



**B
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Film
Forever

BFI PROFESSIONAL
DEVELOPMENT

ARCHIVE FUTURES 2018

19 – 21 JUNE 2018

A 3-day training course
for international film,
television and digital media
archive professionals

‘Through an exciting and broad reaching programme of directly relevant training packages, Archive Futures 2018 will inspire and professionally develop colleagues from around the globe. We will share experiences and explore complex challenges, drawing on the latest techniques and innovation in use at the BFI National Archive, with expert guidance from the practitioners themselves.’

Charles Fairall

Head of Conservation, BFI

‘The BFI has managed mass digitisation projects that have delivered online audiences of over 50 million people. Archive Futures offers a unique opportunity to learn from our experiences and successes as you prepare your own collections for the digital age.’

Robin Baker

Head Curator, BFI



A vertical stack of professional audio and video equipment. At the top, two small monitors display a blue sky. Below them are various control units with buttons and knobs. A larger monitor in the middle shows a color calibration chart with vertical bars of white, cyan, green, magenta, red, and blue. To the right, a large black speaker with a prominent purple woofer is visible. The background is a dark, textured wall, possibly acoustic foam.

**DISCOVER THE BFI'S
WORLD-LEADING APPROACH
TO DEVELOPING ARCHIVE
RELEVANCE AND
SUSTAINABILITY
FOR THE FUTURE.**

**LEARN HOW TO MAINTAIN
COLLECTIONS, ENHANCE
PROCESSES AND DEVELOP
RESOURCES FOR THE
DIGITAL WORLD.**

This course offers professional development in both practical and leadership skills. We offer participants an unrivalled learning opportunity delivered by an exceptional team of BFI experts.

Archive Futures 2018 also presents a unique networking opportunity with senior BFI figures and attendees from around the globe. Over the past two years we have welcomed archive professionals from 15 different countries, sharing a range of challenges and experience.

WHO IS THE COURSE FOR?

The course is aimed at all Archive Professionals with a drive to safeguard the future of all significant film, television and media archives.

This course provides continued professional development like no other internationally.

This is a rare opportunity to explore in detail the BFI's unique

and innovative approaches to managing and developing one of the world's busiest and extensive film, television and digital media collections. Those seeking inspiration and guidance to future proof their own unique collections, small or large will find this course empowering and rewarding.

HOW WILL THE COURSE BENEFIT YOU AND YOUR ORGANISATION?

PERSONAL BENEFITS

Individually, on completion of the programme, participants will have gained a thorough knowledge and understanding of one of the world's leading moving image archives. Learning from and engaging with some of the world's foremost specialists in a small group allows for individual attention and support, relevant to your own individual roles and collections. Applying the new models and practices of the British Film Institute will support participants in developing a successful career in an enterprising 21st century archive.

ORGANISATIONAL BENEFITS

Through attendance of this programme, your organisation will benefit from developed and inspired staff with a solid understanding of the essential components for transforming your home institution to meet the needs and demands of a digital world. Your organisation will have also fostered new relationships with the BFI and other attending world archives.

PROGRAMME SCHEDULE

DAY 1 TUE 19 JUN

SESSION 1

WELCOME TO ARCHIVE FUTURES

SESSION 2

CURATING THE ARCHIVE

Scope of the BFI collections and structure of team

Major projects: restoration, digitisation, programmes

SESSION 3

DIGITAL PROJECTS: EXPLORING BRITAIN ON FILM

- Curatorial strategies
- Key themes
- Measuring success

SESSION 4

INTERNATIONAL ARCHIVE PROJECTS: SHIRAZ

- Negotiating with stakeholders
- Developing high profile live events
- Working with international partners

SESSION 5

FUNDING ARCHIVE PROJECTS

- Development fundraising campaigns
- Raising money for restorations

DAY 2 WED 20 JUN

SESSION 1

DELIVERING AN ARCHIVE PROJECT

Using agile project management techniques to deliver scalable digital projects

SESSION 2

NATIONAL TELEVISION ARCHIVE

- Selection and acquisition
- Technical operations
- Technology and innovation
- Stakeholder relationships
- Prioritisation and digitisation

SESSION 3

MODERNISING THE BFI'S DATA INFRASTRUCTURE

- Systems procurement and subsequent development
- Data standards, modelling and mapping
- Governance, skills and change management
- Development of workflows, tools and applications

SESSION 4

DEVELOPING PROJECT PARTNERSHIPS

- Developing relationships with rights holders
- Working with other archives
- Co-funding for projects
- Supplier framework

SESSION 5

RESTORATION CASE STUDY: VICTORIANS ON FILM

- Restoration process
- Commissioning a new score for a silent film
- Archive Gala event objectives

DAY 3 THU 21 JUN

SESSION 1

TOUR OF THE CONSERVATION CENTRE

SESSION 2

COLLECTIONS MANAGEMENT

- Passive preservation: A case study, BFI Master Film Store
- Facilitating access
- Principles into actions
- Processes and workflow

SESSION 3

DIGITAL CAPABILITY AND DIGITAL PRESERVATION INFRASTRUCTURE

- Transforming skills and technologies to meet all analogue and digital expectations

SESSION 4 TO 8

ARCHIVE CLINIC SESSIONS

Up to 4 opportunities to consult with the experts and practitioners in individual and small group consultancies with all our speakers.

ARCHIVE FUTURES IS A TRULY INTERNATIONAL EVENT

Over the last two years we've welcomed participants from:

ARCHIVE FOR AFRICAN CINEMA, UGANDA

ARCHIVES OF ESTONIA

CHINA FILM ARCHIVE FILM

DOHA FILM INSTITUTE

DRIK PICTURE LIBRARY, BANGLADESH

FILM CENTRE OF UKRAINE

ICELANDIC FILM CENTRE

MUSEUM OF FILM ARGENTINA

MUSEUM OF CINEMA PORTUGAL

NATIONAL ARCHIVES OF AUSTRALIA

NATIONAL FILM CENTRE TOKYO

NATIONAL LIBRARY BOARD SINGAPORE

RIOFILME BRAZIL

SHANGHAI FILM MUSEUM

THAI FILM ARCHIVE

UNAM MEXICO





Some of our delegates' comments:

'In a word; excellent.'

'Inspiring, nurturing and heartfelt.'

'Professional, Practical, Exciting, Perfect.'

'Inspirational, challenging and mind blowing!'

'Unexpected and inspirational (from a deeply committed BFI team).'

'New ideas came like a flood! The BFI experts are so kind and professional, it's impressed me very much.'

'The programme was well organised, well-rounded and did a great job in catering to our individual needs.'

'It's been a great experience overall , especially having insights and access to such a group of experts and facilities.'

'This course has been inspiring and motivating to push for projects that focus on film preservation.'

'It was an eye-opening experience as to what an archive can be. How to now organise and map out a way for our own archive.'

SPECIALISTS' PROFILES

EDWARD ANDERSON

Digital Collections Development Manager

Edward designs digital archiving workflows, writing code to identify and solve challenges in search, analysis and preservation. His recent gender research is a key feature of the BFI Filmography platform. Edward is a former Curator with specialisms in amateur film and China.

CONRAD BODMAN

Head of Interpretation

Conrad is responsible for national and international archive partnerships and programmes and publishing. Recent projects include UK Indian 2017 with film screenings and events in London, across the UK and in India.

PETER BODEN

Technical Operations & Engineering Manager

Peter leads the operational teams responsible for the preservation and access to the BFI's extensive collection of TV, video and audio. Peter has been integral to transforming the transfer and long-term storage process for a wide range of the BFI National Archive's collections from its original video form to data held digitally on a new server-based infrastructure. His most recent work has been to develop the process further and move from single source capture to mass digitisation workflows, where multiple streams of video are simultaneously captured on each workstation.

MARK DUGUID

Senior Curator of Archive Projects

Mark Duguid is leading on the representation of archival film and television on digital and other channels, including BFI Player, BFI Screenonline, YouTube and the BFI Mediatheques across the UK.

ROBIN BAKER

Head Curator

Robin joined the BFI to oversee the curation of the BFI Mediatheques. His recent research includes work on the BFI's extensive collection of non-fiction films shot in pre-Independence India.

DYLAN CAVE

Collections Development Manager

Dylan Cave leads the team of Curatorial Archivists in acquisition and collections development at the BFI National Archive. A curator from 2006-2016, Dylan was responsible for the acquisition of contemporary British features and short films and he devised a number of BFI Player collections exploring cultural diversity in the UK.

BRYONY DIXON

Curator

Bryony Dixon has responsibility for the BFI National Archive's extensive silent film collection. She has researched and written on many aspects of early and silent film, as well as programming for a variety of specialist film festivals and events worldwide. Her book 100 Silent Films, in the BFI Screen Guides series, was published in 2011 and she contributes regularly to Sight & Sound's Primal Screen column.

HELEN EDMUNDS

Collections Manager

Helen has responsibilities that involve the developing and implementation of standards, processes and procedures and the resource planning required for collections care and access to the collections of the BFI National Archive. Helen has significant experience in delivering large-scale projects, be they collections moves or mass digitisation projects.



ROB EWART
Collections Care Manager

Rob has responsibility for a range of collections care activities across the BFI National Archive. His previous role at the BFI was as Vaults Manager at the Gaydon site where he was responsible for the care and security of the collections stored there. Rob and his team had a pivotal role in the preparation and relocation of 330,000 plus nitrate and safety film cans into the BFI's Master Film Store.

CHARLES FAIRALL
Clifford Shaw Head of Conservation

As Head of Conservation Charles has primary responsibility for leading the technical teams to preserve, conserve and make accessible the moving image collections which constitute the BFI National Archive. Significant recent projects that Charles has contributed to include digital restoration of Abel Gance's 'Napoleon' and transformation of the archive's extensive film and television operations to address the needs of an increasingly digital future.

NICOLA GALLANI
International Manager:
Programme and Archive

Nicola manages international projects and collaborations such as the launch of the BFI's archive collection online in India, the tour of the BFI's Shiraz across India and BFI touring programmes such as Black Star in North America.

VICKI KELSALL

Head of Trusts and Foundations

Vicki looks after the BFI's fundraising from trust, foundation and public sector donors, working alongside the individual giving, campaigns and corporate teams within the BFI's Development Department. Significant funding secured by her team for archive projects includes a major grant from the Esmée Fairbairn Foundation to support Britain on Film and a long-standing partnership with The Film Foundation. She also leads on funding approaches to the Heritage Lottery Fund and Arts Council England.

COLETTE MCFADDEN

Head of Heritage Programme

Having successfully launched BFI Player in October 2013, Colette joined the Collections & Information team to lead delivery of the BFI's Film Forever Strategic Priority Three complex programme of works, Unlocking Film Heritage. As Head of Digital Delivery she employs her experience in digital programme and change management, to boost operational efficiencies and drive a clear focus for delivery of major heritage projects and their public access outcomes.

FIONA MAXWELL

Head of Heritage 2022
Stakeholder Relationships

Fiona began her career as a Video Tape librarian and moved on to working with film in distribution, restoration and preservation. Prior to joining the BFI in 2012 to head up their film digitisation programme Fiona worked for, The Rank Organisation, the PolyGram group, CIC, Carlton and Granada International, and was with ITV Global Entertainment for twelve years as Director of Operations which included running their Archive.

STEPHEN MCCONNACHIE

Head of Data for Collections & Information

Stephen led on the modernisation of the BFI's data infrastructure over the last five years, with the Collections Information Database now providing the underlying data spine for the BFI Filmography, BFI Player, the BFI Mediatheque and a forthcoming crowdsourcing platform. His teams manage the Digital Preservation Infrastructure and the other BFI collections systems, define data models and best practices for the BFI National Archive collections, manage the BFI Filmography, and undertake R&D to develop programmatic solutions to challenges in digital preservation, and data creation, analysis and exchange.

NATHALIE MORRIS

Senior Curator, Special Collections

Nathalie oversees a team who look after the BFI's Special Collections of filmmakers' papers, scripts, costume and production designs, posters and photographs. Her role encompasses acquisition, planning, research and curation. As well as curating a regular series of exhibitions at BFI Southbank, Nathalie has also been involved in recent projects to upgrade storage, barcode the BFI's collection of 21,000 unpublished scripts, and digitise a significant part of the archive's photographic collections. She has published widely on different aspects of film history and the BFI's collections.

PATRICK RUSSELL

Senior Curator of Film and Television,
Non-fiction

Patrick heads a small team of curators which: acquires, oversees and interprets the BFI's non-fiction film, television and video collections; has delivered major multi-platform projects celebrating, restoring and making available Britain's rich tradition of factual filmmaking; and has led on selection and interpretation of collections selected for mass digitisation and online access, including Britain on Film. Patrick is author or co-editor of three books and many essays, chapters and online articles on various aspects of film history and curatorial practice.



ROB SCOTT
Collections Systems Manager

Rob manages the Collections Systems team, which is responsible for the BFI's Collections Information Database (CID), the location control and workflow software, and the publicly accessible BFI Collections Search web platform. Recently he has led projects to replace the BFI's collections management workflow software, and development of a collections acquisition module within CID.

LUCY WALES
Information Manager

Lucy is responsible for managing the Information Specialist and the Documentation team. Her responsibilities include managing data standards and practices in relation to the BFI's Collections Information Database (CID), to ensure that the BFI National Archive's collections are documented according to best practice. Lucy has been responsible for coordinating ingest of over 48,000 moving image assets into the BFI's Digital Preservation Infrastructure, and developing the data standards and structures of the recently launched BFI Filmography.

ALEX ZORBA
Video Preservation Engineer

Alex is responsible for the repair, maintenance and smooth working of all the legacy analogue & digital audio & videotape equipment, so that the video/audio preservation operators are able to digitise all tape assets successfully. He has also been part of the team responsible for the build completion of the F47 mass digitisation project which allows 12 digital videotape machines to run simultaneously and hence provide a mass ingest workflow. This will allow a faster turnaround time for the digital videotapes of the BFI National Archive's collections from its original video form to data held digitally on a new server-based infrastructure.



FEES

£1,950 PER PERSON

The fee includes all refreshments and lunches, welcome dinner after day one and transport to the BFI Conservation Centre.

Please note, places are limited and the fee does not include travel and accommodation.

For booking and all other information please email:

archivefutures@bfi.org.uk