



BRIANNA TOTH

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AUDIOVISUAL ARCHIVES & PRESERVATION

Audiovisual Archivist with 8+ years of experience in digital preservation, workflows, and collections management. Committed to retaining the integrity of audiovisual materials through conservation techniques and digital remediation. Experience with large and small-scale project management, budgeting, analog media, digital asset management, collection assessment, processing, cataloging, media reformatting, and storage best practices.

EDUCATION

- 2019 *Master of Library Information Sciences (MLIS), Dean Scholar
Media Archival Studies*
University of California, Los Angeles, CA
- 2005 *Bachelor of Arts (BA), Magna cum Laude
Contemporary Art History Major // Gender Studies Minor*
University of the Pacific, Stockton, CA
- 2004 – 2005 *Visual Cultures Department, Study Abroad*
Goldsmiths College, London, UK

PROFESSIONAL EXPERIENCE

AVMPI Video Preservation Specialist // Smithsonian Institute

March 2023 – Present

- Perform and develop workflow for digitization of a variety of videotape formats
- Maintain, repair and calibrate all videotape playback equipment
- Quality control of all data generated from digitization process – conduct periodic audits of assets
- Develop documentation for new AVMPI processes, procedures and guidelines
- Oversee and manage digitization workflow and ingest of all data within Smithsonian's DAM system

Preservation Archivist // Academy of Motion Picture Arts & Sciences, Film Archive

July 2019 – March 2023

- Manage large-scale digitization project of Blackhawk Films collection consisting of over 5,000 titles: budgeting, invoicing, reporting, and logistics

- Quality control of all assets delivered: screening and approving new film prints, digital masters of all scanned material, and verification of all data
- Revised workflows during quarantine: developed new delivery methods for data; revised process for vault pulls to accommodate new health and safety precautions and limited on-site access; increased online accessibility of scanned materials; implemented additional data verification procedures
- Development of QC workflows and incorporation of open-source tools to improve ingest process and data validation
- Built Airtable database to manage and track all film elements through entire digitization process, deliverables, invoicing, JIRA ticketing and digital assets
- Film inspection (comparing elements, condition evaluation and repair)
- Inventory and cataloging of film holdings within the collection, newly created photochemical elements and all digital assets created as part of preservation process
- Work with and communicate successfully across departments, with project stakeholders and collaborators, film industry professionals and vendors
- Document entire process and workflows utilized, and future proof project so that contract position does not impact integrity of work completed
- Wrote multiple Film Foundation grants for high profile titles

Program Manager of Online Education // Association of Moving Image Archivists (AMIA)
February 2022 – February 2023

- Managed Continuing Education Advisory (CEA) Task Force and the Task Force's three subcommittees / 40 total volunteer members
- Successfully programmed and managed bulk of AMIA's 2021 and [2022 webinars](#) so they were financially self-sustaining—generating enough income for the Program Manager to become a permanent part-time role position
- Identified curricular needs of AMIA's professional community and a diverse group of subject specialists with expertise in areas of interest
- Expanded reach of AMIA's programming outside of US
- Developed, implemented, and formalized all documentation, payment structures and guidelines for producing online content

Assistant Archivist // Bob Baker Marionette Theater
2017 – 2020

- Physically moved over 1,000 linear feet of materials from the Bob Baker Library and Archives to the Theater's new location in Highland Park
- Conducted audit of the Theater's archive to establish collections by format, calculate linear and cubic feet, approx. totals for each of the collections' holdings, and provide recommendations for archival storage and housing
- Created workflows and budgets for packing entire archive for the Theater's move
- Created preliminary inventories of the Theater's multi-media collection which include over 4,000 vinyl records, 911 cassette tapes, 1,230 ¼" audio tapes, upwards of 1,000

folders of concept art, 269 videotapes, over 3,000 books and countless magazines and image clipping — all of which have been made [available online](#)

- Managed rotating group of 5-10 volunteers
- Secured funding and donations of archival materials to rehouse collections
- Authored a Digital Asset Management (DAM) Plan and Preservation Plan

Film Preservation Intern // Academy of Motion Picture Arts & Sciences, Film Archive January – June 2019

- Assist with the inspection, processing, cataloging, and rehousing of 2 palettes of preservation and conservation elements for the artist Tacita Dean
- Inspect other film prints returning to the Academy and update condition reports

Contractor // Estate of George and Mike Kuchar

2017 – 2019

- Administrative duties: Color corrected video stills, compiled content for and built artist website, managed artist Vimeo
- Assisted in creating artist materials for Guggenheim application for Mike Kuchar

Conservation Intern // Getty Research Institute (GRI)

October – December 2018

- Identified and documented all acetate film in GRI collections and assessed condition/A-D
- Wrote comprehensive report of film collection to determine priorities for preservation and collection management which is still used today
- Re-house, appraise, prioritize films for outsourced reformatting and relocate film with severe deterioration to cold or frozen storage vaults

Cataloging Intern // UCLA Film & Television Archive (UCLA FTVA)

July – September 2018

- [Authored a series level finding aid](#) which conforms to the UC system's cataloging guidelines, as well as overarching descriptive archival standards and processing plan for ~500 items within the *Ken Kesey and Merry Pranksters collection*
- Collated FileMaker records, existing inventories, preservation notes, correspondence, grant reports and MARC records to develop provide accurate content for a processing plan and finding aid
- Assessed collection for mold and vinegar syndrome so a "conservation note" could be included in the finding aid to assist with future grant writing and advocacy

Production Intern // Producer's Library Service

June – September 2018

- Prepped and scanned 16mm and 35mm film on Lasergraphics ScanStation
- Transferred DigiBeta and BetaSP tapes

- Performed QC on digital workflow, digital files of tape and film transfers, created derivatives, prepped for ingest into DAM system

Contractor // Sequoia Kings Canyon National Park / UCLA Preservation Lab

February – June 2018

- Processed and created inventory of entire collection which included a variety of video formats: U-Matic, Hi8, VHS, miniDV and 1/2" open reel
- Responsible for cleaning; transferring; creation of masters, intermediate and access files; transcoding, and checksums for all video materials
- Identification and problem solving of issues with video playback and artifacting

Film Assistant // Conner Family Trust

2016 – 2018

- Administrative duties: created 3D SketchUp models of installation diagrams and floor plans; generated invoices; mailed rental films; created and maintained exhibition histories and artist CV; created and retouched film stills; created inventories; picked-up and dropped off materials at archives and labs; created and managed excels for lab work, film rentals, and sales
- Film inspection and prepped exhibition prints

Administrative & Research Intern // Conner Family Trust

2014 – 2016

- Assisted with research, fact-checking and administrative deadlines for retrospective exhibition and catalogue
- Compiled content for artist website

TECHNICAL SKILLS

- **Film** – 8mm, Super8mm, 16mm, 35mm
- **Tape** – ¼" open reel, DAT, 1" open reel, Hi8, miniDV, VHS, S-VHS, Betamax, BetacamSP, Digital Betacam, U-matic
- **Handling & Repair** – rewinds, flatbeds, splicing (tape, cement, preservation), A-D strips
- **Archival Platforms** – Airtable, ArchivesSpace, Axiell Collections, ContentDM, FileMaker, Omeka, data visualization applications
- **Open Source** – Bash/command line, FFmpeg, RAWcooked, Open Refine, RegEx
- **Editing Software** – Adobe Premiere, Avid, Black Magic Express
- **3D Rendering** – Google SketchUp
- **Social Media** – Facebook, Instagram, Twitter, Squarespace, Tumblr, Wix, Wordpress
- **PC & MAC Platforms** – Adobe Suite, Google Suite, Microsoft Office Suite

PRESENTATIONS & PUBLICATIONS

- 2022 *Airtable Show & Tell Panel*, AMIA Annual Conference, Pittsburgh, PA
- 2021 *Describing the Ken Kesey and Merry Pranksters Audiovisual Collection*
AMIA Spring Online Conference
- 2019 *Obsolescence in Audiovisual Preservation*
No Time To Wait 4 (NTTW4), Budapest, Hungary
- Sustaining the Profession: Continuing Education, Professional Advocacy,
and Equity Panel*
AMIA Annual Conference, Baltimore, MD
- Bastard Film Encounter*, Baltimore, MD
- Preserving Place: Moving the Bob Baker Marionette Theater*
Performance! Newsletter, Society of American Archivists (SAA)
- 2018 *The Bob Baker Marionette Theater: Archiving with Oral Histories*
AMIA Annual Conference, Portland, OR

CONFERENCES & SYMPOSIA

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| 2022 | <i>AMIA Annual Conference,
Pittsburgh, PA</i> | 2018 | <i>AMIA Annual Conference, Portland, OR</i>
<i>BitCurator User Forum 2018, Los Angeles, CA</i>
<i>The Reel Thing XLIII, Los Angeles, CA</i>
<i>Orphan Film Symposium, Queens, NY</i> |
| 2021 | <i>NTTW5 Online Conference</i>
<i>AMIA Winter Online Conference</i>
<i>AMIA Spring Online Conference</i> | 2017 | <i>AMIA Annual Conference, New Orleans, LA</i> |
| 2020 | <i>AMIA Annual Online Conference</i> | 2015 | <i>The Reel Thing XXXV, Los Angeles, CA</i> |
| 2019 | <i>NTTW4, Budapest, Hungary</i>
<i>AMIA Annual Conference, Baltimore, MD</i>
<i>The Reel Thing XLV, Los Angeles, CA</i>
<i>Bastard Film Encounter, Baltimore, MD</i> | | |

WORKSHOPS & CLASSES

- 2022 *Bash Scripting for Audiovisual Preservation, AMIA Webinar Series*

- 2021 *Describing Archives: A Content Standard (DACS Fundamentals)*, SAA Online Course
- 2020 *Diving Deeper with Digital Preservation Tools Using the Command Line*, NEDCC On-Demand Webinar
- 2019 *ArchivesSpace & Airtable for Improved Workflow Management*, SCA Webinar
- 2018 *Archivist's Guide to QuickTime*, AMIA Workshop, New Orleans, LA
Library Carpentry Workshop, Charles E. Young Research Library, UCLA
Getting Started with GitHub, Charles E. Young Research Library, UCLA
- 2017 *Improving Descriptive Practices for Born-Digital Material in an Archival Context*, SCA Workshop, Los Angeles, CA
16mm Editing Workshop, Echo Park Film Center, Los Angeles, CA
- 2016 *History, Identification & Preservation of Motion Picture Materials*, California Rare Book School (CalRBS), Los Angeles, CA
- 2015 *Intro to 16mm Filmmaking & Hand Processing*, Echo Park Film Center, Los Angeles, CA, 2015

SELECTED PROGRAMMING

- 2022 [2022 AMIA Calendar of Online Continuing Education](#)
 AMIA Program Manager for Online Continuing Education
- 2020 - 2021 [AMIA Quarantstream Webinar Series](#)
 AMIA Continuing Education Advisory (CEA) Task Force
- 2019 [REWIND & HIT PLAY Mini-Conference](#)
 Charles E. Young Research Library, UCLA, Los Angeles, CA
- 2018 *Archival Screening: Recently preserved material from the Bob Baker Marionette Theater Audiovisual Archives & Library*
 Bob Baker Marionette Theater, Los Angeles, CA
- 2007 – 2012 [Solo Curated Exhibitions](#)
 TARTINE, San Francisco, CA
- 2008 *Club Sandwich & Canyon Cinema present: A Night of 16mm Experimental Silent Films with live improvised score by EXTRA LIFE*
 Golden Gate Park, San Francisco, CA
Club Sandwich Double Feature: Benjamin Smoke & Building a Broken Mousetrap, Two Films by Jem Cohen

Oakland Sol, Oakland, CA

*Club Sandwich & Canyon Cinema present: 16mm Animations of Lawrence Jordan
with live score by Ascended Master*

Artist Television Access (ATA), San Francisco, CA

AWARDS & SCHOLARSHIPS

- 2019 *No Time To Wait Travel Grant, NTTW4*
Community Fund Travel Grant, AMIA
- 2018 *UCLA/Mellon Foundation Internship Project Recipient*
Bob Baker Marionette Theater
- George Blood Women in Audiovisual Archiving and Technology Scholarship*
Association of Moving Image Archivists (AMIA)
- MLIS Professional Programs Committee Travel Fund*
Information Studies Dept., UCLA
- 2017 *Theresa and Roy Aaron Fellowship*
Graduate School of Education & Information Studies (GSE&IS), UCLA
- 2016 *Kress-Murphy Scholarship, California Rare Book School, UCLA*
- 2012 *Feedforward Curatorial Residency, Liminal Space*

PROFESSIONAL ENGAGEMENT

- 2016 – Present *Member, Association of Moving Image Archivists (AMIA)*
- 2023 *Grant Review Panelist, Bay Area Video Coalition (BAVC) Preservation
Access Program*
- 2019 – 2022 *Co-Chair, AMIA Continuing Education Advisory (CEA) Task Force*
- 2017 – 2022 *Member, Society of California Archivists (SCA)*
- 2021 *Grant Review Panelist, National Endowment for the Humanities (NEH)*
- 2019 – 2021 *Board Member, Al Larvick Conservation Fund*
- 2017 – 2020 *Member, Los Angeles Archivist Collective (LAAC)*

VOLUNTEER WORK

2022	<i>Web Designer, Silent Movie Day</i>
2020 – 2021	<i>Manager, AMIA Online Pop-Up Shop</i>
2019	<i>Student Volunteer, Bastard Film Encounter</i>
2017 – 2019	<i>Student Volunteer, Hugh M. Hefner Moving Image Archive</i>
2018	<i>Co-Organizer, Home Movie Day</i>
2016 – 2017	<i>Volunteer, Home Movie Day</i>
2013 – 2015	<i>Cook, Bicycle Kitchen (a.k.a. Volunteer Bicycle Mechanic)</i>