



**AMIA 2016**

NOVEMBER 9-12, 2016

PITTSBURGH, PENNSYLVANIA



## ***Welcome to the 26th annual conference of the Association of Moving Image Archivists!***

AMIA was founded with an open door. This year we are focusing on that core tradition and at this conference, together, will take an important step in actively working towards making it part of everything we do, as an organization and as individual professionals. At our opening plenary we will hear from others who have moved diversity and inclusion to the center of their work. Committee chairs have pledged to follow up the plenary with action steps. We have prioritized this important discussion on diversity and inclusion – beginning with the opening plenary on Thursday, a breakout session to focus on turning discussion into action, and a second plenary on Friday morning to look at what our next steps could be. Be part of the conversation here at the conference and stay part of the conversation as we move these ideas forward.

I've been incredibly honored and humbled to work with all of the board members in the past year. Jacqueline Stewart's work on the board along with Moriah Ulinskas and the Diversity Committee has been a model of leadership and support; Siobahn Hagen has taken up the reins of our online education efforts and is forging great partnerships; Chris Lacinak's hard work on the Digital Asset Symposium showed that the work of digital archiving is no longer a newcomer to our field but a mature part of our work; Reto Kromer's bridge-building work with our partner organizations around the world has kept AMIA in dialogue with our field's leading voices; Jayson Wall has worked consistently to inspire Los Angeles-based members; Randal Luckow has worked tirelessly employing his skills as a committee chair and as Board Secretary; Colleen Simpson's work to make our financial reporting clear and straight-forward and our investments sound has allowed AMIA to continue to serve its membership well. If you see them this week, will you thank them for working so hard for the organization?

Thank you, too, to the Conference Committee, chaired by Carol Radovich and Regina Longo, for the tireless work done by the committee – it can't be recognized enough.

Have a great week in Pittsburgh!

- Andrea Kalas, AMIA President



## What Makes a Great Archivist?

**T**he archivist's role in society is a laborious one—keeping history safe and preserved is no easy task. Archiving and preserving moving images in particular can be quite the headache.

We understand, we're archivists too.

Our nitrate services specialists have been inspecting and handling film for decades, and we're one of the few remaining nitrate film service providers for restoration, repair, and preservation around. The Director of Operations at our Burbank vaults came to us from the Library of Congress' nitrate storage facility and has been here for 22 years. The Manager in charge of our still photos archival services is one of the founding members of AMIA, and has been inspecting film with us here at PRO-TEK for 15 years. Combined, our film experts have over 200 years of experience in film preservation.

Not only are we archivists dedicated to keeping history alive just like you, we're a team of film buffs, historians, and fans; we've even got a few filmmakers within our ranks. We're much more than a storage facility.

That means even if you ARE looking for storage, you can expect only the highest quality care, because your film sits right in between our own personal collections, and those of major motion picture studios that trust us with theirs as well.

Imagine taking your collection to be housed, walking into an unkempt warehouse, and feeling the dust as you enter. You hand off your precious materials to an indifferent staff, and watch as they wheel it away to become just another can on a shelf. This is a reality for a lot of people—but it doesn't have to be for you.

Because even our storage comes with something

unparalleled in the industry: the wisdom and care that only seasoned experts can provide. Not to mention the state-of-the-art facilities.

So whether you're a film archivist looking to store a private collection in the best possible conditions, or you're a special collections archivist working for a larger corporation, we've got you covered. When it comes to preservation, we're in this together.

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## Welcome to Pittsburgh!

One of Pittsburgh's nicknames is the "City of Bridges." Throughout the year the AMIA Board, Steering Committee, Diversity Committee and Conference Committee worked tirelessly to bridge constituencies within the membership to help make the 2016 conference more representative of the changing face of AMIA, and more responsive to the needs of our professional community.

This year sees the growth of our curated streams, the addition of sessions that are open and free to the local community, a new fee schedule for conference attendees, and more than double the amount of travel funding granted to conference goers. We thank each and every individual and institution that put forth new ideas and helped to bring them to fruition.

As a result of these initiatives, the conference is jam packed with goodies. There are a plethora of local sites to visit boasting rich archives and cinema histories, tours of local archival facilities, a full roster of pre-conference workshops and symposia, Hack Day, four curated streams of programming, three days of panels, two poster sessions, the perennial favorite vendor café, first timer mixers, and screenings galore. Without a doubt, there is something for everyone.

The annual conference is the result of the collective efforts of many committees and members. Our Pittsburgh local committee has gone above and beyond to help facilitate tours of Media Preserve, Iron Mountain, and the Paramount Film Exchange, and to create a guide of things to see and do in the 'burgh. We also want to thank the Archival Screening Night coordinators, the task force working to offer sessions online, the team putting together the newcomer's event, the stream curators, the Diversity Committee for their work on the plenary sessions, the Education Committee for fostering the student membership and conference experience, the organizers of Hack Day, The Reel Thing, and Trivia Night, and each of the individual chairs and presenters.

On behalf of everyone who has contributed to this year's Conference, we wish you a great week!

*Carol Radovich and Regina Longo, chairs  
Tara Kelley, Roshan Kindred, Lindy Leong, Julie Lofthouse, Laura Montgomery,  
Yvonne Ng, Brian Real, Dave Rice, Steve Wilson, Dan Wagner, Lindsay Zarwell*



# To Our Sponsors: Thank you!

*Without the generous support of our sponsors, many of AMIA's events, programs and activities wouldn't be possible.*

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

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Deluxe's talented staff recently worked with Sony Pictures to scan and restore the picture and sound of John Huston's 1953 film *Beat the Devil* starring Humphrey Bogart and Jennifer Jones.

For more than a century, Deluxe has partnered with content owners and archivists to create, preserve, and restore their content.

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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 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 established and appointed by the Board of Directors*

Awards and Scholarships	Pam Wintle, Chair
Conference	Carol Radovich and Regina Longo, Chairs
Elections and Nominations	Michele Winn, 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	Casey Davis Chair
Diversity	Moriah Ulinskas, Chair
Education	Kelle Anzalone and Carla Arton, Chairs
Independent Media	Lauren Sorensen and Kathryn Gronsbell, Chairs
International Outreach	Lorena Ramirez-Lopez, Chair
Lesbian, Gay, Bisexual and Transgender	Janice Allen and Robert Lemos, Chairs
Magnetic Tape Crisis	Peter Brothers and Melitte Buchman, Chairs
Moving Image Related Materials and Documentation	Randal Luckow and Meghan Fitzgerald, Chairs
News, Documentary & Television	Amy Ciesielski, Chair
Nitrate	Rachel Parker and Heather Heckman, Chairs
Open Source	Kara Van Malssen, Jack Brighton and David Rice, Chairs
Preservation	Daniela Curro and Emily Vinson, Chairs
Projection and Technical Presentation	Brittan Dunham and Rebecca Hall, Chairs
Regional Audiovisual Archives	Siobhan Hagan and Amy Ciesielski, Chairs
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	Jim Hone and Lance Watsky, Chairs
Conference Online	Dinah Handel, Kristin Lipska, and Erwin Verbruggen, Chairs

## AMIA PUBLICATIONS

The Moving Image	Don Crafton and Susan Ohmer, Editors Liza Palmer, Managing Editor
------------------	--

## AMIA STUDENT CHAPTERS

Emerson University	University of Amsterdam
McGill University	University of California, Los Angeles
New York University	University of Rochester
Ryerson University	University of Texas at Austin
Simmons College	University of Toronto



## **BOARD OF DIRECTORS**

Andrea Kalas, President  
Colleen Simpson, Treasurer  
Randal Luckow, Secretary  
Siobhan Hagan, Director of the Board  
Reto Kromer, Director of the Board  
Chris Lacinak, Director of the Board  
Jacqueline Stewart, Director of the Board  
Jayson Wall, Director of the Board

## **AMIA OFFICE**

Laura Rooney, Managing Director  
Beverly Graham, Membership Manager  
Kristina Kersels, Events and Operations Manager

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

# 2016 AMIA Scholars & Travel Grants



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

## **2016 Scholarships and Internship Recipients**

Image Permanence Institute Internship  
Sony Pictures Scholarship  
The Rick Chace Foundation Scholarship  
Universal Studios Scholarship

Tulta Behm  
Robin Margolis  
Frances Trempe  
Fatma Amer

## **Caroline Hauer International Fund**

The Carolyn Hauer International Fund provides travel funding for archivists from developing areas to attend the annual conference. The 2016 recipients are:

Gloria Ana Diez  
Julieta Keldjian

Pamela Vizner  
Isabel Wschebor

## **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 2016 recipient is:

Elizabeth Carroll

## **AMIA Community Fund**

Funded by member contributions, the Community Fund provides travel funding for the Annual Conference. This year, contributions were matched by AMIA and three travel grants were funded by our friends at Roundabout Entertainment. The 2016 recipients are:

Natalie Cadranel  
Eileen Clancy  
Yelena Mendoza Dominguez  
Susan Etheridge

Dinah Handel  
Victoria Johnson  
Julieta Keldjian  
Kristin Lipska

Robin Margolis  
Hannivett Nabahe  
Ricardo Rodriguez Ramirez  
David Rodriguez  
Emily Vinson



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

#### **AMIA Silver Light Award**

##### **Jean-Louis Bigourdan**

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

#### **William S. O'Farrell Volunteer Award**

##### **Dennis Doros**

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**

##### **Dave Rice**

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 2016 Award recipients after the Conference in the AMIA Winter Newsletter.*

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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:

Tuesday - Friday	17th Floor	7:30am - 6:00pm
Saturday	17th Floor	7:30am - 3:00pm

## AMIA Vendor Cafe | 17th Floor

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

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

## Poster Sessions | The Vendor Cafe

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.

## Buses to The Hollywood Theatre

The Hollywood Theatre Dormont will be the location for The Reel Thing and Archival Screening Night. There will be shuttle service to the location - please check the listing for times. You can also get to the theatre on the light rail or by taxi or shared ride service.

## 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.

In memory of  
**Brian Guckian**  
1972 - 2015

His knowledge, his enthusiasm,  
his generosity, and his kindness  
is greatly missed.

Brian was a founding member of FATF  
and a generous contributor to  
AMIA's Community Fund, wanting to  
give others the opportunity to  
attend the annual conference.  
We ask you to consider donating to the  
Community Fund in his name.

*Antonella Bonfanti, Liz Coffey, Brittan Dunham,  
Dino Everett, Becca Hall, Jennifer Jenkins, Tara Kelley  
Elena Rossi-Snook, Rebecca Wack, Alexander Whelan*



# Conference Plenary



## Action for Diversity, Inclusion, and Equity in AMIA

This year, the conference will open with a plenary discussion of Action for Diversity, Inclusion, and Equity in AMIA. Following the plenary will be a breakout session will be a facilitated discussion bringing together those interested in brainstorming ideas into action items. On Friday morning's plenary will be a report on those proposals.

Thursday | 8:30am | Urban

### Plenary | Action for Diversity, Inclusion, and Equity in AMIA

This opening plenary is an opportunity for AMIA members to learn about ambitious diversity programs at related professional associations, and ways in which moving image archivists can impact the field when issues of diversity and inclusion are prioritized in their work. Attendees will hear from recipients of the IMLS-funded Mosaic Program (ARL/SAA), and the Spectrum Doctoral Fellowship Program (ALA/University of Pittsburgh) and are intended to engage in a consideration of AMIA's history and goals regarding diversity. This plenary seeks to catalyze actionable goals which can promote the diversification of AMIA membership, activities, and the moving image archiving and preservation field at large.

Thursday | 9:45am | Hope Room

### Plenary Discussion: Taking Action for Diversity, Inclusion, and Equity

Following the morning's plenary "Action for Diversity, Inclusion, and Equity in AMIA" this facilitated discussion will bring together committees, task force/working groups, and anyone else who wants to jump in, to brainstorm ideas to incorporate an articulated commitment to diversity and inclusion into their work as reasonable action items- as well as what might be needed from the wider organization (board, membership, resources) to make these ideas edge closer to reality.

Friday | 8:30am | Urban

### Plenary | Discussion into Action: Ideas for Diversity, Inclusion, and Equity within AMIA

Representatives from Thursday's plenary and session discussions will share proposals for action items with the wider membership

# Friday Evening Screenings

6:15pm | Point Park University | GRW Theatre

## DIY&CA: Evening Screening: Filmmaking as Community Activism

This program will present a set of short works followed by a discussion by Tony Buba, an independent filmmaker who uses documentary as a form of community activism in the Pittsburgh area. As president of Braddock Films, Tony Buba has been producing documentaries since 1972 in both long and short formats. In addition to producing personal work, Braddock Films has been involved in producing award winning documentaries in the Pittsburgh area. He has focused his energies on the crumbling landscape of Braddock, Pennsylvania, a once-thriving steel town, whose people and environments have been directly affected by the age of post-industrial decline. The program will be held at Point Park University, George Rowland White (GRW) Theatre at 414 Wood Avenue, Pittsburgh, PA

7:30pm - 8:30pm | Welk Room - Mezzanine Level

## It Happened in 16mm: A Night of Regional Film

The Small Gauge Amateur Film Committee (SGAFC) and the Regional Audiovisual Archives Committee (RAVA), together with Three Rivers Archivists, invite you to the third annual small gauge regional film screening. The program will be curated from the collections of RAVA's institutional members and local regional archives and will feature 16mm film highlighting content of the Mid-Atlantic region.

8:00pm - 10:00pm | The Hollywood Theatre

## Special Screening: George Romero's Night of the Living Dead

The quintessential zombie movie, George A. Romero's first film gave rise to myriad imitators, sequels, and remakes, and reanimated the horror genre. The 28-year-old Romero and a group of friends and colleagues shot Night of the Living Dead in Evans City, PA, outside of Pittsburgh, on a shoestring budget of \$114,000. Recently restored by MoMA and The Film Foundation. Funded by the George Lucas Family Fund. Thank you to our friends at Bonded for hosting the evening,

Tickets are on a first come/first served basis. Pick up your ticket at the Conference Registration desk. The Hollywood Theatre Dormont is about five miles from the hotel, but is just 20 minutes on the Light Rail (Red Line to Potomac Station), or a short ride using Uber/Lyft ride share services, or a taxi.

8:35pm - 9:35pm | Welk Room

## The Eames Film Collection at the Library of Congress

Charles and Ray Eames' contribution to furniture design and architecture are legendary, and some of their films -- often sponsored by corporations like IBM -- were distributed for educational and industrial audiences. The Library of Congress has undertaken film and digital preservation of the Eames Collection, from some of their well-known titles like Powers of Ten to their unpublished titles and their multiscreen presentations. Amy Gallick, Preservation Specialist, and Mike Mashon, Head of the Moving Image Section, from LoC will discuss the collection, its acquisition and preservation challenges.

9:40pm - 10:40pm | Hope Room

## Envisioning Pittsburgh

This screening will showcase the rich collections and creativity of the conference's host city, highlighting archival film rarities that imagine Pittsburgh from a multitude of cinematic genres, presented with live scores by local musicians. The films present Pittsburgh's industrial legacy, its unique neighborhoods and people, and embody the region's rich tradition of documentary and experimental filmmaking. The program will be culled from collections as diverse as the University of Pittsburgh, including their KDKA and WTAE news film collections and the Pitt Parade collection; and the private Orgone Archive, including a remarkable 1957 Kodachrome sponsored film Gateway to the Future, created for the Pittsburgh centennial. Historical figures Lyndon B. Johnson and Eleanor Roosevelt are among the featured luminaries. Live scores to the films will be provided by composers and multi-instrumentalists Ben Opie and Colton Harper.

# Program Streams

*As part of the 2016 program, the conference offers four curated streams of programming. The streams are indicated in the program.*

Thursday . November 10 | Monongahela Room - 17th Floor

## **EIA: Environmental Issues and Archives**

The stream will discuss the aspects of climate change, environmental issues, and energy/power issues that impact archives. The goal is to raise awareness and provide support to archivists on methods to advocate within their institutions to effect change. It is imperative to get cultural institutions, including film archives, completely off the grid.

Friday . November 11 | Hope Room - Mezzanine Level

## **DigiPres: AV Content and Digital Preservation**

As 21st century moving image archivists, digital preservation is now a subject that affects us all. This stream focuses on the myriad questions, challenges, and opportunities raised by this subject. Presentations will range from case studies to tutorials, to deep dives into issues like sustainability and access, to spotlighting collaborative initiatives and open source projects.

Friday . November 11 | Monongahela Room - 17th Floor

## **DIY&CA: Do It Yourself and Community Archiving & Symposium**

Materials coming from the independent media community, and archivists who support that community often work against major hurdles. Answering those challenges often result in low-cost, do-it-yourself and open source solutions for archiving moving images. This stream investigates these solutions and methodologies for archiving independent, activist and community archives.

The DIY&CA day of programming is also offered as a full day Symposium at no cost to archivists and artists in the region. The Symposium includes a full day of sessions and screenings.

Saturday . November 12 | Monongahela Room - 17th Floor

## **FTH: Framing the Horizon**

What's Next in Moving Image Archival Education. As the film preservation and moving image archival fields look towards the future, it is imperative that we reflect on, analyze, and assess how to best equip the next generation of leaders with the resources and skillsets necessary to tackle myriad issues facing our profession. This curated stream will examine various aspects of moving image archival education, formal and otherwise, from the perspective of current and former students, faculty and educators, new professionals, and those in hiring positions.

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**Tuesday . November 8**

8:30am	Monongahela	Workshop: DigiPres 101 [Part I]
9:00am	Welk Room	Workshop: Film Handling 101
1:30pm	Monogahela	Workshop: DigiPres 101 [Part II]

**Wednesday . November 9**

8:00am	Allegheny	Workshop: Nominating to 'Memory of the World'
8:30am	Urban	AMIA/DLF Hack Day
9:00am	Monongahela	Workshop: Basics for Non-Engineers
11:00am	Off Site	Community Archiving Workshop
12:30pm	Hollywood Theater	The Reel Thing
6:00pm	Penn Ballroom	Networking & First-Timer Event
7:00pm	Penn Ballroom	Opening Night Reception
8:00pm	Urban	AMIA Trivia Throwdown

**Thursday . November 10**

7:30am	Grand Ballroom	Continental Breakfast (to 8:15am)
8:00am	Urban	AMIA 2016 Welcome
8:30am	Urban	Plenary   Action for Diversity, Inclusion, and Equity in AMIA
9:30am	Grand Ballroom	The Vendor Cafe
9:45am	Allegheny	Traumatic Archives: Ethics & Accessibility
9:45am	Hope Room	Taking Action for Diversity, Inclusion, and Equity
9:45am	Monongahela	EIA: Acknowledge: Energy Resources Status Check
9:45am	Welk Room	From Mass Digitization to Description
10:15am	Allegheny	Automated QC Tools
11:00am	Bedford	Meeting: Small Gauge and Amateur Film Committee
11:00am	Hope Room	Black Films & Blu-ray



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11:00am	Monongahela	EIA: Acknowledge: Global Climate Change
11:00am	Welk Room	Eyes on the Prize Interviews
12:00pm	Bedford	Meeting: LTV Working Group
12:00pm	Carnegie III	Meeting: Open Source Committee
12:00pm	Grand Ballroom	Poster Session I
12:00pm	Sky	Meeting: Independent Media Committee
1:00pm	Sky	Meeting: Preservation Committee
2:00pm	Allegheny	Re-Envisioning Japan
2:00pm	Hope Room	DAS: The MTV Vault Project
2:00pm	Monongahela	EIA: Environmental Impact of Archiving
2:00pm	Welk Room	Women, Technology, and the Spotlight
3:30pm	Allegheny	Hidden Cinema: Beyond Medicine
3:30pm	Hope Room	DAS: DAM and Digital Preservation at Smithsonian
3:30pm	Monongahela	EIA: Energy & Conservation Policies, Practices, Methods
3:30pm	Welk Room	Inserting African-American Stories back into the Narrative
4:45pm	Hope Room	DAS: Creating a Trove of Digital Assets
4:45pm	Monongahela	EIA: Advocating for Survival of Moving Image Collections
4:45pm	Welk Room	Researching & Recreating Early Widescreen Cinema
5:45pm	Grand Ballroom	Cocktails in the Vendor Cafe
6:00pm	Outside Hotel	Buses begin shuttle to Hollywood Theater
7:45pm	Hollywood Theater	Awards & Archival Screening Night

## Friday . November 11

8:00am	Grand Ballroom	Continental Breakfast (to 8:30am)
8:30am	Urban	Plenary   Ideas for Diversity, Inclusion, and Equity
9:15am	Grand Ballroom	The Vendor Cafe
9:30am	Allegheny	Celebrating the 50th Anniversary of Star Trek
9:30am	Hope Room	DigiPres: Building Digital Preservation Initiatives
9:30am	Monongahela	DIY&CA: Building Regional AV Preservation Coalitions
9:30am	Welk Room	Quad at 60: Preserving Local 2" Videotape
11:00am	Allegheny	Dissecting Jennifer Steinkamp's Installation
11:00am	Hope Room	DigiPres: Adapting Best Practices on a Shoestring Budget
11:00am	Monongahela	DIY&CA: Independent Media and Community Collections
11:00am	Welk Room	Practical Approaches to Providing Access
11:30am	Allegheny	Competency-Based Frameworks for Education
12:00pm	Bedford	Meeting: Advocacy Committee
12:00pm	Carnegie III	Meeting: Magnetic Tape Crisis Committee
12:00pm	Grand Ballroom	Poster Session II
12:00pm	Sky	Meeting: Education Committee
12:45pm	Allegheny	DigiPres: Lightning Talks
1:00pm	Bedford	Meeting: Nitrate Committee
1:00pm	Carnegie III	Meeting: News, Documentary and Television Committee
2:00pm	Allegheny	Problems in Preservation and Presentation of Timed Text
2:00pm	Hope Room	DigiPres: Theory vs. Practice
2:00pm	Monongahela	DIY&CA: Documenting A Changing Pittsburgh
2:00pm	Sky	Meeting: Copyright Committee
2:00pm	Welk Room	Preserving and Curating Shorts Collections
3:30pm	Allegheny	The National Archives, Historypin, and WWI
3:30pm	Hope Room	DigiPres: Managing Bodycam Video
3:30pm	Monongahela	DIY&CA: Digital Collections in the Real World
3:30pm	Welk Room	Documenting Provenance





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<http://www.digipreslabs.com>  
[sales@digipreslabs.com](mailto:sales@digipreslabs.com)**

4:45pm	Allegheny	Preserving Jud Yalkut and Nam June Paik
4:45pm	Hope Room	DigiPres: Preservation in a Production Environment
4:45pm	Monongahela	DIY&CA: Independent Media from Behind the Iron Curtain
4:45pm	Welk Room	Archiving In A Production Environment I
6:15pm	GRW Theater	DIY&CA: Screening: Filmmaking as Community Activism
7:30pm	Welk Room	It Happened in 16mm: A Night of Regional Film
8:00pm	Hollywood Theater	Special Screening
8:35pm	Welk Room	The Eames Film Collection at the Library of Congress
9:40pm	Hope Room	Envisioning Pittsburgh

## Saturday . November 12

7:30am	Grand Ballroom	Continental Breakfast (to 8:15am)
8:00am	Urban	Lightning Talks: Current Projects
8:50am	Urban	AMIA Membership Meeting
9:45am	Allegheny	A Screening of La Belle at the Movies
9:45am	Hope Room	Where Is My Digital Original Negative?
9:45am	Monongahela	FTH: AVArchiving and Preservation Education in Americas
9:45am	Welk Room	Reclaiming Indigenous Sacred Moving Images
10:15am	Welk Room	Richard E. Norman and Early Race Filmmaking
11:00am	Hope Room	Researching and Recirculating Nontheatrical Films
11:00am	Monongahela	FTH: AMIA Student Chapter Roundtable
11:00am	Welk Room	An AAPB NDSR Update
12:00pm	Sky	Meeting: CollectiveAccess User Group
12:00pm	Bedford	Meeting: Publications Committee
2:00pm	Allegheny F	AIL: Learning from Past Mistakes in Ingest Workflows
2:00pm	Hope Room	Mobile Media Preservation and Collection Strategies
2:00pm	Monongahela	FTH: The Listening Room: A Conversation on Diversity
2:00pm	Welk Room	Pittsburgh's Hidden Media History
2:30pm	Hope Room	Standards, AXF & Designing Data for Long Term Survival
3:30pm	Allegheny	Further Freaky Film Formats: Mad Scientists Edition
3:30pm	Hope Room	Collecting "Community Copies" of Orphan Works
3:30pm	Monongahela	FTH: Tomorrow's Moving Image Archivists
4:45pm	Hope Room	Kartemquin and Media Burn
4:45pm	Monongahela	FTH: The New Old Curriculum
5:45pm	Sternwheeler	Closing Night Cocktails

# DIGITAL BEDROCK

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LOS ANGELES | VENICE



**8:30am - 12:00pm** | Monongahela- 17th Floor | Separate Registration Required  
**Workshop: DigiPres 101: Programming Basics and Preservation Tools [Part I]**

- |          |  |
|----------|--|
| Chairs   | Carla Arton, IU Libraries Moving Image Archive<br>Ashley Blewer, New York Public Library   |
| Speakers | Dave Rice, CUNY Television<br>Erwin Verbruggen, Netherlands Sound and Vision<br>Reto Kromer, AV Preservation by reto.ch<br>Kara Van Malssen AVPreserve |

Through a combination of instruction, question and answer sessions, and hands on practical experience this workshop will give attendees a broad overview of the diverse range of open source tools used in digital preservation. The workshop will be broken up into two parts which can be enrolled in separately or as one full day workshop. Topics and tools covered in Part 1 include Command Line Basics, technical writing, GitHub, and MediaConch/MediaInfo.

**9:00am - 5:30pm** | Welk Room - Mezzanine Level | Separate Registration Required  
**Film Handling 101**

- |          |  |
|----------|--|
| Chairs   | Taylor McBride, Smithsonian Institution<br>Dino Everett, USC Hugh M. Hefner Moving Image Archive |
| Speakers | Jennifer Jenkins, University of Arizona<br>Anne Schweikert, Smithsonian Institution              |

The Small Gauge Amateur Film Committee hosts an intensive one-day workshop covering 16mm, 8/ Super 8mm film handling skills, including film identification and inspection, rewind operation, splicing and perforation repair, and hand cleaning. Attendees will have the chance to work hands-on with the film and equipment and will leave with the knowledge of how to safely and confidently handle archival film.

**1:30pm - 4:00pm** | Monogahela - 17th Floor | Separate Registration Required

**Workshop: DigiPres 101: Programming Basics and Preservation Tools [Part II]**

Chairs	Carla Arton, IU Libraries Moving Image Archive Ashley Blewer New York Public Library
Speakers	Ben Turkus, Bay Area Video Coalition Dave Rice, CUNY Television Reto Kromer, AV Preservation by reto.ch Sarah Romkey, Artefactual Systems

Through a combination of instruction, question and answer sessions, and hands on practical experience this workshop will give attendees a broad overview of the diverse range of open source tools used in digital preservation. The workshop will be broken up into two parts which can be enrolled in separately or as one full day workshop. Topics and tools covered in Part 2 include FFmpeg, QCTools, and Archivematica.

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*“When you’re from the East Coast or you’re from the South, people expect you to sound a certain way. So if you don’t sound that way, people won’t label you as that type of artist. For me, I had a whole new lane to create for myself being from Pittsburgh and being a Midwest artist.”*  
- Cameron Thomaz



**8:00am - 12:00pm** | Allegheny - 17th Floor | Separate Registration Required  
**Workshop: Nominating to the UNESCO 'Memory of the World' Register**

Speaker Ray Edmondson, Archive Associates Pty Ltd

The international reference point for recognising the great documents of human history is the UNESCO "Memory of the World" Register. As well as textual documents, it includes significant films and television programs. Inscription on the register is the end point of an evaluation process which begins with a written nomination in a prescribed format. Inscription is prestigious and highly sought after, and can confer benefits on the successful institution. This workshop will cover: Choosing what to nominate; Case studies of successful nominations; The evaluation criteria; Preparing and submitting the nomination form; The evaluation process; What happens if you're successful?; The advocacy and other benefits of inscription. On registration, participants will be emailed a copy of the Memory of the World Companion and encouraged to read it first, to get best value from the workshop.

**8:30am - 5:00pm** | Urban - 17th Floor | Pre-Registration Required  
**AMIA/DLF Hack Day**

In association with the annual conference, AMIA will host its fourth hack day in partnership with DLF (Digital Library Federation). The event is a unique opportunity for practitioners and managers of digital audiovisual collections to join with developers and engineers for an intense day of collaboration to develop solutions for digital audiovisual preservation and access. It will be fun and practical and a jury will award recognition to the best projects in several categories.

**8:30am - 12:00pm** | Buses leave at 8:30am | Pre-Registration Required  
**Tour: The Media Preserve**

**9:00am - 5:30pm** | Monongahela - 17th Floor | Separate Registration Required  
**Workshop: Audiovisual & Preservation Technology Basics for Non-Engineers**

Speaker James Snyder, Library of Congress

This workshop will focus on providing a good technical basis, in plain English, for those who do not already have audiovisual engineering or technical training. It builds on the 2014 half-day seminar, and expands to a full day in response to attendee feedback. It will allow non-technical people of all types to have a good, basic grasp of the technologies, concepts and terms involved in audiovisual recording and reproduction in general, digitization of audiovisual materials, and file-based workflows,

metadata and long-term data archiving. Workshop attendees will walk away with a good, operating grasp of the technologies involved, de-mystifying the terms and concepts audiovisual archivists face every day at institutions large and small so they know what materials they are looking at, how to handle their preservation, and how to plan for their digital conversion. They will have a functional knowledge of the terms and concepts required to write grants and contracts for digital conversion and storage of audiovisual materials. Demonstrations with actual equipment and signals will be featured.

**9:00am - 1:00pm** | Bus leaves at 9:00am | Pre-Registration required

**Tour: Iron Mountain**

**11:00am - 5:00pm** | Off site | Pre-Registration required

### **Community Archiving Workshop**

Chair Yvonne Ng, Witness

Community Archiving provides moving image archivists the opportunity to serve the community of Pittsburgh 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 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 Pittsburgh community and learn about local history.

**11:00pm - 12:00pm** | Paramount Film Exchange | Pre-Registration required

**Tour: Paramount Film Exchange**

**12:30pm - 5:30pm** | Hollywood Theatre | Buses begin shuttle at 11:45am

### **The Reel Thing**

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. Curated by Grover Crisp and Michael Friend, all proceeds from The Reel Thing: Los Angeles support the programs of AMIA, a 501(3)c organization dedicated to the preservation and use of moving image materials.

**1:00pm - 5:00pm** | Bus leaves at 1:00pm | Pre-Registration required

**Tour: Iron Mountain**

**6:00pm - 7:00pm** | William Penn Ballroom - William Penn Level | Pre-Registration required

### **Networking & First-Timer Event**

This event brings together students, early professionals, first-timers and seasoned AMIA veterans and leaders for pre-conference networking, meet-and-greet with AMIA leaders, mock interviews, and a resume review! This informal outreach effort helps newcomers make the most of their time at the AMIA conference and provides professional development opportunities for students and early professionals.

**7:00pm - 8:00pm** | William Penn Ballroom - William Penn Level

### **Opening Night Reception**

It's opening night in Pittsburgh! A chance to say hello to friends, meet new colleagues, and get ready for the days ahead. And be sure to ask for "The Rock" at the bar! Thanks to our friends at Iron Mountain.



**8:00pm - 10:30pm** | Urban

**AMIA 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.

---

*“Pittsburgh entered the core of my heart  
when I was a boy and cannot be torn out.”  
- Andrew Carnegie*

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**7:30am - 8:15am** | Grand Ballroom - 17th Floor  
**Continental Breakfast**

**8:00am - 8:30am** | Urban - 17th Floor  
**AMIA 2016 Welcome**

Chair                      Andrea Kalas, AMIA President

Please join us for the official Conference welcome and to recognize the 2016 Scholarship and Internship recipients.

**8:30am - 9:30am** | Urban - 17th Floor  
**Plenary | Action for Diversity, Inclusion, and Equity in AMIA**

Chair                      Moriah Ulinskas, University of California, Santa Barbara  
                                 Jacqueline Stewart, University of Chicago, Cinema and Media Studies  
Speakers                Brian Graney, Indiana University Bloomington  
                                 Mark A Puente, Association of Research Libraries  
                                 Janet Ceja, Simmons College, School of Library and Information Science  
                                 Carmel Curtis, United Nations

This opening plenary is an opportunity for AMIA members to learn about ambitious diversity programs at related professional associations, and ways in which moving image archivists can impact the field when issues of diversity and inclusion are prioritized in their work. Attendees will hear from recipients of the IMLS-funded Mosaic Program (ARL/SAA), and the Spectrum Doctoral Fellowship Program (ALA/University of Pittsburgh) and are intended to engage in a consideration of AMIA's history and goals regarding diversity. This plenary seeks to catalyze actionable goals which can promote the diversification of AMIA membership, activities, and the moving image archiving and preservation field at large.

**9:30am - 6:45pm** | Grand Ballroom - 17th Floor  
**The Vendor Cafe**

Don't miss an opportunity to visit the vendor exhibits! The Vendor Cafe is 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 Cafe is an opportunity to meet colleagues who provide the products and services we all rely on.

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**9:45am - 10:15am** | Allegheny - 17th Floor

**Traumatic Archives: Ethics & Accessibility**

**Speakers**                      Rebecca Dillmeier, United States Holocaust Memorial Museum  
    Lindsay Zarwell, United States Holocaust Memorial Museum

Traumatic Archives: Ethics and Accessibility looks at why United States Holocaust Memorial Museum makes its digitized oral history and films collections available on the web. Much of the collection contains sensitive material that can be difficult to watch. The Museum is unique in how accessible it has made its oral testimony and historic films, particularly in the field of Holocaust history. Film archivist Lindsay Zarwell brings years of experience collecting and cataloging this traumatic material. Rebecca Dillmeier is the digital collections manager for oral history and historic film and has been involved in discussions regarding why certain oral testimony collections should be accessible onsite only as well as helping to audit release forms and donor records. They have helped shape the institution's policies regarding accessibility. This discussion allows for the audience to grapple with issues of institutional loss of control over a narrative and what role an institution plays in mediating graphic material.

**9:45am - 10:45am** | Hope Room - Mezzanine Level

**Plenary Discussion: Taking Action for Diversity, Inclusion, and Equity**

Following the morning's plenary "Action for Diversity, Inclusion, and Equity in AMIA" this facilitated discussion will bring together committees, task force/working groups, and anyone else who wants to jump in, to brainstorm ideas to incorporate an articulated commitment to diversity and inclusion into their work as reasonable action items- as well as what might be needed from the wider organization (board, membership, resources) to make these ideas edge closer to reality..

**9:45am - 10:45am** | Monongahela - 17th Floor

**EIA: Acknowledge: Energy Resources Status Check**

**Chair**                                Caroline Yeager, George Eastman Museum  
**Speaker**                            Eric Hittinger, Rochester Institute of Technology

Human dependency on non-renewable fossil fuels has reached a critical point. Moving image archivists need to consider how to preserve moving image collections with lower dependence on fossil fuels or their derivative products by considering alternative energy solutions. This panel will address current understandings of the availability of fossil fuels, their negative effect on our environment, and discuss the emerging alternative technologies that are a critical part of our energy transition.

**9:45am - 10:45am** | Welk Room - Mezzanine Level

**From Mass Digitization to Description: Indiana University's Strategy to Overcome the Next Great Challenge**

**Chair**                                Chris Lacinak, AVPreserve  
**Speaker**                            Jon Dunn, Indiana University

Over the past decade much focus has been placed on mass digitization of legacy audiovisual collections. With progress on this front, today there is a new focus emerging: mass description. In 2014 Indiana University (IU) began an effort to digitize hundreds of thousands of hours of audiovisual materials from across campus, leading to the challenge of describing this extraordinarily diverse set of materials both at scale and at a sufficient level of granularity to enable meaningful and effective discovery. In 2015, with the support of AVPreserve, IU began a strategic planning project to research, analyze and report on technologies, workflows, staffing, timeline and budgets to address this challenge. With presentations from Jon Dunn and Chris Lacinak this session will offer insights into the leading-edge work occurring at IU and present some of the newest technologies and workflows available for rich description of, and improved access to audiovisual collections.

**10:15am - 10:45am** | Allegheny - 17th Floor

**Automated QC Tools Analysis For a Better and Brighter Future**

**Speakers** Morgan Oscar Morel, George Blood Audio/Video/Film  
Brendan Coates, University of California Santa Barbara

The Dave Rice/BAVC QCTools software has provided the A/V preservation community with an invaluable tool for analyzing digitized media. This presentation discusses open-source, python-based tools have been built to read and analyze QCTools reports in order to help automate and streamline the process of video analysis for digitization workflows. This panel will introduce tools that may provide an open-source alternative to QC software systems that are too costly or difficult to implement for smaller institutions, as well as provide an opportunity to advance the discussion of what it means to control for quality when digitizing archival AV materials. The panel is made up of two digitization/preservation professionals, one from a university library and one from a vendor. The target audience is anybody looking to integrate QCTools into their video workflows, as well as anyone interested in advancing the art of quality control.

**11:00am - 12:00pm** | Bedford - 17th Floor

**Meeting: Small Gauge and Amateur Film Committee**

**11:00am - 12:00pm** | Hope Room - Mezzanine Level

**Black Films & Blu-ray: Strategies for Producing Home Video Packages**

**Chair** Jacqueline Stewart, University of Chicago  
**Speakers** Ron Magliozzi, Museum of Modern Art  
Jan-Christopher Horak, UCLA Film & Television Archive  
Amy Heller, Milestone Films  
Nina Collins, Milestone Films

Home video packages offer exciting opportunities to provide wide access to archival collections. This panel features presentations by archivists, curators, distributors and scholars who have worked on recent DVD and Blu-ray projects. Panelists will describe every step of the process: what it takes to fund, research, curate, package, release and market home video packages. They will describe the technical issues involved in "restoring" and digitizing film elements for the purposes of disc and streaming presentation, and explain issues such as remastering and frame rate adjusting. They will also talk about the "extras" these packages enable, from music and commentary soundtracks to interviews, still images, and other primary documents. The panel's focus on African American film packages will open up the conversation to consider the benefits and challenges of working with materials that have received scant archival, scholarly and public attention, and strategies for reaching diverse audiences.

**11:00am - 12:00pm** | Monongahela - 17th Floor

**EIA: Acknowledge: Global Climate Change**

**Chair** Gloria Diez, ASAECA (Argentine Association of Film and Audiovisual Studies)  
**Speakers** Casey Davis, WGBH  
Raymond G. Najjar, Jr., Pennsylvania State University

Global climate change is producing rising tides, disastrous and increasingly extreme weather patterns, and placing moving image collections at risk. What can we as moving image archivists, do about it? This panel will address the global climate change issue from both a scientific standpoint as well as how it directly affects the archiving of films and digital media.

**11:00am - 12:00pm** | Welk Room

**Digitization and Reassembly of Eyes on the Prize Interviews**

**Chair** Nadia Ghasedi, Washington University  
**Speakers** Emily Halevy, Crawford Media Services, Inc.  
Jim Hone, Washington University  
Irene Taylor, Washington University

Regarded as the definitive work on the Civil Rights Movement, the documentary series, Eyes on the

Prize, has been seen by millions since its PBS debut in 1987. However, what remains unseen is the nearly 85 hours of interview outtakes that provide further insight into the series' original stories of struggle, resistance, and perseverance. Through the Eyes on the Prize Digitization and Reassembly project, funded by the National Historical Publications and Records Commission, Washington University Libraries is making the complete, never-before-seen interviews and synchronized transcripts freely accessible through its newly developed Hydra digital repository. Crawford Media Services, Inc. completed the digitization and the digital reassembly was completed in-house. This session will provide both archivist and vendor insights into planning, workflow management, and the related challenges of implementing large-scale digitization projects.

**12:00pm - 2:00pm** | The Vendor Cafe - 17th Floor

**Poster Session**

**Poster: International Cooperation in the Archives: Audiovisual Archiving at the UN**

Antonio Carlos da Silva, United Nations. DPI

Carmel Curtis, United Nations. DPI

**Poster: Capturing Campus-Wide Born Digital Moving Images: A Collaboration**

Chrystal Carpenter, Elon University

Linda Lashendock, Elon University

**Poster: Moving Image Social Tagging Professional vs. Amateur Production Comparison**

Edward Benoit, III, School of Library & Information Science

**Poster: The Cable Bible: A Guide to Connecting Audiovisual Equipment**

Ethan Gates, New York University

**Poster: Baby Steps: How Digitization Projects Help Community Archives Measure Resource Needs**

Itza Carbajal, University of Texas at Austin School of Information

**Poster: Mobile Archivists: Archival Outreach on the Go**

Jennifer Barth, University of Wisconsin-Madison

Catherine Hannula, University of Wisconsin-Madison

**Poster: Discovering the Inner World of Edward and Naomi Feil**

Robert Anen, New York University

Lydia Creech, Indiana University

**Poster: A/V Geeks 24 Hour Watch-a-thon Post Mortem**

Skip Elsheimer, AV Geeks LLC

K Sean Finch, A/V Geeks

**Poster: Out of the Classroom and Into the Archive**

Tyler Bequette, Washington University Film & Media Archive

**12:00pm - 2:00pm** | Bedford - 17th Floor

**Meeting: Re-envisioning the Local TV Task Force Working Group**

**12:00pm - 1:00pm** | Carnegie III - Conference Level

**Meeting: Open Source Committee**

**12:00pm - 1:00pm** | Sky

**Meeting: Independent Media Committee**

**1:00pm - 2:00pm** | Sky - 17th Floor

**Meeting: Preservation Committee**

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**2:00pm - 3:00pm** | Allegheny - 17th Floor

**Re-Envisioning Japan: Ephemeral Film Recuperation, Restoration, and Digital Curation**

Chair Joanne Bernardi, University of Rochester  
 Speakers Nora Dimmock, University of Rochester  
 Josh Romphf, University of Rochester

“Re-Envisioning Japan: Japan as Destination in Visual and Material Culture” (REJ) is a multimedia digital archive of tourism, travel and educational ephemera documenting changing images of Japan and its place in the world in the early to mid 20th century. The recuperation and digital presentation of small gauge ephemeral films in context is a key objective of this collaborative project between faculty and library staff at the University of Rochester. Now in its 5th year as a large-scale, ongoing project, REJ had humble beginnings. It is a useful case study for colleagues similarly working at the intersection of academic and archival practice. Topics include the creative digital curation of ephemeral films for research, teaching, and general interest, the innovatively use of open-source tools for digitally restoring and presenting films, and solutions for successfully planning and developing similar projects in the context of a library digital humanities center.

**2:00pm - 3:00pm** | Hope Room - Mezzanine Level

**DAS: The MTV Vault Project - Archiving the History of Music Television**

Speaker Jamie DiVenere, Viacom

The MTV Vault project, started in 2013, is the initiative to transform the footage tape library, which consists of production source tapes, master tapes and audio source tapes, into a curated digital library. The MTV Vault project allows Viacom the ability to better leverage the value of their content for reuse and provides the opportunity to increase revenue while preserving the Music Group legacy. The project is broken out into 3 tracks: 1. Researching and Discovery of the Most Valued Tapes for Digitization. 2. Encoding Tapes Externally. Tapes 3. Metadata- Standardization and Logging at Clip Level. In this case study we would like to present the steps that were taken in order for Viacom to support the digitization and preservation of these assets and look at the logistical, operational and technical strategies we employed to get us to where we are today. We'll outline processes, the teams, the technologies. In addition, we'll recognize our successes combined with project challenges both present and past. This is one of three sessions offered from AMIA's Digital Asset Symposium program.

**2:00pm - 3:00pm** | Monongahela - 17th Floor

**EIA: Acknowledge/Adapt: Environmental Impact of Archiving**

Speaker Linda Tadic, Digital Bedrock

The materials and products we use to preserve moving image and digital collections may seem benign, but they may also have unintended and detrimental effects on our environment. This panel looks at current practices, products, and technologies in moving image and digital archiving that are, or can be, potentially dangerous to humans and the environment. What alternatives are there?

**2:00pm - 3:00pm** | Welk Room

**Claiming Tech: Women, Technology, and the Spotlight**

Chair Liz Coffey, Harvard  
 Speakers Lauren O'Connor, Bay Area Video Coalition  
 Kara Van Malssen, AV Preserve  
 Diana Little, The Media Preserve  
 Lauren Sorensen, UCLA

While a large number of AMIA members are women, and many do “techie” work, we do not often see them leading the discussion, or being deferred to as experts. Female faces are often absent from the presentation side of our technological symposia. We want to find ways to encourage women in our field to become leaders, through presenting at technology-oriented events, writing for our periodicals, organizing events at our conference, or speaking up on the list-serv and in public. This open discussion is an opportunity to investigate the problems we are facing, and to identify



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solutions. Why are women underrepresented? What can we do to change that? We believe an open forum will lead to creative thinking and problem solving, possibly a new network of support, and will shine the light of personal experience on a neglected topic. We hope the issues raised in this discussion will flavor conversations during the conference.

**3:30pm - 4:30pm** | Allegheny - 17th Floor

**Hidden Cinema: Beyond Medicine**

Chair	Angela Saward, Wellcome Library
Speakers	Timothy Wisniewski, Johns Hopkins Medical Institutions Sarah Eilers, National Library of Medicine

This session will examine the shared experiences of three major repositories in the health field (Johns Hopkins, National Library of Medicine, and Wellcome Library) in managing material one might not expect to find in medical archives. Unique materials such as home movies, travel, ethnographic, archeological, and research films are often created or collected during the course of clinical, epidemiological, or other work. These films present challenges for curators, who must decide whether and how to prioritize, catalog, and digitize this unusual material within established workflows, and how to develop and engage new audiences for it. The session will be enlivened and evidenced with examples of unusual films from the three archival film collections.

**3:30pm - 4:30pm** | Hope Room - Mezzanine Level

**DAS: The Maturation of DAM and Digital Preservation at Smithsonian Institution**

Speaker	Isabel Meyer, Smithsonian Institution
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The Smithsonian's Enterprise Digital Asset Management System (DAMS) has been a work in progress since 2008 that has now matured into a mission critical component of the Smithsonian's digitization initiatives and strategy. Currently serving over 40 Smithsonian units across museums, archives, libraries, and the zoo the DAMS is entrusted to store, manage, preserve and deliver over 8 million assets as it continues to grow and evolve. This presentation will cover the building phases of the DAMS to include integration with Collection Information Systems (CIS), and asset delivery as demonstrated by representative use cases. Next project phases to strengthen digital asset preservation standards, policies, tools and practice will also be discussed.

**3:30pm - 4:30pm** | Monongahela - 17th Floor

**EIA: Adapt/Survive: Outside the Box Energy & Conservation Policies, Practices and Methods**

Chair	Caroline Yeager, George Eastman Museum
Speakers	Jeremy Linden, Image Permanence Institute Reto Kromer, AV Preservation by reto.ch Mick Newnham, National Film & Sound Archive

New solutions to old problems is the focus of this panel. It looks at sustainable building design for archives and conservation centers, and seeks inventive ideas to re-think film and digital conservation to make it truly sustainable.

**3:30pm - 4:30pm** | Welk Room - Mezzanine Level

**Alternative Archives: Inserting African-American Stories back into the Narrative**

Chair	Candace Ming, University of Chicago
Speakers	Rhea Combs, The National Museum of African American History and Culture Karida Johnson, University of California-Los Angeles Zun Lee

Alternative Archives will explore the intersection of personal narrative and moving image archiving. African-Americans are often written out of the narrative of history, but renewed interest in oral histories and home movies have provided a platform for an important conversation on the role archives play in documenting and preserving the personal histories of African-Americans. Inherently structured differently than traditional moving image archives, archives that collect home movies or oral histories develop more personal relationships with their donors and their communities. We also face different challenges in preserving and sharing our material. This panel will examine the great

benefits and rewards of collecting personal histories, but also tackle the challenges and roadblocks that housing such rich material activates.

**4:45pm - 5:45pm** | Hope Room - Mezzanine Level

**DAS: Case Study: Creating a Trove of Digital Assets**

Speakers                      Eva Radding, Facing History and Ourselves  
   Kara Van Malsen, AVPreserve

In 2012 Facing History and Ourselves set out to fundamentally change its management and use of its media collections. In the past four years, this educational non-profit has done just that. Starting with inaccessible legacy media, inconsistent distribution mechanisms, and media management challenges, Facing History has successfully digitized its legacy media, established policies for born digital production, implemented and rolled out a DAM, established a taxonomy, and integrated with a web content management system and an online video platform. This case study will outline the process, challenges and value of this transformation and what it has meant to Facing History. This is one of three sessions offered from AMIA's Digital Asset Symposium program.

**4:45pm - 5:45pm** | Monongahela - 17th Floor

**EIA: Adapt/Survive: Advocating for the Survival of Moving Image Collections**

Chair                              Gloria Diez, ASAECA (Argentine Association of Film and Audiovisual Studies)  
Speakers                        Ray Edmondson, Archive Associates  
   Eira Tansey, University of Cincinnati

Environmental disasters extract enormous tolls on any community: we are devastated emotionally, physically, and financially. This panel seeks to address ways in which moving image archivists can speak to their institutions, communities and governments to ensure that the collections they care for – repositories of our cultural memory - remain open and active for the common good.

**4:45pm - 5:45pm** | Welk Room - Mezzanine Level

**Magnascope: Researching & Recreating Early Widescreen Cinema**

Chairs                             Anthony L'Abbate, George Eastman Museum  
   Kyle Westphal, Northwest Chicago Film Society  
Speaker                            David Pierce, Media History Digital Library

The forerunner of today's IMAX system, the Magnascope process provided silent-era audiences with a greatly enlarged picture during select sequences through the use of a short focal length lens. Unlike later widescreen systems that used new film gauges, modified projector gates, or anamorphic lens attachments, the Magnascope system was relatively cheap and could be used in conjunction with existing 35mm prints. Introduced by Paramount Pictures with the 1926 release of "Old Ironsides," Magnascope was long assumed to have petered out after a handful of releases. New research indicates that the process lingered on for two decades, with Magnascope-branded presentations continuing at the discretion of individual exhibitors. Renewed interest in this varied and localized exhibition history brings together scholars, archivists, and repertory programmers. Many archives already possess titles that were originally exhibited in Magnascope and can recreate the Magnascope experience for modern audiences without undertaking additional preservation or digitization initiatives.

**5:45pm - 6:45pm** | Grand Ballroom - 17th Floor

**Cocktails in the Vendor Cafe**

Let the exhibitors in the Vendor Cafe buy you a drink as you head out for the evening at Archival Screening Night, or dinner, or a night on the town! In your registration envelope is a drink ticket for tonight's cocktails.

**7:45pm - 10:30pm** | Hollywood Theatre | Shuttles Begin at 6:00pm  
**AMIA Awards & Archival Screening Night**

Please join us to celebrate our 2016 AMIA Awards honorees. Silver Light Award recipient Jean Louis-Bigourdan; William S. O'Farrell Volunteer Award recipient Dennis Doros; and Alan Stark Award recipient Dave Rice.

Following the Awards is AMIA's annual 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.

Buses will shuttle beginning at 6:00pm for those wishing to eat dinner near the theatre. The Hollywood Theatre Dormont is about five miles from the hotel, and is just 20 minutes on the Light Rail (Red Line to Potomac Station), or a short ride using Uber/Lyft ride share services, or a taxi. Buses will shuttle back from the hotel beginning at 9:15pm.

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*"I'm trying to take culture and put it onstage, demonstrate it is capable of sustaining you. There is no idea that can't be contained by life: Asian life, European life, certainly black life. My plays are about love, honor, duty, betrayal - things humans have written about since the beginning of time."*

*- August Wilson*

# L'Immagine Ritrovata

Film Restoration & Conservation



L'uomo dei cinque palloni (M. Ferreri, 1945)



Leval Djani Malam (J. Lemait, 1954)



La Belle équipe (J. Duvivier, 1936)  
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**8:00am - 8:30am** | Grand Ballroom - 17th Floor  
**Continental Breakfast**

**8:30am - 9:15am** | Urban - 17th Floor

**Plenary | Discussion into Action: Ideas for Diversity, Inclusion, and Equity within AMIA**

Representatives from Thursday's plenary and session discussions will share proposals for action items with the wider membership.

**9:15am - 2:00pm** | Grand Ballroom - 17th Floor  
**The Vendor Cafe**

Don't miss an opportunity to visit the vendor exhibits! The Vendor Cafe is 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 Cafe is an opportunity to meet colleagues who provide the products and services we all rely on.

**9:30am - 10:30am** | Allegheny - 17th Floor

**Archiving Between Studios - Celebrating the 50th Anniversary of *Star Trek***

Chair	Chuck Woodfill, Paramount Pictures
Speakers	Charlotte Johnson, Paramount Pictures
	Jeffrey Osmer, Paramount Pictures

The panel will delve into the history of *Star Trek* on both television and screen, along with the history of its elements from an archival standpoint. Perspectives will come from both the Paramount and CBS archives and how each archive has handled splitting the catalog between the two studios. Attendees will gain an understanding of the challenges faced with a shared rights catalog. They will also journey through several case studies, including the remastering of *Star Trek: The Next Generation*, and behind the scenes of the collaboration between CBS & Paramount as they prepare to celebrate the iconic series – sharing marketing, interviews and special features.

**9:30am - 10:30am** | Hope Room - Mezzanine Level

**DigiPres: Building Digital Preservation Initiatives**

Chair	Shira Peltzman, UCLA Library
Speakers	Hannah Frost, Stanford University Libraries Anne Grant, EYE Filmmuseum Erica Titkemeyer, Southern Folklife Collection

This panel focuses on exposing participants to strategies for expanding or scaling up digital preservation initiatives. Speakers will present case studies focusing on how they have successfully improved, ramped up, or built digital preservation programs from scratch at their respective organizations.

**9:30am - 10:30am** | Monongahela - 17th Floor

**DIY&CA: Building Regional AV Preservation Coalitions Using the Community Archiving Model**

Chair	Mona Jimenez, NYU Moving Image Archiving and Preservation Program
Speakers	Yvonne Ng, Witness Marie Lascu, XFR Collective Kelli Hix, Smithsonian Institution Sandra Yates, McGovern Historical Center, Texas Medical Library

The Community Archiving Workshop (CAW) model is growing, and the CAW Organizing Committee needs to know: what tools and training will help you organize CAWs and promote the CAW model? Now going into our 7th year, we propose to use CAWs to help catalyze the organization of regional coalitions which can serve as anchors for local AV preservation efforts. The CAW proposes to meet increasing demand for local CAW events with the establishment of Training of Trainers curriculum that can be disseminated widely in partnership with regional archives and organizations. Next steps for the CAW include the development of a Training of Trainers curriculum, an enhanced Organizer's Toolkit and support to strengthen regional networks for AV preservation. We welcome feedback and suggestions from AMIA members who have participated in past workshops and / or who are interested in delivering workshops in their own regional communities. The primary purpose of the discussion is to provide information about the history and future of CAW and to solicit active feedback and participation from attendees. Documentation and data collected from this day will play an essential role to the further development of the CAW model and subsequent toolkit and training.

**9:30am - 10:30am** | Welk Room - Mezzanine Level

**Quad at 60: Preserving Local 2" Videotape**

Chair	Jeff Martin, Archival Moving Image Consulting
Speaker	Mark Quigley, UCLA Film and Television Archive

Launched in April 1956, 2" quad videotape became the dominant broadcast format for more than two decades. Networks were the first adopters, but as early as 1958 local stations were taping their own programming—everything from documentaries to breaking news to performances by local musicians. The economics of 2" tape, however, meant that tapes were frequently re-used by local producers, and thus are now relatively rare. This session, marking the 60th Anniversary of videotape, will give a technical and historical overview of the format, but more importantly, showcase a diverse array of newly-discovered and preserved local programming that originated on 2", from stations across the country.

**11:00am - 11:30am** | Allegheny - 17th Floor

**From Virtual to Reality: Dissecting Jennifer Steinkamp's Software-Based Installation**

Speaker	Shu-Wen Lin, NYU Moving Image Archiving and Preservation
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Time-based and digital art combines media and technology that challenges traditional conservation practices while requiring dedicated care. As a pioneer in media art, contemporary artist Jennifer Steinkamp is critically acclaimed for her abilities to weave digital media into large-scale installations that envelop the audience vis-a-vis streams of moving images. In this paper, I use Steinkamp's animated installation *Botanic* that was exhibited in Times Square Arts: *Midnight Moment* as a case study. Through carefully disassembling the artist's creation process, I attempt to focus on the internal structure and relationship between *Maya*, *After Effects*, scripts, and final deliverables. I strive to



provide a risk assessment that will enable museum professionals as well as the artist herself to identify sustainability and compatibility of digital elements in order to build a documentation that can collect and preserve the whole spectrum of digital objects related to the piece.

**11:00am - 12:00pm | Hope Room - Mezzanine Level**

**DigiPres: Digital Preservation for the Rest of Us — Adapting Best Practices on a Shoestring Budget**

Chair Rachel Mattson, La MaMa Archives  
 Speakers Tim Babcock, Penn State University  
 Dorothea Salo, University of Wisconsin-Madison

This presentation provides a path forward for organizations or individuals who are pursuing digital preservation with limited resources. Speakers provide context for their decisions regarding preservation and provide attendees with an idea of how to move forward with preservation initiatives in manageable ways.

**11:00am - 12:00pm | Monongahela - 17th Floor**

**DIY&CA: Real Talk: Archiving Independent Media and Community Collections**

Chair Molly Fair  
 Speakers Kelly Haydon, Bay Area Video Coalition  
 Keith Wilson, People's Archive of Police Violence  
 Carol Steiner, People's Archive of Police Violence  
 Caroline Gil, Independent Archivist  
 Skylla Hearn, DuSable Museum of African American History

Accepted standards and best practices for audiovisual archiving usually emerge from institutional contexts (e.g. libraries, universities, professional organizations), and are not always applicable or sufficient when working with community-based groups or alternative media-makers. How do archivists working in traditional institutions foster more reciprocal and collaborative relationships with communities to preserve their histories? What are the affective, emotional, or other social dynamics involved with archiving documentation of police violence? What are some lessons learned from participatory approaches to archiving the work of independent artists and the collections of grassroots media distributors? This panel will examine the particular challenges of working in these contexts, and the practices that emerge from them.

**11:00am - 12:00pm | Welk Room - MezzanineLevel**

**Overcoming Rights Paralysis: Practical Approaches to Providing Access**

Chair Chris Lacinak, AVPreserve  
 Speakers Greg Cram, New York Public Library  
 Jay Fialkov, WGBH

This session will provide insights from rights experts working within two leading organizations digitizing many thousands of hours of audiovisual content with accessibility as a primary goal. Presenters will include Greg Cram, Associate Director of Copyright and Information Policy at New York Public Library and Jay Fialkov, Deputy General Counsel at WGBH. Each speaker will offer an overview on the relevant history and context within their organization, and the philosophy and realities that guide their approach to providing access in a responsible way. This will be followed by the specific challenges, strategies, practices and systems being used within each organization to navigate and manage their determinations on rights, permissions and access. This session will provide a refreshingly pragmatic look at this topic, offering three different perspectives from organizations on the path to making large quantities of content in their collections accessible.

**11:30am - 12:00pm | Allegheny - 17th Floor**

**Competency-Based Frameworks for Moving Image Archiving Education: A Progress Report**

Speaker Karen F. Gracy, School of Library and Information Science, Kent State University

This session will report on progress made by the AV Competency Framework Working Group (AVCFWG) to develop competencies for education in moving image image archiving. Its scope includes graduate level program programs, specializations, and certificates, as well as continuing education offerings for archivists, librarians, academics, and others working in cultural heritage environments.

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Karen Gracy, chair of the AVCFWG, will summarize recent research on pedagogical environments and employer needs conducted via literature reviews, analysis of employment advertisements, and other data collection methods. She will also provide opportunity for audience questions and reflection on ways in which competency-based education can inform curriculum development and revision, as well as fostering good relations with the various constituencies that employ and consult with moving image archiving professionals.

**12:00pm - 2:00pm** | Vendor Cafe - 17th Floor

**Poster Session**

**Poster: FADGI DPX Embedded Metadata Project**

Bleakley McDowell, National Museum of African American History & Culture  
Christina Kovac, NARA

**Poster: CUNY TV QC Workflows**

Catriona Schlosser, CUNY TV

**Poster: PREFORMA and MediaConch: Open Source Tools for Long-term Preservation**

Erwin Verbruggen, Netherlands Institute for Sound and Vision

**Poster: Uncovering Nazi Germany in a Deteriorating Home Movie Collection**

Jen O'Leary, UCLA MIAS Student

**Poster: Smithsonian Institution Pan-Institutional Audiovisual Survey**

Kelli Hix, Smithsonian Institution

**Poster: Data Visualisation - How Can We Make the Most of What We Have?**

Nick D Richardson, Australian Centre for the Moving Image (ACMI)

**Poster: Archivemata-MediaConch Integration**

Sarah Romkey, Artefactual Systems

**Poster: "Building With Service": The Audiovisual Content of the Golden State Mutual Life Insurance Company**

Shani Miller, UCLA Library

**12:00pm - 1:00pm** | Bedford - 17th Floor

**Meeting: Advocacy Committee**

**12:00pm - 1:00pm** | Carnegie III - Conference Level

**Meeting: Magnetic Tape Crisis Committee**

**12:00pm - 1:00pm** | Sky - 17th Floor

**Meeting: Education Committee**

**12:45pm - 1:45pm** | Hope Room - Mezzanine Level

**DigiPres: Lightning Talks**

Chair Kathryn Gronsbell, Carnegie Hall

This will be a bonus round of lightning talks over the lunch break in which all interested participants could sign up on the day to give lightning talks about any issue germane to the stream's theme.

Lightning talks will be capped at 5 minutes to encourage a wide variety of presentations that are not selected in the general AMIA call for presentations.

**1:00pm - 2:00pm** | Bedford - 17th Floor

**Meeting: Nitrate Committee**

**1:00pm - 2:00pm** | Carnegie III - Conference Level  
**Meeting: News, Documentary and Television Committee**

**2:00pm - 3:00pm** | Allegheny - 17th Floor  
**Capturing Captioning: Problems in Preservation and Presentation of Timed Text**

Chair	Kimberly Tarr, New York University Libraries
Speakers	Michael Grant, New York University Libraries Lauren Alberque, RIT Libraries Carleton L. Jackson, UMD Libraries

Developed in the 1970s as a method for providing expanded access to television programming for the hearing-impaired, closed captions (CC) are carried in line 21 of the NTSC video signal. When analog video is converted to an uncompressed digital file, closed captions are preserved. They can, however, become scrambled when compression is introduced, which presents a key challenge to institutions interested in preserving CC functionality in access copies of preserved video. This panel explores three institutions' CC struggles and solutions in preserving video collections, serving a large base of deaf and blind users, and handling CC in library streaming. This session will focus on the technical issues including transfer workflows, hardware and software considerations, and creating access copies both in-house and with a vendor. Lastly, the session aims to broaden the moving image archival community's interpretation of access.

**2:00pm - 3:00pm** | Hope Room - Mezzanine Level  
**DigiPres: Theory vs. Practice**

Speakers	Tom De Smet, Netherlands Institute for Sound & Vision Dinah Handel, New York Public Library Travis Wagner, University of South Carolina Jana Grazley, City of Vancouver Archives Mary Kidd, New York Public Library
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This presentation addresses the sometimes stark divide between the theory and practice of digital preservation. Panelists will speak about the often vast distance between standards and reality of enacting those standards.

**2:00pm - 3:00pm** | Monongahela - 17th Floor  
**DIY&CA: Documenting A Changing Pittsburgh: East of Liberty Films and the Impact of Gentrification**

Chair	Robin Margolis, UCLA
Speaker	Chris Ivey, East of Liberty film Series and Hypeboy Media

This session will feature director Chris Ivey speaking and sharing clips from his ongoing documentary project East of Liberty. Entering its fourth installment, the East of Liberty series explores the hopes and fears of community members in a neighborhood experiencing rapid redevelopment, aiming to "create a historical record that captures the essence of community change and exposes taboos in frank conversation-from displacement to neighborhood violence to discussions of race and class." Ivey will speak to the challenges of working responsibly with community members to portray a changing neighborhood, as well as share segments from previous films and a preview of the newest chapter, Youth Rising. He will be joined by East Liberty residents connected to the films.

**2:00pm - 3:00pm** | Sky - 17th Floor  
**Meeting: Copyright Committee**

**2:00pm - 3:00pm** | Welk Room - Mezzanine Level  
**Don't Sell Shorts Short: Preserving and Curating Shorts Collections**

Chair	Laura Thornburg, Paramount Pictures
Speakers	Helen Edmunds, BFI National Archive Mike Mashon, Library of Congress Todd Wiener, UCLA Film & Television Archive

Short subject collections represent a tremendous range of eras, genres, subjects, technologies... and challenges. The panel will delve into both historical context and practical issues of managing a large collection of short features. Perspectives will come both from private/corporate archives and larger public archives, and will cover cataloging, rights issues, preservation, access and programming. Specific case studies will be included, as will examples of rare, preserved titles.

**3:30pm - 4:30pm** | Allegheny - 17th Floor

**The National Archives, Historypin, and WWI: Anniversaries, Apps, and Audiences**

Chair                      Christina Kovac, National Archives and Records Administration (NARA)  
 Speakers                Kerri Young, Historypin

Almost two years ago, NARA and Historypin launched a project to digitize the largest this content to multiple audiences, NARA is launching an app to deliver moving images and photos to museums, teachers, and coders. Come learn about the process we followed and the app we've built!

**3:30pm - 4:30pm** | Hope Room - Mezzanine Level

**DigiPres: Managing Bodycam Video: Challenges, Needs and New Approaches**

Chair                      Snowden Becker, UCLA Department of Information Studies  
 Speaker                 Lt. Clarence Trapp, Pittsburgh Police Department

This session will share preliminary results from a summer 2016 IMLS funded National Forum meeting focused on data management needs arising from large scale video recording programs, and explore how those needs manifest in the Pittsburgh Police Department's own recently launched bodyworn camera program.

**3:30pm - 4:30pm** | Monongahela - 17th Floor

**DIY&CA: Tech in Community, Community in Tech: Digital Collections in the Real World**

Chair                      Lauren Sorensen, UCLA  
 Speakers                Rachel Mattson, La MaMa Archives  
                               Nicole Martin, Human Rights Watch  
                               Dinah Handel, New York Public Library  
                               Kristin Lipska, California Audiovisual Preservation Project (CAVPP)

From receiving digitized video files back from vendors, to bash shell scripting, archivists are frequently finding themselves as the technology leads of their underfunded departments, or newly managing contractors for technology projects. This session will introduce some software programs that archivists have used to make their lives easier, and discuss strategies for taking the fear out of technology in the archives. Panelists will introduce a handful of tools and scripts that help facilitate different areas of a digital collections' lifecycle, as well as discussing workplace matters and experiences in the field.

**3:30pm - 4:30pm** | Welk Room - Mezzanine Level

**Documenting Provenance: Out of Our Heads and into the Database**

Chair                      Mike Brostoff, Academy Film Archive  
 Speakers                Stephen Danley, Academy Film Archive  
                               Stephanie Sapienza, Maryland Institute of Technology in the Humanities

Provenance is one of the primary tenets of the archival profession. Yet when cataloging moving images, the focus tends to be on item and content level description, while the collections' provenance and significance remains in staff members' heads, personal filing systems or as unasked questions. Often paper resources accompanying a moving image collection remain segregated without any attempt to intellectually integrate them. In this panel discussion, Mike Brostoff and Stephen Danley will discuss the structure and workflows the Academy Film Archive developed to organize staff into collection teams with the goal of documenting collection level provenance and other related contextual information. Stephanie Sapienza will then lead a demonstration about how contextual paper documentation can enhance understanding of related media collections, using some examples from current and developing projects.

**4:45pm - 5:45pm** | Allegheny - 17th Floor

**Ongoing Intermediations: Preserving Jud Yalkut and Nam June Paik**

Chair Tom Colley, Video Data Bank  
Speakers John Klacsmann, Anthology Film Archives  
Jon Dieringer, Electronic Arts InterMix  
Gregory Zinman, Georgia Institute of Technology

How do we best make sense of past hybrid media forms in the present? This panel, investigates theoretical and practical approaches to understanding and preserving the moving image through the work of pioneering media artists and frequent collaborators Jud Yalkut (1938-2013) and Nam June Paik (1932-2006).

**4:45pm - 5:45pm** | Hope Room - Mezzanine Level

**DigiPres: Pushing Preservation in a Production Environment**

Chair Rebecca Fraimrow, WGBH  
Speakers Nicole Martin, Human Rights Watch  
Genevieve Havemeyer-King, NDSR-NY: Wildlife Conservation Society

This panel explores the possibilities of integrating digital preservation as a critical aspect of the media production process.

**4:45pm - 5:45pm** | Monongahela - 17th Floor

**DIY&CA: Think-For-Yourself, Do-It-Yourself: Revealing Independent Media from Behind the Iron Curtain**

Speaker Allie Whalen

Artists, activists, and archivists embrace do-it-yourself strategies at times of political and social unrest for free expression, communication, and survival of marginalized voices. Between 1950 and 1990, political suppression paradoxically sparked creative action across the underground arts scene of Eastern Europe from secret concerts, actions, and happenings to self-published zines and media. This presentation explores salvaged collections hidden behind the Iron Curtain, how artists became accidental archivists, and where collections once concealed in basements or confiscated by secret police have ended up today and how they are being preserved. Case studies describe the methodologies of archives throughout Europe where independent and community archiving actions are taking place despite limited environments to safeguard these collections, and how prominent figures from the underground scene are active in archiving. This presentation stems from on-site research for my 2015 MIAP thesis "I Will Counterrevolution / I Will Stop All The Motion: Archiving Exile, Samizdat, and Underground Audio from the Eastern Bloc".

**4:45pm - 5:45pm** | Welk Room - Mezzanine Level

**Archiving In A Production Environment Is An Ever-Changing Process**

Chair Karma Foley, Smithsonian Channel  
Speaker Mette Charis Buchman, Danish Broadcasting Corporation

Working as an archivist in a production/media environment is in many ways a different experience and requires a somewhat different skill set than working as an archivist in a cultural heritage setting. It is an ever-changing process. Archival conventions and traditional standards often do not apply. A production archive must be adaptable, flexible, and inclusive in order to fulfill its mission and meet the needs of its users. Mette Charis Buchman, Senior Manager at The Archive at the Danish Broadcasting Corporation and Karma Foley, Director of Library & Archives at Smithsonian Channel will elaborate on the particular challenges and opportunities of archiving in a production/media environment. The session will allow for information sharing among production archives and may spark ideas for archivists working in other environments.

**6:15pm** | Point Park University | GRW Theatre

**DIY&CA: Evening Screening: Filmmaking as Community Activism**

Chair Amy Sloper, Wisconsin Center for Film & Theater Research  
 Speaker Tony Buba

This program will present a set of short works followed by a discussion by Tony Buba, an independent filmmaker who uses documentary as a form of community activism in the Pittsburgh area. As president of Braddock Films, Tony Buba has been producing documentaries since 1972 in both long and short formats. In addition to producing personal work, Braddock Films has been involved in producing award winning documentaries in the Pittsburgh area. He has focused his energies on the crumbling landscape of Braddock, Pennsylvania, a once-thriving steel town, whose people and environments have been directly affected by the age of post-industrial decline. The program will be held at Point Park University, George Rowland White (GRW) Theatre at 414 Wood Avenue, Pittsburgh, PA

**7:30pm - 8:30pm** | Welk Room - Mezzanine Level

**It Happened in 16mm: A Night of Regional Film**

Chair Taylor McBride, Smithsonian Institution  
 Siobhan C. Hagan, Mid-Atlantic Regional Moving Image Archive (MARMI)  
 Speakers Kelly Haydon, BAVC  
 Emily Davis, Carnegie Museum of Art; Three Rivers Archivists  
 Amy Ciesielsk, University of South Carolina Moving Image Research Collection

The Small Gauge Amateur Film Committee (SGAFC) and the Regional Audiovisual Archives Committee (RAVA), together with Three Rivers Archivists, invite you to the third annual small gauge regional film screening. The program will be curated from the collections of RAVA's institutional members and local regional archives and will feature 16mm film highlighting content of the Mid-Atlantic region.

**8:00pm - 10:00pm** | The Hollywood Theatre

**Special Screening for AMIA Attendees: George Romero's Night of the Living Dead**

The quintessential zombie movie, George A. Romero's first film gave rise to myriad imitators, sequels, and remakes, and reanimated the horror genre. The 28-year-old Romero and a group of friends and colleagues shot *Night of the Living Dead* in Evans City, PA, outside of Pittsburgh, on a shoestring budget of \$114,000. Recently restored by MoMA and The Film Foundation. Funded by the George Lucas Family Fund. Thank you to our friends at Bonded for hosting the evening,

Tickets are on a first come/first served basis. Pick up your ticket at the Conference Registration desk. The Hollywood Theatre Dormont is about five miles from the hotel, but is just 20 minutes on the Light Rail (Red Line to Potomac Station), or a short ride using Uber/Lyft ride share services, or a taxi.

**8:35pm - 9:35pm** | Welk Room

**The Eames Film Collection at the Library of Congress**

Chair Amy Gallick, Library of Congress

Charles and Ray Eames' contribution to furniture design and architecture are legendary, and some of their films -- often sponsored by corporations like IBM -- were distributed for educational and industrial audiences. The Library of Congress has undertaken film and digital preservation of the Eames Collection, from some of their well-known titles like *Powers of Ten* to their unpublished titles and their multiscreen presentations. Amy Gallick, Preservation Specialist, and Mike Mashon, Head of the Moving Image Section, from LoC will discuss the collection, its acquisition and preservation challenges.



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9:40pm - 10:40pm | Hope Room

**Envisioning Pittsburgh**

Chair	Stephen Parr, Oddball Films/San Francisco Media Archive Timothy Wisniewski, Johns Hopkins Medical Institutions
Speakers	Miriam Meislik, University of Pittsburgh Greg Pierce, Orgone Archive/Andy Warhol Museum

This screening will showcase the rich collections and creativity of the conference's host city, highlighting archival film rarities that imagine Pittsburgh from a multitude of cinematic genres, presented with live scores by local musicians. The films present Pittsburgh's industrial legacy, its unique neighborhoods and people, and embody the region's rich tradition of documentary and experimental filmmaking. The program will be culled from collections as diverse as the University of Pittsburgh, including their KDKA and WTAE news film collections and the Pitt Parade collection; and the private Orgone Archive, including a remarkable 1957 Kodachrome sponsored film Gateway to the Future, created for the Pittsburgh centennial. Historical figures Lyndon B. Johnson and Eleanor Roosevelt are among the featured luminaries. Live scores to the films will be provided by composers and multi-instrumentalists Ben Opie and Colter Harper.

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*- Lawrence Welk*

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**7:30am - 8:15am** | Grand Ballroom - 17th Floor  
**Continental Breakfast**

**8:00am - 8:50am** | Urban - 17th Floor  
**Lighting Talks: Projects and Updates**

A chance to hear from committees and members about current work and new projects.

**8:50am - 9:40am** | Urban - 17th Floor  
**AMIA Membership Meeting**

Chair                      Andrea Kalas, AMIA President

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. The open forum provides an opportunity to raise questions not addressed elsewhere in the conference. At the end of the meeting the 2016/7 Board of Directors will take office as we thank departing Board members for their great service to AMIA.

**9:45am - 12:00pm** | Allegheny - 17th Floor  
**A Screening of La Belle at the Movies and Salon-Style Conversation**

Speaker                      Kate Pourshariati, Penn Museum

This is a special film screening session. The film *La Belle at the Cinema* is about the lack of any remaining cinemas in Kinshasa, capital of the Democratic Republic of the Congo. The filmmaker takes a wider view of filmmaking in this central African country, interviewing filmmakers from the Congo and visiting several film libraries languishing in poor storage in national television stations. This is a great film for archivists; it addresses the meaning of cinema in culture and considers the loss of the collective viewing experience, which is fairly common in Africa today and increasingly common in the USA.

**9:45am - 10:45am** | Hope Room - Mezzanine Level

## **Where Is My Digital Original Negative?**

Chair	Sean Vilbert, Paramount Pictures
Speakers	Josh Haynie, eFilm John Nicolard, Fotokem

The original digital intermediate was defined and used as a tool to aid in the creative color and visual effects processes for features shot on 35mm film. It was commonly delivered in 2K resolution in 10bit LOG DPX format representing film density in order to create film outs for theatrical exhibition. For these titles, this deliverable represented the highest quality picture asset and can be used to support future distribution needs. Today, production is a mix of digital and film based capture and commonly includes advanced visual effects. With the transition to digital cinema, the Digital Intermediate has skewed towards delivery in P3 color space, which may not preserve the highest resolution, color or dynamic range of the production sources. This limitation could impact the ability to service higher quality standards in the future.

**9:45am - 10:45am** | Monongahela - 17th Floor

## **FTH: Building an Infrastructure for Audiovisual Archiving and Preservation Education in the Americas**

Chair	Rachel E Beattie, University of Toronto
Speakers	Dr. Janet Ceja, Simmons College Gloria Diez, ASAECA (Argentine Association of Film and Audiovisual Studies) Pamela Vizner, Second Run Media Preservation / Universidad de Chile Paolo Tosini, Independent Film Restorer Julieta Keldjian, Universidad Catolica del Uruguay Isabel Wschebor, Universidad de la Republica del Uruguay

Examinations of the development of moving image archival and preservation educational programs have been dominated by the United States and Europe, and historically educational efforts outside of the aforementioned areas haven't been included in these discussions. This session will focus on diversity in educational methodologies and environments being used in the field, featuring participants from Latin America, Canada, and the U.S, and including topics such as academic instruction in audio-visual and digital preservation, collection management, inclusive pedagogy, and oral history, experience with online classes and instructional technology, plus opportunities provided by independent courses, institutional partnerships, workshop series, fellowships, and residencies. The session will also explore assessment of educational efforts, development of measurable outcomes, and leveraging of the profession's multidisciplinary background, and focus on future needs of the profession and current gaps in educational access and approaches.

**9:45am - 10:15am** | Welk Room - Mezzanine Level

## **Reclaiming Indigenous Sacred Moving Images in Public Collections**

Chair	Jennifer Jenkins, University of Arizona Hanni Nabahe, University of Arizona
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We explore handling and access issues surrounding historical moving image records of Native sacred ceremonies. The Yaqui Easter ceremonies in Southern Arizona and Northern Mexico were recorded by tribal invitation by ethnographic filmmaker Tad Nichols in the 1940s. Those films entered into University general collections and have been reproduced as new formats came available. Since NAG-PRA (1996) and the issuance of the Protocols for Native American Archival Materials (2008), tribal peoples have sought to reclaim sacred images, both moving and still, as a matter of sovereignty. A larger collection of educational, industrial, and amateur films, the American Indian Film Gallery, also contains footage of sacred ceremonies, many filmed without permission or in direct defiance of tribal wishes. We examine contemporary best practices documents and compare content management systems as means of reclaiming image sovereignty.

**10:15am - 10:45am** | Welk Room - Mezzanine Level

**Project Update: Richard E. Norman and Early Race Filmmaking**

Chair                                Brian Graney, Black Film Center/Archive, Indiana University  
    Megan MacDonald, Black Film Center/Archive, Indiana University

In this session, archivists from the Black Film Center/Archive (BFC/A) at Indiana University will report on the progress of the Richard E. Norman and Race Filmmaking: Reprocessing and Digitization project, initiated in 2015 with funding from the National Endowment for the Humanities Division of Preservation and Access. Following the reintegration of Norman's dispersed holdings and the publication of a new finding aid in 2015, work is underway on a collection-wide digital access project, making the collection available freely online, including personal and business correspondence, distribution records, censorship reports, photographs, production documentation, and promotional and exhibition materials created between 1912 and 1954. In addition to reporting on the current digitization project, the BFC/A aims to open discussion with session attendees of how this new body of digital raw material might provide a foundation for building new inter-institutional collaborations to facilitate advanced digital scholarship on early African American cinema and movie-going.

**11:00am - 12:00pm** | Hope Room - Mezzanine Level

**Opportunity, Law, and Ethics: Researching, Contextualizing, and Recirculating Nontheatrical Films**

Chairs                                Marsha Gordon, North Carolina State University  
    Allyson Nadia Field, The University of Chicago

Speakers                             Skip Elsheimer, A/V Geeks  
    Brian L. Frye, University of Kentucky College of Law  
    Mark Quigley, UCLA Film & Television Archive  
    Mark Williams, Dartmouth College

This panel brings together archivists and scholars to discuss the process of identifying, finding, working with, and documenting the filmmakers, subjects, and other personnel involved in producing nontheatrical films. Through specific cases and representative anecdotes, panelists will focus on the opportunities, challenges, legal issues, and ethics involved in such work. We will also explore the use of technological tools (such as the Media Ecology Project and other database systems) in working with nontheatrical film and how we might best go about the labor of documenting hitherto undocumented films, which often suffer from a unique form of neglect and a lack of context that differentiates them from most of their theatrical counterparts. More of a discussion session than a series of formal presentations, each panelists will briefly share some experiences regarding the overarching panel topic and will then take place in a discussion, including participation from attendees, with regard to best practices for archivists and scholars working with undocumented nontheatrical film history.

**11:00am - 12:00pm** | Monongahela - 17th Floor

**FTH: AMIA Student Chapter Roundtable**

Chair                                Hanna Soltys, Simmons College

Speakers                             Cate Henderson, McGill University  
    Ayshea Khan, University of Texas, Austin  
    Nicolette Khan, University of Texas, Austin  
    Jen O'Leary, University of California, Los Angeles  
    Harry Eskin, University of California, Los Angeles  
    Luke Moses, New York University  
    J.E Molly Seegers, Pratt University  
    Bryce Roe, University of Massachusetts, Dartmouth

This lightning panel will provide student chapter members an opportunity to share experiences in forming chapters and membership recruitment, conversations on programming, pitfalls, professional development, mentorships, promoting conference involvement and research, and more.



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**11:00am - 12:00pm** | Welk Room - Mezzanine Level

**Planning for Preservation in Public Media: An AAPB NDSR Update**

Chair	Rebecca Fraimow, WGBH
Speakers	Selena Chau, Pacifica Radio Archives
	Lorena Ramirez-Lopez, Howard University Television (WHUT)
	Eddy Colloton, Louisiana Public Radio
	Tressa Graves, WYSO
	Andrew Weaver, CUNY TV
	Adam Lott, Wisconsin Public Library

In this session, a panel of American Archive of Public Broadcasting National Digital Stewardship residents will present on their work developing preservation infrastructures at seven public media stations around the country. The residents will use their experiences working on distinct public media projects to discuss the common challenges that public media stations are facing and the resources that they have discovered to be most effective in addressing those challenges. From developing workflows, to auditing metadata standards, to querying file-based collections, this session will cover a number of important areas and exciting projects in audiovisual stewardship from the perspective of nonprofit organizations working to integrate preservation best practices into a broader mission.

**12:00pm - 1:00pm** | Sky - 17th Floor

**Meeting: CollectiveAccess User Group**

**12:00pm - 1:00pm** | Bedford - 17th Floor

**Meeting: Publications Committee**

**2:00pm - 3:00pm** | Allegheny - 17th Floor

**FAIL: Learning from Past Mistakes in Ingest Workflows**

Chair	Julia Kim, Library of Congress
Speakers	Bleakley McDowell, National Museum of African American History and Culture
	Crystal Sanchez, Smithsonian Institution
	Walter Forsberg, National Museum of African American History and Culture

This panel presentation looks at the Smithsonian's NMAAHC and the Library of Congress to discuss real-world challenges in maintaining fixity across a large-scale, multi-year, cross-institutional, oral history video production project. It considers the example of 8TB (+800 files) of born-digital video content from 2012 wherein major data portions were discovered in 2016 to be corrupted. While digital preservation practices change rapidly, this "FAIL" case study highlights the need for mature repositories to revisit previously ingested content to ensure quality control protocol that includes navigating changes in staff. In analyzing the successful file recovery, the panelists will detail the variety of quality control tools and practical workflows used by each institution to ingest and recover corrupt files. Lack of documentation regarding file provenance along with their workflow history made locating the point of failures a very challenging process, requiring a variety of investigative methods, both technical and manual. In analyzing the points of failures, both institutions gained a greater understanding of how their respective repositories manage and care for files, leading to broader knowledge of the different approaches and micro-systems that digital collection ecosystems employed at various institutions.

**2:00pm - 3:00pm** | Monongahela - 17th Floor

**FTH: The Listening Room: A Conversation on Diversity**

Chair	Ariel Schudson, Independent Archivist
Speakers	Victoria Johnson, Simmons College
	Treshani Perera, University of Wisconsin, Milwaukee
	Ricardo Iamuri, Educator/Artist
	Juana Suárez, Second Run Media Preservation

This session will attempt an honest look at promoting diversity and inclusion in moving image archival education, and the connection of such efforts to decolonizing moving image archives. The session is intended as a community discussion, aimed at maximizing audience involvement and open conversation. Discussions may explore efforts to engage students early on in their careers, the role of

social media outreach, assessment and critique of tenure track system impact, economic realities of low or unpaid internships, and the implications of identity categories such as race, gender, and class on moving image archives and archival work, etc.

**2:00pm - 3:00pm** | Welk Room - Mezzanine Level

**Thinking Broadly/Digging Locally: Pittsburgh's Hidden Media History**

Chairs                   Devlin Orgeron, NCSU  
                              Melissa Dollman, UNC-CH  
Speakers               Stephen Parr, Oddball Films  
                              Greg Pierce, Warhol Museum/Orgone  
                              Emily Davis, CMOA  
                              James Lewis, The MediaPreserve

Focused on materials from the greater Pittsburgh region, this panel urges us to think about the hidden media histories of any locality. This will be screening-intensive with an aim towards getting audience members to think more carefully about their own region and the complex nexus of media at the heart of every locality.

**2:00pm - 2:30pm** | Hope Room - Mezzanine Level

**Opening the Archive: Mobile Media Preservation and Collection Strategies**

Speaker                Natalie Cadranell, OpenArchive

A presentation for moving image archivists interested in collecting, preserving, and amplifying audiovisual mobile media. Citizens armed with mobile devices are becoming history's first responders, amassing rich, contextualized, and crucial historical documentation. However, the media they create is incredibly fragile and difficult to verify, often disappearing as a result of privacy concerns, data loss, or a lack of affordable, secure cloud storage; if shared, the most common destination for this media is on social media platforms that can chill free speech and are not committed to privacy, authentication, or long-term preservation. Attendees will learn about the mobile application OpenArchive, which aims to foster a virtual commons where civil liberties are protected, and media retains its provenance once shared online.

**2:30pm - 3:00pm** | Hope Room - Mezzanine Level

**Standards, AXF & Designing Data for Long Term Survival**

Speaker                James Snyder, Library of Congress

Standards created the physical and file-based media whose content we preserve. Standards are now taming the wild west which exists with the vendor-specific technology-based data sets of digitized content now being created, from audiovisual files to metadata, to cataloging records. But what about the data as a whole? How you plan, select and implement data storage hardware and software determines your data set's long term survivability. This session will cover: How to design a data set for the long-term survival both of the content itself and other data set being stored over time; The new data archiving standard AXF (the Archive eXchange Format, SMPTE standard 2034-1), how its designed for long-term data survival, the current & future hardware & software problems it's designed to solve, and how it is being implemented; How to design workflows and choose technologies and/or data set vendors wisely.

**3:30pm - 4:30pm** | Allegheny - 17th Floor

**Further Freaky Film Formats: Mad Scientists Edition**

Chair                    Snowden Becker, UCLA Dept. of Information Studies  
Speakers               Dino Everett, USC Hugh M. Hefner Moving Image Archive  
                              Marsha Gordon, NCSU  
                              Susan Etheridge, UCLA Film & Television Archive

Join us for another #FFF panel, where we explore the forgotten (and misbegotten) formats of yesteryear! In this edition, we'll focus on the Dr. Frankenstein types who recombined film production technologies and formats in surprising new ways. SEE John Cunningham's 9.5mm Kinemacolor process, with separate 16mm mag soundtrack! HEAR Martin Harper's two-films-in-one process,



with 35mm soundtracks on 16mm film! MARVEL at the 8mm Cinemascope achievements of Richard Orton, Paul Grenadier, and their Erector set anamorphic antics! Endorsed by the Small Gauge and Amateur Film Committee.

**3:30pm - 4:30pm** | Hope Room - Mezzanine Level

**Collecting “Community Copies” of Orphan Works: Technology, Archives, and Access**

Chair	Martin Johnson, The Catholic University of America
Speakers	Molly Rose Steed, University of Utah Emily Vinson, University of Houston Libraries Special Collections

Starting in the late 1990s, scholars, archivists, and, most importantly, grant makers became interested in preserving orphan films. But the national movement to preserve orphan works missed the fact that many of the films they made prominent, including local films, homes movies, and amateur films, were already circulating, as VHS tapes and, later, DVDs, in the communities where they were made. In this panel, we will explore strategies for identifying, processing, and preserving these “community copies,” and the lessons they impart for making these films legible to present and future audiences.

**3:30pm - 4:30pm** | Monongahela - 17th Flor

**FTH: Tomorrow’s Moving Image Archivists**

Chair	Mike Mashon, Library of Congress
Speakers	Siobhan Hagan, Mid-Atlantic Regional Moving Image Archive (MARMIA) Massimo Petrozi, Computer History Museum John Campopiano, Frontline

This session will engage recent graduates, new professionals, and those in hiring positions in a lively conversation that addresses the following questions: Are education programs adequately preparing students for moving image archival work? Are employers connecting with appropriately skilled candidates? How can partnerships with educational institutions and programs of study help to better equip outgoing students with those skills? How can students and new professionals best leverage professional development opportunities? How is the prevalence of unpaid internships and skyrocketing student loan debt impacting the profession? What is the employment outlook for job seekers? What continuing education opportunities are available to moving image archivists? What is the professional growth climate for those looking to eventually move to higher-level positions?

**4:45pm - 5:45pm** | Hope Room - Mezzanine Level

**Kartemquin and Media Burn: A Case Study in Filmmaker/Archive Collaboration**

Chair	Sara Chapman, Media Burn Archive
Speakers	Carolyn Faber, Kartemquin Films Nancy McDonald, Kartemquin Films

Throughout 2015 and 2016, Media Burn Archive collaborated with Kartemquin Films to create the first public access to collections of camera-original footage from KTQ’s archive. Since 1966, KTQ has been making documentaries that examine and critique society through the stories of real people. Their films, such as *The Interrupters* and *Hoop Dreams*, are among the most acclaimed of all time, leaving a lasting impact on millions of viewers. The panelists will discuss the rationale for prioritizing the preservation of camera-original footage and ways to engage the public with the digital access, the risk factors specific to the long-term survival of independently produced work from the videotape era, the complexities of creating and sustaining a formal archive at an active production company, as well as how to frame a mutually beneficial structure for an archive to create access to a collection held by an outside organization.



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**4:45pm - 5:45pm** | Monongahela - 17th Floor

**FTH: The New Old Curriculum: Why 20th Century Archiving Techniques Matter in the 21st Century**

Chair	Lily Troia, College of William and Mary
Speakers	Dino Everett, USC Hugh M. Hefner Moving Image Archive
	Tara Kelley, Rutgers University
	Alexander Whelan, Pratt Institute
	Jennifer Jenkins, Arizona University

This session addresses the need to incorporate film-related skills and best practices into formal archive education curricula. These skills, rather than being minor or specialist in nature, are crucial to success in professional moving image archiving: every archive has or works with film! By developing skills in film handling, preservation, conservation and appreciation, students, as emerging professionals, can confidently address the needs of an archive's film holdings without having to secure an outside vendor. Sponsored by the AMIA Film Advocacy Task Force.

**5:45pm - 6:45pm** | Sternwheeler/Riverboat - William Penn Level

**Closing Night Cocktails**

A chance to say goodbye to colleagues , and maybe catch a picture or two in the photo booth, courtesy of our friends at Pro-Tek Vaults!

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*“I like to be the right thing in the wrong place and the wrong thing in the right place. Being the right thing in the wrong place and the wrong thing in the right place is worth it because something interesting always happens.”*  
- Andy Warhol



# ARSC

**Association for Recorded Sound Collections**

**51st Annual Conference  
Menger Hotel**

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*The Association for Recorded Sound Collections is a nonprofit organization dedicated to the preservation and study of sound recordings.*



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 stop by and have a drink before heading out to Archival Screening Night. There's a drink ticket in your registration package.

## Vendor Cafe Schedule

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

## Access Information Management

Booth 15

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Booth 1

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## Colorlab

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Booth 10

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DANSK Film Digitization is a New York based service provider, specialized in digitizing 16mm & 35mm film archives. DANSK is your digitization partner from analyzing, cleaning, digitization, to collecting metadata with our Smart Indexing System, that automatically make all content searchable and readily available for your target groups. DANSK Film Digitization is a part of Vintage Cloud Group that has developed the next generation Film Digitization System. Vintage Cloud Group also owns Steenbeck, the legendary producer of film editing tables. DANSK consider real time viewing with stabilized image, 4K resolution, 50fps, ultra sharp image and perfect sound as a given in 2016.

## Digital Bedrock

Booth 13

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Website [www.digitalvision.se](http://www.digitalvision.se)

Digital Vision is the supplier of the world's best colour grading, restoration and film scanning solutions for the broadcast, film, commercial and archive industries. Founded in 1988 in Stockholm, Digital Vision has offices in London, Los Angeles, New Zealand, and Stockholm. Digital Vision's Emmy award winning technology and products include Nucoda colour grading and finishing, Phoenix film and video restoration solutions, and Loki automation software. The Golden Eye 4 archive film scanner and Loki Automated Image processing solution provide innovative tools for scanning, image processing, 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.

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## Iron Mountain Entertainment Services

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## Kodak

Booth 6

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 Rochester, NY 14650  
 Phone 585.722.9778  
 Website [motion.kodak.com/motion/index.htm](http://motion.kodak.com/motion/index.htm)

Kodak has over a century of expertise and research dedicated to making advancements for filmmakers and the film industry. We are passionate about helping content owners preserve their moving pictures. Today's visual stories are valuable for historical and cultural purposes, as well as future revenue generation

## Lasergraphics

Booth 31

20 Ada  
 Irvine, CA 92618  
 Phone 949.753.8282  
 Email [sales@lasergraphics.com](mailto:sales@lasergraphics.com)  
 Website [lasergraphics.com](http://lasergraphics.com)

Lasergraphics has been developing state-of-the art film imaging systems since 1981 and is the only motion picture film scanner manufacturer still investing heavily in R&D. In addition to warped film handling, 3-flash HDR, and infrared dust/scratch detection/reduction, our newly redesigned Director scanner now offers up to 10K resolution, multiple formats, and sprocketless film transport for safe film handling. The Director 10K is perfect for archival scanning and restoration. The ScanStation can scan at up to 60 fps and up to 5K resolution – making it the fastest film scanner available. The ScanStation Personal scans up to 30 fps and up to 5K resolution and is an affordable solution for professionals on a budget. All Lasergraphics scanners have 2D optical pin registration (no edge guiding) for the best stability with shrunken and damaged film and can simultaneously capture image and magnetic or optical soundtracks and output to ProRes, TIFF, DPX, and AVI – without any post-processing.

## **The MediaPreserve**

Booth 25

111 Thomson Park Drive  
Cranberry Township, PA 16066  
Phone 800.416.2665  
Email [info@themediapreserve.com](mailto:info@themediapreserve.com)  
Website [www.ptlp.com](http://www.ptlp.com)

The MediaPreserve, a division of Preservation Technologies, provides high-quality reformatting services for audio, video and film. Using expertly-modified legacy equipment as well as current technologies, our staff of engineers, librarians, archivists and metadata specialists transfer and document your collection materials according to professional standards and best practices so that your AV assets remain accessible into the future.

## **Munters Corporation**

Booth 2

79 Monroe Street  
Amesbury, MA 01913  
Phone 978.241.1100  
Email [dhinfo@munters.com](mailto:dhinfo@munters.com)  
Website [www.munters.com](http://www.munters.com)

Munters dehumidifiers are utilized worldwide to maintain proper conditions in museums, archives and libraries. Films, tapes, documents, books and artifacts are exposed to moisture, pollutants and fluctuating temperatures and therefore require a controlled environment to prevent corrosion and mold and maintain preservation. Munters controls humidity, decreases energy consumption and improves indoor air quality.

## **Northeast Document Conservation Center**

Booth 3

100 Brickstone Square  
Andover, MA 01810  
Phone 978.470.1010  
Website [www.nedcc.org](http://www.nedcc.org)

Founded in 1973, the Northeast Document Conservation Center is the first nonprofit conservation center in the U.S. to specialize in the preservation of paper-based materials for museums, libraries, archives, and other cultural organizations, as well as private collections. NEDCC serves clients nationwide, providing book, paper, and photograph conservation treatment, digital imaging, audio preservation, assessments, consultations, training programs, and disaster assistance. The Center's website is a trusted resource for preservation information in the U.S. and worldwide.

## **Prasad Corp /DFT**

Booth 26

711 South Main Street  
Burbank, CA 91506  
Phone 909.744.2139  
Email [Paul.Stambaugh@prasadcorp.com](mailto:Paul.Stambaugh@prasadcorp.com)  
Website [www.prasadcorp.com](http://www.prasadcorp.com) | [www.dft-film.com](http://www.dft-film.com)

Values 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.

## **The RTI Film Group**

Booths 18/19

4700 W. Chase Ave.  
 Lincolnwood, IL 60712  
 Phone 847.677.3000  
 Email Sales@rtico.com  
 Website www.rtico.com

The RTI Group is the world-leading manufacturer of motion picture film laboratory, archival and restoration equipment, videotape migration and optical disc care and restoration equipment. The RTI Group consists of: BHP wet and dry film printers and special print heads for archival films, Lipsner Smith Film Cleaners, Imagica Film Scanners and Recorders, Treise Engineering and Calder Equipment Processors, Rewash and Rejuvenation equipment, Filmlab Systems Colormaster Film Color Grading and Timing Equipment, RTI Videotape Cleaners & Inspectors, Disc-Go-Technologies and DiscChek Optical Disc Repair and Inspection Equipment. We also offer CIR Film Archiving Scanners and Archival Tables, and a full line of quality control equipment, film inspection, rewinders, film splicer's, silver recovery and chemical mixing.

## **Scene Savers**

Booth 28

424 Scott Blvd.  
 Covington, KY 41011  
 Phone 859.291.5100  
 Website www.scenesavers.com

Scene Savers is a consultant and archival services company specializing in helping organizations preserve, protect and provide access to their invaluable audio, video and motion picture film assets. With more than 35 years of experience working with AV materials, Scene Savers is a leader in digitization and migration of legacy content. We've developed unique solutions for projects ranging from patron requests to large, complex news film collections. Come see how we can help you.

## **STiL Casing Solution**

Booth 5

76 saint-Paul Street  
 Quebec, QC G1K 3V9 Canada  
 Phone 418.694.0449  
 Email sales@stilcasing.com  
 Website www.stilcasing.com

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Booth 12

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 Gold Canyon, AZ 85118  
 Phone 480.288.9398  
 Email [info@tuscancorp.com](mailto:info@tuscancorp.com)  
 Website [www.tuscancorp.com](http://www.tuscancorp.com)

When it comes to film storage needs, Tuscan understands the importance of longevity. With 50 years as a major manufacturer of containers, reels, and cores we've helped preserve valuable footage for film users throughout the world. And now after extensive research, we've developed a revolutionary actively ventilated container that significantly improves airflow compared to standard ventilated containers. Please visit us in the Vendor Café for more information and 8mm, 16mm, and 35mm free samples.

## Underground Vaults & Storage, Inc.

Booth 11

PO Box 1723  
 Hutchinson, KS 67504  
 Phone 800.873.0906  
 Email [storage@undergroundvaults.com](mailto:storage@undergroundvaults.com)  
 Website [www.undergroundvaults.com](http://www.undergroundvaults.com)

Since 1959, UV&S has been a leader in secure offsite storage and information management, offering services ranging from managed inventory to preservation programs for the entertainment industry. UV&S operates six nationwide locations, with its primary facility located 650 foot underground in "The Saltmine" in Kansas, serving worldwide clients from nearly every sector of industry.

## Vectracom

Booth 4

2, rue de la Justice  
 La Plaine St Denis, 93217 France  
 Phone 33 1 55 93 42 42  
 Email [info@vectracom.fr](mailto:info@vectracom.fr)  
 Website [www.vectracom.fr](http://www.vectracom.fr)

We are committed to servicing our clients with the expertise needed to meet the challenge of the digital era. Your archives are worth gold... but how long for? From 2 inches to High Definition, give your AV archives the best chance to resist through time! At VectraCom, we know that every archive is unique and requires particular care and attention. Our experience allows us to offer "sur mesure" services associated to industrial processes in order to meet your financial requirements.

## VTBoston LLC (Video Transfer)

Booth 17

115 Dummer Street  
 Brookline, MA 02446  
 Phone 617.487.6188  
 Email [jtrafidlo@vtboston.com](mailto:jtrafidlo@vtboston.com)  
 Website [www.vtboston.com](http://www.vtboston.com)

Digital archiving that includes assessment, planning, digitization, quality control and delivery. We work with 35mm, 16mm and 8mm film plus all contemporary SD and HD and legacy video formats including 2" Quad. We provide audio archiving and work with 1/4", 1/2" and audio cassette formats.



Allied Vaughn is focused on providing content management services to some of the largest companies in the world

Allied Vaughn provides professional services to support our client DAM operations. Some of our largest clients include those in the textile, culinary, medical, and automotive industries. We develop strategic partnerships that help our clients consolidate, digitize, organize, archive, manage, and distribute rich media in electronic and physical formats. This effort is also supported using our unique Media-On-Demand (MOD) fulfillment service model.

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Director of Content Management Services  
[chris.barkoozis@alliedvaughn.com](mailto:chris.barkoozis@alliedvaughn.com)  
248.245.5543

For information or interest in career opportunities:  
Lisa M. Schell, MA, MLIS  
Digital Archives Manager  
[lisa.schell@alliedvaughn.com](mailto:lisa.schell@alliedvaughn.com)  
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Ruta Abolins  
University of Georgia

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Gary Adams  
Blackmagic Design

Alexis Ainsworth  
Library of Congress

Lauren Alberque  
Rochester Institute of Technology

Desiree Alexander  
Cornell University

Janice Allen  
Cinema Arts Inc.

Edward Anderson  
British Film Institute

Adam Andre  
NYU - MIAP

Robert Anen  
NYU-MIAP

Kathryn Antonelli  
Archives of the Chicago Orchestra

Ina Archer  
NYU-MIAP

Carla Arton  
Indiana University Libraries Moving  
Image Archive

Katharine Austin  
Texas Archive of the Moving Image

Ilona Auth  
United Nations

Nathan Avant  
Smithsonian Channel

Tim Babcock  
Pennsylvania State University Libraries

Francis Badzey  
Warner Bros. Technical Operations

Stuart Baker  
Deluxe Archive Solutions

Chris Banks  
LBJ Library

Willem Barneveld  
Pro-Tek Vaults

Miranda Barnewall  
Selznick School

Susan Barrett  
Arizona State University Lib

Jennifer Barth  
UW-Madison

Rachel E Beattie  
Media Commons Archive, University  
of Toronto

Tulta Behm  
University of Amsterdam

Rachel Behnke  
Selznick School of Film Preservation

Brian Belak  
Chicago Film Archives

Becca Bender  
NYU MIAP

Susan Bennett  
CNN

Edward Benoit  
Louisiana State University

Tyler Bequette  
Washington University in St. Louis

# Attendees | To October 15, 2016

Magnus Berg  
Ryerson University

Nicholas Bergh  
Endpoint Audio Labs, Inc.

Joanne Bernardi  
University of Rochester

Al Bersch  
Oregon Public Broadcasting

Jeffrey Bickel  
UCLA Film & Television Archive

Jean-Louis Bigourdan  
Image Permanence Institute

William Bjelf  
John F. Kennedy Presidential Library  
and Museum

George Blood  
George Blood Audio/Video/Film

Henry Borchers  
University of Illinois

Jessica Breiman  
University of Utah

Jack Brighton

Mike Brostoff  
Academy of Motion Picture Arts and  
Sciences

Christina Bryant  
Texas Archive of the Moving Image

Lesley Buchan  
Yukon Archives

Mette Charis Buchman  
Danish Broadcasting Corporation (DR)

Bryan Burns  
Selznick School

Robert Byrne  
San Francisco Silent Film Festival

Julio Cabrio  
NYU-MIAP

Natalie Cadranel  
OpenArchive

Savannah Campbell  
NYU MIAP

Joe Caracappa  
Pro-Tek Vaults

Karen Cariani  
WGBH

Chrystal Carpenter  
Elon University

Elizabeth Carroll  
University of Toronto

Diane Carroll-Yacoby  
Kodak

Jared Case  
George Eastman Museum

Janet Ceja  
Simmons College

Sara Chapman  
Media Burn Independent Video  
Archive

Blaise Chardonnes  
Olympic Foundation for Culture and  
Heritage

Selena Chau  
KBOO

Kelly Chisholm  
Library of Congress

Kathy Christensen  
CNN

Dwight Cody  
Boston Connection Inc.

Liz Coffey  
Harvard Film Conservation

Thomas Colley  
Video Data Bank

Eddy Colloton  
Louisiana Public Broadcasting

Rob Corrao  
Pro-Tek Vaults

Stéphanie Côté  
Cinémathèque Québécoise

Matthew Cowan  
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Greg Cram  
New York Public Library

Tori Cranner  
Walt Disney Studios  
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Sony Pictures

Seth Crumrine  
Selznick School

Rachel Curtis  
Library of Congress

Steven Cusimano  
CPAC

Antonio Da Silva  
United Nations

Jess Daily  
Constellation

Stephen Danley  
Academy of Motion Picture Arts and  
Sciences

Andrew Dapuzzo  
Memnon

Emily Davis  
Carnegie Museum of Art

Casey E. Davis  
WGBH Educational Foundation

Steve Davis  
Crawford Media Services

Bryan Davis  
Oregon State University Libraries

Sebastian del Castillo  
Alamo Drafthouse Lamar / American  
Genre Film Archive

Caitlin Denny  
UCLA

Scott Dery  
Pro-Tek

Julia Devine  
Pro-Tek/LAC Group

Gloria Ana Diez  
Argentine Association of Film and  
Audiovisual Studies

Rae DiLeo  
Iron Mountain

Nora Dimmock  
University of Rochester

Katelyn Dion  
Pennsylvania State University Libraries

Erik Dix  
Archives of the University of Notre  
Dame

Melissa Dollman  
University of North Carolina at  
Chapel Hill

Dennis Doros  
Milestone Film & Video

Rhony Dostaly  
New York Public Library for the  
Performing Arts

Jordan Dotson  
Selznick School of Film Preservation

John Dougherty  
Iron Mountain

Shahed Dowlatshahi  
NYU-MIAP

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Jon Dunn  
Indiana University

Kevin Dusenberry

Paul Eardley  
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Evan Echols  
HBO



Kelsey Eckert  
George Eastman Museum

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Gates Archive

Ray Edmondson  
Archive Associates

Helen Edmunds  
The British Film Institute

Michael Edrington  
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National Library of Medicine

Elizabeth Esbenshade

Harry Eskin  
Multicom Entertainment

Susan Etheridge  
UCLA Film & Television Archive

Dino Everett  
Hugh M. Hefner Moving Image  
Archive USC School of Cinematic Arts

Carolyn Faber  
John M. Flaxman Memorial Library

Molly Fair  
University of Richmond

Woods Fairbanks  
University of Washington

Tessa Fallon  
HBO

Xin Fang  
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Jonathan Farbowitz  
NYU Libraries

Jay Fialkov  
WGBH

Allyson Field  
University of Chicago

K Sean Finch  
A/V Geeks LLC

Karl Fitzke  
Cornell University Library

Kate Fitzpatrick

Lisa Flanzraich  
Queens College

Karma Foley  
Smithsonian Channel

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St. Mary's College of Maryland

Giovanna Fossati  
EYE Filmmuseum

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WGBH

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NYU-MIAP

Michael Friend  
Sony Pictures

Leanne Galletly

Amy Gallick  
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Anne Gant  
Eye Film Instituut

Chris Garmire  
California State Archives

Ethan Gates  
NYU-MIAP

Kathy Gerlach  
American Heritage Center

Julia Gibbs  
University of Chicago

Randy Gitsch  
Pro-Tek Vaults

Marsha Gordon  
North Carolina State University

Paul Gordon  
Library and Archives Canada

Karen Gracy  
Kent State University

Brian Graney  
Black Film Center/Archive, Indiana  
University

Tressa Graves  
WYSO

Manon Gray  
NYU-MIAP

Jana Grazley  
City of Vancouver Archives

Kathryn Gronsbell  
Carnegie Hall Archives

George Gush  
Fujifilm

Emily Halevy  
Crawford Media Services, Inc.

Dinah Handel  
CUNY Television

Catherine Hannula

Ginette Harrold  
London Film School

Genevieve Havemeyer-King  
New York Public Library

Kelly Haydon  
Bay Area Video Coalition

Robert Heiber  
The Rick Chace Foundation

Amy Heller  
Milestone Film & Video

Gregory Helmstetter

Samantha Punyajeeva  
Hendawitharana  
Samantha Granite Film Productions

Catherine Henderson  
McGill University

Glenn Hicks  
Indiana University-MDPI

Adam Hidestål  
Kulturforvaltningen Malmö

Jeff Hinkelman  
Carnegie Mellon University

Eric Hittinger  
Rochester Institute of Technology

Kelli Hix  
Smithsonian Institution, Nashville  
Public Library

Donna Holbeck  
Pro-Tek Vaults

Callie Holmes  
University of Georgia, Brown Media  
Archives & Peabody Awards Collection

Jim Hone  
Washington University Libraries

Jan-Christopher Horak  
UCLA Film & Television Archive

Charles Hosale  
WGBH

Mary Huelsbeck  
Wisconsin Center for Film and Theater  
Research

Barbara Humphrys

Carleton Jackson  
University of Maryland

Gina James  
NBCUniversal

Dean Jeffrey  
American Dance Festival

Jennifer Jenkins  
University of Arizona

Mona Jimenez  
New York University

Charlotte Johnson  
Paramount Pictures

Ben Johnson  
Harvard Business School

Victoria Johnson  
Simmons College

Blanche Joslin  
Ryerson University

# Attendees | To October 15, 2016



Andrea Kalas  
Paramount Pictures

Bill Karydes  
Sony Pictures Entertainment

Julieta Keldjian  
Universidad Católica del Uruguay

Tara D Kelley  
Rutgers University

Patricia Kenny  
Bonded Services

Ayshea Khan  
UT Austin School of Information

Mary Kidd  
New York Public Library

Sean Kilcoyne  
Academy of Motion Picture Arts and Sciences

Stephany Kim  
Selznick School of Film Preservation

Roshan Kindred  
Iron Mountain

Eric King  
Deluxe

Kathy Klemens  
Sundance Institute

Timothy Knapp  
Pro-Tek Vaults

Michael Kolvek  
Cinema Arts Inc

Robert Koszela  
Iron Mountain Entertainment Services

Jeff Kreines  
Kinetta

Liana Kroll  
CNN

Reto Kromer  
AV Preservation by reto.ch

Danny Kuchuck  
Pro-Tek Vaults

Anthony Labbate  
George Eastman House

Chris Lacinak  
AVPreserve

Jeff Lambert  
National Film Preservation Foundation

Sam Lane  
Selznick School of Film Preservation

Andre Lariviere  
Library and Archives Canada

Kirsten Larvick  
WFPP/ALCF/IC

Linda Lashendock  
Elon University

Monique Lassere  
Digital Bedrock

MaryJo Lavelle  
TVO

Andrea Leigh  
Library of Congress

Lindy Leong  
UCLA School of Theater, Film, and Television

Paul Lesch  
Centre national de l'audiovisuel

Diane Levine

Drew Levinson  
Paramount Pictures

Ann Deborah Levy  
New York Women in Film & Television

Shu-Wen Lin  
NYU - MIAP

Jeremy Linden  
Image Permanence Institute

Jim Lindner  
Media Matters, LLC

Heather Linville  
Academy of Motion Picture Arts and Sciences

Kristin Lipska  
California Audiovisual Preservation Project

Diana Little  
The MediaPreserve

Erica Lopez  
NYU-MIAP

Maddi Lopez de Arkaute  
Selznick School

Sophia Lorent  
George Eastman Museum

Dylan Lorenz  
NYU-MIAP

Adam Lott  
Wisconsin Public Television

Alessandra Luciano  
Centre National de L'Audiovisuel

Randal Luckow  
HBO

Kristin MacDonough  
Video Data Bank

Mitsuru Maekawa  
Omni Art G.K.

David Margolis  
Digital Bedrock

Alex Marsh  
Duke University

Jeff J. Martin  
Archival Moving Image Consulting

Nicole Martin  
Human Rights Watch

Chris Mason  
Iron Mountain

Chris Mason  
CNN

Robert Mastronardi  
Iron Mountain

Mary Mattingly  
CRU

Rachel Mattson  
Archives of La MaMa Experimental  
Theatre Club

Genevieve Maxwell  
Academy of Motion Picture Arts and  
Sciences

Taylor McBride  
Smithsonian Institution

Nancy McDonald  
Kartemquin Films

Bleakley McDowell  
Smithsonian National Museum of  
African American History and Culture

Larry McQuaide  
Deluxe

Brian Meacham  
Yale Film Study Center

Yasmin Meichtry  
Olympic Foundation for Culture and  
Heritage

Jason Metcalfe  
Alamo Drafthouse

Isabel Meyer  
Smithsonian Institution

Patrick Midtlyng  
Syracuse University

Shani Miller  
UCLA Library

Candace Ming  
University of Chicago

Robert Mobley  
Indiana University - MDPI

Steve Moore  
Library and Archives Canada

William Morrow  
Footage File

Emily Nabasny  
Hirshhorn Museum and Sculpture  
Garden

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The Pennsylvania State University

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PRO-TEK Vaults

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George Eastman Museum

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William Paterson University

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Asian Film Archive

Yvonne Ng  
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Memoriav

Afsheen Nomai  
Texas Archive of the Moving Image

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UCLA-MIAS

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Johan Oomen  
Netherlands Institute for Sound and  
Vision

Andrew Oran  
FotoKem

Devin Orgeron  
NCSU

Jeffrey Osmer  
Paramount Pictures

Eric Otto  
California Institute of the Arts

Hannah Palin  
University of Washington Libraries

Rachel Parker  
Library of Congress

Greg Parkin  
Iron Mountain

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Oddball Films/San Francisco Media  
Archive

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Library of Congress, Packard Campus

Shira Peltzman  
UCLA Library

Allen Perkins

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University of Oregon

Massimo Petrozzi  
Computer History Museum

Brent Phillips  
Rockefeller Archive Center

David Pierce  
Media History Digital Library

Jesse Pierce  
Selznick School

Vincenzo Pirozzi  
Roundabout Entertainment

Matthew Plank  
Smithsonian Channel

Andy Pratt  
Deluxe Archive Solutions

Katherine Pratt  
Selznick School

Rick Prelinger  
Prelinger Archives

Trent Purdy  
University of Arizona Libraries, Special  
Collections

Mark Quigley  
UCLA Film & Television Archive

Joanna Raczynska  
National Gallery of Art

Eva Radding  
Facing History and Ourselves

Lorena Ramirez-Lopez  
WHUT

JoAnna Ramsey  
Selznick School of Film Preservation

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Tom Regal  
PRO-TEK Vaults

James Reilly  
IPI / RIT

Felicia Render  
Atlanta History Center

Chris Reynolds  
Deluxe Entertainment Services Group

Dave Rice  
CUNY

Katie Risseeuw  
Northwestern University Library

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April Rodriguez  
Academy of Motion Picture Arts and Sciences

David Rodriguez  
Florida State University

Ricardo Rodriguez Ramirez  
Wisconsin Center for Film & Theater Research

Ingrid Roettgen  
Kartemquin Films

Caroline Roll  
NYU-MIAP

Sarah Romkey  
Artefactual Systems Inc.

Sadie Roosa  
WGBH Educational Foundation

Caroline Rubens  
Appalshop, Inc.

Laura Ryan  
Massachusetts Institute of Technology

Melissa Sagen

Mary Samouelian  
Baker Library Special Collections,  
Harvard Business School

Crystal Sanchez  
Smithsonian Institution

Raanan Sarid-Segal

Elias Savada  
Motion Picture Information Service

Angela Saward  
Wellcome Library

Brandon Schaeffer  
Deluxe Archive Solutions

Lisa Schell  
Allied Vaughn

John Schlauch  
Tribune Broadcasting Company

Catrina Schlosser  
CUNY TV

Luann Schneider  
Tuscan Corporation

Teague Schneider  
Academy of Motion Picture Arts and Sciences

Chase Schulte  
DreamWorks Animation

Adam Schutzman  
Simmons College

Winter Schwaid-Lindner

Anne Schweikert  
Human Studies Film Archives

Hillary Scofield  
Smithsonian Channel

J.E. Molly Seegers  
Brooklyn Museum

Jean-Michel Seigneur  
Vectracom

Richard Shamel  
Boston Connection Inc.

Winter Shank  
Thirteen/WNET

Wendy Shay  
National Museum of American History

Karan Sheldon  
Northeast Historic Film

Vicki Shively  
Indiana University

Kathy Short  
New York University

Lee Shoulders  
Getty Images

Connor Simon  
Selznick School of Film Preservation

Colleen Simpson  
Prasad Corporation

Janice Simpson  
NBCUniversal

Amy Sloper  
Wisconsin Center for Film and Theater Research

Vivian Small  
Ohio University

Kyle Smith

Paul Stambaugh  
Prasad Corporation

Amy Stanfill  
Library of Congress National Audio  
Visual Conservation Center

Liz Stanley  
Lucasfilm

Scott Statland  
NYU - MIAP

Molly Steed  
University of Utah J. Willard Marriott  
Library

Richard Steele  
HBO

Victoria Stevenson  
20th Century Fox

Jacqueline Stewart  
University of Chicago

Stephanie Stewart  
Hoover Institution Archives

Rachael Stoeltje  
Indiana University Libraries Moving  
Image Archive

Jeffrey Stoiber  
The L. Jeffrey Selznick School of Film  
Preservation

Jessica Storm  
Paramount Pictures

Robert Strauss  
The MediaPreserve

Ashley Swinnerton  
The Museum of Modern Art

Nicolas Sylvestre  
Library and Archives Canada

Linda Tadic  
Digital Bedrock

Eira Tansey  
University of Cincinnati

John Tariot  
Film Video Digital

Mark Taylor  
Smithsonian Institution

Abbey Taylor

Irene E. Taylor  
Film & Media Archive / Washington  
University

David Tharp  
Indiana University

Jamie Thomas

Laura Thornburg  
Paramount Pictures

Brianna Toth  
Bruce Conner Estate

Brian Towle  
Iron Mountain

Katie Trainor  
MoMA

Laura Treat  
University of North Texas

Frances Trempe  
NYU MIAP

Lily Troia  
William & Mary

Allan Tudzin  
Deluxe Media

Ben Turkus  
Bay Area Video Coalition

Chalida Uabumrungjit  
Film Archive

Rick Utley  
Pro-Tek Vaults



Fred van Velsen  
Bonded Services

Robert Vaszari  
Multicom Entertainment Group

Sean Vilbert  
Paramount Pictures

Emily Vinson  
University of Houston

Jonah Volk  
Columbia University

Julia Wallmueller  
Deutsche Kinemathek

Nancy Watrous  
Chicago Film Archives

Erik Weaver  
Entertainment Technology Center  
@ USC

Andrew Weaver  
CUNY TV

Leah Weiss  
WGBH Media Library and Archives

Anne Wells

University of North Carolina at  
Chapel Hill

David Wells  
National Film Preservation Foundation

Debra Welsh  
Allied Vaughn

Allie Whalen  
UNC Southern Folklife Collection

Alexander Whelan  
Pratt Institute Libraries

Taylor Whitney  
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# Photo Credits

***Special thanks to Miriam Meislik of the University of Pittsburgh, and Emily Davis of Carnegie Museum of Art for providing images from their collections.***

Cover. Welder. Carnegie-Illinois Steel Corporation. Homestead Steel Works.; Manufacturing processes--Pennsylvania--Homestead. University of Pittsburgh, William J. Gaughan Collection.

Back Cover. Twin Hiway Drive In. April 13, 1952. Cars are parked in front of the screen at the Twin Hiway Drive-In in Crafton. The theater was being used as a parking lot for the people attending the Easter Sunday services at a nearby church. University of Pittsburgh, Paul Slantis Photographs.

Page 4. Lena Horne and William "Woogie" Harris with TWA ticket folders in front of airline schedule at Allegheny County Municipal Airport 1938. Carnegie Museum of Art 1996.69.366. Teenie Harris Photograph Collection, 1920-1970, Carnegie Museum of Art.

Page 7. Toy Shop. Kids perform "Toy Shop" for Founder's Day in 1922. Irene Kaufmann Settlement. Irene Kaufmann Settlement (IKS) was a settlement house located in Pittsburgh. It was established by the Council of Jewish Women for moral, educational, and religious training. The IKS housed under its roof 17 outside organizations, including various trade unions and socialist groups. It maintained a public bath and public laundry, and a summer camp. University of Pittsburgh, Oliver M. Kaufmann Photograph Collection of the Irene Kaufmann Settlement, 1912-1969.

Page 9. Carnegie Library: Penn Avenue Station, 1924. Carnegie Museum of Art Collection of Photographs, 1894-1958, Carnegie Museum of Art.

Page 10. Selma Burke, American sculptor, 1900-1995, in her studio. Selma Hortense Burke is one of the few African-American women sculptors who achieved a high level of national recognition during her lifetime. She received national recognition for her relief portrait of Franklin Delano Roosevelt which was the model for his image on the dime. She was committed to teaching art to others, so she established the Selma Burke Art School in New York City and opened the Selma Burke Art Center in Pittsburgh, PA. Smithsonian American Art Museum, Photograph Archives. Peter A. Juley & Son Collection.

Page 11. Bob Hope and the William Penn Hotel have a history. As the story tells it, Bob Hope proposed to Dolores Defina at the hotel in 1934. True? Maybe. Maybe not. But there's a ballroom at the hotel named for them.

Page 13. The William Penn Hotel Lobby 1916. Omni William Penn Hotel.

Page 15. University of Pittsburgh campus scene in 1950. The Mellon Institute, YMWHA (Now Bellefield Hall), and Board of Education are visible on the left. Seen on the left. The Carnegie Museum and Library complex is located behind Heinz Chapel. Forbes Field is located to the right and behind the Cathedral of Learning.

Page 19. Studebaker Salesmen. (1937). Pittsburgh & Lake Erie Railroad Company. University of Pittsburgh.

Page 25. Tool Time 1945. Two Workers Sit on the Tool Bench at D.P.C. Pump House. Between 1942 and 1945 between six million and seven million American women reentered the workforce or entered it for the first time, many filled jobs vacated by men who had left for war service. University of Pittsburgh, William J. Gaughan Collection.

Page 27. Preparing Lunch for Workers at the Switch, June 1914. Workers eager to eat pose for a photograph alongside men and women who prepared lunches for them. Each meal given to the workers included a cigar. Crates of Tweed's Mustard and Campbell's Tomato Soup are to the right. University of Pittsburgh. Union Switch & Signal Strike Photograph Collection, June 1914.

Page 31. The Two Andys. A mural by Tom Mosser and Sarah Zeffiro. The pop art-inspired mural features two of the Steel City's most beloved sons—Warhol and Carnegie—who happen to share the same first name. Located at Strawberry Way, a street in downtown Pittsburgh filled with public art

Page 43. Harold Corsini and Local Soldier. World War, 1939-1945. Harold Corsini, a Pittsburgh based photographer was the official photographer for U.S. Steel. He later became a faculty member at Carnegie Mellon University, where he taught for nine years. University of Pittsburgh, Harold Corsini Photograph Collection.

# Photo Credits

Page 55. Jonas Salk and Lab Technician. 1954-1955. The first effective polio vaccine was developed in 1952 by Jonas Salk and a team at the University of Pittsburgh. Salk's vaccine was tested in the Francis Field Trial, led by Thomas Francis; the largest medical experiment in history with more than 1,800,000 school children part of the trial. The results were announced April 12, 1955 - the tenth anniversary of the death of President Franklin D. Roosevelt, whose paralysis was generally believed to have been caused by polio. University of Pittsburgh, Jonas Salk Polio Vaccine Collection, 1953-2005.

Page 65. Still Life: Heinz Ketchup Display. Despite common opinion, the bottom of a bottle of Heinz Ketchup is not the best place to thump it. That "57 Varieties" label is placed there for a reason. It's a target. By tapping the label with two fingers, you create the "optimal conditions for shear thinning, transforming non-Newtonian ketchup into a free-flowing liquid." Or so the theory goes. Carnegie Museum of Art 83.76.162.

Page 72. Born Elizabeth Cochran, known by her pen name Nellie Bly. A journalist, industrialist, inventor, and a charity worker. She was and adventurer who made a record-breaking trip around the world in 72 days, and probably best known for an exposé in which she faked insanity to study a mental institution from within, pioneering a new kind of investigative journalism. Eighty Days: Nellie Bly and Elizabeth Bisland's History-Making Race Around the World.

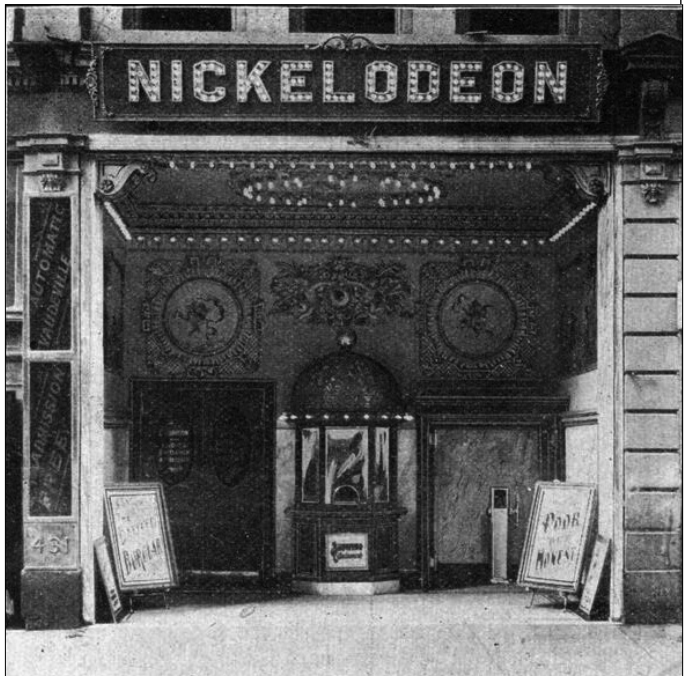
Page 75. Movie Theatre (1952). University of Pittsburgh, Charles Richardson Photographs, 1952-1954.

Page 78. Nobel Peace Prize Goes to a Great American. 1949-1950. Ralph Johnson Bunche was an American political scientist, academic, and diplomat who received the 1950 Nobel Peace Prize for his late 1940s mediation in Israel. He was the first African American to be so honored in the history of the prize. Carnegie Museum of Art 1996.69.366. Teenie Harris Photograph Collection, 1920-1970, Carnegie Museum of Art.

Page 81. Honus Wagner, 1910. Honus Wagner takes a leap during a baseball game. Honus Wagner played 21 seasons of Major League Baseball (1897 to 1917), all with the Pittsburgh Pirates. He remains tied with Tony Gwynn for the most National League battle titles during his career, and was one of the first five players inducted into the Baseball Hall of Fame. Carnegie Museum of Art Collection of Photographs, 1894-1958, Carnegie Museum of Art.

*Nickelodeon  
History started  
in Pittsburgh.*

*Harry Davis and  
John P. Harris,  
opened their  
small storefront  
theatre on  
Smithfield  
Street in  
Pittsburgh,  
Pennsylvania,  
on June 19,  
1905. The first  
devoted  
exclusively to  
the exhibition  
of motion  
pictures.*



# It takes a village ...

It's an incredibly dedicated group of volunteers who work all year bringing together four days of sessions, screenings, workshops, events, and everything that else that goes into a great conference.

*First, thank you to our sponsors, partners, 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 Pittsburgh the best it can be ...*

*To the Pittsburgh local crew - Miriam, Emily, Drew & Brian - who have arranged tours, helped with outreach in the community, and offered up recommendations for their favorite things ...*

*To the Archival Screening Night group who program a great night and spend hours (and hours!) at the theatre preparing for the evening ...*

*To members of the Diversity Committee and the Board for a multi-session, multi-day plenary program to prioritize the discussion on diversity, inclusion, and equity and turn those discussions into action steps ...*

*To everyone who donated to the Community Fund, and to the Awards Committee for their work in managing the process, in providing an opportunity for more of our colleagues to attend the conference...*

*To the committees and volunteers who organize the Networking & First Timer's Event, Hack Day, the Student Mixer, The Reel Thing, and Trivia ..*

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

*To the curators and presenters of the Do It Yourself & Community Archiving stream for crafting their sessions into a free, day-long symposium open to anyone in the Pittsburgh area ...*

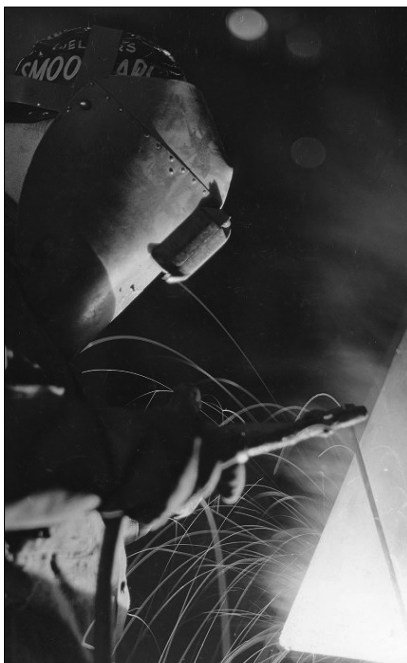
*To the Conference Online Task Force members for coordinating collaborative notes and a model for live streaming of sessions ...*

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

*And especially to all of you who have come to Pittsburgh to attend AMIA 2016 ...*

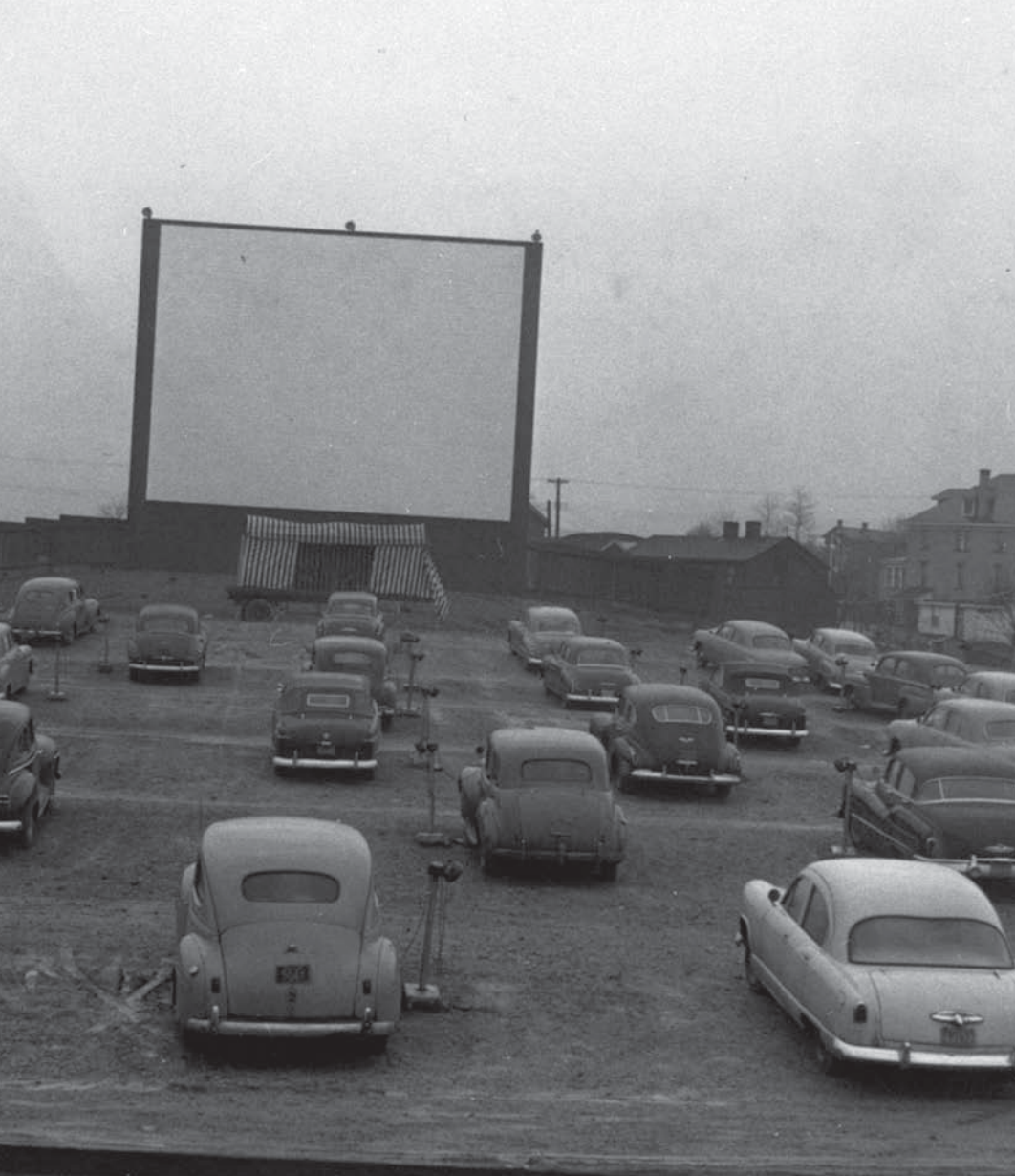
## **Thank you!**







# Notes



# AMIA

1313 Vine Street . Los Angeles, CA 90028  
[amia@amianet.org](mailto:amia@amianet.org) | [www.amianet.org](http://www.amianet.org)