



INDIECOLLECT

A Program of the Laboratory for Icon & Idiom, Inc.

Archiving, Preservation & Restoration Resources

IndieCollect is a nonprofit organization dedicated to the archiving, restoration, and re-release of independent American cinema. We rescue and restore endangered films, advocate for the long-term care of independent filmmakers' work, and help ensure that their films remain accessible to audiences and archives worldwide. Through partnerships with archives, labs, and funders, IndieCollect plays a vital role in future-proofing the legacy of independent film.

1. Vendors, Labs & Service Providers

- A/V Geeks <https://avgeeks.com>
- Audio Mechanics <https://audiomechanics.com/>
- BAVC Media (Bay Area Video Coalition) <https://bavc.org/preserve-media>
- BB Optics <http://www.bboptics.com>
- Cineric <https://cineric.com/>
- Colorlab <https://www.colorlab.com>
- Digital Bedrock <https://www.digitalbedrock.com>
- Endpoint Audio Labs <https://www.endpointaudio.com/>
- FotoKem <https://fotokem.com/>
- Goldcrest Post <https://www.goldcrestpostny.com/>
- IndieCollect <https://www.indiecollect.org>
- Media Burn Archive <https://www.mediaburn.org>
- Metropolis Post <http://metpostny.com>
- Prasad Corporation <https://prasadcorp.com/>
- Preserve South <https://www.preservesouth.com/>
- Pro8mm <https://www.pro8mm.com>
- Roundabout Entertainment <https://www.roundabout.com/>
- The MediaPreserve <https://ptlp.com/en/mediapreserve/overview/about-us/>
- The Standby Program <http://www.standby.org>
- WITNESS <https://archiving.witness.org>
- XFR Collective <https://xfrcollective.wordpress.com>



2. Grants & Funding Opportunities

- Al Larvick Conservation Fund <https://www.allarvickfund.org>
- Council on Library and Information Resources (CLIR) – Recordings at Risk <https://www.clir.org/recordings-at-risk/>
- Independent Media Arts Preservation (IMAP) <https://www.imapny.org>
- Lightpress Grant / Interbay Cinema Society <https://www.interbaycinemasociety.org/lightpress-grant-application-form>
- National Film Preservation Foundation (NFPF) <https://www.filmpreservation.org/nfpf-grants>
- The Film Foundation <https://www.film-foundation.org>
- Women's Film Preservation Fund (NYWIFT) <https://womensfilmpreservationfund.org>
- Golden Globe Foundation accepts restoration grant requests through nonprofit organizations such as IndieCollect and UCLA Film & Television Archive.

3. Guides & Informational Support

- AMPAS – The Digital Dilemma <https://www.oscars.org/science-technology/sci-tech-projects/digital-dilemma>
- AVPreserve <https://www.weareavp.com>
- ArchiveGrid <https://www.oclc.org/research/themes/research-collections/archivegrid.html>
- Association of Moving Image Archivists (AMIA) <https://amianet.org>
- Bill Brand & Toni Treadway – Self-Preservation Guide http://www.littlefilm.org/Papers/Self_Preservation_Guide.pdf
- Film Forever <http://www.filmforever.org>
- FilmCare.org <https://www.filmcare.org>
- IASA (International Association of Sound and Audiovisual Archives) <https://www.iasa-web.org>
- Library of Congress – Personal Archiving Toolkit <https://digitalpreservation.gov/personalarchiving>
- NFPF – The Film Preservation Guide <https://www.filmpreservation.org/preservation-basics/the-film-preservation-guide>
- Preservation Self-Assessment Program (PSAP) <https://psap.library.illinois.edu>
- The Film Foundation – DIY Preservation <https://www.film-foundation.org/diy-preservation>



- WITNESS Guide <https://archiving.witness.org/archive-guide>

4. DIY Safety & Organization Tips

Practical low-cost steps for organizing and protecting collections at home or in an artist's studio (while being mindful of an archival goal):

- Store materials off the floor on shelves.
- Maintain an inventory spreadsheet with titles, formats, dates, condition.
- Handle film by the edges; rewind slowly; separate vinegar syndrome reels.

5. Locating Film Elements (Picture Negatives, Sound, Prints, Primary Videotape Sources)

Independent filmmakers may need to locate their original film and video elements before beginning restoration. Here are strategies and resources:

- Archives – Academy Film Archive, Library of Congress, UCLA, MoMA, George Eastman Museum, Harvard Film Archive, Anthology Film Archives, state historical societies, etc.
- Broadcasters/PBS – Regional TV and PBS stations may retain materials.
- Distributors/Sales Agents – Contact original distributors, reps, or producers' reps.
- Film Schools – Contact universities like NYU, Columbia, USC, UCLA, UW-Madison.
- Filmmaker Collectives – Groups like Women Make Movies, Canyon Cinema, Film-Makers' Cooperative and EAI may have copies or leads.
- Labs (current/defunct) – Trace back to the original lab (DuArt, Technicolor, Deluxe). Many closed labs transferred collections to archives.

Safeguarding your films ensures that your creative voice resonates into the future. Too many independent works have been lost or compromised because preservation was treated as an afterthought rather than as a vital part of the filmmaking process. Taking action now – by locating and protecting your past work, and by budgeting for restoration & preservation of your current and future productions – protects your legacy and America's cultural record.

Note: For step-by-step guidance on locating, organizing, and safeguarding your films, please refer to the companion document: **Quick Checklist for Filmmakers: Preservation & Restoration**. This checklist distills many of the practical tips from this guide into an easy-to-use format.