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Welcome to Portland!

At the first AMIA conference in 1991, there were sessions dealing with 2" quad tapes and other obsolete recording and playback formats, panels devoted to how to manage the intellectual and cultural diversity of collections, an early examination of home movies and the responsibilities inherent in managing amateur or family film collections that have been transferred from their original owners to institutions, and a healthy debate on the development of archival data standards. 25 years later, sessions on diversity, obsolete formats, home movies, and cataloging and metadata issues still remain critical to our profession.

Of course, those early AMIA gatherings also included a prototype demo of HDTV, a discussion of the "speculative and utopian" vision of high-resolution on demand delivery systems for homes, schools and businesses, and a presentation by Pixar of a new restoration technique that involved scanning the original film, "electronic replacement of lost color information," and finally the creation of a new film out via laser recorder. During the past 25 years, our field has expanded, technologies have multiplied, and a version of that seemingly utopian delivery system is now held in our hands. This year's conference offers more than 50 sessions that address today's issues with an eye toward tomorrow's challenges.

In 2015, can we go "back to the future?" Should we? When the time for the AMIA 2040 meeting arrives, what will access look like? What technologies will we be imagining, developing and employing? We can only speculate and anticipate based on where we have been and what we know now.

One thing is certain. Our community's need to gather together to discuss common challenges, explore different solutions, and learn from each other will remain. This was the guiding spirit of our first AMIA meeting in 1991, and it remains at the center of our mission today. Our rank and file numbers have increased, some might even say that our profession has become trendy, but there is one thing that those of us working with archival materials have always understood: "The more things change, the more they stay the same."

Each media technology that we create, use, preserve, restore, and make accessible may bring with it new challenges for documentation, storage and dissemination, but at the heart of it all, we use and save these media so that we can continue to understand our past, experience our present and imagine our future.

On behalf of the 2015 Conference Committee, welcome to Portland!

Carol Radovich and Regina Longo Conference Committee CoChairs

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On behalf of all of us at AMIA - thank you!

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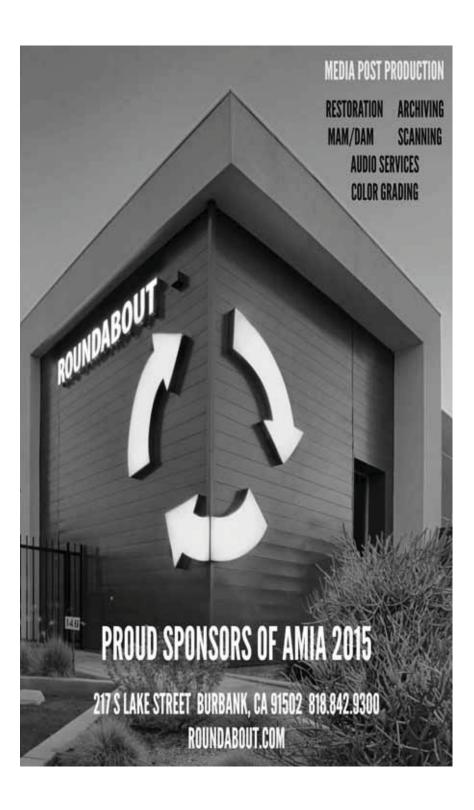


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AMIA Committees

Everyone at the conference is welcome (and encouraged!) to attend any of the meetings listed throughout the week in the Program. If you're interested in joining a committee, attend a meeting, contact the chair or the AMIA office. Join now and help to lead AMIA forward!

COMMITTEES OF THE BOARD

AMIA Board Committees are focused on the business and service functions of the Association, and are created and appointed by the Board of Directors

Awards and Scholarships Pam Wintle, Chair

Conference Carol Radovich and Regina Longo, Chairs

Elections and Nominations Andrea McCarty, Chair

Publications Melissa Dollman and Devin Orgeron, Chairs

COMMITTEES OF THE MEMBERSHIP

AMIA Committees of the Membership are focused on the principal activities of the profession and are established and managed by the membership

Advocacy Caroline Yeager and Gloria Ana Diez, Chairs

Access Ariel Schudson, Chair
Cataloging and Metadata Randal Luckow, Chair
Copyright John Tariot, Chair
Diversity Moriah Ulinskas, Chair

Diversity Moriah Ulinskas, Chair
Education Kelle Anzalone and Carla Arton, Chairs
Independent Media Lauren Sorensen, Kelly Haydon,
and Kathryn Gonsbell, Chairs

International Outreach Benedict Olgado and Lorena Ramirez-Lopez, Chairs

Lesbian, Gay, Bisexual and Transgender

Janice Allen and Robert Lemos, Chairs

Magnetic Tape Crisis

Peter Brothers and Melitte Buchman, Chairs

Magnetic Tape Crisis
Moving Image Related Materials

and Documentation Randal Luckow, Chair
News, Documentary & Television Sadie Roosa, Chair

Nitrate Rachel Parker and Heather Heckman, Chairs

Open Source Kara Van Malssen, Jack Brighton and David Rice, Chairs

Projection and Technical Presentation Brittan Dunham and Rebecca Hall, Chairs

Regional Audiovisual Archives Siobhan Hagan, Chair

Small Gauge and Amateur Film Taylor McBride and Dino Everett, Chairs

TASK FORCES

Task Forces are ad hoc committees of the board, typically with a one year charge

Film Advocacy Elena Rossi-Snook, Chair

Online Continuing Education Linda Tadic and Lance Watsky, Chairs

AMIA PUBLICATIONS

The Moving Image Don Crafton and Susan Ohmer, Editors

Liza Palmer, Managing Editor

AMIA Newsletter David Lemieux, Editor

AMIA STUDENT CHAPTERS

McGill University University of California, Los Angeles

New York University

Simmons College

University of Rechester

University of Texas at Austin

University of Amsterdam

University of Toronto

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AMIA Board



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> 1313 Vine Street Los Angeles, CA 90028 323.463.1500 amia@amianet.org www.amianet.org

2015 AMIA Awards & Scholars



Join us for the Conference Welcome on Thursday morning where we will present the AMIA 2015 AMIA Awards and recognize the recipients of the Scholars Program and Travel Grants.

2015 Scholarships and Internship Recipients

Image Permanence Institute Internship Sony Pictures Scholarship The Rick Chace Foundation Scholarship Universal Studios Scholarship Jennifer O'Leary Martha Diaz Taylor Morales Bryce Roe

San Francisco Silent Film Festival Conference Travel Grant

Funded by the San Francisco Silent Film Festival, the travel grant offers travel funding for the Annual Conference. The 2015 recipient is:

Amy Jo Stanfill

AMIA Community Fund

Funded by member contributions, the Community Fund provides travel funding for the Annual Conference. The 2015 recipients are:

Molly McBride Justin McKinney Sira Peltzman Kelli Hix

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2015 AMIA Awards



Each year, AMIA awards recognize outstanding professional achievement in and contributions to the field of moving image archiving.

AMIA Silver Light Award

Russ Suniewick and Nancy Suniewick

The Silver Light Award recognizes outstanding career achievement in moving image archiving and significant contributions to the field.

William S. O'Farrell Volunteer Award Carol Radovich

The William S. O'Farrell Award is to recognize significant contributions to AMIA and to the field through their volunteer efforts.

The Alan Stark Award KerrySue Underwood

The Alan Stark Award honors individuals who have made a significant contribution through their efforts on a special project or in project management that contributes to, and supports, the work of moving image archives and/or the operations of AMIA

Read more about the 2015 Award recipients after the Conference in the AMIA Winter Newsletter.



Bonded Services has been serving the entertainment industry since the 1930s and now cares for over 8 million assets for more than 1,400 clients worldwide. We partner with a wide range of global clients in the entertainment, media and advertising industries. Bonded Services is committed to providing the highest standard in security for physical and digital archiving by following a secure chain of custody workflow which ensures your archive is always safe and accounted for.

Bonded Services is a recognized leader and a trusted partner in the provision of media asset management, logistics and distribution, supply-chain and end – to - end solutions. Our services have been specifically developed to service global media, entertainment customers and other industry sectors, which produce high value physical and digital assets.

- Best-in-class provider of end to end asset management from custom storage solutions and distribution to
 other technical and inventory management services.
- Comprehensive value-added service offering and tailored customer specific solutions.
- Worldwide locations make Bonded Services uniquely positioned to serve global clients.
- Established long-term partnerships with blue chip media clients.
- Exceptional customer service.
- Experienced management team with extensive industry specific experience.

Our Services:

Bonded Services provide end to end asset management services on a truly global basis. Across our network of facilities, our services include, but are not limited to:

Storage

We provide both physical and digital assets worldwide. Our clients select from the asset management solutions that best meets their preservation and budgetary needs including, ambient, climate controlled and deep storage solutions.

Distribution and Logistics

Our services in this area include international freight forwarding, worldwide courier services, import clearance and specialist fulfillment services. We can even manage your in-house dispatch.

Digital Services

In addition to our digital archiving service, Bonded Services distributes streams and encodes a vast array of digital assets.

Archive Solutions

From metadata management and indexing to audio transfers and migration, we use the best in practice standards set for our industry to assist our customers in their archive strategy and process.

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General Information



AMIA Registration Desk

Conference packets and additional conference information will be available at the Registration Desk during these hours:

Wednesday - Friday Lower Level 7:30am - 6:00pm Saturday Lower Level 7:30am - 3:00pm

AMIA Vendor Cafe

Please join us for the always informative AMIA Vendor Exhibits in the Cafe.

Thursday Vendor Hours 9:15am - 6:30pm
Thursday Cocktails in Vendor Cafe 5:45pm - 6:30pm
Friday Vendor Hours 9:10am - 2:00pm

Poster Sessions

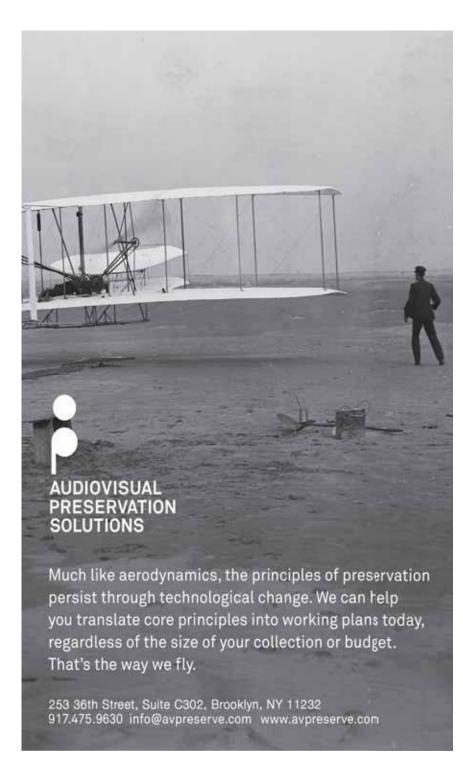
Up-to-date research emphasizing the issues and concerns encountered within the moving image archive profession will be presented in Poster Sessions on Thursday and Friday 12:00pm - 2:00pm in the Vendor Cafe. Each day will feature new Poster presentations.

Screenings

On Friday and Saturday there will be a number of screenings at the Whitsell Auditorium. These are open to all AMIA attendees - just be sure to wear your badge for entry.

Please wear your badge!

AMIA registration badges will allow you access to all sessions, the Opening Cocktail Reception, the Vendor Cafe, Archival Screening Night, and the Closing Cocktail Reception. You must wear your badge for entry. For events with tickets, please note you will need your ticket *and* your badge for entry.



Special Programming



Conference Streams

The conference will offer two focused streams of programming. In the program they are indicated by the stream name followed by the session title.

Friday: Advocacy

This three program Advocacy Stream will provide useful information and inspiring case studies that will help them to be more effective advocates in their own situations. Sessions will examine international reference points, the power of individual advocacy, and project case studies.

Friday and Saturday: AO&U: Access, Outreach and Use of Moving Image Archives
As a result of digitisation of analogue holdings and working processes, more and more
material from audiovisual archives is being made available online. This marks a transformative shift, as archives and users are now sharing the same information space. Once
digital and part of an open network, objects from audiovisual archives can be shared,
recommended, remixed, embedded, cited, referenced to and so on. This shift towards
digital enables archives to fulfill their public missions better; crossing geographical
boundaries, using new channels for content distribution, engage with user groups and
use new technologies to make work processes more efficient and allow for new access
points to collections. The curated stream brings together 30 speakers in eight sessions
and a workshop within the conference programme. Combined they show the breadth
and depth of access and audiovisual collections

DAS Portland

AMIA's Digital Asset Symposium will open on Wednesday evening with a Keynote, followed by a full day of programming on Thursday. Check your registration to make sure you signed up for DAS!

2015 AMIA Awards

This year, the AMIA Awards will be presented at the ConferenceWelcome on Thursday morning. Don't miss the opportunity to honor these Award recipients, and hear about AMIA's first (and next) 25 years.



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If you have questions, give us a call. We're here to make your archives more useful for the one future that really matters.

Yours.



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Conference at a Glance | Wednesday - Thursday



WEDNESDAY . November 18

8:00am	Galleria South	Workshop: Film Archives and Digital Humanities
8:00am	Broadway III	Workshop: Planning and Designing an Oral History Project
8:30am	Galleria North	Workshop: Copyright 101 for Moving Image Archivists
8:30am	Broadway I & II	The Third AMIA/DLF Hack Day
9:00am	Off Site	Workshop: Shoot, Process, Project
10:00am	PICA	Workshop: Community Archiving
12:30pm	Whitsell Auditorium	The Reel Thing XXXVI
1:30pm	Galleria South	Workshop: AMIA Writer's Workshop
6:00pm	Grand Ballroom II	DAS Keynote
7:00pm	Pavilion Ballroon	Opening Night Cocktails
8:00pm	Grand Ballroom II	The Annual Trivia Throwdown

THURSDAY . November 19

7:00am	Forum	Meeting: Conference Committee
7:00am	Directors	Meeting: Education Committee
8:00am	Parlor A	Hack Day Lounge
8:30am	Grand Ballroom II	AMIA 2015 Welcome & Awards: Celebrating 25 Years
9:45am	Galleria North	DAS Sessions
10:30am	Grand Ballroom I	The Vendor Café
11:00am	Broadway I & II	Ensuring Trustworthy Human Rights Documentation
11:00am	Galleria South	Opportunities and Challenges in NW TV News Collections
11:00am	Broadway III&IV	Partial Histories of Film Archives
12:00pm	Galleria South	Open Session: The Nitrate Picture Show

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Conference at a Glance | Thursday - Friday

12:00pm	Broadway III&IV	Open Meeting: A Diversity Statement for AMIA
12:00pm	Directors	Meeting: Publications Committee
12:00pm	Forum	Meeting: Copyright Committee
12:00pm	Council	Meeting: International Outreach Committee
12:00pm	Studio	Meeting: Cataloging & Metadata Committee
12:00pm	Vendor Cafe	Thursday Poster Session
1:00pm	Forum	Meeting: Small Gauge & Amateur Film Committee
1:00pm	Directors	Meeting: Open Source Committee
1:00pm	Council	Meeting: Advocacy Committee
1:30pm	Galleria North	DAS Keynote: Part II
2:00pm	Galleria North	DAS Sessions
2:00pm	Broadway III&IV	Using OHMS to Enhance Access to AV Collections
2:00pm	Galleria South	Managing and Marketing for Cinema Exhibition
2:00pm	Broadway I & II	Curation Through Careful De-accession
3:30pm	Broadway I & II	Kim Jong-II: Dictator, Cinephile, Film Preservationist?
3:30pm	Broadway III&IV	Emulated Access to Complex Media Collections
3:30pm	Galleria South	Examining AV Enterprise at a Regional Academic Archive
4:00pm	Broadway I & II	Fan Edits and the Search for Authenticity
4:45pm	Broadway III & IV	How Film is Used to Preserve Moving Images
4:45pm	Broadway I & II	From Acquisition to Access at the BFI National Archive
4:45pm	Galleria South	Metadata Grand Unified Theory
5:45pm	Grand Ballroon I	Cocktails in the Vendor Café

FRIDAY . November 20

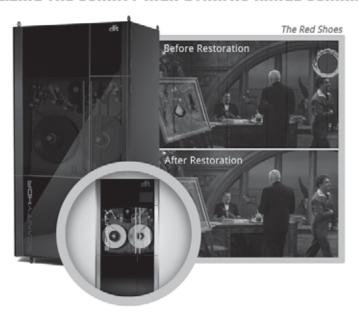
7:45pm Whitsell Auditorium Archival Screening Night

8:00am	Parlor A	Hack Day Lounge
9:15am	Vendor Cafe	The Vendor Café
9:30am	Galleria South	Ephemeral Films of National Socialism in Austria
9:30am	Broadway III&IV	Wrestling with the Challenges of Sports Collections
9:30am	Broadway I & II	Designing and Building the Post-Analogue AV Archive
9:30am	Galleria North	Adovcacy: International Reference Points
10:00am	Galleria South	Providing Digital Access to C-SPAN's Video Record
11:00am	Broadway I & II	21st Century Film Preservation: Paramount Pictures
11:00am	Broadway III&IV	Processing Film Collections Labeled in Non-Latin Alphabets
11:00am	Galleria South	AO&U: Tools and Technologies for Enhancing Access
11:00am	Galleria North	Adovcacy: Personal Advocacy - The Power of One
12:00pm	Broadway III&IV	Open Session: Entering the A/V Archiving Profession
12:00pm	Forum	Meeting: Independent Media Committee
12:00pm	Directors	Meeting: PBCore Advisory Sub-Committee
12:00pm	Council	Meeting: Projection & Technical Presentation Committee
12:00pm	Vendor Cafe	Friday Poster Session
1:00pm	Forum	Meeting: Access Committee
1:00pm	Directors	Meeting: Moving Image Related Materials
		& Documentation Committee
1:00pm	Council	Meeting: News, Documentary & Television Committee
1:00pm	Studio	Meeting: Online Continuing Education Task Force
2:00pm	Broadway III&IV	Automated Metadata Extraction - Where are we Now?
2:00pm	Galleria South	The Academy Color Encoding System
2:00pm	Broadway I & II	Collaborative Preservation Using BitTorrent

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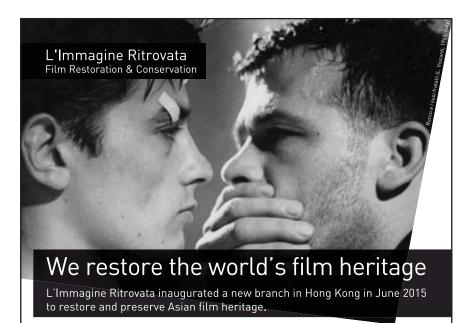


Conference at a Glance | Friday - Saturday

2:00pm	Galleria North	Advocacy: Campaigns and Projects
3:30pm	Galleria South	Sustainable Preservation and Access Solutions at Scale
3:30pm	Broadway I & II	Graeme Ferguson's Multi-screen Polar Life of Expo 67
3:30pm	Broadway III&IV	PREFORMA, MediaConch and File Compliance
3:30pm	Galleria North	AO&U: Navigating Copyright to Provide Access and Use
4:45pm	Broadway III&IV	Item vs. Collection Level Censuses in University Libraries
4:45pm	Broadway I & II	Making Strides toward a Broadcast DAM
4:45pm	Galleria South	Cataloging Home Movies
4:45pm	Galleria North	AO&U: Understanding What Users Need to Understand Us
5:45PM	Forum	Copyright Open Session: Best Practices in Fair Use
7:30pm	Broadway I & II	Screening: Chicago's First Home Video Day
8:00pm	Whitsell Auditorium	The Realness Thing: The Remastered Paris is Burning
8:35pm	Broadway & II	Reframing Portland (LIVE)

SATURDAY . November 21

8:00am	Parlor A	Hack Day Lounge
9:45am	Broadway I & II	Archival Education in Transition: Taking Stock
9:45am	Galleria South	Circumscribing the World of Indie Cinema
9:45am	Galleria North	Preserving Film Collections for the Future
11:00am	Broadway I & II	Competency-Based Frameworks for Education
11:00am	Galleria North	AO&U: Moving Beyond Access
11:00am	Directors	FATF Open Forum Discussion: Planning for Film
11:00am	Whitsell Auditorium	SCREENING: The Thanhouser Studio
		and the Birth of American Cinema
12:00pm	Forum	Meeting: Regional Audiovisual Archives (RAVA) Committee
12:00pm	Council	Meeting: Magnetic Crisis Committee (MC2)
1:00pm	Forum	Meeting: Preservation Committee
1:00pm	Whitsell Auditorium	SCREENING: "This is Cinerama Remastered"
2:00pm	Galleria South	Home Movie Registry
2:00pm	Broadway I & II	Growing a Global Slow Film Movement
2:00pm	Galleria North	AO&U: Providing Access to Physical Collections
3:30pm	Broadway I & II	The Environmental Impact of Digital Preservation
3:30pm	Galleria South	Sustaining Consistent Video Presentation
3:30pm	Galleria North	AO&U: Providing Access to Physical Collections
4:45pm	Galleria South	Building, Implementing & Promoting Taxonomy
4:45pm	Broadway I & II	Lessons in Trial and Error from NDSR
4:45pm	Galleria North	AO&U: Assessment and Evaluation of Access
5:45pm	Grand Ballroom	Closing Night Reception
7:00pm	Whitsell Auditorium	SCREENING: The Drums of Winter
7:30pm	Broadway I & II	SCREENING: Big_Sleep™//a codec tutorial
8:30pm	Broadway I & II	It Happened in 16mm: A Night of Regional Film, Part Deux



L'Immagine Ritrovata is a highly specialized film restoration laboratory created and developed in Bologna (Italy) thanks to Fondazione Cineteca di Bologna.

A solid film knowledge, a long experience in the field - always supported by careful preliminary philological and technical research - the most up-to-date equipment covering all workflows, from photochemical to 4K technology, as well as a vast and diverse range of projects, make L'Immagine Ritrovata a leading laboratory in the field.

L'Immagine Ritrovata is one of the main organizers of the FIAF Film Restoration Summer School, which has been taking place in Bologna since 2007 and will be held again in 2016. The school has been also hosted in Singapore (November 2013) and Mumbai (February 2015).

The close collaboration between our Bologna headquarters and our new Hong Kong branch will result in an increasing number of international projects and will offer a wider wealth of solutions for archival and restoration needs.

www.immagineritrovata.it info@immagineritrovata.it www.immagineritrovata.asia info@ir-asia.hk www.cinetecabologna.it





Conference Program | Wednesday



8:00am - 12:00pm | Galleria South | Separate Registration Required Workshop: Film Archives and Digital Humanities: Tools, Resources, Pedagogy

Chair Dimitrios Latsis, University of Iowa/The Internet Archive

Rick Prelinger, UC Santa Cruz/Prelinger Archives/Internet Archive

Speakers Tara McPherson, University of Southern California

Mark Williams, Dartmouth College

Tami Williams, University of Wisconsin Milwaukee

Rachael Stoeltje, Indiana University Libraries Moving Image Archive

Charles Tepperman, University of Calgary

This workshop will assemble curators, archivists, academics and digital humanists that have developed innovative platforms to disseminate the work done in film collections and enable scholars to have easier access to tools for both research and pedagogy. Participants will share best practices, discuss opportunities for collaborations and address challenges from a variety of leading Digital Humanity projects in the field of archival film, including: Media History Digital Library (U. Wisconsin), Media Ecology Project (Dartmouth), Scalar (USC), Avalon (Indiana), The Internet Archive and the Prelinger Archives.

8:00am - 12:00pm | Broadway III & IV | Separate Registration Required Workshop: Planning and Designing an Oral History Project

Chair Doug Boyd, Louie B. Nunn Center for Oral History at the University of Kentucky

Speakers Teague Schneiter, Academy Foundation
Callie Holmes, University of Georgia Libraries

Callie Holmes, University of Georgia Librario Genevieve Maxwell, Academy Foundation

A workshop for moving image archivists interested in starting born-digital oral history recording initiatives (large and small) centered on documenting the perspectives of filmmakers and other media creators, community members, laboratory technicians, preservationists, donors or collectors. Workshop leaders will guide participants in designing their own oral history projects, from concept to implementation. Based on the models of the Academy Oral History Projects department, Louie B. Nunn Center for Oral History at the University of Kentucky, and University of Georgia Special Collections Libraries, the speakers will outline basic principles of oral history and train participants in project design and planning, budgeting, workflows, outreach, and access. This will include the ability to test OHMS (Oral History Metadata Synchronizer), a free, open source tool to index and make accessible audio and video materials. Using a variety of case studies, the workshop will delve into how oral histories can benefit archival collections and allow archives to explore important topics and themes that impact the field.

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Conference Program | Wednesday

8:30am - 5:00pm | Galleria North | Separate Registration Required Workshop: Copyright 101 for Moving Image Archivists Workshop

Speaker Andy Sellars, Harvard Law School

Presented by Andy Sellars, this workshop will provide attendees with a clear understanding of U.S. copyright law and the special considerations for online archives under the Digital Millennium Copyright Act. Attendees will learn about specific issues associated with moving images and sound, as well as exceptions to copyright, including fair use and the specific exemptions for libraries and archives, and the application of these exemptions in the digital world. The workshop will provide opportunities for attendees to work in groups to assess the copyright status of materials, conduct a fair use analysis, and review sample deeds of gift to assess risk of making a variety of types of moving image collections available online. Attendees will also learn about a variety of open licenses that can be used with donation and production agreements, and discuss the importance of obtaining necessary rights for long-term access. In addition, Andy will discuss the various methods of digital streaming and digital access and how copyright law in other countries impacts international access to archival materials. Andy Sellars is the Corydon B. Dunham First Amendment Fellow at Harvard Law School, and a clinical fellow at the Harvard Law School Cyberlaw Clinic, based at the Berkman Center for Internet & Society.

8:30am - 5:00pm | Broadway | & II | Separate Registration Required The Third AMIA/DLF Hack Day

AMIA/DLF Hack Day is a unique opportunity for practitioners and managers of audiovisual collections to join with developers and engineers for an intense day of collaboration to develop solutions for audiovisual preservation and access. Within digital preservation and curation communities, hack days provide an opportunity for archivists, collection managers, technologists, and others to work together develop software solutions, documentation or training materials, and more for digital collections management needs.

9:00am - 5:00pm | Off Site | Separate Registration Required Shoot, Process, Project - A Hands on 16mm Workshop

Presenters Dino Everett, USC Hugh M. Hefner Moving Image Archive

Lisa Marr, Echo Park Film Center

In this workshop we will learn the basic concepts of analog filmmaking through two hands-on activities. For part of the workshop, we will also make our own films using direct animation techniques. In addition, we will learn about optical soundtrack and create our own soundtracks by manipulating and drawing onto the margin of film reserved for the soundtrack. For the second half of the workshop, we will load a 16mm camera with black and white reversal film stock. We will go outside and shoot the film around the hotel. We will then hand process the film to understand the basic process of photo chemistry. Finally we will project the two films we made to see how our decisions and manipulations ultimately look, to fully understand the start to finish creation process of the material so many of us deal with on a daily basis.

10:00am - 5:00pm | PICA | Separate Registration Required Community Archiving Workshop

Chair Moriah Ulinskas, Independent Archivist

Yvonne Ng, Witness

Speakers Taylor McBride, Smithsonian Institution

Sandra Yates, Texas Medical Center Library

Amy Sloper, Wisconsin Center for Film & Theater Research

Rachel E. Beattie, University of Toronto

Community Archiving provides moving image archivists the opportunity to serve the community of Portland and work with local volunteers to help an organization gain intellectual and physical control over an endangered moving image collection. The workshop provides a space for conference attendees to partner with local volunteers to conduct basic processing, cataloging and inspection of a moving image collection and, by doing so, will learn how to identify risk factors and make preservation

Wednesday | Conference Program

Future Oregon: "On Friday the 13th of April 2029, an asteroid large enough to fill the Rose Bowl as though it were an egg cup, will fly so close to Earth, that it will dip below the altitude of our communication satellites. We did not name this asteroid Bambi. Instead, it's named Apophis, after the Egyptian god of darkness and death. If the trajectory of Apophis at close approach passes within a narrow range of altitudes called the 'keyhole,' the precise influence of Earth's gravity on its orbit will guarantee that seven years later in 2036, on its next time around, the asteroid will hit Earth directly, slamming in the Pacific Ocean between California and Hawaii. The tsunami it creates will wipe out the entire west coast of North America, bury Hawaii, and devastate all the land masses of the Pacific Rim. If Apophis misses the keyhole in 2029, then, of course, we have nothing to worry about in 2036."

- Neil deGrasse Tyson

recommendations for moving image collections. Attendees will gain experience in working with and training non-archivists to care for their collections. In the process, they will engage in hands-on processing, inspecting, and cataloging audiovisual media. Most importantly, they will build relationships and connections with the Portland community and learn about local history.

12:30pm - 5:30pm | Whitsell Auditorium | Separate Registration Required The Reel Thing Technical Symposium XXXVI

Chairs Grover Crisp, Sony Pictures

Michael Friend, Sony Pictures

Presenting the latest technologies in audiovisual restoration and preservation. The Reel Thing brings together a unique line up of laboratory technicians, archivists, new media technologists and preservationists.

1:30pm - 5:30pm | Galleria South | Separate Registration Required Get it in Writing: The First AMIA Writer's Workshop

Chair Melissa Dollman, Independent Archivist/Crawford Media Services Consultant

Devin Orgeron, North Carolina State University

Speakers Karen Gracy, Kent State University

Regina Longo, SUNY Purchase, Albanian Cinema Project + Film Quarterly

Donald Crafton, University of Notre Dame Susan Ohmer, University of Notre Dame

Led by AMIA colleagues with experience on both sides of the writing process (Donald Crafton and Susan Ohmer: authors, professors and current co-editors of The Moving Image; Devin Orgeron: author, professor, co-chair of AMIA's Publications Committee, and former editor of The Moving Image; Regina Longo: author and associate editor at Film Quarterly; Karen Gracy: author, professor and former editor of The Moving Image; and Melissa Dollman, author, rogue archivist, and co-chair of the AMIA Publications Committee), this workshop is organized under the premise that members of the AMIA community (academics, collectors, archivists, students, etc.) should be publishing variously and widely. Participants will learn the process first-hand while preparing a manuscript and/or proposal for potential submission. The workshop leaders will assist in drafting, help participants decide where to submit their work, answer questions, and give advice that will help participants navigate a process that can be intimidating.

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Conference Program | Wednesday

6:00pm – 7:00pm | Grand Ballroom II **DAS Portland Opening Keynote**

Keynote Erik Weaver, The School of Cinematic Arts' Entertainment Technology Center

Erik Weaver will open DAS Portland with an in-depth look at the future of digital media. Weaver is a recognized expert on the intersection of the cloud with media and entertainment, and runs "Project Cloud" for The School of Cinematic Arts' Entertainment Technology Center (ETC) at the University of Southern California (USC). The project unites senior leaders from the six major studios in developing next generation cloud standards, supporting Hollywood organizations and major cloud vendors, and producing proof of concepts. The group encompasses many aspects of the cloud including transport, security, metadata, long-term storage, and formation of an agnostic framework that unites key vendors and studios. Previously, Weaver was CEO of Digital Ribbon, Inc., a very early pioneer in the field of cloud-based computing.

7:00pm - 8:00pm | Pavilion Ballroon
Opening Cocktails: Welcome to Portland!

It's opening night in Portland! A chance to say hello to friends, meet new colleagues, and get ready for the days ahead.

8:00pm - 10:30pm | Grand Ballroom II The Annual Trivia Throwdown

Trivia Master Colleen Simpson, Prasad Corporation

Test your skills, win prizes and see if you can be the team that unseats the current AMIA Trivia Champions. Put your name on that monkey trophy! Everyone is welcome - sign up as a team or as an individual table.

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AMIA 2015 PORTLAND



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Conference Program | Thursday



7:00am - 8:00am | Forum Meeting: Conference Committee

7:00am - 8:00am | Directors Meeting: Education Committee

8:00am - 9:00pm | Parlor A Hack Day Lounge

8:30am - 10:30am | Grand Ballroom II | Breakfast available 8:15am - 8:45am AMIA 2015 Welcome & Awards: Celebrating 25 Years

Welcome to AMIA 2015! At their 1990 conference in Portland, a group of F/TAAC (Film and Television Archives Advisory Committee) members proposed the creation of AMIA in a room at the Oregon Historical Society. And in June of 1991 the new AMIA held its first election. This year AMIA celebrates its first 25 years. As we celebrate 25 years, we'll look at where AMIA – and the field – have been, and where we are headed.

Also, join us in celebrating the 2015 AMIA Award Honorees and scholars. The 2015 Award recipients are:

- Silver Light Award Russ and Nancy Suniewick
- William S. O'Farrell Volunteer Award Carol Radovich
- The Alan Stark Award KerrySue Underwood

9:30am – 5:45pm | Galleria North | Registration required DAS Portland: Case Studies and Speakers
See DAS Portland program

10:30am - 6:45pm | Grand Ballroom I The Vendor Café

Don't miss an opportunity to visit the vendor exhibits! The vendor exhibits are a great way to learn what is new, what is working and what is on the horizon. Whether or not you are a buyer, the Café is an opportunity to meet colleagues who provide the products and services we all rely on.



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Conference Program | Thursday

11:00am - 12:00pm | Broadway I & II

Ensuring Trustworthy Audiovisual Human Rights Documentation

Through Effective Lifecycle Management

Chair Seth Anderson, AVPreserve

Speakers Stephen Naron, Fortunoff Video Archive for Holocaust Testimonies, Yale

Grace Lile, WITNESS

The panel features two organizations addressing the creation of human rights media and metadata, and associated management and access challenges. Stephen Naron, incoming Director of the Fortunoff Archive, will discuss logistical, legal, and ethical issues manifest in the planning, design, and implementation of security protocols and technology decisions related to provide controlled remote access to Holocaust witness testimonies. Seth Anderson will address how AVPreserve and Fortunoff determined an appropriate mechanism for providing restricted access to testimonies. Grace Lile will discuss WITNESS's ongoing initiative to empower video activists and citizen journalists to establish their own effective archival workflows. The panel will explore the relationship between the needs of creators and users of media related to human rights and the requirements of archivists, preservationists, and specialists in generating and managing it.

11:00am - 12:00pm | Galleria South

Opportunities and Challenges in Northwest TV News Collections

Chair Elizabeth Peterson, University of Oregon
Speakers Hannah Palin, University of Washington
Matthew Cowan Oregon Historical Society

Matthew Cowan, Oregon Historical Society Pete Schreiner, Lewis and Clark College

Regional archives often count local television news among the largest percentage of their holdings, yet these collections often remain difficult to access due to limited staff, insufficient technology and murky copyright issues. Like many institutions, Northwest archives struggle with issues of access, copyright, and promotion when it comes to these diverse collections. This session will present various perspectives from three archives in Oregon and Washington with TV news materials. Attendees to this session will be introduced to the variety of local news programming in the Pacific Northwest, as well as strategies for managing similar collections at their own institutions.

11:00am - 12:00pm | Broadway III&IV

An Amusement Fit for Half-wits: Partial Histories of Film Archives

Chair Rachael Stoeltje, Indiana University Libraries Moving Image Archive Speakers Christophe Dupin, International Federation of Film Archives (FIAF)

David Walsh, Imperial War Museum

The notion of preserving for the future such a low form of entertainment as film ('an amusement fit for children and half-wits') was once dismissed as pointless and unrealistic. In this panel Christophe Dupin looks at the beginnings of the archive movement with the founding of FIAF. He will address the four founding FIAF film archives and their early beginnings. Following that, Rachael Stoeltje considers the phenomenon of accidental archives with the recent growth of the newly established almost unintentional archives. And, then David Walsh examines how and why many film archives get things wrong....starting historically in the early days from duplicating and throwing out nitrate to more recent actions and choices that compromise collections and preservation. The three panelists together form a historical timeline of oldest and newest archives, their histories and mistakes made along the way.

12:00pm - 1:00pm | Broadway III&IV

Diversity Committee Open Session: A Diversity Statement for AMIA

Chair Moriah Ulinskas

A "diversity statement" serves to establish and steer an organization's strategic response to diversity as an organizational priority. At this point AMIA has no such statement, though it does have a Code of Ethics and a Diversity Committee as a part of its organizational structure. In 2014 the Society for American Archivists and the New England Archivists both published important statements address-

Thursday | Conference Program

ing diversity and inclusion for those two organizations. At last year's AMIA conference the Board of Directors stated that they would like to have a similar statement on diversity and charged the Diversity Committee with the responsibility of researching and drafting a diversity statement for the organization. In this session members of the Diversity Committee will present a draft of the proposed diversity statement for feedback and input from the wider AMIA community. The goal of this presentation is to encourage a dialogue among all AMIA members, regarding the organization's strategic response to diversity as an organizational priority, and to collect feedback and ideas that will move the establishment of this statement forward.

This Open Session is hosted by the Diversity Committee in order to form a recommendation to the AMIA Board. Your input is critical.

12:00pm - 1:00pm | Galleria South

Nitrate Commitee Open Session: A Star is Born! The Nitrate Picture Show

Speakers Jared Case, George Eastman House

Deborah Stoiber, George Eastman House

Nitrate film has long been viewed as only master material. In 2000, in conjunction with the FIAF Congress, the British Film Institute held a series of screenings called "The Last Nitrate Picture Show." Fifteen years later, nitrate film is just as vital as it has always been. Stored properly, meticulously inspected and repaired, projected on machines appropriate and well-maintained, and presented by qualified projectionists in a compliant theatre, nitrate release prints still provide the ultimate theatrical experience. This was the thought behind the creation of The Nitrate Picture Show: A Festival of Film Conservation, an annual weekend dedicated to the exhibition of nitrate prints, which held its first edition in 2015. This panel will give insight into the decisions made about the festival, the preparations needed to make it possible, and provide useful information about how attendees can assess their own nitrate collection's viability.

This Open Session is hosted by the Nitrate Committee and will include a short meeting of committee members and those interested in the work of the committee following the session.

12:00pm - 1:00pm | Directors Meeting: Publications Committee

12:00pm - 1:00pm | Forum Meeting: Copyright Committee

12:00pm - 1:00pm | Council

Meeting: International Outreach Committee

12:00pm - 1:00pm | Studio

Meeting: Cataloging & Metadata Committee

12:00pm - 2:00pm | Vendor Cafe
Poster Session: Thursday Presentations

Archival Workflows and Micro-services at CUNY Television

Dinah Handel, National Digital Stewardship Resident at CUNY Television

Roadside Memories: A Digital Tour of Florida Attractions, 1945-1980

David Morton, University of Central Florida

Modern Workflows for Deteriorating Physical Assets at NBCUniversal

Jen O'Leary, UCLA Moving Image Archive Studies

Searching for Sanctuary: The Anti-War Documentary Footage of Fred Engelberg

Shani Miller, UCLA Moving Image Archive Studies

A (Motion) Picture is Worth a Thousand Words: Supporting Access to Motion Picture Oral Histories Robin Margolis, MLIS UCLA, Media Archiving

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Conference Program | Thursday

Visualizing Video Data Over Time

Henry Borchers

Implementing a Video Digitization Program: Western Front's Early Literary Digitization Project

Kristy Waller, The Western Front Society Shyla Seller, The Western Front Society

Workflows for Born Digital Materials in a Museum Collection

Eddy Colloton, Denver Art Museum/New York University, MIAP Program

Expanding Access Through Music: The Adrian Cowell Films and Research Collection

Andrew Weaver, University of Washington Libraries

Collaborative Method for Overcoming the "Lac Of": Case Study of Japan

Ann Adachi, Collaborative Cataloging Japan

The Ethical Ambiguity of Preserving Medical Films

Manda Haligowski

Discovering Small Audiovisual Collections with AV Compass

Lauren O'Connor, Bay Area Video Coalition Kathy O'Regan, Bay Area Video Coalition

Wyoming in Film: Increasing Access to Wyoming's Motion Picture Heritage

Kathy Gerlach, University of Wyoming American Heritage Center

SAMMA Solo vs. Blackmagic Design: A Cost-Benefit Analysis

Alex Marsh, Duke University

Commercial Content & Alternative America: Exploring the David Stern Archive

Ariel Schudson, EACH Archive Adam Tamberg, EACH Archive

1:00pm - 2:00pm | Forum

Meeting: Small Gauge & Amateur Film Committee

1:00pm - 2:00pm | Directors Meeting: Open Source Committee

1:00pm - 2:00pm | Council Meeting: Advocacy Committee

2:00pm - 3:00pm | Broadway III&IV

Beyond Oral History: Using OHMS to Enhance Access to Audiovisual Collections

Chair Callie Holmes, Russell Library, University of Georgia

Speakers Craig Breaden, Duke University Libraries

Alex Kroh, University of Georgia

Are you troubled by the need to allow users to effectively skim and search digital audiovisual content? Do you experience feelings of dread when wondering how to make that happen? If the answer is yes, then don't wait another minute, let OHMS help! Created by the University of Kentucky's Nunn Center for Oral History, OHMS (Oral History Metadata Synchronizer) presents digitized content alongside a time-correlated transcript and index. With OHMS, users can quickly skim an index or use keyword searching to jump to a relevant moment in the online media. Best of all, OHMS requires few institutional resources for installation (and minimal ongoing tech support) and can be used with free online streaming services such as YouTube. This session will include an overview of OHMS implementation and workflows and will give examples of applications to non-oral history collections, including home movies, broadcast interviews, and field recordings.



THE FIRST 25

1991 New York

1992 San Francisco

1993 Chicago

1994 Boston

1995 Toronto

1996 Atlanta

1997 Washington, D.C.

1998 Miami

1999 Montreal

2000 Los Angeles

2001 Portland

2002 Boston

2003 Vancouver

2004 Minneapolis

2005 Austin

2006 Anchorage

2007 Rochester

2008 Savannah

2009 St. Louis

2010 Philadelphia

2011 Austin

2012 Seattle

2013 Richmond

2014 Savannah

2015 Portland

Conference Program | Thursday

2:00pm - 3:00pm | Galleria South

Managing and Marketing Your Archive for Cinema Exhibition

Chair Barbara Twist, Art House Convergence

Speakers Barak Epstein, Texas Theatre

Dan Halsead, Hollywood Theatre

This session will address the limited access to archival material by non-academic and non-industry film consumers by proposing an increase in on-screen exhibition via several ways: increasing cinema exhibitor access to archives, packaging archival content into series and shorts programs, and marketing your archive to cinema exhibitors directly or via a third-party. Programming repertory and archival content are important cultural missions of many independent cinemas, yet they also represent a significant revenue stream. The audiences that frequent these theaters represent a more highly-educated and more committed moviegoer who is traditionally interested in archival and repertory screenings. The session will present several case studies of recently successful packaged archival and repertory series, including Martin Scorsese Presents: Masterpieces of Polish Cinema. The speakers (Russ Collins and Barbara Twist) represent exhibitors who regularly program repertory and archival content and the Art House Convergence, who represents hundreds of independent film exhibitors in the United States.

2:00pm - 3:00pm | Broadway | & ||

The Long Goodbye: Curation Through Careful De-accession

Chair Sean Savage, Academy Film Archive Speakers Stefan Palko, Academy Film Archive Deborah Stoiber, George Eastman House

It's simply not feasible to save all the media consigned to our institutions, and we must inevitably come to terms with our limitations in collection criteria, storage and staffing. In this session, representatives from the Academy Film Archive (AFA) and George Eastman House (GEH) will trace the journey of a hypothetical collection (illustrated by several real world examples), from arrival at the repository, to assessment and inventory, de-accession and disposal—in short, distilling a collection to essential material that effectively honors the work, artist and/or donor. Stefan Palko will discuss managing the unprecedented volume of incoming collections, and AFA's tribunal process. Sean Savage will present examples from processing the Saul Bass collection and others, and consider what effectively amounts to curation at this level. Finally, Deborah Stoiber discusses the GEH's drafting and implementation of new de-accession policies, and contending with large donations of 16mm film, technical books and video items.

3:30pm - 4:00pm | Broadway | & ||

Kim Jong-II: Dictator, Cinephile, Film Preservationist?

Presenter Justin Mckinney, Independent Consultant

This session examines the circumstances and creation of the massive private film collection by former North Korean Dictator Kim Jong-II, with a particular focus on the "Resource Operation No. 100" that utilized state resources to acquire and copy films from around the world to build Kim's collection, where they were stored under preservation conditions. This session will provide insight into Kim Jong-Il's cinephilia and the potential value of this collection as both an archive of North Korea's film history and a diverse international collection.

3:30pm - 4:30pm | Broadway III&IV

Party Like it's 1999: Emulated Access to Complex Media Collections

Chair Julia Kim, Library of Congress

Speakers Alison Rhonemus, New York Public Library

> Morgan McKeehan, Rhizome Art Base Dianne Dietrich, Cornell University

Born-Digital material is pervasive, but where and how is it accessible, especially in the case of complex born-digital? In this session, we will highlight 4 cutting edge use cases of complex born-digital emulations that have been made accessible to researchers. Panelists will highlight the work at





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Conference Program | Thursday

Cornell University Library, New York Public Library, New York University, and Rhizome Art Base. This panel will offer multiple institutions' perspective on using emulation, including technical challenges, documentation, and opportunities for future work and collaboration. Audience members are highly encouraged to bring obsolete CD-ROMs for a Rhizome-led workshop on Emulation as a Service. Audience members will come away with a good grounding of what is possible in emulation across different types of institutions and support structures.

3:30pm - 4:30pm | Galleria South

EXTRA: Examining AV Enterprise at a Regional Academic Archive

Chair Molly Rose Steed, University of Utah
Speakers Jessica Breiman, University of Utah
Tawnya Keller, University of Utah

In 1977, EXTRA's dynamic mesh of critical exposés, in-depth interviews, short subject documentaries and experimental film represented a turning point for visual media in Utah and launched the careers of artists and journalists, who took advantage of new possibilities in production and pre-recorded programming. In 2014, a grant to digitize this local television newsmagazine became a turning point for the University of Utah's AV Archive – a small division of the J. Willard Marriott Library's Special Collections department – helping to redefine its operations and its role within the library. In this case study, the Marriott Library's AV and Digital Preservation archivists will discuss not only the content and progress of the EXTRA project but also the significant institutional takeaways for regional archives and academic libraries just beginning to tackle their AV collections that resulted from the process as a whole.

4:00pm - 4:30pm | Broadway | & ||

Fandom Despecialized: Fan Edits and the Search for Authenticity

Presenter Jimi Jones, University of Illinois at Urbana-Champaign

This presentation explores the world of fan edits. One fan edit in particular, Star Wars Despecialized, represents an attempt by a distributed network of online Star Wars fans to create and disseminate a high-quality version of the film that represents its original, unaltered 1977 release. In this talk I discuss the phenomenon of this particular fan edit in terms of a search for the authentic, unadulterated Star Wars. I look at how this community collaborates, how it disseminates its works and what the resurrection of the original, authentic Star Wars means.

4:45pm - 5:45pm | Broadway III & IV

How Motion Picture Film is Used to Preserve Moving Images

Chair Tommy Aschenbach, Video & Film Solutions/Colorlab

Speakers Walter Forsberg, Smithsonian NMAAHC

John Klacsmann, Anthology Film Archives

Bev Pasterczyk, Kodak

The conversation regarding moving image preservation has shifted from film to digital and, as a result, the knowledge of photochemical motion picture film technology is slipping away from the moving image archival community. This presentation serves to reintroduce the moving image archival community to motion picture film/photochemical methods of preservation. Film not only provides the opportunity to recreate images in the manner in which they were intended to be seen, but also offers a long term preservation solution.

4:45pm - 5:45pm | Broadway I & II

From Acquisition to Access at the BFI National Archive: Case Studies

Speakers Helen Edmunds, British Film Institute

Katrina Stokes, British Film Institute

This presentation travels the path with our film heritage from its acquisition to access. We will review the BFI's on-going project to unlock moving image for new audiences with the digitization and publication of 10,000 films in partnership with UK Regional and National archives and rights holders. We will consider how the workflow processes developed for this mass digitization project are being



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Conference Program | Thursday

utilized for other large-scale digitization projects, with a discussion on the BFI's partnership with digital publisher Adam Matthew in a project to unlock for international higher education students a collection of largely previously unseen socialist propaganda films.

4:45pm - 5:45pm | Galleria South

Metadata Grand Unified Theory: PBCore, EBUCore, and the Semantic Web

Chair Casey Davis, WGBH Educational Foundation

Jack Brighton, Illinois Public Media

Speakers Rebecca Fraimow, WGBH

Evain Jean-Pierre, EBU (European Broadcasting Union) Morgan Morel, George Blood Audio/Video/Film

The adoption of PBCore in the United States has paralleled the rise of EBUCore in Europe as core metadata standards for audiovisual materials. During the past year, the two communities have formed a working group to explore ways to align PBCore and EBUCore for interoperability. Coinciding with the release of the PBCore 2.1 Schema in May 2015, it was decided to stop reinventing existing vocabularies, and instead leverage excellent work already completed by the European community. This paves the way for the adoption by PBCore of the EBUCore ontology, and unifying the vocabularies of both metadata standards. This means PBCore users can now also take advantage of EBUCore's integration with RDF and semantic web applications. During this session, working group leaders from EBUCore and PBCore will tell the story of this work, and how it can be leveraged by users of both communities.

5:45pm - 6:45pm | Grand Ballroon I Cocktails in the Vendor Café

Join us for cocktails in the Vendor Café before heading out to enjoy Archival Screening Night or an evening in Portland! Find your drink ticket in your registration package, courtesy of the exhibitors in the Café.

7:45pm - 10:30pm | Whitsell Auditorium | Wear your badge for admission **Archival Screening Night**

Archival Screening Night is a showcase for AMIA members' recent acquisitions, discoveries, and preservation efforts. The program represents the magnificent spectrum of media formats, works, and collections protected and preserved by the AMIA community.

"I wanted to go to Portland because it's a really good book town." - Patti Smith



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Conference Program | Friday



8:00am - 9:00pm | Parlor A Hack Day Lounge

9:15am - 2:00pm | Vendor Cafe

The Vendor Café

9:30am - 10:00am | Galleria South

Annotating and Mapping Ephemeral Films of National Socialism in Austria

Speaker Lindsay Zarwell, US Holocaust Memorial Museum

Take a glimpse into everyday life in Austria before and during the Holocaust, and see what amateur filmmakers who were there saw. The "Ephemeral Films Project: National Socialism in Austria," completed in fall 2015, has preserved, analyzed, and made accessible approximately 50 films related to the history of the Nazi period and the Holocaust. Learn about the features of this open-source, innovative web application and how to apply this new technology to your archival projects. The online film player pulls from a high-resolution film scan, which preserves both the structure and content of the original films, and combines a frame-by-frame level of analysis with dynamic annotations that synchronously change as the historic film plays. One can see a modern-day image of a building or the plotting of locations on an interactive map. This project provides an opportunity to reexamine the relationships between film, history, historiography, and technology.

9:30am - 10:30am | Broadway III&IV

Play Ball! Wrestling with the Challenges of Sports Collections

Chair Hannah Palin, University of Washington Libraries, Special Collections

Speakers Karin Carlson, Northeast Historic Film

Kimberly Tarr, NYU Libraries

Molly Rose Steed, University of Utah

Sports collections, typically representing decades of athletic competitions, are fraught with preservation challenges, funding issues, and licensing roadblocks that prevent free access and use. These materials are simultaneously neglected by their creators, fetishized by collectors, ignored by scholars and adored by fans. No matter how you feel about athletics in our culture, institutions ranging from small regional archives to large university archives inevitably wind up with sports-related film and

Friday | Conference Program

videotape collections. As archivists, we have an obligation to make these materials available to our constituents, but how are we doing? Archivists from the Big Ten and Pac-12 sports conferences come together with Chicago Film Archives and Northeast Historic Film to discuss creative approaches to funding, copyright and licensing, digital preservation and storage.

9:30am - 10:30am | Broadway | & ||

Designing and Building the Post-Analogue Audiovisual Archive

Speaker Jan Müller, Netherlands Institute for Sound and Vision, FIAT/IFTA President

This presentation addresses the challenges related to the role and function of audiovisual archive institutions as the environment they operate in becomes more and more digital and networked. The context is the Netherlands Institute for Sound and Vision; a leading audiovisual archive that successfully made the transition to the digital domain. Its ever-growing collections today comprise over a million hours of audiovisual content - from film, television and radio broadcasts, music recording and web videos. Operating in such a new, post-analogue context has profound implications institutions must respond to. The fundamental challenge is how the public mission of archives (i.e. supporting a myriad of users to utilize collections to learn, experience and create) can be achieved in a digital context. 'Creative Technology' plays an important role in building the audiovisual archive of the future. To manage the transition, Sound and Vision launched a process of internal review and assessment. In the course of this two-year process, it drafted a new mission statement, defined a new strategic plan and built a new organizational structure from the ground up.

9:30am - 10:30am | Galleria North Adovcacy: International Reference Points

Chair Caroline Yeager, George Eastman House; co-chair AMIA Advocacy Committee

Speakers Hila Abraham, Jerusalem Cinémathèque – Israel Film Archive

Christophe Dupin, International Federation of Film Archives (FIAF)

Joie Springer, Former Senior Program Specialist UNESCO

Authoritative international reference points and mechanisms which film archivists can employ in confidently advocating for their work include UNESCO's Memory of the World Register and the World Day for Audiovisual Heritage; the codes of ethics adopted by professional associations; and the literature of advocacy, which can be both an inspiration and a guide. Getting each of these reference points in place required its own advocacy exercise: international organizations don't spontaneously change their status quo. Cases have to be made, people have to be persuaded and it can take years. But once in place, they carry the weight and authority of such organizations. Do they actually work? Does anything change because they are there?

10:00am - 10:30am | Galleria South

Providing Digital Access to C-SPAN's Video Record

Speaker Robert X Browning, C-SPAN

The C-SPAN Archives is twenty-seven years old and contains over 210,000 hours of free online, indexed, digital content that can be viewed, clipped, and shared. The collection won a George Foster Peabody Award in 2010 for these archiving and access efforts. C-SPAN is the only national network saving every minute of its three twenty-four hour broadcasts. All the video is indexed, much with closed caption or text searching with tools for viewing, clipping, and sharing online. Personal accounts allow one to save clips and get updates on programs, people and organizations. This presentation by founder and director, Professor Robert X Browning, will focus on some of the challenges of creating the archive, how digitization and indexing is done, the present technology being used, and how access is provided to the public, politicians, journalists and documentarians. He will also discuss the lessons learned in the almost three decades of the Archives

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11:00am - 12:00pm | Broadway I & II

21st Century Film Preservation: A Case Study - Paramount Pictures

Chair Andrea Kalas, Paramount Pictures
Speakers Laura Thornburg, Paramount Pictures

Nikki Jee, Paramount Pictures
Sean Vilbert, Paramount Pictures

Charlotte Johnson, Paramount Pictures

In 2009, a new team was formed to take over the work of archiving at Paramount Pictures. The team needed to determine what films would be preserved, in what order the films should be preserved, what technical approach was best for films of every era. This panel will describe the steps the team has made over the last six years including the work to assess the condition of everything from original negatives to hard drives; to develop the process of prioritization; to establish principles of digital preservation. The panelists are all members of the Archive team who have had direct experience with the approaches and workflows. Specific title-based case studies that demonstrate how theory worked in practice will be presented.

11:00am - 12:00pm | Broadway III&IV

Processing Film Collections Labeled in Non-Latin Alphabets

Chair Liz Coffey, Harvard University

Speakers Amy Sloper, Wisconsin Center for Film and Theatre Research

Travis Wagner, University of South Carolina Spencer Churchill, George Eastman House

What do you do when a large collection arrives at your archive and it is all labeled not only in a foreign tongue, but also in a completely different alphabet? How do you identify titles and how do you catalog them? Different institutions have found different methods of tackling these issues, but one thing is common amongst them – the Internet is making this kind of work much easier than it was in the last century. This panel includes people from disparate institutions who have tackled similar collections in different ways. We will share problems solved, lessons learned, issues that remain to be dealt with, and the joys of sight-learning new alphabets.

11:00am - 12:00pm | Galleria South

AO&U: Tools and Technologies for Enhancing Access to Audiovisual

Chair Jack Brighton, Illinois Public Media

Speakers Lai Tee Phang, National Archives of Singapore

Anne Wootton, Pop Up Archive

Mark Williams, The Media Ecology Project, Dartmouth College

Allison Schein, Studs Terkel Archive

A/V collections are increasingly digital; in theory, that also means increasingly accessible. However, on the web, media has a distinct disadvantage -- because it's not text-based, it's hard to search, hard to skim, and hard to share. More than for any other kind of digital collection, effective use of technology is crucial in helping users to discover and engage with digital audiovisual collections. Digital tools for audiovisual materials can allow collections to develop a meaningful web presence, improve search-ability, create new distribution channels, and develop access points for users. This session will explore some of the technology currently being used and developed by audiovisual archives, libraries, and scholarly communities, such as speech-to-text software, data harmonization, scholarly research metadata, and online remix programs, and how these tools can be used to improve access to a/v.

11:00am - 12:00pm | Galleria North

Adovcacy: Personal Advocacy - The Power of One

Chair Benedict Olgado, University of the Philippines Diliman

Speakers Ray Edmondson, Archive Associates Pty Ltd

Débora Butruce, Mnemosine Ltd

Chalida Uabumrungjit, Thai Film Archive

This session is focused on what the individual can and/or should do in his/her own situation to bring about change within an archive or institution. The single voice and positive intent of one individual can be extremely effective in bringing about reform and spurring interest in cultural heritage.





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12:00pm - 1:00pm | Broadway III&IV

Education Committee Open Session: Entering the A/V Archiving Profession - Tips, Tricks and Advice

Chair Tressa Graves

Kelle Anzalone, Mission Hills High School

Speakers Bryce Roe, Simmons College

Kathryn Gronsbell, Carnegie Hall

Michele Winn Ashlev Blewer

The AMIA Education Committee, in collaboration with a cohort of AMIA student and professional members, will host this lightning talk/Q+A session to address issues and questions relevant to AV archivists in the first stages of their careers. With so few accessible academic opportunities focused on AV archiving, many students and early professionals must strategically gain these skills and experiences outside of the classroom. The panel offers an opportunity to discuss the need for curriculum development, while offering professional development strategies for early professionals, as well as tips for inreach and quality mentorship from experienced professionals. Speakers will cover topics addressed to both early and experienced professionals, including networking advice and job seeking and resume tips.

This Open Session is hosted by the AMIA Education Committee and open to all.

12:00pm - 1:00pm | Forum

Meeting: Independent Media Committee

12:00pm - 1:00pm | Directors

Meeting: PBCore Advisory Sub-Committee

12:00pm - 1:00pm | Council

Meeting: Projection & Technical Presentation Committee

12:00pm - 2:00pm | Vendor Café
Poster Session: Friday Presentations

Preserving KUHT: America's First Public Television Station

Emily Vinson, University of Houston Special Collections

"Copyright be damned!" User Justifications for Reproducing Copyrighted Materials

Ellen LeClere, School of Library and Information Studies, University of Wisconsin - Madison

Metadata for the Digitization History of Time-based Media Art

Peggy Griesinger, George Mason University Libraries

The Silent Film Project at the Library of Congress

Amy Jo Stanfill, Library of Congress, National AV Conservation Center

The Teeterboard Act: The Circus World Museum Film Collection

Molly McBride, University of Wisconsin - Madison

Digital Access to Sri Lankan Traditional Knowledge and Cultural Expressions

Kamani Perera, Regional Centre for Strategic Studies

Academic Library VHS Preservation: A collaborative Section 108 log

Christopher Lewis, American University Library

Preserving Malware in Archives, Libraries, and Museums

Jonathan Farbowitz, New York University, MIAP

No Archives? No Problem! How to Create and Maintain a Moving Image Archive

Rachel Behnke, University of Wisconsin - Madison School of Library and Information Studies

Providing Access to Audiovisual Collections in the Solomon R. Guggenheim Museum Archives

Tali Han, Solomon R. Guggenheim Museum

Friday | Conference Program

Video Data Bank Digitization Project

Kristin MacDonough, Video Data Bank

The BPA Film Collection: Out of the Archives and Into the Public Eye

Libby Burke, Bonneville Power Administration Library

AMIA@NYU: New York University's Student Chapter of the Association of Moving Image Archivists

Luke Moses, New York University - Moving Image Archiving and Preservation Program

Jan Baross: Films of Enduring Vision

Peter Schreiner, Lewis & Clark College Special Collections and Archives

1:00pm - 2:00pm | Forum Meeting: Access Committee

1:00pm - 2:00pm | Directors

Meeting: Moving Image Related Materials & Documentation Committee

1:00pm - 2:00pm | Council

Meeting: News, Documentary & Television Committee

1:00pm - 2:00pm | Studio

Speaker

Meeting: Online Continuing Education Task Force

2:00pm - 3:00pm | Galleria South
The Academy Color Encoding System:

A Standard for Long-term Archiving of Digital Motion Picture Materials

Andy Maltz, Science and Technology Council,

Academy of Motion Picture Arts and Science

The Academy Color Encoding System, known as ACES, was released to the industry in December, 2014 as a production-ready suite of technical standards, best practices and support tools. Developed and tested by equipment manufacturers, facilities and filmmakers over the last 11 years, ACES is intended to be the standardized digital production infrastructure that enables the industry to take full advantage of coming high dynamic range and wide color gamut capture, processing and display technologies. ACES includes file format standards suitable for long-term archiving, an essential component of a complete digital archiving strategy. This presentation explains how productions using ACES will generate archive-ready files and the file formats and related standards that support long-term archiving of digital motion picture materials.

2:00pm - 3:00pm | Broadway III&IV

Automated Metadata Extraction - Where are we Now?

Speakers Pam Fisher, BAFTA Research

Karena Smith, Consultant

For many years, automated metadata generation for moving image content has been an attractive goal, but largely unrealized in modern systems. This talk combines a review of past initiatives, which help to illuminate requirements articulated over time, and discusses a long term project underway between BAFTA and University College London (UCL) – Video Clarity. This asks the question: "What can be learned by pointing a computer at video?" — what semantic, rights and engineering metadata can be discovered automatically? Video Clarity began as a 'search and discovery' technology project aiming to perform extremely rapid search of moving image files using embedded hidden metadata, and was soon able to search 100,000 files in under ten seconds. Two more things were needed: richer semantic meaning, and support for the modern metadata context of linked data and a multitude of standards. This talk looks at the current state of metadata extraction, search, and open tools.

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Conference Program | **Friday**

2:00pm - 3:00pm | Broadway I & II

Seeding and Leeching: Collaborative Preservation using BitTorrent

Chair Justin Mckinney, Independent Consultant Speakers Mark Simon Haydn, Collections Manager

Rick Prelinger, UC Santa Cruz and Internet Archive

Ashley Blewer, New York Public Library

Using private tracker communities circulating film material as a model, this panel explores the potential for BitTorrent to work as a preservation tool. Studying the development of film sharing sites, and exploring the standards imposed on content and users, this discussion will evaluate the suitability of BitTorrent for creating an accessible, sustainable, stable network to aid the preservation of significant digital and digitized materials. Presenters will discuss the benefits and limitations of the protocol, and the work that can be done in the field to make decentralized hosting a feasible option for archives.

2:00pm - 3:00pm | Galleria North Advocacy: Campaigns and Projects

Chair Gloria Ana Diez, Cinema Gotika; co-chair AMIA Advocacy Committee

Speakers Grace Lile, WITNESS

Andrea McCarty, The Albanian Cinema Project Elena Rossi-Snook, New York Public Library

This session will look at current Advocacy campaigns and projects by organized groups and their impact on the field of audio-visual archiving. The tools used by these advocates and the course of their projects can become blueprints to inspire others. The session will also have reference to the phenomenon of internet-based petitions, letter writing (e.g. the Moscow Film Museum protest) and websites (e.g. the failed Custodes Lucis protest). As this is the final session, there will be a summing up of the whole stream at the end of the session.

3:30pm - 4:30pm | Galleria South

Confronting the Crisis: Sustainable Preservation and Access Solutions at Scale

Chair Joshua Sternfeld, National Endowment for the Humanities

Speakers Chris Lacinak, AVPreserve

Rachael Stoeltje, Indiana University

Jean-Louis Bigourdan, Image Permanence Institute Bono Olgado, University of the Philippines Film Institute

Recent work suggests that moving image preservation and access is in the midst of a "crisis" with a narrow window for taking action. Limited infrastructural and financial resources, coupled with expanding digital collections and the deterioration of magnetic media, could potentially lead to the obsolescence of much of our audiovisual heritage. This panel, structured as a series of brief presentations followed by an open discussion among panelists and the audience, will explore current and emerging options for conducting preservation and access at scale that can occur at the institutional, regional, and international levels. Sustainable options under consideration include basic assessment for at-risk materials, mass digitization, consortia planning, and preventive conservation of analog formats. The panelists will present a mixture of tools and methodologies coupled with anecdotal evidence of their real-world application that may assist preservationists in navigating this complex decision-making process.

3:30pm - 4:30pm | Broadway I & II

Reanimating Archives: Graeme Ferguson's Multi-screen Polar Life of Expo 67

Speakers Jean Gagnon, Cinémathèque Québécoise

Monika Gagnon, Concordia University

The presentation is a case study of the digital restoration and digital simulation of the Expo 67 multiscreen film, Polar Life, and its resulting exhibition presentation in Fall 2014. It explores the capacities of multimedia archiving to bring complex multiscreen films to expanded audiences through different access points of public presentation. Providing photographic documentation and descriptions of the restoration process, accompanied by filmed interviews with director Graeme Ferguson, and assistant

Friday | Conference Program

editor, Toni Myers, this presentation will also show excerpts from the final digitized film. It will chronicle the partnership of institutions, scholars and film archives that realized the various stages leading to the restoration, exhibition and immersive screening of Polar Life.

3:30pm - 4:30pm | Broadway III&IV

Validate Your Digital Assets: PREFORMA, MediaConch and File Compliance

Chair David Rice, CUNY

Speakers Ashley Blewer, MediaArea SARL

Erwin Verbruggen, Netherlands Institute for Sound and Vision

The EU-funded PREFORMA project aims to develop robust file validation environments through collaborations with archives, archivists, software developers, and other cultural heritage stakeholders. The speakers will discuss file conformance checking and how the PREFORMA project envisions giving archives more control over their file validation processes. The panel includes a demonstration of MediaConch, an open-source file conformance checker from the developers of MediaInfo.

3:30pm - 4:30pm | Galleria North

AO&U: Navigating Copyright to Provide Access and Use

Chair John Tariot, Film Video Digital

Andy Sellars, Berkman Center for Internet & Society, Harvard Law School

Speakers Casev Davis, WGBH

Janel Quirante, University of Hawaii - West Oahu

Nadia Ghasedi, Washington University

In order to maximize the potential of archival access in the digital realm, archivists need to understand the copyright issues, risks and exemptions, and the means of navigating those issues within their institutions. In this session, Andy Sellars will report on copyright legislation in the pipeline which will potentially affect access by libraries and archives. Casey Davis will discuss lessons learned through navigating copyright issues pertaining to digitized public media content in the American Archive of Public Broadcasting. Janel Quirante will describe the experience and workflows associated with copyrighted collection material at the University of Hawaii, including donor relations and University of Hawaii's levels of access based on a fair use analysis. Finally, Nadia Ghasedi will share some of Washington University's copyright dilemmas and make the case for a copyright best practices guidelines for moving image collections.

4:45pm - 5:45pm | Broadway III&IV

Item vs. Collection Level Censuses in University Libraries

Chair Tre Berney, Cornell University

Speakers Josh Harris, University of Illinois, Urbana-Champaign

Danielle Mericle, Cornell University

Many institutions are planning campus-wide assessments of media holdings as a way to begin systematic digitization of content for preservation and access, or to make arguments for broader institutional support. Josh Harris, Media Preservation Coordinator at University of Illinois at Urbana-Champaign, Danielle Mericle, Director, Digital Media Group, Cornell University Library, and Tre Berney, Director of Digitization and Conservation Services, Cornell University Library will compare and contrast two methods of conducting such an assessment, one which collects item-level data and the other which collects collection-level data. Both parties will discuss the decisions that informed their respective strategies, as well as the pros and cons of their approach. The overarching goal is to provide insight into what each organization did to identify need and scale of effort, make arguments for financial support, and how they went about shaping the necessary narrative for administrators and key stakeholders.

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4:45pm - 5:45pm | Broadway I & II

Digital Age Metadata Services - Making Strides toward a Broadcast DAM

Speakers Meghan Fitzgerald, HBO Meredith Reese, HBO

How can moving image archivists secure the support and resources needed for a Digital Asset Management system to effectively contribute to the business objectives of our corporate parent institutions? Three metadata specialists from the cable television domain speak about their experiences in the media and entertainment industry, on topics including: the changing technological landscape in broadcast media and the obstacles it presents, how to evangelize for funding and support, how to plan roadmaps and initiatives to make progress in the business world, how to collaborate effectively, how to build a proof of concept project, and what kinds of tools are necessary to move forward into the twenty-first century with audiovisual archiving and metadata management in a corporate environment.

4:45pm - 5:45pm | Galleria South

Cataloging Home Movies: Current Challenges and Exploring Shared Solutions

Chair Andy Uhrich, Indiana University Libraries Moving Image Archive

Speakers Karianne Fiorini, Independent archivist and curator

Katrina Dixon, Independent archivist Albert Steg. Center for Home Movies

Home movies present a number of challenges for catalogers. For example, many home movies do not have titles. Or, a short reel of film can include disparate footage shot in different locations over a long period of time. To deal with these problems, archives have created local solutions. This allows for the discovery and access of films in their collection, but it has resulted in a range in how home movies are cataloged. This panel will examine current procedures used to catalog home movies to ask if there is a need for or interest in cross-archival standardization. Panelists will report on the findings of an ongoing survey of in-use techniques for cataloging home movies, present a case study on how a national film archive catalogs its home movies, and argue that tropes may present a more useful classificatory metric for home movies than subject headings or genres.

4:45pm - 5:45pm | Galleria North

AO & U: Understanding What Users Need to Understand Us (and Our Data)

Chair Jean-Pierre Evain, EBU

Speakers Amy Ciesielski, University of South Carolina

Sadie Roosa, WGBH

Ed Benoit, Louisiana State University Laura Treat, University of North Texas Julie Judkins, University of North Texas

How do different types of users access media archives? What are the searching methods of different types of users? How do archives take these needs into account in providing high quality and necessary descriptive metadata about moving image collections? Some archives have sought engagement with users to crowdsource description of archival holdings; what are the key differences in crowdsourcing requirements for moving image collections? These questions have largely been answered in general archival literature, but until now they have not been addressed in the area of audiovisual collections. Amy Ciesielski will present her research on user needs analysis of digital moving image collections. Laura Treat and Julie Rudkins will report on their preliminary findings of research into the information seeking behaviors of documentary filmmakers. Ed Benoit will report on research in crowdsourcing metadata for audiovisual collections. Sadie Roosa will discuss her workflows and experiences establishing guidelines for "Minimum Viable Cataloging" through the American Archive of Public Broadcasting.



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Conference Program | Friday

5:45pm - 6:45pm | Forum

Copyright Committee Open Session: Best Practices in Fair Use

Chair John Tariot, Film Video Digital

"Best Practices in Fair Use" meeting hosted by the AMIA Copyright Committee. A strategy session for all AMIA members to discuss copyright scenarios that need to be addressed in a "best practices of fair use." Discussion of the current AMIA Best Practices in Fair Use template, and how to apply it to different types of collections, as well as plans for 2016.

7:30pm - 8:30pm | Broadway | & || Chicago's First Home Video Day

Chair Sara Chapman, Media Burn Archive

Speakers Carolyn Faber, Flaxman Library, School of the Art Institute of Chicago

Andy Uhrich, Center for Home Movies

Dan Erdman, independent Archivist

Home Video Day is a new spin on Home Movie Day, an international annual event held since 2002 that focuses on celluloid home movies--8mm, 16mm, and Super-8. Yet families and communities everywhere have also been videotaping public and private life for about three decades now, and few people realize just how endangered these documents of people's history really are. Home Video Day is an engaging and fun way for the archival community to raise awareness about the importance of personal archiving, and it provides a communal experience that is hilarious, touching and uncomfortable in a way that only home video can be! The organizers of the first Chicago Home Video Day will discuss the success of their 2015 event and provide attendees with a blueprint to launch HVDs across the country. We will also screen some of the funny, heartwarming, and just plain baffling home videos that turned up at our Chicago event.

8:00pm - 10:00pm | Whitsell Auditorium | Wear your Conference badge for admission Screening: The Realness Thing: The Remastered Paris is Burning

Released over 25 years ago, Paris is Burning has proved itself as withstanding the test of time within the LGBT community. At a time before Madonna released "Vogue", this film put the concept of vogue-ing on the map. Following a handful of drag queens who compete in balls in New York City, this ethnographic piece opens the window to what it was like being openly gay in New York City back in the 1980s. With the help of technological advances and a dedicated team, Paris is Burning is being presented like never before, remastered from the original camera negative and, for the first time, being screened in its original aspect ratio so you can see the film as it was intended through the eyes of its director.

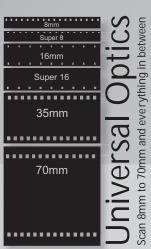
8:35pm - 9:35pm | Broadway & II Reframing Portland (LIVE)

Chair Timothy Wisniewski, Johns Hopkins Medical Institutions

Stephen Parr, Oddball Films, San Francisco Media Archive

Speakers Terry Baxter, Multnomah County Archives

This special screening event features live projections of expanded moving image works by local film-makers and video artists using archival footage culled from the collections of Portland area archives and private collections with live scores performed by local musicians. Archival sources include color footage documenting the Vanport, Oregon Flood of 1948. Vanport was home to many of the workers that came to Portland during WWII to aid the war effort, and was the center of the African American community in Portland from WWII until the time of the flood. Other films include glimpses behind the scenes at the Oregon Health & Science University Hospital in the early 1940s and vibrant Kodachrome footage of the Victory Loan Company's late 1930s talent show.









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Conference Program | Saturday



8:00am – 9:30am | Grand Ballroom II | Breakfast served 7:45am - 8:15am AMIA Annual Business and Membership Meeting and Continental Breakfast

Members and guests are welcome and encouraged to attend the Membership Meeting to hear the annual "State of the Association" report, updates about current projects, and offer special recognition to AMIA members who have gone "above and beyond" in their service to all of us. The open forum will provide an opportunity to raise questions not addressed elsewhere in the conference. And at the end of the meeting, the 2015/6 Board of Directors will take office as we thank departing Board members for their great service to the Association.

9:45am - 10:45am | Galleria North

Preserving Film Collections for the Future: An Essential New Web Application

Speakers Jean-Louis Bigourdan, Image Permanence Institute/RIT
Alex Bliss, Image Permanence Institute/RIT

Implementing the best possible preservation strategy is an intricate and difficult process. IPI worked on an NEH-funded project to create a web-based application called filmcare.org. The objective of the project was to design a tool for self-education and to provide an easy-to-implement decision-making platform for preserving film materials. In essence, filmcare.org is designed to bridge the gap between what is known today about film stability and what can be done to make preservation efforts in any repositories a reality. filmcare.org provides access to critical information in a concise format, and most noticeably guides preservationists through the process of making informed decisions on optimizing the longevity of film collections. Many otherwise tedious tasks are facilitated by filmcare. org to make collection personnel self-reliant in their effort to preserve film materials. During the session, panelists will present for the first time filmcare.org, discuss its origin, purpose, methodology and architecture in an attempt to foster film preservation efforts and sustain them over time.

Saturday | Conference Program

9:45am - 10:45am | Broadway | & ||

Archival Education in Transition: Taking Stock

Chair Snowden Becker, UCLA

Speakers Jeffrey Stoiber, George Eastman House/Selznick School of Film Preservation

Howard Besser, NYU MIAP Eric Rosenzweig, FAMU Madeline Bates. Creative Skillset

Eef Masson, University of Amsterdam

With new audiovisual archiving and preservation programs launching in London, Prague, Frankfurt and Potsdam, and significant changes taking place in some of the longest-running degree programs in this field, it's time to take stock of the state of professional education in audiovisual preservation and archiving. Representatives from new and established programs will provide comprehensive updates on their successes (and frustrations) to date, as well as their current status, philosophical approaches, and future plans.

9:45am - 10:45am | Galleria South

Circumscribing the World of Indie Cinema: Collection, Preservation, and Naming Challenges

Chair Sandra Schulberg, Laboratory for Icon & Idiom, Inc.

Speakers Israel Ehrisman. Laboratory for Icon & Idiom. Inc.

Ed Carter, Academy Film Archive Tanya DeAngelis, Sundance Institute

Shola Lynch, NYPL, Schomburg Center for Research in Black Culture

The non-profit organization, Laboratory for Icon & Idiom, launched the IndieCollect campaign to create a comprehensive catalogue of American independent films and to facilitate their preservation. How does one define "independent" film? What constitutes an American indie Latino, Asian American, African American or LGBT film? How does one determine what "independent" films are already held by collaborating archives? How can filmmakers work with film archives to find homes for the vast numbers of indie films that may soon be "homeless" if provision isn't made to secure long-term storage. How can those who have a stake in preserving indie films educate makers about the challenges of preservation in the digital age? This case study includes a virtual tour of the IndieCollect Index, plus a discussion of these key questions with representatives from some of IndieCollect's main collaborators.

11:00am - 12:15pm | Whitsell Auditorium | Wear your Conference badge for admission SCREENING: The Thanhouser Studio and the Birth of American Cinema

The documentary recounts the untold story of the rise and fall of this remarkable pioneering motion picture studio during the first decade of the twentieth century. Utilizing film clips from AMIA member archives, it is an excellent case study of how the work of member organizations can be used for documenting early film history. The documentary traces the evolution of one family's career as it transitioned from producing live theater to establishing one of the most successful independent silent motion picture studios in early cinema. Set against a backdrop of Thomas A. Edison and his Motion Picture Patents Trust companies dominating the industry, the story plays out in New York, Florida and California. It is a compelling story of fame and fortune, twisted by the vagaries of fate and ending on a bittersweet note.

11:00am - 12:00pm | Broadway I & II

Competency-Based Frameworks for Moving Image Archiving Education

Chair Kelle Anzalone, Mission Hills High School Speakers Karen Gracy, Kent State University

Dino Everett, Hugh M. Hefner Moving Image Archive

Edward Benoit, Louisiana State University

This session will consider the potential for competency-based pedagogical frameworks to shape moving image archiving education. Presenter Karen Gracy will offer an orientation to the core competency model and how it might be applied in the moving image archiving domain for graduate-level and continuing education programs. USC Moving Image Archivist Dino Everett will also be

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addressing how competency-based educations can and will better suit employers looking to hire students fresh out of master programs. Ed Benoit will present preliminary findings of a competency focused analysis of recent audiovisual archiving job postings in traditional archives.

11:00am - 12:00pm | Galleria North

AO&U: Moving Beyond Access: Unlocking the Potential of Moving Image Archival Collections

Chair Johan Oomen, Netherlands Institute for Sound and Vision
Speakers Erica Titkemeyer, Southern Folklife Collection, UNC Chapel Hill

Lily Troia, Simmons College John Campopiano, Frontline

Jennifer Steele, YOUmedia, Chicago Public Librariy Foundation

Once the public has access to our digital moving image collections, what can they do with them? This presentation will focus on ways that archives can inspire users such as scholars, educators, students, artists, journalists, etc., to use their collections in innovative and nontraditional ways. How can archivists encourage experiential and inquiry-based use of moving image collections for research and learning? The presentations will cover methodologies, experiments, and report on meetings with scholars on ways of using moving image collections to the full potential of their value. Finally, this session will discuss some of the implications for archives of these less traditional uses of the materials and how this might affect moving image archives in the long term.

11:00am - 12:00pm | Directors

Film Advocacy Task Force Open Forum Discussion: Planning for Film

Chair Elena Rossi-Snook, The New York Public Library

The FATF invites conference attendees to participate in an open forum discussion with film stock manufacturers and laboratories on film sustainability. Short presentations by invited speakers, including the introduction of new ideas and plans, will be followed by a guided Q&A with the audience. This discussion is an extension of the FATF Film Stock Assurance Plan Summit meeting held in NYC in June 2015.

11:00am - 11:30pm | Galleria South

Mechanism for International Criminal Tribunals: Audiovisual Redaction Project, a Matter of Life or Death

Speaker Tom A. Adami, MARS Arusha, Mechanism for International Criminal Tribunals

The audiovisual records documenting the courtroom testimonies of the Rwandan Genocide at the International Criminal Tribunal for Rwanda (ICTR) in Arusha, Tanzania are a collective memory and legacy of the judicial work conducted by the Tribunal. The ICTR implemented an audiovisual digitization and redaction project to preserve and provide public online and research access to the audiovisual judicial records. A total of 27,000 hours of recordings, in three langauge versions and in various formats, were digitized to preservation-quality files and have now been transferred to the Mechanism for International Criminal Tribunals (MICT) for future integration into its digitial preservation system, currently in development. The redaction of the audiovisual records enatils the removal of classified information from the recorded courtroom testimonies to protect the witnesses who testified during the course of the trials. The redaction process results in the creation of publicly accessible preservation-quality master files, from which browsing access copies are created. The goal of the project is to raise public awareness of the work and accomplishments of ICTR. While the digitization of the audiovisual recordings of the ICTR has been completed, the majority of the recordings remains a responsibility of the MICT.





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Conference Program | Saturday

11:30am-12:00pm | Galleria South

AMIA/DLF Hack Day: Results and Solutions

Chairs: Kara Van Malssen, AVPreserve

Steven Villereal, University of Virginia Lauren Sorensen, Library of Congress

Hack Day Participants

Earlier in the week practitioners and managers of digital audiovisual collections joined with developers and engineers for an intense day of collaboration to develop and refine simple tools for digital audiovisual preservation and access. In this morning's plenary, we'll review their work and hear the results of some of these collaborations!

12:00pm – 1:00pm | Galleria North AO&U: Pop Up! Access & Use

Bring your lunch and hear lightning talks from colleagues on topics related to access and use of audiovisual collections. Voting for the lightning talks will take place on Thursday and Friday at AMIA.

12:00pm - 1:00pm | Council

Meeting: Magnetic Media Crisis Committee (MC2)

12:00pm - 1:00pm | Forum

Meeting: Regional Audiovisual Archives (RAVA) Committee

1:00pm - 2:00pm | Forum Meeting: Preservation Committee

1:00pm - 4:15pm | Whitsell Auditorium | Wear your Conference badge for admission

SCREENING: THIS IS CINERAMA Remastered

Speakers Randy Gitsch, on behalf of Cinerama Inc.

David Strohmaier, on behalf of Cinerama Inc.

"This is Cinerama" plunges you into a startling new world of entertainment. That advertising herald is as accurate today as it was in 1952, when first night viewers found themselves suddenly riding a rollercoaster. Cinerama was an immersive cinematic process different in format and presentation from any other type of filmed entertainment. Captured in a triptych of 35mm images, with the image on each panel taller, clearer, and with 7 tracks of discrete sound, the picture was then projected on a gigantic, deeply curved screen, in a theater with surround sound speaker placement. The result was larger than life, three-dimensional and awe-inspiring. "This is Cinerama" is all at once, a demonstration film, a travelogue, an opera, an Aquacade, with soaring majesty and thrilling spectacle. Presented in Smilebox (TM) Curved Screen Simulation. Prior to the screening, the film's digital restoration team of David Strohmaier and Randy Gitsch will present a before-and-after demonstration and discuss their work.

2:00pm - 3:00pm | Galleria South

Home Movie Registry: A Model for Uniting Collections & Users

Chair Dwight Swanson, Center for Home Movies
Speakers Skip Elsheimer, A/V Geeks, Center for Home Movies

Jasmyn Castro, National Museum of African American History and Culture

Rick Prelinger, UC Santa Cruz/Internet Archive

The Home Movie Registry is an online portal that aggregates the catalog records and digitized files of amateur film and video in one central location. The Registry is a curated search engine for amateur films. It doesn't replace the efforts of film archives and their online presence but is a new way to show researchers and site visitors the home movies these collecting institutions have. The Registry is a new project of the Center for Home Movies (CHM) in partnership with a number of moving image archives and, eventually, any individual with films or videos of their family. The Registry is a work in progress. Originally built on the open source platform Omeka and later migrated to WordPress, the Registry has evolved quite a bit since it was first conceptualized. This plenary will serve as an official

Saturday | Conference Program

launch of the Home Movie Registry to the AMIA community, as well as a case study in how to turn big ideas into a reality through the utilization of low-cost readily available online tools (and a bit of hard work!).

2:00pm - 3:00pm | Broadway I & II

Growing a Global Slow Film Movement - Case Study L.A. Filmlab

Chair Dino Everett, USC Hugh M. Hefner Moving Image Archive

Speakers Kevin Rice, Process Reversal Lisa Marr, Echo Park Film Center

This project marks the first time a traditional film archive will be building a film lab that will be made available to the artist community free of charge. Artist run film labs have existed for some time, but are often looked down upon by archives as a subpar solution to preserving film. This project aims to create a space that can both accommodate the artist, but also exist on a high enough quality level to benefit the archivist. Hopefully the L.A. FilmLab will be the first of many new small labs that benefit from the collective knowledge of multiple communities all interested in the same goal of keeping the film medium viable. The panel will feature representatives from each of the three groups involved in the creation of this lab in a discussion of how it came to be, and how collectively more labs can follow.

2:00pm - 3:00pm | Galleria North

AO&U: Methodologies for Assessment and Evaluation of Access to Moving Image Collections

Chair Dave Rice, CUNY
Speakers Karen Cariani, WGBH

Deborah Steinmetz, Steven Spielberg Jewish Film Archive

Eric Saltz, NC A&T State University

Understanding the needs and expectations of users is critical to providing access to moving image archival collections. In developing preservation and access systems, archives can engage with users in the development and design phase, assessing the needs to determine functional requirements. After an archive launches new initiatives to provide access to its collections, evaluation is necessary to monitor program success and to ensure that user needs are being met. During this session, panelists will discuss methodologies of user-centered design and evaluation, including both qualitative and quantitative forms of research.

3:30pm - 4:30pm | Broadway | & ||

The Environmental Impact of Digital Preservation

Speaker Linda Tadic, Digital Bedrock

Archives with audiovisual collections are racing the clock to digitize video and audio tape before total media failure and obsolescence. The resulting digital files are stored on spinning disk (servers, hard drives) and/or digital tape, both of which will fail or become obsolete in time and must be replaced. As collections are digitized, millions of audio and video recordings will be discarded globally in the coming years. Much magnetic media and e-waste go to landfills and are incinerated, creating a toxic environment for humans. According to the 2013 Blacksmith Institute report, an e-waste processing center in Ghana was the most toxic site on the planet -- ahead of Chernobyl. Media disposal is not the only area where audiovisual and digital preservation impacts the environment. The process of keeping digital files alive over time requires power and natural resources. How will our media and digital archives contribute to damaging the planet, and what can be done to mitigate our actions? Digital collections could require a stricter appraisal and selection policy than legacy collections to decrease the amount of digital content that is saved. This paper will outline possible options to decrease the collective "carbon footprint" while sustaining digital content thrusted to archives.

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Conference Program | Saturday

Portland trivia: Mills Park is the world's smallest urban park, and, they say, the largest leprechaun colony west of Ireland.

3:30pm - 4:30pm | Galleria South
Sustaining Consistent Video Presentation

Speakers Dave Rice, CUNY Television

Kelly Haydon, BAVC

Instead of video decks and projectors, archivists increasingly rely on software to render an authentic presentation of audiovisual content. However, the same file may appear differently from one player to another with discrepancies in significant characteristics such as color, contrast, aspect ratio, or even duration. This presentation investigates aspects of the design and decisions within digital media that impact the consistency of video presentation from one playback device to another. Archival strategies such as migration, emulation, and normalization are evaluated according to their potential impact on presentation consistency. Although the technological diversity and complexity of codecs, containers and implementations within digital video collections challenge one-sized presentation solutions; the panel will go behind-the-scenes within playback software. Details and qualities about digital video that are often unseen shall be scrutinized in order to provide more technical control over digital content and better understanding of the challenges involved in sustaining consistent video presentation.

3:30pm - 4:30pm | Galleria North

AO&U: Apples and Oranges: Providing Meaningful Access to Mixed Media Collections

Chair Elizabeth Walters, Harvard University
Speakers Alan Gevinson, Library of Congress

Mary Miller, Peabody Awards Collection, University of Georgia

Stephanie Sapienza, Maryland Institute for Technology in the Humanities

Media doesn't exist in a vacuum. Much of the audiovisual material housed in archival collections is linked to a web of related textual and material documentation -- transcripts, press scripts, correspondence, production notes, etc. -- which provides important context and add value for researchers and the public. However, in many cases, the media and related paper/textual collections are accessioned and processed using very different and separate techniques, guidelines, and description schemas. In some cases, the materials are separated geographically as well as intellectually, making it even more difficult for users to understand and make use of the full potential of the material. This session will discuss the specific challenges and benefits of providing meaningful access to mixed-media collections, with a focus on methods for using text and documents to contextualize audiovisual materials.

4:45pm - 5:15pm | Galleria South

Through Chaos Comes Clarity: Building, Implementing & Promoting Taxonomy for Media Collections

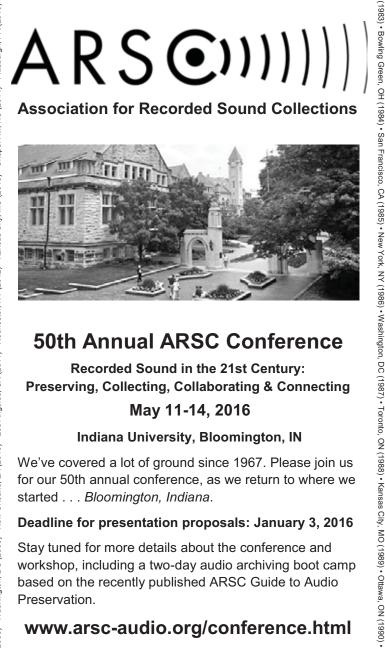
Speakers Kathryn Gronsbell, Carnegie Hall

Sarah Knight, NPR

Well-controlled descriptive metadata enables audiovisual collections to be accessible; organizations should be equipped with practical knowledge about taxonomy development and implementation. This session provides basic information about common practices that may help organizations determine the benefits of pursuing or resurrecting various types of vocabularies. The session will include a brief primer on taxonomy basics, sharing lessons learned from Carnegie Hall's recent digital asset management efforts which included locally-developed vocabulary structures. In addition, it will explore NPR's strategic approach to taxonomy, with a focus on the organization's unique business cases and audiences. The speakers will ground the introductory conversation in real-world terms and open the floor for exploratory conversation about taxonomy and its relationship to media collections.

$RS(\mathbf{C}(1))$

Association for Recorded Sound Collections



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Recorded Sound in the 21st Century: Preserving, Collecting, Collaborating & Connecting May 11-14, 2016

Indiana University, Bloomington, IN

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Deadline for presentation proposals: January 3, 2016

Stay tuned for more details about the conference and workshop, including a two-day audio archiving boot camp based on the recently published ARSC Guide to Audio Preservation.

www.arsc-audio.org/conference.html

Conference Program | Saturday

4:45pm - 5:45pm | Broadway I & II

Mistakes Were Made: Lessons in Trial and Error from NDSR

Chair Kristin MacDonough, Video Data Bank

Speakers Shira Peltzman, UCLA Library Julia Kim, Library of Congress Rebecca Fraimow, WGBH

Sometimes it feels like half of digital preservation is just copying files from one place to another -- but even something that simple in theory can go wildly wrong in practice. This session will use a series of case studies to demonstrate some of the unexpected failures that can be encountered in theoretically routine digital archiving workflows. From pulling corrupted files off of old hard drives, to shoving round file type pegs through square emulation holes, to shaking legacy LTO tapes and seeing what falls out, the presenters will go through their experience in troubleshooting tech failure in digital archives and encourage attempts at finding solutions beyond 'bang your head against a wall until you don't care anymore.'

4:45pm - 5:45pm | Galleria North

AO&U: Keeping it Real: Providing Access to Physical Collections

Chair Dan Erdman

Speakers Chris Lacinak, AVPreserve

Elena Rossi-Snook, The New York Public Library

Jennifer Jenkins, University of Arizona John Vallier, University of Washington Andrew Weaver, University of Washington

As the physical technology of film and analog a/v materials becomes increasingly unfamiliar to new generations of users, archivists are responding with increasingly innovative methods of making sure that physical collections remain useful and accessible. In this session, archivists working with physical film and video collections will report on their experiments with turning libraries into spaces for interacting with film, bringing archival materials into the classroom, using open-source applications and improved workflows for discovery of analog video, and encouraging the remix, reuse, and reimagining of physical media.

5:45pm - 6:45pm | Grand Ballroom Closing Night Cocktails

A chance to say goodbye to colleagues, and maybe catch a picture or two in the photo booth to remember Portland by!

7:00pm – 8:30pm | Whitsell Auditorium | NW Film Center SCREENING: UKSUUM CAUYAI: THE DRUMS OF WINTER

Shot in 1977, this award-winning ethnographic documentary explores the traditional dance, music, and spiritual world of the Yup'ik Eskimo people of Emmonak, a remote village at the mouth of the Yukon River on the Bering Sea coast. Dance was once at the heart of Yup'ik spiritual and social life; the bridge between the ancient and the new, the living and the dead, a person's own power and the greater powers of the unseen world. In THE DRUMS OF WINTER, the people of Emmonak express through performances and interviews how their history, social values and spiritual beliefs are woven around the songs and dances that have been handed down to them through the generations. Throughout the film, archival photographs and film footage accompany the words of early missionaries who brought with them both Christianity and cultural repression. Added to the National Film Registry in 2006, the film has been recently restored to its original cinematic quality with support from the National Film Preservation Foundation and the Rasmuson Foundation. (90 mins.)



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Conference Program | Saturday

7:30pm - 8:30pm | Broadway I & II SCREENING: Big_Sleep™//a codec tutorial

Evan Meaney, Amy Szczepansi's Big Sleep™ is part software demo, part documentary. It explores problems in our archival urges. Via a single-channel desktop screencast, informatic elements ebb and flow—creating and relating interface absences. These gaps suggest that no amount of hard drive space can defy mortality. The only way to fully prepare our media for the future is to prepare ourselves for a future apart. The piece presents material from the late William Birch, one of the most important Fox Movietone cinematographers. Examining his now-decaying body of work—we find an argument for access in the present. Digital migrations of these early films are often met with limited, temporary success. Looking into the future, one might see a canon of obsolesce. Looking further, one might not see anything at all.

8:30pm - 9:30pm | Broadway I & II

It Happened in 16mm: A Night of Regional Film, Part Deux

Chair Taylor McBride, Smithsonian Institution

Siobhan C. Hagan, University of Baltimore Langsdale Library

Speakers Amy Ciesielski, University of South Carolina

Kelly Haydon, BAVC

Erica Titkemeyer, UNC Chapel Hill Laurel Gildersleeve, Harvard Film Archive

The Small Gauge Amateur Film Committee (SGAFC) and the Regional Audiovisual Archives Committee (RAVA) are co-sponsoring the second annual small gauge regional film screening event to take place during the Portland conference (a continuation of the event that began in Savannah). The program will be curated from the collections of RAVA's institutional members and local regional archives. It will feature 16mm film from regional archives highlighting content of the Portland/Pacific NW region.

Portland trivia: In 1990 AMIA was born in Portland. In 1994, the first wiki website was created in Portland. These events are not related.



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Exhibitor Listing | The Vendor Cafe



Join us in the Vendor Cafe! The exhibits are a huge resource about what is being done in the field. What is new, what works, and what's on the horizon. Whether or not you're responsible for buying, stop by and talk - the information and services these companies offer is important. Take the opportunity to ask questions, or just learn what they have to offer.

On Thursday evening, come have a drink with us in the Vendor Cafe! There's a drink ticket in your registration package - come have a drink before you head out to Archival Screening Night!

Vendor Cafe Schedule

Thursday	9:15am 5:45pm	Exhibits Open All Day Cocktails!
Friday	9:15am 2:00pm	Exhibits Open All Day Exhibits Close

The Vendor Cafe | Exhibitor Listing

AheadTek

6410 Via Del Oro San Jose, CA 95119 408.226.9991 patj@aheadtek.com www.aheadtek.com

AheadTeK manufactures video heads and other specialty heads used in the video broadcast, tape data and disk data storage industries. Founded in 1972 as CMC, AheadTeK supplies video heads for Quadruplex, U-Matic, EIAJ, Type B & Type C 1â€②, Betacam SP, Digital Betacam, Hi-8, VHS and many other formats.

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Axiell ALM is the world's Number 1 in Collections Management Technology. Our product line includes internationally leading collections management software – EMu, Adlib, Mimsy XG and CALM. Our systems store more than 690,000,000 collection items in 35 countries for more than 3,000 customers. Our staff, located in 18 offices around the world, are renowned for first class support and expertise. Come and visit our booth and check out our film application, developed with the British Film Institute. We can also give you a sneak peek at our brand new web client – HTML5, CSS3 compliant and no plug-ins. www.axiell-alm.com

Blackmagic Design

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Blackmagic Design creates the world's highest quality video editing products, digital film cameras, color correctors, video converters, video monitoring, routers, live production switchers, disk recorders, waveform monitors and film restoration software for the feature film, post production and television broadcast industries

Christy's Editorial

3625 W. Burbank Ave. Burbank, CA 91501 818.845.1755 scott.midtown@gmail.com www.christys.net

For over 35 years, Christy's Editorial has provided the Motion Picture and Television Industry with top quality products, rentals and service. Christy's offers a complete line of Avid Editing Systems and Storage for rent, deck rentals, film supplies, film equipment, peripherals, as well as Post Production Facilities to house your productions.

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Exhibitor Listing | The Vendor Cafe

Colorlab/Video & Film Solutions

5708 Arundel Ave. Rockville, MD 20852 301.770.2128 taschenbach@gamil.com www.colorlab.com

Since 1972, Colorlab is a full-service film laboratory offering services for 35mm, 28mm, 17.5mm, 16mm, 9.5mm, Super 8, and 8mm gauges. We specialize in replasticizing and reviving countless highly shrunken or damaged films and our employees have decades of experience handling historically important materials. Much of our equipment has been custom-designed to allow for digital-based workflows, including magenta dyefade mitigation, true wet-gate 2K scanning, and rock-steady digital film intermediates in either 35mm or 16mm formats

Crawford Media Services, Inc

6 West Druid Hills Drive NE Atlanta, GA 30329 678.536.4909 info@crawford.com www.crawford.com

A leading provider of digitization, archival storage and asset management, Crawford's mission is to help our clients clear the hurdle of digital preservation. Built on many successful projects, we offer our experience, expertise, and resources to resolve the complexity and uncertainty of digital migration.

Digital Vision

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Digital Vision is the supplier of premium restoration, film scanning and colour grading solutions for the broadcast, film, commercial and archive industries. Digital Vision's Emmy award winning technology and products include Phoenix film and video restoration, Nucoda colour grading and finishing, and Loki file based automation software. The Golden Eye 4 archive film scanner and the Bifrost Archive Bridge solution provide innovative tools for scanning, film digitisation, preservation and archiving. Thor is a hardware processing card designed to allow real time image processing at 4K resolutions. Digital Vision also make many of their tools available as OEM products.

Duplication Specialists Inc./Chromavision

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Duplication Specialists and Chromavision form a powerful and experienced team of highly skilled professionals and facilities for preserving and migrating tape based audio and video assets to manageable digital formats. With a large plant of machinery to accommodate all audio and video formats, we involve ourselves in restoration of tapes suffering from sticky shed syndrome, and other binder migration issues as well as with

The Vendor Cafe | Exhibitor Listing

general degradation. Expert color correction, metadata creation and management, DCP creation and distribution, captioning, subtitling, foreign language dubbing, editorial services, worldwide file distribution and more round out our capabilities, Since 1986, serving the world with audio and video services as well as workflow advice and library migrations.

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Iron Mountain Entertainment Services

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Iron Mountain continues to lead the industry in preserving and transferring analog and digital entertainment assets, offering unmatched expertise and resources, including: Experience in managing more than 21 million film and sound elements for more than 1,500 customers, including all of the top entertainment companies; A fully integrated digital studio to handle analog to digital transfer and storage for audio, video, and film assets; Highly secure, climate-controlled facilities that ensure preservation of valuable film and sound elements; A dedicated, trained, and screened staff of security professionals who keep assets secure and protected; A highly skilled team of award winning engineers to assist in digital transfers, migrations, and content delivery in 3 dedicated studios located within our preservation vaults, ensuring complete chain of custody of your assets.

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Kinetta

3549 Main Street Millbrook, AL 36054 334.221.9298 jeff@kinetta.com www.kinetta.com

Kinetta Archival Scanners are designed to safely scan film that archives deal with daily. Nitrate, film with torn or missing perforations, film with serious shrinkage – film that can not tolerate sprocket-based or pin-registered transports, small-diameter rollers with edge support, dancer arms, or tight wraps around multiple rollers. Torn perforations do not need to be repaired before scanning – the film should be cleaned when possible, and existing splice integrity checked, but time-consuming repairs are not necessary.

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PrintValues the historical importance and the need for Archives to preserve and provide viewable access for future generations. With this in mind, Prasad Corporation has built a state of the art digital scanning facility for Motion Picture Film and Still Images in Burbank, CA, providing the Highest Quality and Affordability. Whether you are considering long-term film archival of original content and / or digitization of archival material for easier access, DFT - Digital Film Technology offers complete turn-key solutions for both hardware and software combinations for archive facilities to secure the protection of film assets and providing cost-effective Quality Digital Access for your collection.

Reflex Technologies

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Reflex Technologies is a premier archival services company with the unique capability to obtain superior scans from materials in virtually any condition, including even most distressed films - or videotapes with binder adhesion failure. With more than a century of experience on staff, Relex helps clients navigate the "digital dilemma," providing them with advice and guidance to make informed decisions about their archival materials, and offering a full solution - including high quality scans stored on ISO-certified media - that enables them to protect, preserve, and profit from the irreplaceable motion imaging assets in their archives.

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Exhibitor Listing | The Vendor Cafe

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ORPHANS X: SOUND

The 10th Orphan Film Symposium April 6-9, 2016 Culpeper, Virginia

Library of Congress
Packard Campus for
Audio-Visual Conservation
&
The State Theatre

The Department of Cinema Studies at New York
University's Tisch School of the Arts joins with the Library
of Congress National Audio-Visual Conservation Center
for the tenth international gathering of archivists, scholars,
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and discussing orphan films (i.e., an eclectic variety of
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The theme of "Orphans X" is **SOUND**.

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Azmina Abdulla The L. Jeffrey Selznick School of Film

Ruta Abolins University of Georgia

Preservation

Hila Abraham Israel FIlm Archive - Jerusalem Cinemateque

Tom Adami MARS Arusha, Mechanism for International Criminal Tribunals

Gary Adams Blackmagic Design

Sandra Joy Lee Aguilar USC Shoah Foundation / USC Digital Repository

Desiree Alexander Cornell University

Kara Alexander Indiana University

Geoff Alexander Academic Film Archive of North America

Warner Bros.

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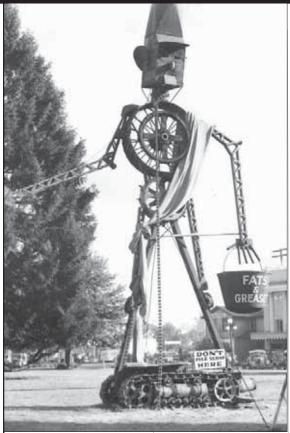
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Special thanks to Lydia Pappas, Moving Image Research Collections at University of South Caroline, for our great cover image, taken from a 1930's travelogue. It is most likely from a Castle film called "The New Oregon Trail" from 1938. Regional Film Collection, Moving Image Research Collections, University of South Carolina Libraries

Page 5. BH Anderson- Portland, ME to Portland, OR. Photo shows B.H. Anderson, former general secretary of the board of trade of Butler, Pennsylvania who walked from Portland, Maine to Portland, Oregon leading a donkey. Bain News Collection. Library of Congress.

Page 7. Nirvana, 1991.

Page 8. Bill O'Farrell and Sam Kula at the inaugural presentation of the Sony Pictures Scholarship in 1998.

Page 9. Suffragists Rose Sanderman (horn) and Elizabeth Freeman (right). February 10, 1913. Bain News Collection. Library of Congress.

Page 13. Portland's love of donuts started early. Civilian Conservation Corps cooks and helpers eating donuts. 1925 at the Umatilla National Forest. Gerald W. Williams Collection. OSU Special Collections and Archives Research Center.

Page 15. This photo was the cover of an AMIA Conference Program. Can you guess which year?

Photo Credits



Page 21. Victory Farm Volunteers - strawberry platoon (1946). Extension and Experiment Station Communications Photograph Collection. OSU Special Collections & Archives Research Center.

Page 27. First day of school, Highland School, 1949. Gifford Photgraphic Collection. OSU Special Collections and Archives Research Center.

Page 39. Indian Joe and Family. Native American men, women, and children standing in front of a shelter, Warm Springs Reservation, Oregon. Library of Congress Prints and Photographs Division.

Page 51. The Portland Assembly Center. During WWII, 3,676 people of Japanese descent were confined in the hastily converted animal corrals for five months, while they awaited transfer to more permanent camps in California, Idaho and Wyoming

Page 63. F. C. Reimer and Porter Lombard with Southern Oregon Experiment Station Hanley Farm sign. Robert W. Henderson Photographic Collection. OSU Special Collections & Archives Research Center.

Page 73. Celebrating 100 years of Chaplin's The Tramp. Looking ahead to what's down the road.

Page 76. Scrappo, amechanical scrap metal creation made by the Marion County salvage committee in Salem, Oregon, 1942. Salvaging represented yet another way that Americans could contribute to the WWII war effort in concert with other wartime programs. And the process was once again driven by shortages of vital materials such as rubber, tin, and steel. OSU Special Collections & Archives Research Center.

Page 78. Multomah Falls. Gifford Photographic Collection. OSU Special Collections and Archives Research Center.

Page 81. This is most likely Abigail Scott Duniway signing Oregon's Equal Suffrage Proclamation on Nov. 30, 1912, while Governor Oswald West and Viola M. Coe look on. Bain News Service. Library of Congress Prints and Photographs Division.

Page 82. Housing conference registration table, Multnomah Hotel, Portland, Oregon, 1955. Seated at the table are Gertrude Rae and Myrtle Carr. Wilbur Marshall is standing at the table. OSU Special Collections & Archives Research Center.

Page 83. Vanda Winegar, 14 with the banana nut bread which she made in 4-H, Redmond Deschutes County, Oregon, 1961. 4-H Photograph Collection. OSU Special Collections & Archives Research Center.

Back Cover. Margaret Vale Howe, a participant in the suffrage parade in Washington, D.C., March 1913. Bain News Service. Library of Congress Prints and Photographs Division.

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It takes a village ...

It takes a lot of people working year round to ensure a successful conference. It's an incredibly dedicated group of volunteers who work together bringing you four days of sessions and screenings and workshops and everything that goes with it.

First, thank you to our sponsors and donors, without whom the Conference would not be possible

To the Conference Committee who has worked for a year to bring the Conference together and to make your experience in Portland the best it can be ...

To the program curators of DAS and The Reel Thing - two amazing events that add so much to the week of programs ...

To the volunteer curators of this year's conference streams, who developed excellent sessions of focused programming ...

To the speakers and workshop leaders who develop programming that not only address today's issues, but look to the future of our field....

To the Portland local crew - Ned, Michele, Pete, Amy and Robin - who offered up their favorite things ...

To our committees who will begin discussing next year's sessions at this year's meetings ...

To the volunteer staff who give up their vacation time to spend a week at AMIA making sure everything goes smoothly ...

And especially to all of you who have come to Portland to attend AMIA 2015 ...

Thank you!



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