

# Al Larvick Conservation Fund 2022 Year End Report

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Film still: *Sanchez Family of New Mexico* collection

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### BOARD OF DIRECTORS

Kirsten Larvick, Executive Director; Brian Belak, Secretary; Melissa Dollman; Diana Little; Dwight Swanson, Board Chair; Laura Zimmerman, Treasurer.

### ADVISORY BOARD

Ina Archer, Jeffery Larvick, Shane Molander, Rachael Stoeltje, and Rhonda Vigeant

### NORTH DAKOTA COMMITTEE

Larry Danielson; Shari Huettl; Tamera Kapaun; Gerald Newborg; Lindsay K. Meidinger; Suzanne Zimmerman.

### ADMINISTRATIVE & MANAGEMENT TEAM

Brian Belak, Kirsten Larvick

### MISSION

To preserve historical and cultural heritage through conservation, education, and public accessibility of analog American home movie, amateur cinema, and community recording collections.

## INTRODUCTION

Over the course of 2022, the Al Larvick Fund primarily focused on its awards to a record number of grantees with some exciting collections.

## ADMINISTRATIVE & MANAGEMENT TEAM

The Fund's Board of Directors and administrative team continued working with grant recipients, and focused on the development of a new records management platform and expanding its Board of Directors.

## FINANCES & FUNDRAISING

Board monetary contributions improved in 2022. Outside of grantmaking spending, funds were primarily used for drive purchases for board members and back-ups.

## 2022 GOALS

Last year, the fund's board of directors' goals included:

1. Expand Board of Directors and Administrative Team
2. Implement database for both record tracking and new application platform
3. Expand screenings through online events with partner venues
4. Focus on making more collections available on Internet Archive
5. Create ALCF video content for promotion and application guidance
6. Conduct new oral history interviews for the Homespun Histories program

Goals 1, 2, and 4 are in progress or were achieved. Goals 3, 5, and 6 remain outstanding projects. Details are explained in subsequent pages.

## BOARD DEVELOPMENT

Written by Dwight Swanson

2022 saw a transition on the board, with two of the founding board members, Rhonda Vigeant and Shane Molander, leaving after many years of hard work, and two new members, Melissa Dollman and Diana Little, joining us..

Shane, now the Director of State Archives at the State Historical Society of North Dakota served an invaluable role as our primary North Dakota contact on the board. He coordinated many of the ALCF public screening and digitization events held in the state. Rhonda is a co-owner of Pro8mm with her husband Phil. Pro8mm has been one of America's leading laboratories in all aspects of Super 8 film for decades, and Rhonda offered the ALCF invaluable technical and practical information about small gauge film digitization, as well as spearheading the sponsorship of the ALCF national grant since its inception. Rhonda and Phil are now the co-owners of P+R Vineyards in San Luis Obispo County, California.

**Melissa Dollman** has worked professionally as an audiovisual archivist, adjunct faculty, fellow, exhibit developer, and researcher for numerous cultural heritage institutions, and is currently the digital projects manager and archivist for the Tribesourcing Southwest Film Project. Melissa, who holds a Ph.D. in American Studies, has published textual and videographic works on home movies, digital humanities projects, public relations films and living trademarks. She and her husband run Deserted Films, a nonprofit organization dedicated to collecting home movies and other films shot in Palm Springs and Southern California.

**Diana Little** directs the Film Department at The MediaPreserve, a laboratory outside of Pittsburgh, PA that specializes in the digitization of archival audiovisual materials. The MediaPreserve has been the sponsor of ALCF's Regional Grant since its beginning, so Diana has had a long connection with the ALCF. Prior to her time at The MediaPreserve, Diana spent nine years working on film restorations at Cineric, Inc. in New York City. She holds a bachelor's degree in Film Production, History, and Theory from Vassar College and completed the certificate program at the L. Jeffrey Selznick School of Film Preservation at George Eastman House. She previously served on the steering committee of the Women's Film Preservation Fund of NYWiFT and continues to advise that organization on technical matters.

## DATABASE INITIATIVE

Written by Brian Belak

In 2022 we began implementing a database using Airtable to catalog funded film projects on an item level. Airtable was chosen because of its low cost and relational capabilities, facilitating links between films and subjects, creators and collections, and much more. After discussions around how to organize the database, we adopted a provisional metadata schema based on the information already used to describe films on the Internet Archive, mapped to the standard PBCore schema. Managed by the American Archive of Public Broadcasting, the PBCore schema uses standardized language to describe all kinds of audiovisual media, making it well-suited to our film items. Using standardized language also aids interoperability with future systems, not just the Internet Archive approach we are using now.

Along with the schema decisions, we set up a new Airtable subcommittee to meet regularly and build out records for each film item. In 2022 we started with films that had been uploaded to the Internet Archive already, using the process of transferring metadata between the two systems to work through questions and bugs with the database design. At the end of the year, we turned our focus to the backlog of funded projects without information already online, a process that requires more active cataloging and creation of new descriptive information. By the end of this process, we will have a full catalog of every film funded through past grant rounds, facilitating search and access. We also transferred our grant submission forms to Airtable, moving away from Wufoo and towards a system where much of the information about a funded film collection will already be populated in Airtable as the basis for future cataloging.

## GRANT PROGRAM

Written by Dwight Swanson

The 2022 National Grant was able to expand its support of amateur film and video collections due to two factors: **Pro8mm's** doubling of its annual sponsorship amount in honor of their 50th anniversary and the contributions of **Secure Media Transfer** for video digitization. The four grantees this year provided domestic and travel films and videos from a diverse range of communities. The 2022 National Grant supported regional makers of home movie and amateur film collections and a range of subject matter.

*The Beder Family Films*, shot by Leonard and Renie Beder, and curated by their son Ted, comprise 18 reels of Super 8 film shot in the 1950s. The films show the Beders' vacations to Mexico and Europe along with everyday and family activities in the Los Angeles area.

The Gay, Lesbian, Bisexual, Transgender Historical Society was the recipient of a grant to digitize a



Super 8 reel from its *Larry Buttwinick Film Collection*. The reel contains footage of a drag party in San Francisco, circa 1965-1975. Buttwinick, one of the founders of the Lavender Seniors of the East Bay, was part of the original Imperial Court of San Francisco, which is one of the oldest LGBTQ organizations in the world and a vital part of drag history and culture.



Film still: *Larry Buttwinick Film* collection

Joe Golling received a grant for a portion of his *Sánchez Family of New Mexico* collection of 8mm and Super8 and films recorded by his father-in-law, Jose Sánchez, born in Clayton, New Mexico. After serving in WWII at the age of 18 he returned home and met and married his neighbor Aurora Cordova.

Filmmaker and archivist Jim Hubbard, who was the recipient of two previous ALCF grants for his own films, is the caretaker for the *González Family Home Movies* collection of Super 8 film and VHS videotapes by Gladys and Manuel González. The late Manuel (Manny) González was born in Havana, and he then emigrated to Queens, New York, where he worked as a bookkeeper/accountant. The films and

tapes include family trips and domestic footage of the family at home.

The scanning of the film portion of the collection was provided by Al Larvick National Grant sponsor, Pro8mm. The digitization of the videotape was provided by Al Larvick National Grant sponsor, Secure Media Transfer.

Additional support went to previous grant recipient, Virginia Errichetti for her father, Arthur H. Virtue's 16mm films.

The Al Larvick North Dakota Grant is a biennial event awarding regional collections from the state of North Dakota. 2021 included a North Dakota grant cycle. The award was given to the *Dalles and Susan Schneider Family Film* collection. Work was completed in 2022.

**The MediaPreserve** cleaned and digitized approximately 2400 feet of 8mm film.

To date, the fund's grant program has digitized 85,550 feet of film and approximately 2,150 minutes of videotape.

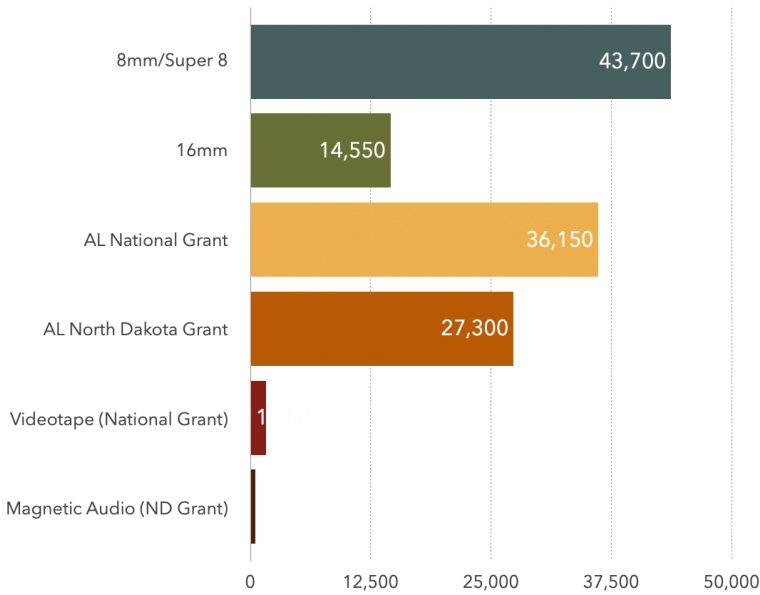


Videotape still: *González Family Home Movies* collection

## Al Larvick Fund Grant Program Activities

ALCF was incorporated in 2014. Its grant program was implemented in 2015.  
 \*Bold numbers represent changes from 2021 annual report.

Al Larvick Fund Grant Program Chart



Conservation, Scanning & Access 2015-2022

FORMAT/GRANT	TOTAL FEET
8mm/Super 8	<b>43,700</b>
16mm	14,550
AL National Grant	<b>36,150</b>
AL North Dakota Grant	<b>27,300</b>
Digital Capture: Film Total	<b>85,550</b>
FORMAT/GRANT	TRT MINUTES
Magnetic Audio (ND Grant)	500
Videotape (National Grant)	<b>1,650</b>
Tape Digitization Total	<b>2,150</b>
Internet Archive Uploads	16,970

## COLLECTION DIGITIZATION ACTIVITIES

### ACCESS

The Fund's other grant related activities, such as cataloging and uploading collections onto the Internet Archive, have been on hold, with other grant managing and programming taking priorities. A goal of returning to these tasks is on the calendar for 2023.

### 2023 GOALS

This year, the fund's board of directors' goals include:

1. Expand Board of Directors and Administrative Team
2. Implement database for both record tracking and new application platform
3. Expand screenings through online events with partner venues
4. Focus on making more collections available on Internet Archive
5. Conduct new oral history interviews for the Homespun Histories program
6. Focus on new fundraising strategies to further stabilize organization

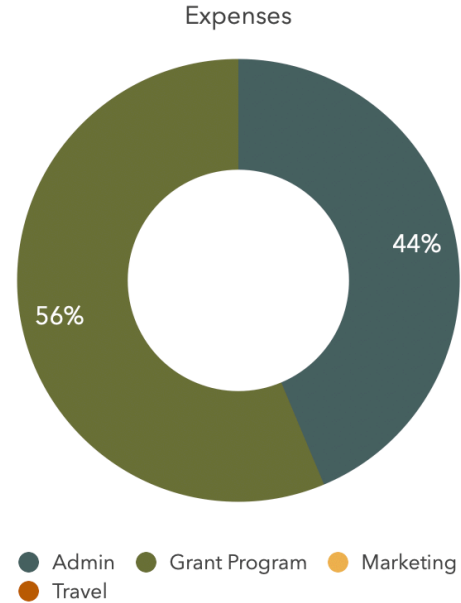
## FINANCIALS

# Al Larvick Conservation Fund FY2022 Income/Expense Report

\*FY, January 1st through December 31st, 2022

INCOME	
Donations	\$5,213
In-Kind	\$7,180
Misc.	\$0
<b>TOTAL INCOME</b>	<b>\$12,393</b>

EXPENSES	
Admin	\$3,190
Grant Program	\$4,115
Marketing	\$0
Travel	\$0
<b>TOTAL EXPENSES</b>	<b>\$7,305</b>



\*2021 ND grant lab work and some 2020 National grant was completed in 2022

## CONCLUSION

The Al Larvick Conservation Fund is able to sustain its core endeavor of grant making each year through its lab partnerships. Challenges around fundraising for events, marketing, oral history capture, labor expenses related to transcription, and upload continue. To remedy some of these challenges, the Fund is working on expanding its board of directors and administrative team.

Considering the size of the organization, however, the fund seems to be successful in providing a needed service to personal heritage conservation and story sharing.

## ANNUAL REPORT CONTRIBUTORS

Brian Belak  
Kirsten Larvick  
Dwight Swanson





Film still: *Beder Family Films* collection