passes on segments of the project, rather than seeking perfection with each shot from the beginning. Through repetition, the desired visual look is developed as the student adjusts their colouring based on the photochemical elements. We enlist others with "fresh eyes" to review our work and to help us anchor our image decisions to reality and to expectation. It is a very repetitive and iterative process, but students develop confidence in their colouring choices and become very invested in their projects.

All this work is done using DaVinci Resolve post-production software. Since we are typically working from conformed A/B-roll originals, the original edit is relatively straightforward to reconstruct once synced on the timeline. While we often have multiple picture or sound elements to compare, it is invariably the earliest generation that has the greatest detail, information, and fidelity. We also often have access to the studio's production records, which we consult during this process to enlighten our understanding of the production's history and the choices and challenges that were faced decades ago. The limited number of times we have had to make interpretive decisions, the production histories have shed light on the original producers'

challenges, frustrations, and intentions, which have empowered us to conservatively apply corrective actions using the range of current software capabilities—primarily in a few instances where effects came out poorly during the initial production. Finally, audio equalization, noise reduction, and sweetening are applied to the soundtrack to optimize the audio and reduce tape hiss.

As the projects near completion, students begin preparing for their public presentations. We are working with productions that were created for distribution, and the University still owns the copyright to the materials, so we are free to share the films through campus screenings. We are also working on finding a platform to allow online viewing of the restorations for even greater audience exposure. We presented our first restoration premiere screening in October 2021, alongside an overview of the film restoration process and the production of the film. Since our first title was filmed locally in and around Provo, Utah, we were able to find and identify many of the filming locations, take pictures of them, and compare them to what they presently look like. Our first project was a scripted narrative, which didactically presented teens with suggested solutions to moral dilemmas. The two teen actors from the film, now in their sixties, joined us to answer questions and shared behind-the-scenes stories.

Our public presentations have continued to feature similar components, yet each project is unique. Some films document an event, and the students have researched newspaper archives to provide additional context. Others highlight historical figures or artists, and we have been able to further elaborate on the subject explored in the film with additional decades of perspective. This format is flexible enough to invite students to explore the most appropriate approach to their specific project and invest themselves in their presentation. I ask the students to introduce the restoration process and discuss their personal experiences working on the project before introducing the film to the audience. This allows the students to reflect on what they have learned about media archiving and media restoration over the course of the semester: asking them to explain to a public audience what media archives do and how restorations are performed, and to position their projects' relevance to contemporary viewers, solidifies in their minds—and hopefully the audiences'—the value of archives and their contents.

Conclusion

The film reconstruction internships are now in their fifth year, and each semester, I have become more organized and clearer in my instructions. The internship process and schedule have grown more streamlined, and the learning experiences have improved. My own experience, comfort, and confidence with colour grading software have also increased significantly, and my feedback regarding students' restoration work has become more articulate. I am also continuously exploring opportunities to integrate new and developing restoration software tools as they become more commonly used in the field today.

My goal is for students to come away with an experience that transcends *hearing* or *reading* about media archives by instead *practicing* and *doing* media ar-

chival work through projects that incorporate the use of both archival materials and methods. While theory provides a helpful foundation, application and practice through a specific project really helps students understand the principles of our work. Throughout the process, students also develop a greater understanding and appreciation of filmmaking itself. For example, students express recognition and gratitude for the wide range of media manipulation tools that have been developed over the past few decades, realizing how challenging the simple mechanics of media production were during the first century of filmmaking. Students also develop an understanding and appreciation for the often-invisible backstage work that archives do to preserve our media history, and I try to encourage students to see media archives as both resources for their research and as repositories of media content that could be re-used in new productions, and to feel empowered and inspired to utilize the archive for both purposes. As I reflect on how all the moving parts of the internships came together, with timely resources coalescing to support a successful program, I myself am feeling quite inspired.