

ziggy cashmere

THE LOST MEDIA AND RESEARCH HANDBOOK



A GUIDE IN FINDING OBSCURE
AND FORGOTTEN INFORMATION

THE LOST MEDIA AND RESEARCH HANDBOOK



SPECIAL THANKS

Maxx
Poke
Terry The Cat
Marc Acrylic
SixtyFours
Lego
azt
TOMYSSHADOW
Binzy
Notelu
Quazza
PinkOctopede64
Ko :)

The LMW

EDITOR

Iris

Cover spots from top to bottom:
The Wire (1996)
Doraemon (1973)
Crack Master (1975)
O parádivé Sally (1976)
Rude Removal (1998)
Foodfight! (2012)

Typefaces:
Blippo Bold
Avant Garde
Pump
Lazybones
Montserrat

***This book is dedicated to the weird kids,
teenagers, young adults and whatever
other creatures that are obsessed with the
things nobody else is.***

Clipart is from
"Humourous Office
Spot Illustrations"
(1987)
&
"Master Art and Idea Book"
(c. 1953)

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PREFACE



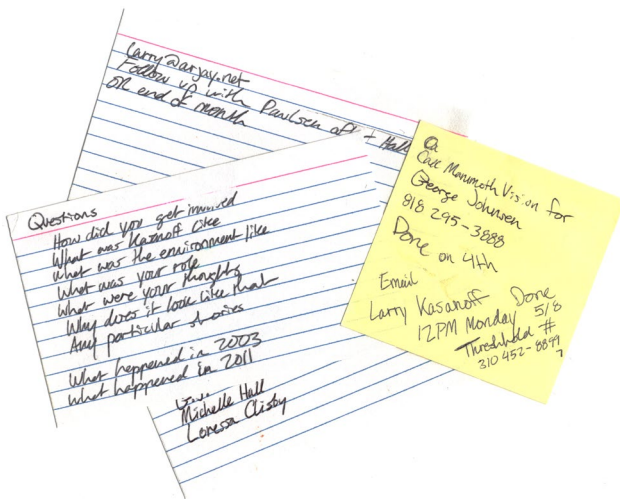
My name is not Ziggy Cashmere, in case that wasn't glaringly obvious by the ridiculousness of the name. In reality, I'm a college student out in Texas under a far more boring name that I won't be giving you. I, like many, became interested in obscure things as a child, though I suppose my childhood likely isn't universal. I was raised in the home of antique dealers, in a house built in the fifties using a stove just as old. Since birth I have been surrounded by old things, and of course that definitely influenced my life. I found myself having difficulty relating with kids at school because their favorite things were Call of Duty and Ninjago and mine were Q*bert and Wacky Racers.

I tell you this, dear reader, not to make myself look "special" in any way, but to show that I've been part of this scene for a long time, even though I still am quite young. Later on, when I was thirteen or fourteen, my parents would bring up a music video that was created for Will Smith's song "Nightmare on My Street," and we would discover that same day that the video had never surfaced on the internet. This was my introduction to the lost media community, or more specifically, the lost media wiki. Upon making a wiki account, I immediately drafted a horrendously written article about the video. I made a Discord account wanting to drum up attention about this video, that I felt, had to be found. The excitement I would have when that video actually surfaced that October would be a feeling I would be wanting to have again and again in the future.

I have been part of the Lost Media Wiki for the last six years as of the time I'm writing this, and I've learned a lot since the beginning. There is an entire world out there, completely separated from the media these people are searching for, that they have created. There is beef between members of the community, stories, rumors, people that are considered legends and others - the demons of hell. There are sub-communities within the communities such as what we often candidly call the "logo kids", people who specifically only search for television logos. This book is not to recount my experience so far as a member of the lost media community, but I am speaking of that experience,

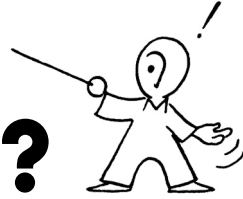
however, to give examples to help you find what you're looking for. I have seen far too many people here and there who will search endlessly for something nobody else has found, and they will do it completely incorrectly. People will spend hours making forum posts, looking through google searches, and begging others to help them, when they haven't yet done the proper research. However, I do not blame them, because those attempts can, at first, seem quite harrowing. Finding lost media is never a simple task, there is always *something* that meddles with your journey. Have it be copyright vultures, stubborn crew members, or a language barrier, it is almost never possible to get what you want using your first plan.

This book, I hope, will help give a framework of skills and ideas to help you on your own hunt. I am working with the friends I made along the way in making this the most comprehensive book on researching obscure subjects so more people can have success in whatever crazy obsession they have. There are a lot more people out there more qualified than me who have been part of the scene a lot longer, however, knowledge in how to actually search for something is spread pretty thin. As far as I'm aware, nobody has made a modern compendium for others to read as extensive as this. That is why I have worked with others in using information from their own past search guides and compiled it all into this book.



Various notes on my desk during my several month research session on Foodfight!

WHAT IS LOST MEDIA?



This is certainly a question that can change depending on who you ask. The true definition of lost media is just a piece of media, that is, something that existed as a picture, video, or audio recording, being missing to the public. This means nobody, including its own creator, don't know where it could be located, if it even still exists at all.

Silent films are a great example of what actual lost media is. A great majority of film created during the early 20th and late 19th centuries are lost forever. This is simply due to the passage of time and the human condition. Sometimes, copies are recovered in excavations, however often they are incomplete or heavily deteriorated.



An example of nitrate film destroyed due to silver oxidation,

However, the definition of lost media is a little different within the communities centered around it. Within these communities, such as the [Lost Media Wiki](#), lost media is defined as **something that is not accessible to the public**. This, in itself, can also have varying definitions. Some people define it as something not accessible digitally, while others define it as not accessible at all in any form. In the context of this book, we're going to stick with the definition that if it is not accessible to the public in any form, it is lost media.

There are also labels for the different statuses or genres of media discussed within these communities. These labels are *partially-lost media*, *partially-found media*, *obscure media*, *unidentified media*, *NSFW media*, *NSFL media*, and *existence unconfirmed*.

The difference between partially lost and partially found is that if it's partially lost, more than half of it has surfaced, and vice versa. Obscure media is media that is not lost but not really known to many. Note that if your subject is currently available to the public, it is not lost media, it's just simply obscure.

Unidentified media is the name for something that is remembered in concept but not in name. If you remember watching a television show or playing a video game as a kid but don't remember what it was called, that would be unidentified media. **Do not go into a lost media centered section of a community asking if others know what the name of your unidentified media is. There are unidentified media sections for this.**

NSFW (Not Safe For Work) media is media that is sexually explicit or otherwise socially inappropriate. NSFL (Not Safe For Life) media is media that contains disturbing content. Examples for each of these would be the 1974 pornography *Him* and Christine Chubbuck's 1974 suicide on television.

There are searches out there for things that aren't even confirmed to exist. In this case, this would be media with its existence unconfirmed. Sometimes it's found out it never existed in the first place. This happened with *A Day With Spongebob Squarepants*.

Notice that toys, ice cream, or **anything else that cannot be replicated digitally does not count as lost media**. Believe it or not, multiple people have come in with claims that discontinued ice cream bars in the shape of cartoon characters are lost media.



This is NOT lost media.

WHAT ARE YOU LOOKING FOR?



The way to look for something heavily depends on what it is. I think **the three most important traits in whatever it is you're searching for is its medium, its age, and its region.** If you're looking for, say, a 16th century manuscript from England, and you're a 21st century American college student, you have a pretty grueling task ahead! But if you're that same college student looking for an independent short film from the 90s made in L.A., your chances are a lot better at finding it.

That isn't to say the manuscript is impossible to find, but you should know when something is going to be difficult. Different countries have different copyright laws and expectations. If you're looking for an old anime, such as Hobberdy Dick, Willow Town, or Pink Crows - these have all shown extreme difficulty - you're also in for a tough search. Japan has far stricter copyright laws than the United States or the United Kingdom, so finding illegitimate digital copies of something from there is going to be very difficult. However, just because you can't find the anime, that doesn't mean you can't still find more information in the mean time.

It's also important to know the name of what you're looking for, because if you don't, we run into unidentified media, as mentioned earlier. Unidentified media is difficult, because our memories screw with how we remember things. The best way in finding what the name of your media is called is getting the word out. Go to **subreddits** like **r/tipofmytongue** or even forums that are specific to whatever medium and time period your medium is from. If you're looking for, say, a TV show from the 90's you can't remember the name of, post in r/90s and r/tipofmytongue and look for some television forums. Again, do NOT post in areas meant specifically for lost media. Those are for things you can actually find the name of.

Knowing the medium, age, and region is the best way to generally know the difficulty in your search. If it was made within the last 20 years, is from your country, and was put on a physical format, or even better, on a digital format,

your chances are far better than looking for Love Labour's Won (a lost play by Shakespeare).

If you're looking for something that is NSFL, be aware this is something that is often frowned upon. There is some media that doesn't need to be found. Stop and think to yourself, "is this something that really needs to be seen by the public?" Try and only search for things that you're interested in, that make you happy. We have the privilege in letting things disappear if we don't look for them, and sometimes that should be used.



LET'S GET STARTED



The simplest way to get started is to get familiar with the syntax of a Google search. When you Google search something casually, a lot of different results may often pop up. Sometimes, you get the same results over and over again and it can be tiring, so here's some different ways to search.

Putting your search **"in quotes"** searches for the exact phrase. Without them, Google not only searches for that phrase, but also every page that has those words in roughly the same order. You can "stack" "as" "many" "phrases" "as" "you" "like."

Putting a hyphen before your search like **-this** removes that word entirely from your results. You can do this as many times as you like until you reach the 32 word limit.

Looking for results within a specific site can be done with **site:**, an example would be **site:youtube.com**. This specifies your search to only results within YouTube. This also works with using `drive.google.com`, allowing you to find open Google Drive uploads. You could even try `angelfire.com` in trying to find ancient fan websites.

If you want a specific file type, like a PDF, type in your search and then add a **filetype:pdf** to the end. This can be done with other files such as `.doc`, `.xls` or `.ppt`. You can find a lot of interesting stuff this way, such as company reports or random school newspapers.

If you're still not finding what you're looking for, you can also try using a different search engine. There's a variety to pick from, but a good starter list would be:

duckduckgo.com
yahoo.com
yandex.com
bing.com
naver.com

Then there is the wonderful world of the [Internet Archive](#), a website dedicated to the preservation of the internet. If you take a trip to that website and plug a link into the WayBack Machine, you can view every archived version of a website that they have.

It is worth noting that not every website will be pristine as it was years ago. This archived version of Orbitz.com from 1997 only has one image left, from a website that was, at one time, image based. Sometimes, this is just as good as it's gonna get, and you're gonna have to make the best of that, and that's okay.



When browsing an archived website in the Wayback Machine, you can also try clicking on the URLs button. This will take you to a list of (almost) every page that's saved within that website. If you're looking for a specific file type, type its extension within the search bar and it's possible you'll find something.

Then there's the Internet Archive itself, this is a website absolutely filled with treasure and absolute garbage. However, the best part about it, research wise, is the amount of text it has. The Internet Archive has digitized versions of *Time Magazine*, *Circus*, *Newsweek*, and even company annual reports. You can search through all of these at once by going to the search bar, typing your phrase, and selecting "**search text contents.**" This option searches through all of the processed text within the archive to see if your search is within any of them.

To further refine your results, change the range of the publication year. For example, if you wanted results on Foodfight, look up "foodfight" "kasanoff" and set the range from 2000-2015. There, you'll find multiple mentions of the film within the time period. This will work for any search as long as there is something within the archive that mentions it. And, depending on what you're looking for, it may not have it.

It's worth noting that there are other website archives, such as [archive.is](#) or [WebCite](#), however I find these to have far less than the IA does. If you're looking for a GeoCities cite however, check out [oocities](#). Also, if it weren't obvious, make sure your media isn't already on the Internet Archive by searching for it in "search metadata."

Outside of the Internet Archive, there are other archives to browse on the internet. One of the largest would be newspapers.com, an extremely deep archive of newspapers spanning about three centuries. The issue with newspapers.com is that, unfortunately, it is a paid service. There are some ways to get around this; if you know someone who has an Ancestry subscription, they would also have access to the newspaper archive, because they are part of the same service. Also, if you have been a consistent editor of Wikipedia for the past 6 months, it's possible that you are eligible for the Wikipedia Library service, which includes a free subscription to newspapers.com as well as a variety of other academic resources.

There are other free newspaper archives as well, many states have their own local newspaper archives to browse online. If you are near a library, especially one that is within a large city, you should have access to newspapers on microfilm. Google also has their own newspaper archive, however many of them are extremely old and usually quite local, meaning that it's very possible you will find nothing in them about your specific subject. It is important to know where your subject originated from and was popular, with this knowledge you can target that area's libraries and academic resources to see if they have anything available for your research.

If you want something that isn't a newspaper but may be in a library, you can also use [WorldCat](http://WorldCat.org), a database that indexes library catalogs around the world. Make your search there and you'll be able to see where that item may be available within the country. It's important to include as much information as you can within the advanced search so that you'll get as specific results as possible. If you're looking for a book that is not available digitally, for example, this would be your best route. The hardest part is just getting to the location that your item is located.



If you're looking for a logo or the time frame in which something was created, or even miscellaneous information on that same trademark, you'll want to look through the **United States Trademark Depot**. If your trademarked subject is not trademarked in the United States, most other countries should also have an online trademark database to sort through. They all work relatively the same way. Here, we will only be focusing on going through the United States' trademarks.

The most approachable way would be to go to uspto.report. Here, you can look up the name of your trademarked, copyrighted, or patented subject just by typing it in. Say we want to find the first logo for Hot Topic, first we type it in the trademark box and hit search. Immediately, you'll get a list of trademarks that fit that criteria. We'll want to find the trademark that was applied the earliest.

HOT TOPIC	HOT TOPIC INC.	1989-09-29
1606000	73020001	
HOT TOPIC	HOT TOPIC INC.	1989-09-29
1659660	73020400	
HOT TOPIC	HOT TOPIC MERCHANDISING, INC.	2009-07-31
4048750	74194067	
HOT TOPIC	HOT TOPIC MERCHANDISING, INC.	2009-07-31
7752120	74201800	

In this case, two trademark applications have the same date, from there we'll want to find the one with the lowest serial number (in the blue box.) We'll copy that number (or the registration number, which is green), and paste it in tsdr.uspto.gov. Hit enter, look at documents, and scroll down to the links labeled "specimen." Specimens are examples of the trademark being used that the company sends the government which provide proof that the trademark is still being used. If we look at the earliest specimen on file, we'll find Hot Topic's original 1989 logo on a scan of an earring card.



I used this exact process to trace and vectorize this logo, because apparently, nobody had done it before me!



A tracing I made of the logo in Adobe Illustrator using the specimen we found earlier.

It's worth noting that the specimen provided is dated December of 2008 - do not think this is the date it was submitted to the United States. It only scanned in 2008, it was likely submitted to the government decades beforehand.

The USPTO Report website can also be used to look for copyrighted works, such as songs, movies, or books. However, know that in 1989, copyright was no longer something to be registered, but rather was automatically applied to any new work. In 1992 it was amended again so that works previously registered did not need to be renewed, for they would now be renewed automatically until they become public domain. It is important to note, given that not everything is within the copyright database, some creators simply chose not to register or were not able to.

Then there is the world of patents, certainly a stretch in terms of media given that patents often cover physical inventions, however this is important to note if you're reading this just for general research. If you know the patent number, you can just search patent no. XXXXXXXXXXXX on Google and it will very likely come up. Google has a free to browse patent database complete with scans and searchable text.

If you do not know the patent number, you can use [Google Patents](#) to look up the company that may have filed it or the name that patent may be under. A patent's name is often quite straightforward. For example, if you wanted the patent for the squeeze toy Panic Pete, you could not look up Panic Pete and expect a result. The patent is actually called "Squeezable pop-out action toy." Candid, isn't it?

Another example is the Nintendo Game Processor, a game creation computer that Nintendo had conceived, built, but never released. If you were to look up “Nintendo Game Processor,” you would get hundreds of Nintendo results. If you dug far enough, you’d probably find it. But the actual name of the patent is “video game/videographics program editing apparatus with program halt and data transfer features.” A real mouthful, huh? That’s the nature of going through patents. However, if you pick one company and simply take some time to browse, you’ll find some pretty fun (and sometimes disturbing) stuff.

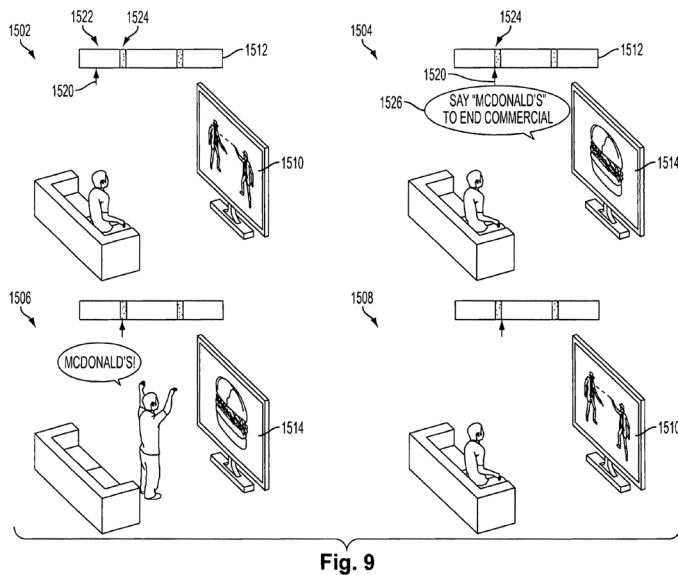


Fig. 9

*This is a real patent filed by Sony in 2009
US8246454B2*

LAST REMARKS:

Try browsing eBay or auction sites. If your subject is not from your country, try auction sites from your subject's country. Scripts to Doraemon '73 were recovered this way by Marc Acrylic. You can also try searching for your subject in different languages, sometimes the dubs of something are more available than its original language. Also try using other reverse image search engines, like [TinEye](#) or [Yandex](#).

MAKING CONTACT



Probably the most direct and simplest way to start looking for something or general information about it is to **contact someone connected to it**. This can range anywhere from the original creators, to a historian, to even a super-fan. First and foremost, if you can, locate the creators. Just start from the top and work to the bottom of the credits. Depending on the thing you're looking for, the director probably won't be available due to being too high profile. However, if you look in other departments, such as production design, visual effects, and music, you can find some more approachable leads.

People in the entertainment industry, especially those in the art departments, often have their resumes online or even their own website. If they don't have their own website, check [LinkedIn](#)! Anyone that you can find that worked on your subject is a lead. Your next task is to get in contact with them, and this is where things get tricky. Depending on your subject, sometimes the topic can be sensitive to the person you're talking to. For example, when I was interviewing crew members for a documentary on the animated film *Foodfight!*, I was not prepared at all for the response I would receive.

Due to the extremely toxic environment the film was created in, many crew members did not feel comfortable speaking about their experience. This was for multiple reasons, have it be not wanting to remember, being afraid of saying something they shouldn't, or something else. If you think your subject could be sensitive, approach your lead with caution. The leads you are contacting are people, they are busy, with long, complicated histories both personal and career wise.

When approaching someone about your subject, stress that you are approaching them not only as a fan, but that you are asking them about this subject for educational reasons. If you are asking someone for a copy of something just to share it with others, you lower your chances in being able to acquire it. Speak with them with respect and ask questions about their experience working on the media. Not only does this help achieve a happy environment in the conversation, it gives you context that may

TIP: If a member on LinkedIn doesn't have messages enabled, try connecting with them! Write a condensed version of your message as your connection invitation.

have not been previously available to the public.

If you are part of a lost media-centered community, such as the Lost Media Wiki, do not say that you are asking on the behalf of the community. Preferably, do not mention that you are part of the community at all, this makes you look unprofessional and depending on how the conversation goes, may make the community look bad or give your lead the wrong impression. This is your hunt, your topic, don't attach the name of a community to it.

Finding contact information for crew members can be difficult. LinkedIn, as mentioned before, is the easiest. However, not everyone is on LinkedIn, and many people do not check if someone has messaged them through it. In this case, click "contact info" in the chance they have their website linked. Websites can also be found just by simply typing their name and their occupation in a search engine. If you find someone's website, but their contact information isn't available, try finding an archived version of the website on the Wayback Machine. During the 2000s, many artists would have their resumes available online. Resumes often include their phone numbers or email addresses.

Given the age of the resume you may or may not find, the contact information may be out of date. Try using it anyway, but if it goes nowhere and you cannot find any other contact information, it may be time to move on to a new person.

If you have social anxiety, contacting someone out of the blue - especially if you consider them on a higher level - can be a very intimidating task. Remember, the person you are contacting is just another human being - often times, they will have no problem saying hello and answering your questions. If you find a rude person, don't worry, not everyone is going to be chill, and that's okay. I've met a few rude people myself contacting them about things like this, and the best way to think about it is they don't deserve your time.

Email is often considered the most professional way to get in contact with someone, especially within that field. However, not everyone checks their email address, and not everyone even has an email. In this case, if you have their phone number, **try calling them!** Yes, certainly a daunting task to many people, calling someone out of the blue and asking them about something they likely haven't thought of in years, but don't sweat it! If you can, find the time zone they're in and make sure you're not calling them at a bad time. If you're not, make the call! Ask if you're talking to the right person - if you are, just state your

name, occupation, and reason for calling. Something like this:

- Hello, is this Omar Khudari?

- Yes, *who is this?*

- Hi! I'm Ziggy Cashmere, I'm a student out in Texas and I've been researching your video game The Act, I was wondering if I could ask you a few questions?

And then you go from there. Have a casual conversation with your person of interest and let them speak. Try your best not to interrupt them with a new question until they finish their response. If they show no interest in wanting to talk, say you understand and you hope they have a nice day, and goodbye. There are situations where you can't push it, and that's one of those.

Sometimes, people may not respond to a phone call at all, and this may be because they are busy or because they think it's a wrong number. In this case, leave them a message. Sometimes, they'll get back to you, but be patient, sometimes it takes days for them to see it.

If they don't get back to you within a week, call them again, leave a message. If it's two weeks after that with no call, make sure again that they have no email or social media available to contact. If they don't, see if you can find anyone who may know that person, such as reporters who may have interviewed them in the past. For example, in wanting to get in contact with the co-founder of Pizza Hut for a project, I called up a reporter that interviewed him a few years ago. Though it took several weeks for her to respond, she did in fact call back asking if I would still be interested in talking to him.

It is important to note that if you are receiving no response at all from your varying ways of communication, it's best to leave that person alone. If someone isn't responding, this can mean that they haven't seen your inquiry, but it can also mean they're ignoring you for a reason. Some things and some people cannot or should not be looked into. Respect people's space and their background.

If you find someone to talk to that was directly connected to your subject, you almost definitely won't regret calling them. Things I would have never known about were learned just by

calling someone up. Kevin Schreck, director of the documentary "Persistence of Vision," was sent a high quality SVHS copy of the work-print to The Thief and the Cobbler, often considered the world's best piece of feature animation. This was discovered just as a byproduct in contacting crew members on the film during interviews for his documentary.

I myself, after contacting the illustrator for the Foodfight sound book, would soon be told that there's an entire coloring book that was never published, and would even be sent low-quality pictures of each page.

After discovering a multitude of concerning facts about Foodfight, I was forced to cancel the documentary for fearing the safety of my career. Sometimes, your subject may be too polluted with legal details to be worth hunting for. It's good to know where you stand and how you compare to people higher up than you. If you are given warnings about a particular aspect of your subject or discover evidence of audits being done, it may be best to archive the research you've completed and close the subject. However, this likely won't be your case.

"The place was in a shambles. There were old computers and equipment stacked in corners, the storage room was filled with old scripts, books and documents and the file system was backed up several times over with cryptic naming conventions throughout. I attempted to sort the system out, but it was just too much work for just one person, so I left it and started something new. Before the production ramped up, we decided to clean out that room and repaint the walls blue. It was absolutely filthy and we found several dead rats in amongst the old computers."

- Loressa Clisby, visual effects artist on Foodfight!
(Unpublished statement to Empire Magazine)

Sometimes, you may not be able to get in contact with anyone that worked on your subject. Though this definitely cuts a large chunk off your chances in getting leads, not all hope is lost. There are many historians out there who focus on silent films, animation, books, news broadcasts, and other genres of media. Try finding a historian or professor who specializes in the field who you think may know what you're talking about.

The original 1982 version of Hanna Barbera's *Rock Odyssey* was found this way, being transferred from the collection of animation historian Jerry Beck.

You can even try contacting fans and independent archivists. When contacting an internet archivist about some Foodfight footage, he referred me to another person who had a strange connection to the film. Through him I managed to acquire materials never published to the public.

The lesson: **contact anyone you think could possibly help.**

FINDING FILES

WRITTEN BY TOMYSSHADOW



You see, us lost media researchers have a difficult job. It can be hard to tell if a file is truly lost, or already exists online in an obscure place that Google won't dare to go. This has been in the works for a long time: you see, a couple years ago, I read a Lost Media Wiki article called Disney Game Downloads. It was about a series of PC games that you could download online, which had become lost according to the article. However, by using the tricks I'm sharing with you today, I was able to recover all but one of the lost Disney Game Download games on obscure, difficult to find websites. That became the impetus for me to write up this resource. One exception is that I want this guide to be something anyone can use, so I'm not going to be talking about exclusive clubs like private trackers: if you have access, you already know about them, and if you don't, then you're probably not getting in.

Searching the web for rare files can be dangerous, so you should take precautions against malware and scams. This means using a **virtual machine** such as **Oracle Virtualbox**. Use cloud based word processors such as Google Drive to open documents you encounter such as word files or PDFs. These can have macros that can harm your machine if opened locally. Ensure your browser and antivirus are up to date, and consider using a password manager. Remember to **NEVER give your credit card information online** unless you are DEAD CERTAIN that the website you are on is to be trusted with that information.

Aside from the search engines previously mentioned in this book, **YouTube Video Finder** is one certainly another to add to the list. It is by no means 100% reliable, it's mostly just a wrapper on top of the Internet Archive. Nonetheless, it is a neat little utility that can be helpful. Given a Video ID, it'll search various different archives for YouTube videos, and help with recovering videos that have been deleted or made private. If you have the link to a dead YouTube video, try running the Video ID through this tool and see if it finds anything.

Then there are file lockers. A filelocker is a website specifically designed to host user files. There are far too many to list, but some of them are particularly noteworthy.

[4shared](#) is the world's largest filelocker and has been around since 2005. What makes 4shared interesting and worthy of inclusion on this list - aside from the fact it's the world's largest filelocker - is that it is searchable. On 4shared's homepage is a search bar you can use to search for files by filename. This may make it sound like a treasure trove, however, it's certainly quantity over quality. Do not expect to find what you are looking for.

[MEGA](#) is a filelocker which, like the majority of filelockers (and unlike 4shared) is not searchable. Indeed, the main selling point of MEGA is the privacy it offers uploaders. Files uploaded on MEGA are stored encrypted, so not even MEGA themselves can see them unless you share a public link. Even though MEGA can't be searched, the ability to share MEGA links means you're likely to run across such links being shared around. My personal experience is that MEGA links usually stay online - not to say they never get deleted.

Sometimes for free users MEGA will prevent you from downloading more files for eight hours, and only lets you resume after this period. If you're in a hurry, and you have a VPN, you can circumvent this measure by opening the link in a new private window (such as Google Chrome's Incognito Mode) and changing your VPN server to a different country, and there's not much that MEGA can do to detect this.

[MediaFire](#) is another filelocker, founded in 2006 and based in Texas. It is not searchable - at least by official means. However, there does exist an unofficial search engine for MediaFire, namely [MediaFireTrend](#). It scrapes the web for MediaFire links that people have publicly shared on forums and whatnot. This becomes yet another place to check for files.

[Uloz.to](#) is a Czech-based filelocker which, in my opinion, is a true hidden gem. Like 4shared, Ulozto is searchable by filename. They have a bit of a reputation for being reliable and rarely deleting files. For instance, before *O Parádě Sally* (a.k.a. Clockman) made its YouTube appearance, it had previously been sitting on Ulozto since 2014. Ulozto is also the origin of all the currently found episodes of *Slniečko*. It's not just videos either: images, sound, and software can all be found on Ulozto. Needless to say, it's definitely worth checking for rare files on Ulozto.

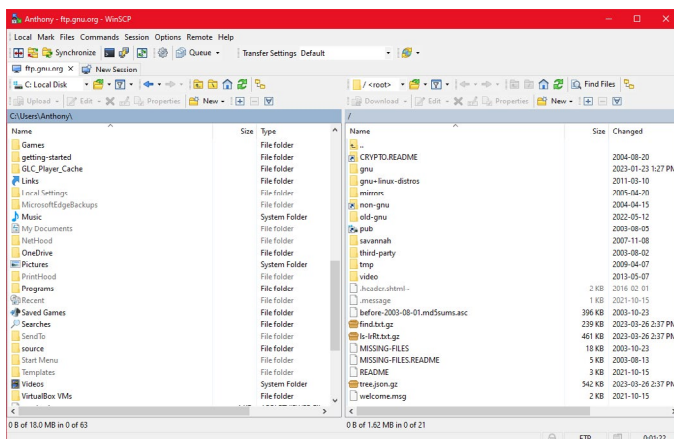
Then there is FTP searching. FTP, or File Transfer Protocol, is an internet protocol similar to HTTP. The key difference is that, unlike HTTP servers which are navigated via webpages, FTP servers are navigated via folders - similar to navigating your own computer's files.

This makes FTP servers an ideal place to store files online. FTP servers are typically passworded, but some allow for public access, and there exist search engines for these public FTP servers.

Although web browsers used to have integrated support for FTP, it has been removed from all the major browsers over time. These days, you'll need an FTP client instead. The good news is **[Free Download Manager](#)** supports downloading files over FTP. You can use it the same way with FTP links that you would with any other link.

However, one of the benefits of FTP is being able to explore around the folder in which the file you found was located, to look for other similar files. Free Download Manager doesn't have the ability to do this, so if you want this ability, I recommend WinSCP: a free client which supports FTP in addition to a few other protocols (including the SCP - or Secure Copy Protocol - it's originally named after, but SCP is largely obsolete in the modern day.) When WinSCP is your default FTP client, you'll be asked to login upon clicking FTP links. If the FTP server is anonymous - like the ones you'll find via FTP search - just type "anonymous" as the username and hit OK. Sometimes FTP search will bring up servers that aren't online anymore, in which case it will usually time out or fail to login when you try to connect.

Try it right now, by clicking this link to connect to the official GNU FTP in WinSCP: <ftp.gnu.org>. The left panel shows the files on your computer, and the right panel shows the files on the FTP server. You can click and drag files from the right panel to the left panel to download them to your computer.



Mamont is the world's largest FTP search engine. Using it is straightforward: type in a filename you want to find. The search will pull up all the FTP URLs containing that name that it knows of. Simply click on a link to open it in your FTP client. Note that the search does not take file contents into account like Google does, only the URL. There aren't many options for sorting, but you can search by the country of the FTP server.

Up to this point, everything I've talked about involves a direct download, where you download a file from a central server. Peer-to-peer (or P2P for short) is a method of sharing files which is decentralized, and doesn't depend on a single central server. Instead, peer-to-peer requires using a client, which is a program on your computer that downloads the file instead of your web browser. Anyone who downloads the file also uploads the file for others to download from them. The people downloading the file are called peers, and the people uploading it are called seeds.

It's good etiquette to seed - that is, upload - a file for a good length of time after downloading it over peer-to-peer, which is done automatically by simply leaving the client open, and many networks reward you with faster download speeds for doing so. The people who download the file without uploading it are called leechers. Leeching is frowned upon. (Ziggy note - If you are to seed, be sure to have your VPN on all times while seeding.)

In many parts of the world, if your ISP knows you're using peer-to-peer, they are required by law to send you a not-so-friendly, threatening letter about potential charges you could face, even for seemingly innocuous things. This is possible because it's easy for them to spy on which files you are downloading over peer-to-peer. Because of this open nature of peer-to-peer, I strongly recommend getting a VPN. **Do not use a free VPN, any VPN you use that is actually worth using is paid.**

Torrents come in one of three forms: a Torrent File, a Magnet, or an Info Hash. None of these are the actual file you're after: to use them, you need to open them with a **torrent client** - such as **BiglyBT** - which will then begin downloading the result. Having a Torrent File is the most desirable, because with only a Magnet or Info Hash, the client will need to do a lengthy metadata search which wastes some time. However, if you have a Magnet or Info Hash, it is possible to turn them into a Torrent File yourself.

Torrents may not start downloading right away: the download will usually stay stuck at a certain percentage for days or weeks at a time. Unlike direct downloads which download

at a relatively consistent rate, torrents are dependent on a seed currently being online. If nobody has the file in the torrent anymore, the torrent may be dead, meaning it can no longer be downloaded. I usually like to wait at least a week before declaring a torrent dead. Be sure to leave BiglyBT running minimized to the system tray so it can continually look for seeds.

One of the most skill based methods of lost media searching (and paradoxically, also the most luck based) is **URL Guessing**. It requires some understanding of how websites are put together and having an eye for patterns. Obviously, learning to build a website is outside the scope of this guide, but understanding how websites work is not only useful for making your own, but because it opens opportunities for hunting. One example of lost media that was found by URL Guessing was the Let Down music video by Radiohead. In early 2016, only a short clip of the music video existed, so Reddit user stanmgk decided to take a closer look at the website of the music video's director, Simon Hilton.

"I found Simon Hilton's portfolio, which used to be a very 90s like website. I opened one videoclip and the URL had a pattern like BAND_SONGINITIALS."

-stanmgk

Each URL ends with the band name, followed by the initials of the song name. Now, nowhere on the website is there any link to Radiohead, but stanmgk knew that just because it's not linked, doesn't mean it isn't there. So she made a guess. She figured that Radiohead's Let Down music video, in this format, would probably look like "dRADIOHEAD_LD.html." So she went into the address bar and typed it in:

http://simonhilton.tv/Directing/Pages/dRADIOHEAD_LD.html

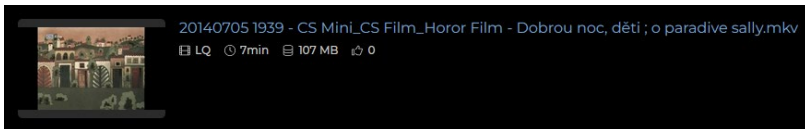
"Then there was a .mov clip there that couldn't open in my browser, but did open on VLC and I was astonished: it was the whole clip!!" So if the video was on the website the whole time, why did it not show up on Google or in Wayback Machine? Well, search engines like Google work by using what's called a "spider." They look for links to pages on the web, and when they encounter a new link, they go to the page and look for even more links there, in a repeated process, cataloging all of them along the way. This process is called "crawling."

If there has never been any link to a webpage anywhere online, then there is no way a spider can know it's there. Unlike us, spiders don't have the context that there might've been a Radiohead video on the website nor the ability to reason that there might be such a URL. Shortly after stanmgk linked the page to everyone else, making the link public, Wayback Machine then made a capture of the Radiohead music video's page.

URL Guessing requires a lot of experience, but it's not a hypothetical: it happens a lot. So although I can only touch on it here, it's something to be aware of. Many of the webgames that have been recovered by the BlueMaxima's Flashpoint project have also been found thanks to expert URL guessing.

While I was in the middle of writing this guide, I was talking to someone on the Discord who earnestly suggested we should try looking for lost media on the dark web. I realized this probably warranted an actual in-depth explanation. So, consider this a PSA: **there hasn't been any instance, that I know of, where lost media has been found on the dark web.**

I don't expect this guide to work for all forms of lost media. It's specifically focused on the digital realm, after all. However, there is definitely a Goldilocks zone where something is just obscure enough that nobody thinks it is online anywhere, when in actuality it is just hiding in a place that Google won't dare to go. Hopefully, this guide will be useful for those scenarios. As a lost media hunter, always be sure to perform thorough checks before deeming something to be lost!



A copy of O parádivě Sally (AKA "Clockman") had been sitting on uloz.to since 2014. While the entire community was searching, it had been sitting there all that time.

A more expanded and far more detailed version of this file-hunting guide, including port forwarding, can be found on Tomy's original [forum post](#).

PIRACY & LEGAL



The world of lost media is often in a legal gray area. When sharing something that isn't available to the public without the owner's permission, does that count as piracy? Some say it does. Regardless of your stance on the subject, it is a fact that piracy and content trading has preserved media over time. Some could argue the practice dates back to the Library of Alexandria, where books thought once stolen were found as copies in the libraries of the Middle East. While these copies were likely made with the permission of the authors, it is still an example of a copy outliving the master.

In the seventies and eighties, collectors would trade film prints of theatrical movies and cartoons. Soon, the media would declare this as an illegal act. Though the film prints were fully legally produced, their existence was supposed to end once the film had run its course in theaters. To the studios and authorities, for the general public to own these was going directly against their policy. This, too, would serve as a way of preservation in the future. Prints of films that have been edited would surface in the future in their original form because of these collectors.



Big Reel, an underground magazine for film collectors during the eighties.

I bring this up because this is an argument still made time and time again today. Legally speaking, sharing copies of material you don't own the rights to is illegal. Morally and realistically speaking, it doesn't hurt anyone and most of the time the company that owns what you're sharing won't care. At worst, you'll get a slap on the wrist like your upload will be taken down or you'll be sent a DMCA. It is important, however, to pick your battles. There are things out there that will not last more than a few days if you share them publicly.

I've never heard of someone getting sued for uploading something considered lost. I have, however, heard plenty of stories of people receiving DMCA's or take down notices. Companies won't take the time to take you to court for something so frivolous, the only time this is done is when you're making profit off of what you're sharing. If you do not own what you are sharing, do not sell it. You're already playing with fire sharing it in the first place, making a profit off of it gives your opponent plenty of cause to sue you. A multitude of bootleg DVD companies out there have suffered this fate.

If you upload something that the owner takes down, you can upload it to other places, the most popular being torrent trackers, have they be public or private. Just know these places are where cut and dry piracy happens, and if that's not your scene, don't get into it. You could upload it to a file locker such as **Google Drive**, **MEGA**, **MediaFire** or even [AnonFiles](#), but even then, depending on the popularity of your new upload, a scout may find it and take that down as well. Nothing you find is guaranteed to stay on the Internet forever, that's how things get lost in the first place.

It's also worth knowing your enemy, or rather, how copyright law is handled in the country your subject comes from. Every country has their own copyright system. Some are almost non-existent, such as in places like India or Russia. Others, such as Japan, are extremely strict about such things. This is why Russian torrent trackers are filled with things that American trackers don't have. Piracy is far more rampant and less of a risk there.

With region in mind, make sure you know when your subject was created. For example, the Hungarian film *Habfurdo*, which was released in 1980, was created during a time when Hungary was a socialist country. With that in mind, Hungary only had one animation studio, which was government funded, named Pannónia Filmstúdió. This means *Habfurdo* was owned by the state.

After Hungary transitioned to democracy in 1989, more animation studios sprouted up. By 2011 Hungary started their own National Film Institute, where all state-funded animation from the socialist era are now owned and housed. *Habfurdo*'s rights are now split between the institute and the creator's heir. This same system is in place with Russia and other ex-communist or ex-socialist nations. In Russia especially, their state-funded studio, Soyuzmultfilm, has a YouTube channel that uploads hundreds of Soviet-era animated pieces.

Some countries that are still under Communist rule, such as North Korea, use the same system that the Soviet Union did during its time. Animation and art created within North Korea is owned by the state. This is why, also due to North Korea's privacy, finding North Korean animation and media in general is difficult. Much of what we have now was either taken illegally or came from North Korean defectors.

Sometimes, you may get a take-down notice from a company you may not recognize. This is because, on the occasion, a company may incorrectly think they have the right to take something down. This happens for a multitude of reasons, but in my experience it seems when a television station gains broadcasting rights to a film, they take down uploads of it from YouTube. If you feel this is a situation you're in, you have the right to appeal, and, legally speaking, you should win. However, always make sure you have your facts straight before appealing. You don't want to make the appeal, not realizing you're wrong, and get a copyright strike because of it.

There is also the nature of fair use and educational use. During the production of *Persistence of Vision*, Kevin Schreck did not have to pay for the rights to use footage from *The Thief and the Cobbler*, even though at the time it was technically owned by Disney. This is because a documentary is made in an educational context, and as long as it's made within that context, using clips will *unlikely* lead to legal conflict. This argument can be made sometimes when uploading content yourself. However, it's definitely a gamble whether or not whoever reads your appeal will agree with you.

Fair use is a legal theory, there is no law written that explicitly states where fair use begins and ends. In theory, if you were to use someone else's property in a transformative way, such as parody or sampling, they usually will not take action. This is, however, just a theory. There are many examples in which artists have been sued out of their mind for not paying the rights for a sample. This same principle applies to media uploading - if you feel that this is fair use, someone else may not feel the same way.

Rule of thumb: Always use your best judgment when uploading something you don't own. Sometimes, you just got to back out.

PRESERVATION & RESTORATION



Time is not kind to creation. Just because something isn't lost now, doesn't mean it won't be in the future. This is why we have preservationists, archivists and restorers. There's a variety of occupations out there, both hobby-like and professional. Some of the greatest feats in preservation to the public were done by hobbyists. A scan of a 35mm print of *Song of the South* was done by hobbyists, and right now, it's the highest quality copy we have of the film that's available outside of the Disney Archives.

If you want to contribute to preservation, it doesn't take a lot to start. It just depends on what you want to preserve. Preserving books is a difficult feat, best done with a proper book scanner. If you don't have one of those, you'll have to scan each page one by one on a flat bed scanner, or worse, transcribe the entire thing by hand. If you want to preserve film, you'll likely need to send it to someone who can scan it for you. If you want to preserve tape, you need a tape player and a way to transfer that data to your computer. Every medium has its own way of being preserved, and every community has their own argument for which way is "correct."

It's good to preserve things that are no longer being made or available to the public. You probably have at least one thing somewhere that isn't available online. This doesn't mean you have to get up and scan and copy everything in your possession, just do so with what you feel others could benefit from. For example, most of the preservation I have done is in regards to scanning out-of-print sticker sheets and copying DVDs. It's small work, but I know someone out there appreciates it. After all, who else is going to scan the menu to Soviet Russia's first McDonald's?

If you have something that's a little more sensitive to how it should be preserved, like magnetic tape or film, you'll need to do a bit of research to make sure you know what you're doing. There are a multitude of communities out there based around this sort of thing, as well as guides on how to preserve and transfer them to digital. This is something I won't cover here due to the extent it would need to be covered. In the end, everyone has their own method of preservation.

Добро пожаловать в ресторан быстрого обслуживания «Макдоналдс»!

Приятного аппетита!



«Биг Мак»
2 ребристых гамбургера из натуральной целой говядины, двойной сырной начинки, хрустящего салатного соуса, хрустящих картофельных чипсов, хрустящих булочек с кунжутом, посыпанных сахарными крошками



Двойной чизбургер
2 ребристых гамбургера из натуральной целой говядины с 2-мя ломтиками сыра



Двойной гамбургер
2 ребристых гамбургера из натуральной целой говядины



Гамбургер
Ребристый гамбургер из натуральной целой говядины



Чизбургер
Ребристый гамбургер из натуральной целой говядины с ломтиками сыра



Молочные коктейли
густые и глянцевые, с натуральными ингредиентами, приготовлены в момент подачи



Картофель-фри
золотистые, хрустящие картофельные ломтики с хрустящей корочкой



Десерты
«Сладкое» - десерты (такие как молочные коктейли, мороженое) мороженое, напитки - на Ваш выбор: горячий шоколадный напиток, горячий шоколад, приготовленные клубничные десерты. Пастельный жареный шоколадный батончик прямо из кондитерского фактория



Прохладительные напитки
«Биг Мак», «Биг Макс», «Супер» и «Биг Макс»



Комплексный обед с «Биг Максом»
«Биг Мак», большие - порции картофеля-фри и стаканчик прохладительного напитка



Комплексный обед с чизбургером
чизбургер, стандартные - порции картофеля-фри и стаканчик прохладительного напитка

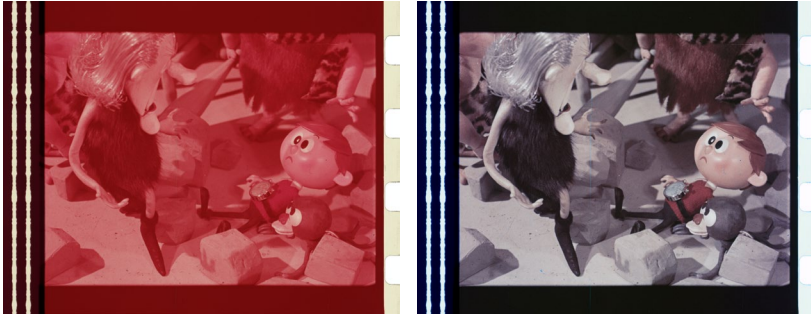


A menu to Soviet Russia's first McDonald's location that opened in 1990. I found it at an antique store located in a dying mall. This is a scan I made on a combo flat bed scanner and printer when I was 15.

Where to upload things after you've transferred them is up to you. Scans of things like menus, food packaging, old coupons, and stickers are often uploaded to Flickr. You can also try uploading them to Pinterest, the Internet Archive, or you could even make your own website. Audio recordings are also best to be uploaded to the Internet Archive, at least depending on their copyright status. You'll have a far better chance in having an upload survive on the Internet Archive than YouTube if it's copyrighted content. Videos are the same way, though you can also host your upload somewhere like **MySpleen**, a private torrent tracker filled with VHS transfers and film scans by collectors. (Though it's by invitation only.)

Once you've had something transferred, sometimes you realize it has a lot of damage to it. Sometimes on tape the video signal is shot, on film the color has faded in horrendous ways, in audio there's a terrible hiss... this is where restoration comes in. There's a ton of software out there to restore things in, paid and free. Be warned, it is a very time consuming hobby; restoring film can take hours just for a few minutes. In many cases, people have to clean each frame one-by-one, removing specks of dirt, hairs, and damage caused over time. However, it can be extremely

rewarding! The effects of a proper restoration are often underrated - without all that damage and dirt it makes the media far more immersive than before. Some people prefer having the damage - a type of aesthetic some call “grindhouse.” In the end, it is up to the restorer to decide how much they should keep of or remove the media's muck.



Quazza's color correction on an Eastman Kodak print of Rankin Bass' first feature length film: Willy McBean and His Magic Machine.

All media is different - even film, which is all technically one medium, has many different formats and formulas. There's different sizes, color processes, materials - these all affect how something is approached to be restored. In the example above, Eastman Kodak film prints are notorious for fading to red, if you've ever seen old family pictures fade this way, you can almost guarantee it uses the Eastman color process. Sometimes, a print can fade so much it cannot be reversed. In these cases, sometimes restorers make the decision to make the film black and white, so at least the red does not create eye-strain.

Media on tape is also quite difficult, also with many formats. Often, restorers in this community work with VHS or Betamax tape. These can have a wild variety in ways they decay or how they were recorded. Restorations like these can depend heavily on how they were transferred digitally. On formats such as Laserdisc, there is an entire community and method built around what's considered the best method of transfer, using a **Domesday Duplicator**. This device and process captures the RF signal coming directly from the player, effectively making it the most pure way of transfer. This same method can be used with VHS, however there are a multitude of other ways

people use that they may prefer. Anything between using a VCR and a cheap capture-card to using gold-plated composite cables.

Restoring these transfers can be done with a multitude of software, but a favorite to many is **AviSynth**. AviSynth is script based software often used with **VirtualDub**. With this process, you'll need to learn how to write AviSynth scripts, virtually coding your own program on how to better enhance and restore your specific transfer. This is not for everyone, and there are other, more simpler, but sometimes less effective methods.



Notelu's restoration of a interview with Pink Floyd member Roger Waters using AviSynth.

Sometimes a tape capture doesn't really need any restoration done to it, and in these cases it's better to let something be as it is than to do something to it that may not really be needed.

In terms of audio restoration, something to really take to heart is noise. Every tape and acetate recording has noise, that's just the nature of the medium it was recorded to. Noise is usually on a fairly high frequency on the audio signal. When quieting those frequencies, you're usually only removing the noise. However, there are many cases in which removing noise also removes high frequency details in the recording itself. Try and consider that all noise isn't bad. Removing some of it is okay to lower it as a distraction, but be careful to keep the recording's higher frequency details intact.

Some software, like **Izotope Audio Editor**, have a special Spectral De-Noise filter. This filter removes noise on a variable scale depending on the variable scale of the recording, quieter areas have more noise reduction than louder ones. This reduces the risk in removing detail.

There's a lot of situations out there when someone preserves something and feels that they have the right to put their name on it. That's not good! This practice can range anywhere from a guy uploading VHS tapes he found in Goodwill to professional film archives. The thing is, usually none of these guys actually own the stuff they're uploading. Sure, it's for educational use, but that's even more reason to not watermark it! The role of a preservationist is to keep something alive, not to put your name on something that you don't own. In the end, it actually damages preservation efforts. If you're sharing something to keep it alive, but that version has your name on it, what's the use? Now you risk that being the only version left in the future.

In the case of restoring something and putting your name on it, that's up to you. You put a lot of work into fixing something that was poor and decrepit, you deserve that watermark. However, if you're going to go that route, make sure to upload a non-restored version so others can have a go! Remember, you're just the person who brought this to the public - it only continues to exist because of you, someone else entirely actually created it.



"Can you believe it, Manfred? An archive dedicated to preservation plastered a big watermark on our show! It may not seem like a big inconvenience to some, but it can be really distracting to viewers! They don't even own the rights to our show! They're just a university archive!"

(Tom Terrific in "Man Over Manfred")

RESTORATION SOFTWARE

For Video

- AviSynth
- Virtualdub
- Adobe After Effects
- Adobe Premiere
- DaVinci Resolve
- Phoenix Finish
- PF Clean
- Adobe Photoshop
- chaiNner

For Audio

- Izotope Audio Editor
- Audacity
- Adobe Audition
- UVR 5



RENEGADE PRESERVATION



There are cases where media that is thought to be lost is actually available somewhere, but exclusively within that place. Examples of this would be arcade games such as *Beavis & Butthead* or *Arena*, which hasn't been dumped yet is currently playable at Galloping Ghosts arcade. Television shows and movies can also be discovered this way, sitting in archives such as The Paley Center and available to be viewed by anyone who visits.

There are times that the only known existing copy of something is in the hands of a person or place that either refuses or cannot share it. In these cases, some people have resorted to renegade methods of preservation. This is when someone purposefully steals, copies, and/or shares something from someone that is refusing to share it themselves.

This way of preservation is often discouraged, and if you were to go down this path, please tread with extreme caution. The arcade game *Akka Arrh*, a game never given a wide release and went undumped for years, appeared mysteriously online one day. In the past, owners of *Akka Arrh* units had decided not to dump the game in fear of lowering its value. When the game was leaked, there were claims that it was stolen, stating that a repairman who was meant to fix a machine dumped it behind their back instead.

The legitimacy of this rumor is debatable. It is theorized that the entire story was made up so the owner of the unit could stay within his community without breaking their "pact."

There are other situations where people visit archives or libraries such as the Paley Center or university archives and share their content without being authorized. These cases vary from case to case. Sometimes, an archive won't care at all, and other times, this is an extremely cautious feat. Many archives and libraries put restrictions on their content that don't allow what is being viewed to be downloaded. When someone circumvents these restrictions and shares what has been copied, things can go wrong.

Doing this can easily harm how researchers access content. If an archive were to discover that their content was being shared without their knowledge, they may restrict access.

There are other cases, such as the trading of workprints, that also result in finding lost media. There are people out there that trade a variety of things - television broadcasts, workprints, vintage pornography, and much of what they share would be considered lost media. Sometimes, what gets traded between collectors gets shared with the public. That leads to some pretty remarkable things. Workprints for Disney films such as *Treasure Planet*, *Aladdin*, and *The Lion King* have been leaked online and reveal deleted scenes and unfinished animation. These, while a fantastic contribution to the public's access to animation history, can be dangerous to share.

VHS recordings and other media that is explicitly traded, however, is far less dangerous to share with others. The only catch is that often if you're caught sharing traded material, you'll be kicked out from trading circles. Many lost games and TV shows remain in the dark because of this social system. You can make traders trust you and trade with them something nobody else has seen, but once you share it with others, you've likely burned that bridge and can never rebuild it.

There are cases, such as the Nintendo Gigaleak, where content from extremely well known companies is illegally leaked. These happenings need to be tread upon extremely carefully, **do not promote these in public communities**. Companies do not take leaks like this lightly and very real legal consequences can happen. Sometimes, you may have something that nobody has, and it should stay that way.

Renegade preservation is dangerous, be extremely smart if you do it. If you do, **never tell anyone your source**.



Unfinished animation displayed in a workprint for Disney's *"Treasure Planet."* This includes even being able to see a preview-render of Silver's robotic arm, which was 3D modeled.

GETTING ATTENTION



You've been searching for something but you just keep turning up loose ends, you want to give up but think "hey, wouldn't it be great if I had some help?" That's what a lot of people do. Everyone has their own interests. The person looking for boxing matches probably isn't going to want to help the person looking for television logos.

When you want to scout for help, remember that doing so is essentially like doing a sales pitch. Going out into a community and saying "GUYS THE LAND OF TA IS LOST WE NEED TO FIND IT" without any other context will land you nowhere. When asking others for help, you need to give a full detailed description of what it is and, especially, why it matters. Everyone in this community has their own searches, their own holy grails. Why should your grail matter to them? Nothing should be sought after just because it's lost, think about it, there is an infinite amount of commercials out there that aired across the world for nearly the past century that are lost. Do we need to find them all just because they're lost? No.

So explain why it should be found. What is its historical importance? Is there a story to be told? Did anything abnormal happen with it that may intrigue others? Is it attached to something far more well known? Make other people want to help you, not just because it's something to do, but because they're interested in what it is too. You should know as much as you can about the subject you're pitching, so that you can lead a search if one starts. You can't discover the existence of something and throw it into the abyss by going "hey guys xyz is lost" and then disappearing.

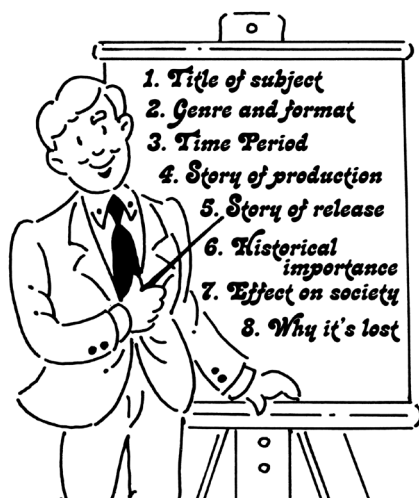
There are a multitude of places to make your pitch, have it be the Lost Media Wiki forums, their discord server, the Lost Media Archive, the Lost Media subreddit, and a multitude of other communities. However, try and go beyond these, what is your subject? Try and find a community that is centered around its format or genre. If you're looking for a video game, try posting in various video game communities, especially those that focus on their preservation. If you're looking for an animated film, find

In case you aren't aware, the Lost Media Archive, was, at one point, The Lost Media Wiki. When the LMW wanted to move away from Wikia's website, they weren't allowed to delete it. So they left it behind and created a new wiki from scratch. Since then, the old LMW was renamed to the LMA, new, unrelated administrators were picked, and it's taken on a life of its own. They are now entirely separate communities.

animation groups. This can be applied to nearly any subject that you're looking for. Do not communicate exclusively with the lost media community, communicate with anyone who may be interested.

This even includes YouTubers and other people that have a social media presence. If you get their attention, they may act as a megaphone for your search. Remember, however, that these are also people who have their own interests and their own lives, so certainly give them space. They're already being flooded with suggestions.

Here's some details to remember when giving your pitch.



Sometimes, people just aren't interested in what you're looking for. This is a hard thing to swallow, and this just means that for a while, you'll have to search for it on your own. You should be able to look for something because you, yourself, are interested in it, not because others are. Later on, if you find more information about it, you can always pitch it again later.

There's also times where you end up finding what you were searching for, and nobody seems to really care that you did. Again, this is another hard thing for some to come to terms with. As long as it matters to you, that's what's important. By finding it you helped extend its life and made your contribution to preservation. Don't forget - it's entirely possible that people may be interested later on. The key within this community is patience.

GOOD LUCK!



Nobody said this was easy, and unless you start digging, you won't know if you'll actually find what you're looking for. Even with this uncertainty, you'll almost always find something you weren't looking for, but happy you found. Every research project goes this way.

You should always be searching for yourself first. Only look for things that you have an interest in, you are not responsible for uncovering everything that is lost. Many people fall into the rabbit hole that they have the duty to preserve everything. This will make you miserable. The thrill of research and lost media is discovering that something you're interested in isn't known to the public, and you have the opportunity to share something you love with others. If you don't love it, why bother?

Enjoy the search, and document your journey. If it ends with nothing, you'll at least have an adventure to look back on.

*This book will have later
expansions, if you want to keep
up to date, I will continue posting
new versions on the website.*

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I'll try to respond when I can.

