

AMIA 2012 December 4-7, 2012 . Seattle, Washington

Our Eyes Toward the Future, Our Hearts in the Past.

For nearly a century, Deluxe has helped filmmakers, archivists and content owners create, preserve and restore the world's most important sound and moving images. Deluxe is honored to continue its support of AMIA and The Reel Thing Technical Symposium.



Deluxe Media Services

Chace Audio by Deluxe

Deluxe Archive Solutions

Cinetech



Professional collaboration has been a cornerstone of AMIA since its beginning. Cooperation and the exchange of information across the broadest possible field of experts has guided the Association throughout its 22 years. Our opening and closing plenary sessions this year will highlight two examples of what we can achieve through collaborative efforts.

Hurricane Sandy wreaked havoc on the East Coast – the clean up is ongoing, the devastation still fresh. But within the first week, and before the follow up storm hit, groups had come together to help flooded media collections. Our 2012 Opening Plenary will look at the success of those collaborations and the lessons learned about effective mobilization and how to prepare for the worst.

Friday's Closing Plenary also looks at marshaling individuals, groups and resources to help collections at risk. The Albanian Cinema Project is an initiative to bring much needed awareness, attention and assistance to the current plight of the Arkivi Qendror Shteteror I Filmit (Albanian Film Archive). Initiated recently, its impact is already being felt.

There are a number of highlights this week during the conference – all of them collaborations in big and small ways. From working with colleagues in developing sessions or workshops, to working with local groups to put together screening events, to bringing together not one but two Archival Screening Night presentations.

The conference itself is only possible because of the enormous number of people who volunteer their time. To all of them, our deepest thanks.

Henry Ford said "Coming together is a beginning, staying together is progress, and working together is success." Welcome to AMIA 2012.

On behalf of the 2012 Conference Committee-Carol Radovich, Conference Chair

UNIVERSAL STUDIOS POST PRODUCTION MEDIA SERVICES

SOUND MIXING SOUND EDITORIAL & DESIGN PICTURE EDITORIAL & AVID RENTALS MUSIC EDITORIAL EFILM & COMPANY 3 DI SUITE **REMOTE REVIEW / PLAYBACK** ADR FOLEY DIGITAL MASTERING AUDIO PRESERVATION AND RESTORATION ARCHIVAL SERVICES SOUND TRANSFER OC **SCREENING & PROJECTION** ENGINEERING/TECHNICAL SUPPORT AUDIO VISUAL MEDIA SERVICES EXCEPTIONAL CLIENT SERVICES

818.777.0169 800.892.1979 filmmakersdestination.com

Find Us f Download at mobile.filmmakersdestination.com



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!

> **Deluxe Entertainment Services Group** Iron Mountain Entertainment Services Universal Pictures **BluWave Audio** Audio Mechanics **Bonded Services Crawford Media Services Digital Film Technology Digital Vision** FotoKem Front Porch Digital **FujiFilm Motion Picture Film** Kodak The Media Preserve **Prasad Group Reflex Technologies** Reto.ch **Underground Archives DJ Audio** Hollywood Vaults Criterion T₃ Media YCM Laboratories

Special thanks to the Academy of Motion Picture Arts and Sciences



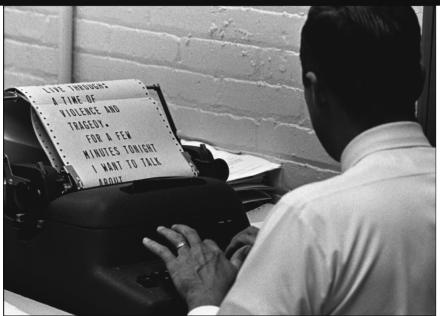
How it was meant to be heard... Audio Mechanics

Large-scale preservation and restoration. www.audiomechanics.com

Proud sponsor of The Reel Thing

Founded in 1991, Audio Mechanics is one of the most sought-after remastering studios in Southern California. They have a reputation for aesthetic integrity and extreme technical proficiency. Specializations include sound restoration, large-scale preservation, music mastering, sound editing, and forensic audio. Their facility in Burbank, CA features state-of-the-art adaptable 5.1 mastering rooms, a recording studio suitable for bands and ADR work, and a stereo mastering control room. Audio Mechanics has maintained, through word-of-mouth, an impressive list of corporate and independent clientele in the music, film, and television industries.

Table of Contents



Welcome to AMIA 2012 2
Thank You, Sponsors! 4
AMIA Board and Committees 6-7
AMIA Awards and Scholars 8-9
General Information 11
Conference at a Glance 13
The Program
Monday 21
Tuesday 23
Wednesday 27
Thursday 33
Friday 41
The Vendor Cafe 49
Exhibitor Listings 50
Committee Meeting Schedule 59
Attendee List
Photo Credits
Thank you75

AMIA Committees

Everyone at the conference is welcome (and encouraged!) to attend any of the meetings listed in the Conference Program. A full list of committee meetings is included in the Program. Members interested in joining a committee should express their interest to the chair or to the AMIA office. Join now and help to lead AMIA forward!

COMMITTEES OF THE BOARD

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

Awards and Scholarships Conference Development Elections and Nominations Publications Bob Schumacher, Chair Carol Radovich, Chair Tom Regal, Chair Andrea McCarty, Chair Julia Noordegraaf, Chair

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 Access Cataloging and Metadata Copyright Diversity Education Independent Media International Outreach Lesbian, Gay, Bisexual and Transgender Moving Image Related Materials and Documentation Nitrate **Open Source** Preservation **Projection and Technical Presentation** Small Gauge and Amateur Film Television, News and Documentary

Ray Edmondson and Caroline Yeager, Chairs Melissa Dollman, Chair Randal Luckow, Chair Karen Cariani and Peter Kaufmann, Chairs Moriah Ulinskas, Chair Kelle Anzalone and Lance Watsky, Chairs Yvonne Ng and Lauren Sorensen, Chairs Reto Kromer and Kara Van Malssen, Chairs Janice Allen and May Haduong, Chairs

Mary Huelsbeck, Chair Rachel Parker, Chair Karen Cariani, Jack Brighton and David Rice, Chairs Reto Kromer and Kate Murray, Chairs Dick May and Katie Trainor, Chairs Taylor McBride and Liz Coffey, Chairs Jack Brighton, Chair

AMIA PUBLICATIONS

The Moving Image

Incoming Editors The Tech Review AMIA Newsletter

AMIA STUDENT CHAPTERS

University of California, Los Angeles New York University University of Rochester Devin and Marsha Orgeron, Editors Teri Tynes, Managing Editor Don Crafton and Susan Ohmer Ralph Sargent, Editor David Lemieux, Editor

Ariel Schudson, President Kathryn Gronsbell, President Scott Williams, President

AMIA Board



BOARD OF DIRECTORS

Caroline Frick, President Colleen Simpson, Treasurer Jayson Wall, Secretary Peter Brothers, Director of the Board Dennis Doros, Director of the Board Tom Regal, Director of the Board Elena Rossi-Snook, 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

2012 AMIA Awards & Scholars



Join us for the Opening Plenary and Conference Welcome on Wednesday morning where we will recognize the recipients of AMIA's Scholarship and Internship Program as well as the Rockefeller Visiting Archivist, Community Fund and Carolyn Hauer Fund recipients.

2012 Scholarships and Internship Recipients

Image Permanence Institute Internship Sony Pictures Scholarship The Rick Chace Foundation Scholarship Universal Studios Scholarship Giorgio Trumpy Shira Peltzman Kathryn Gronsbell Joshua Romphf

Carolyn Hauer Fund

Yves Kamuronsi, Kigali Genocide Memorial Center

The Carolyn Hauer International Fund is a fund dedicated to promoting internationalism within the Association of Moving Image Archivists.

YADA! Scholarships for Education in Fundraising Nadia Ghasedi, Washington University in St. Louis

Sponsored by Audiovisual Preservation Solutions, the YADA! initiative promotes the people and stories behind archives as well as providing resources that support advocacy.

AMIA Community Fund

Nadine Hafner, Union of British Columbia Indian Chiefs

The Community Fund provides travel funding for the Annual Conference.

2012 AMIA Awards



Each year, AMIA awards recognize outstanding professional achievement in and contributions to the field of moving image archiving. Join us as we honor this year's Awards recipients on Wednesday evening at the AMIA Awards and Archival Screening Night.

AMIA Silver Light Award Susan Dalton

To recognize her outstanding career achievement in moving image preservation, the 2012 Silver Light Award is presented to Susan Dalton.

William S. O'Farrell Volunteer Award Janice L. Simpson

To recognize her significant contributions to AMIA and the field, the William S. O'Farrell Volunteer Award is presented to Janice Simpson.

The Close-Up Award Stephen C. Leggett

To recognize his contributions and his deep commitment to the work of the moving image archives profession and archival collections, the inaugural Close-Up Award is presented to Steve Leggett.

The Alan Stark Award Alicia Kubes

To recognize her significant contribution through her efforts in project management that contributes to, and supports, the work of moving image archives and the operations of AMIA, the inaugural Alan Stark Award is presented to Alicia Kubes.





Wildlife preserved.

Preserving the quality of your archive, no matter what that may be, is a big responsibility. With DIVASolutions you don't have to do it all yourself.

Our SAMMA products provide the best in archival quality cleaning, prep and migration available - allowing you to migrate, tens, hundreds or even thousands of hours of content per week, automatically.

Solutions that work the way you do. It's that simple.

Come see the live DIVASolutions demo at our booth

visit fpdigital.com sales@fpdigital.com





General Information



AMIA Registration Desk

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

Monday Tuesday - Thursday Friday Second Floor Second Floor Second Floor

7:30am - 5:00pm 7:30am - 6:00pm 7:30am - 4:00pm

AMIA Vendor Cafe

Please join us for the always informative AMIA Vendor Exhibits in the Cafe. Plus, raffle prizes at each morning and afternoon break.

Wednesday Wednesday Thursday Vendor Hours Cocktails in Vendor Cafe Vendor Hours

10:00am - 6:30pm 5:30pm 9:00am - 2:00pm

Poster Sessions

Up-to-date research emphasizing the issues and concerns encountered within the moving image archive profession will be presented in a Poster Session on Wednesday and Thursay 12:00pm - 2:00pm in the Vendor Cafe.

Buses

Buses will be provided to The Reel Thing and to Archival Screening Night. On Archival Screening Night, the buses will begin shuttling at 6:00pm to allow an opportunity for those attending the evening to have dinner near the theatre.

Please wear your badge!

AMIA registration badges will allow you access to all sessions, the Opening Cocktail Reception, the Vendor Cafe 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.

FILM TECH has been involved in the preservation of motion picture, sound, and video for studios, archives, museums, and individual clients for over forty years. With extensive staff experience in film timing, video mastering, and sound restoration, we are able to preserve and restore current and obsolete film, video and audio formats. In-house processing provides maximum control over quality, as well as prompt service.

SERVICES INCLUDE:

FILM EVALUATIONS PHOTOCHEMICAL FILM PRESERVATION FILM TO VIDEO TRANSFERS VIDEO TO VIDEO TRANSFERS OBSOLETE FILM AND VIDEO FORMATS BLACK AND WHITE FILM PROCESSING ANALOG AND DIGITAL SOUND TRANSFERS DIGITAL SOUND RESTORATION

FILM TECHNOLOGY COMPANY, INC.

726 N. Cole Avenue Hollywood CA 90038 Office (323) 464-3456 Fax (323) 464-7439 filmtech.com



Conference at a Glance | Monday - Tuesday



Monday .	December	3, 2012
----------	----------	---------

8:30am - 5:30pm	
Cataloging and Metadata for Moving Images Workshop	Cascade 1

Tuesday . December 4, 2012

8:30am - 12:30pm ffmpeg4archivists Workshop	Cascade 2
8:30am - 5:30pm Cataloging and Metadata for Moving Images Workshop	Cascade 1
11:00am - 5:00pm Community Archiving Workshop	Three Dollar Bill Cinema
12:30pm - 5:30pm The Reel Thing XXX	SIFF Cinema Uptown
6:00pm - 7:00pm Opening Cocktail Reception	Grand Ballroom III
7:30pm - 10:00pm AMIA's Sixth Annual Trivia Throwdown	Fifth Avenue

THE CLASSICS ARE

WHEN YOU CHOOSE TO ARCHIVE ON FILM, YOUR WORK LIVES ON.

Film is more than entertainment, it's history. Without it, countless classics would be lost. Now, as digital storage becomes more seductive, modern classics could face extinction. If it's worth shooting, it's worth saving. Protect your legacy on KODAK Asset Protection Films.

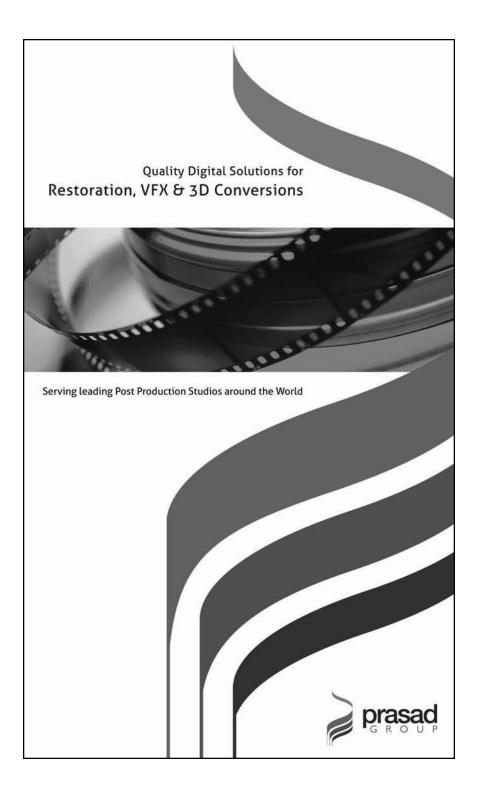
Find out more at www.kodak.com/go/archive



Kodak

Conference at a Glance | Wednesday

7:30am - 8:00am Newcomer's Meet and Greet	Grand Ballroom III
8:00am - 10:00am Opening Plenary and Conference Welcome	Grand Ballroom III
10:00am - 6:30pm The AMIA Vendor Cafe	Grand Ballroom I & II
10:30am - 12:00pm A Decade of Home Movie Day Regional Roundup: Treasures from the Pacific Northwest	Cascade 1 Cascade 2
12:00pm - 2:00pm Poster Session	Grand Ballroom I & II
12:00pm - 1:00pm Meeting: Advocacy Committee Meeting: Small Gauge & Amateur Film Committee Meeting: Cataloging & Metadata Committee	Fifth Avenue Olympic St. Helens
1:00pm - 2:00pm Meeting: International Outreach Committee Meeting: Preservation Committee Meeting: Awards & Scholarships Committee	Adams Olympic St. Helens
2:00pm - 3:30pm Make It So: Initiating Audiovisual Preservation Teaching Legacy & Emergent Formats Research from the AMIA/IPI Internship Program	Cascade 1 Cascade 2 Fifth Avenue
4:00pm - 5:00pm Teaching the Moving Image in a Digital Landscape	Cascade 2
4:00pm - 5:30pm Yes Sir, Oui Monsieur - The National Film Board Experience Teaching the Moving Image in a Digital Landscape Nitrate: Still Waiting After All These Years	Cascade 1 Cascade 2 Fifth Avenue
5:00pm - 5:30pm Tribeca Reframe Collection	Cascade 2
5:30pm - 6:30pm Cocktails in the Vendor Exhibits	Grand Ballroom I & II
5:30pm - 6:30pm Meeting: Independent Media Committee	St. Helens
6:15pm Shuttle to Archival Screening Night Begins	Westin Entrance
7:45pm - 10:30pm AMIA Awards and Archival Screening Night	SIFF Cinema Uptown



Conference at a Glance | Thursday

Thursday . December 6, 2012	
9:00am - 2:00pm AMIA Vendor Cafe	Grand Ballroom I & II
9:30am - 10:30am Archiving and Preserving Digital Cinema Packages: Collaboration and Participation in Action Seattle's Media Arts	Cascade 1 Cascade 2 Fifth Avenue
11:00am - 12:00pm Digital Acquisition Strategy: Can I Have a DCDM With That? Getting Your Footage Online Now Collectors and Curators: Alternative Takes on Film Exhibition	Cascade 2
12:00pm - 2:00pm Poster Session	Grand Ballroom I & II
12:00pm - 1:00pm Meeting: Nitrate Committee Meeting: News. Documentary & Television Committee Meeting: LGBT Committee	Adams Olympic St. Helens
1:00pm - 2:00pm Meeting: MIRMD Committee Meeting: Access Committee Meeting: Open Source Committee	Adams St. Helens Olympic
2:00pm - 3:00pm Experiences from the Present, Visions for the Future FRBR Entities Updating NFPA's Standard on Cellulose Nitrate Film	Cascade 1 Cascade 2 Fifth Avenue
3:15pm - 4:15pm Future Projection If We Stream It, Will They Watch Recording Genocide in Rwanda	Cascade 1 Cascade 2 Fifth Avenue
4:30pm - 5:30pm Strategies for Preserving Commercial Video Collections My Space, Your Space, Color Space Home Movies as Refreshers of Culture	Cascade 1 Cascade 2 Fifth Avenue
5:30pm - 6:30pm Meeting: Diversity Committee	Olympic
6:15pm - 7:45pm ASN Presents: The Magnificent 16	Grand Ballroom III
8:00pm - 9:30pm Experiments in Seattle	Cascade 1
8:00pm - 10:00pm Stan Brakhage: Preserved Works	Northwest Film Forum



Conference at a Glance | Friday



8:30am - 9:30am 2012 Closing Plenary	Grand Ballroom III
9:30am - 10:30am AMIA General Business and Membership Meeting	Grand Ballroom III
10:30am - 12:00pm 28mm: A New Look at Old Films Man vs. Machine: John Henry within the Digital Archive Preservation and the Creative Process	Cascade 1 Cascade 2 Fifth Avenue
12:00pm - 1:00pm Meeting: Projection & Technical Presentation Committee Meeting: Education Committee	Adams St. Helens
1:00pm - 2:00pm Meeting: Copyright Committee	St. Helens
2:00pm - 3:00pm The History and Preservation of Copyright's Treasures Cool Stuff, But Can I See It? Conserving Ephemeral Television Content	Cascade 1 Cascade 2 Fifth Avenue
3:15pm - 4:15pm Deep Focus: A Contact Database on the AMIA Website Let's All Go to the Pre-Show Restoring History: 100 Years of Universal Films	Cascade 1 Cascade 2 Fifth Avenue
4:30pm - 5:30pm Utilizing Non-expert Volunteers in Media Archives Activist Archiving Paramount Pictures: 100 Years of Movie History	Cascade 1 Cascade 2 Fifth Avenue
5:30pm - 6:30pm AMIA Closing Night Cocktails	Grand Ballroom III



724.779.2111 | 1.800.416.2665 111 Thomson Park Drive | Cranberry Township, PA 16066

www.themediapreserve.com

Conference Program | Monday

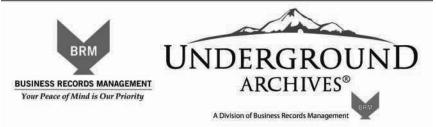


8:30am - 5:30pm | Cascade I | Separate Registration Required Cataloging and Metadata for Moving Images Workshop [Day One]

Chair Speakers Randal Luckow, TBS Rebecca S. Guenther, Library of Congress Linda Tadic, Audiovisual Archive Network Thelma Ross, Academy Film Archive Meredith Reese, Home Box Office

This bi-annually held workshop is a unique program mindfully synthesizing metadata and cataloging concepts to provide a greater understanding of the foundations of metadata practice and application of cataloging principles to all types of resources found in our evolving media and media technology environment. The workshop includes discussions of the role of the cataloger in traditional and digital asset management; introductory principles to cataloging; the value, purpose and application of standards; management of resources through their life cycles; descriptive, structural, and administrative metadata (including rights and preservation metadata); data models and data mapping, and content description standards. We provide the recipe instructions to make an alphabet soup that includes AACR2, AMIM2, CEN, DACS, DC, EBUCOre, FIAF, FIAT, FRBR, IPTC, MARC, METS, MIX, MODS, PBCore, PREMIS, RAD, RDA, and SMPTE RP210. Dynamic presentations encompass film, video, digital, and broadcast materials and include interactive exercises to put cataloging and metadata concepts directly into practice.

Full Service Records Management Provider



Business Records Management LLC (BRM)/Underground Archives (UA) stores and professionally manages records for over 4,400 organizations. BRM/UA offers comprehensive information management solutions that help organizations reduce the risks of regulatory noncompliance, while saving time and money. Services include Document Storage, Secure Destruction, NARA Compliant Private Vaulting, Film & Sound Preservation, Data Tape Management, Data Center Backup, Environmental Storage, Disaster Recovery and Document Imaging. BRM/UA provides information management services to organizations of all sizes throughout the United States.



Dedicated to providing customers of all sizes throughout the United States with comprehensive solutions for efficient and economical information management.



www.businessrecords.com

www.uarchives.com



Headquarters: 1018 Western Avenue Pittsburgh, PA 15233

(877) 342-5276

Conference Program | **Tuesday**



8:30am - 5:30pm | Cascade I | Separate Registration Required Cataloging and Metadata for Moving Images Workshop [Day Two]

Chair Speakers Randal Luckow, TBS Rebecca S. Guenther, Library of Congress Linda Tadic, Audiovisual Archive Network Thelma Ross, Academy Film Archive Meredith Reese, Home Box Office

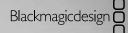
This bi-annually held workshop is a unique program mindfully synthesizing metadata and cataloging concepts to provide a greater understanding of the foundations of metadata practice and application of cataloging principles to all types of resources found in our evolving media and media technology environment. The workshop includes discussions of the role of the cataloger in traditional and digital asset management; introductory principles to cataloging; the value, purpose and application of standards; management of resources through their life cycles; descriptive, structural, and administrative metadata (including rights and preservation metadata); data models and data mapping, and content description standards. We provide the recipe instructions to make an alphabet soup that includes AACR2, AMIM2, CEN, DACS, DC, EBUCore, FIAF, FIAT, FRBR, IPTC, MARC, METS, MIX, MODS, PBCore, PREMIS, RAD, RDA, and SMPTE RP210. Dynamic presentations encompass film, video, digital, and broadcast materials and include interactive exercises to put cataloging and metadata concepts directly into practice.

8:30am - 12:30pm | Cascade 2 | Separate Registration Required ffmpeg4archivists Workshop

> Dave Rice, CUNY TV Misty De Meo, Canadian Museum for Human Rights

FFmpeg is an open solution for analyzing, transcoding, processing, and filtering audiovisual data. Due to its extensive and actively developed codec library and open license, FFmpeg has been integrated as a crucial tool into some of the largest video processing institutions. This workshop will present how FFmpeg is relevant to archivists and the objectives of digital preservation, and how it

Speakers





The new DaVinci Resolve 9 is now even faster and easier to use!

With over 25 years' experience in color correction, DaVinci Resolve is the world's most loved high end color grading system! Only DaVinci Resolve is designed to be real time all the time, so it keeps up with you when you're working on demanding client jobs. With the most creative toolset and highest image quality, it's easy to see why DaVinci Resolve is used on more Hollywood feature films, syndicated network television series, music videos and high end television commercials than any other system.



Greater Creativity

With a massive toolset designed by colorists for colorists! The innovative YRGB primaries and node based design

allow more creative grading and better looking images. Combined with PowerWindows™, RGB mixing, curve grading, blur, sharpen, mist, keying, noise reduction and 32 bit float quality, you get more with DaVinci Resolve.



Super Computer Processing

DaVinci Resolve uses a cluster of GPUs for real time super computer performance.

Simply plug in an extra common graphics card (GPU) to get more performance. Add up to 3 GPUs on Mac OS X or a massive 16 GPUs on Linux. The freedom is yours, and there are no extra software costs! Simply plug in GPUs when you need more power!



Automated for Speed

DaVinci Resolve includes more automatic tools such as the 99 point 3D window tracker so you'll rarely need to manually

track windows! You get automatic 3D eye matching, auto-grade, auto stabilization, auto 3D color matching, automatic XML, AAF and EDL conforming, real time proxies, auto scene detection and much more!



World's Best Compatibility

No system supports more file formats in real time. Grade from mixed format clips on the same timeline including bayer format CinemaDNG, RED™, ARRI™ and F65™ raw, ProRes™,

DNxHD[™], H.264, uncompressed and more. Get full multi layer timeline XML, AAF and EDL round trip with editing built right into DaVinci Resolve! If your edit changes, Resolve will automatically relink grades!

DaVinci Resolve Lite Free download with unlimited nodes. Supports 1 GPU	Free
DaVinci Resolve Software Full Resolve with unlimited nodes and multiple GPUs Use 3rd party control panels.	\$995
DaVinci Resolve Full Resolve with colorist control surface for the most advanced facilities.	\$29,995

Learn more today at www.blackmagicdesign.com/davinciresolve

can be applied to achieve common tasks. Participants will learn how to install ffmpeg and use the applications to perform several tasks including lossless transcoding, technical inspection, timecode burn-in, compression for web access, and quality control.

11:00am - 5:00pm | Three Dollar Bill Cinema | Separate Registration Required

Community Archiving Workshop

Yvonne Ng, WITNESS
Amy Sloper, Harvard Film Archive
Mona Jimenez, NYU
Sandra Yates, HAM-TMC Library
Moriah Ulinskas, Bay Area Video Coalition

Community Archiving is a process whereby volunteers - in this case AMIA members in the community where the AMIA conference is held - help an organization gain intellectual and physical control over an endangered moving image collection. This year, AMIA members will be paired with Seattle's Three Dollar Bill Cinema to conduct basic processing, inspecting, and cataloging on film, and analog and digital media. Attendees will gain experience working with and training non-archivists to care for their collections. In the process, they will also have the opportunity to practice processing, inspecting, and cataloging media in a hands-on way. Also importantly, they will build relationships and connections with the local community where the AMIA Conference takes place. Three Dollar Bill Cinema provides access to films by, for, and about lesbian, gay, bisexual, and transgender people and their families, and a forum for LGBT filmmakers to share and discuss their work with audiences. Co-presented by the Diversity Committee and the Independent Media Committee.

12:30pm - 5:30pm | SIFF Cinema Uptown | Buses leave at 12:00pm | Separate Registration Required The Reel Thing XXX

Chairs Grover Crisp, Sony Pictures Michael Friend, Sony Pictures

Dedicated to 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.

6:00pm - 7:00pm | Grand Ballroom III Opening Cocktail Reception

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

7:30pm - 10:00pm | Fifth Avenue AMIA's Sixth Annual Trivia Throwdown

Trivia Master Colleen Simpson, AMIA Board

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 player. And all funds go to support AMIA Awards programs.

And don't forget the raffle! Great prizes thanks to our raffle donors - Milestone Films, Criterion, Zeitgeist Films, Kino, The Cinema Guild, New Yorker Films, Flicker Alley, Movie City News and Randy Gitsch.

Respect for the Filmmaker



Your story shouldn't end here.

There's a uniqueness to stories told on film, but film is an organic material. Over time, it can shrink, sometimes dramatically. Twist. Become brittle. Have perfs torn or missing.

That's no problem for us. We can scan film shrunk up to 20-percent because we have the world's most capable scanner. The one we designed to output files in uncompressed AVI, DPX or more than 40 other digital formats. And to do no harm to even the most distressed film. A completeprocess based on remarkable technology



Here's one frame we scanned from the film above. Contact us. We can provide the services you need to make your archival stories valuable and available in the digital world of tomorrow.



For more information, visit: www.reflextechnologies.com or call 818-859-7770

Conference Program | Wednesday



7:30am - 8:00am | Grand Ballroom III Newcomer's Mixer

Welcome to the AMIA Conference! The Newcomer program matches first-time attendees with veteran AMIA conference-goers. It's an opportunity to meet new colleagues and learn more about the best ways to navigate the conference, and it provideds experienced AMIA members an opporutinity to meet newcomers to the field or to the Association. You'll have time meet each other, maybe have a cup of coffee, and then enjoy the plenary together.

8:00am - 9:30am | Grand Ballroom III

Opening Plenary and Conference Welcome

Please join us for a continental breakfast and the official Conference welcome and to honor the 2012 Scholarship and Internship recipients, followed by an important plenary session that addresses collaborative efforts to help flooded media collections during the recent Hurricane Sandy disaster.

10:00am - 6:30pm | Grand Ballroom I & II The Vendor Cafe

Don't miss an opportunity to visit the vendor exhibits! The vendor exhibits are a wealth of information about our field. What is new, what works, and what's on the horizon - whether or not you are a buyer, the information and the services these companies offer is important.

10:30am - 12:00pm | Cascade 1 A Decade of Home Movie Day

Skip Elsheimer, The Center for Home Movies and A/V Geeks
Ruta Abolins, University of Georgia Media Archives and Peabody Collection
Dino Everett, University of Southern California
Phil Borgnes, Co-host of Seattle's Home Movie Day
Chalida Uambumrungjit, Thai Film Foundation

2012 marked the 10th anniversary of Home Movie Day, the annual amateur film public screening event. Begun by a small group of film archivists as a diverse grassroots project on a shoestring



Conference Program | Wednesday

budget, it has grown into one of the world's largest archival outreach events, while continuing to operate on a shoestring budget. A decade in, it is time to step back and reevaulate the successes and shortcomings that have come with Home Movie Day's maturation, as well as look ahead to its future. Because each Home Movie Day event is organized locally, experienced hosts representing varied backgrounds will present and assess their individual experiences and innovations. The session will engage with specific topics such as how archivists have used the event to build networks among archivists, film enthusiasts, the public and diverse non-archival institutions; the growth of international events; and the role of home video and digitization technology.

10:30am - 12:00pm | Cascade 2

Regional Roundup: Treasures from the Pacific Northwest

Chairs Hannah Palin, University of Washington Libraries, Special Collections Speakers Anne Frantilla, Seattle Municipal Archives John Vallier, Media Center in Suzzalo Library

Before Microsoft, Starbucks or Nike, before Kurt Cobain or Portlandia, there were actually people living in the far left corner of the map, shooting film, writing scripts, making independent and mainstream features, creating television shows and educational films, documenting their lives and communities through home movies and news film. Nicolette Bromberg and Hannah Palin (UW Libraries Special Collections) will lead a group of archivists to present gems from their moving image collections, share their stories and discuss the challenges inherent in preserving these materials.

12:00pm - 2:00pm | Grand Ballroom | & II AMIA Poster Session

Up-to-date research emphasizing the issues and concerns encountered within the moving image archive profession.

12:00pm - 1:00pm | Fifth Avenue Meeting: Advocacy Committee

12:00pm - 1:00pm | Olympic Meeting: Small Gauge & Amateur Film Committee

12:00pm - 1:00pm | St. Helens Meeting: Cataloging & Metadata Committee

1:00pm - 2:00pm | Adams Meeting: International Outreach Committee

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

1:00pm - 2:00pm | St. Helens Meeting: Awards & Scholarships Committee

2:00pm - 3:30pm | Cascade 1 Make It So: Initiating Audiovisual Preservation

 Chair
 Siobhan Hagan, UCLA Library

 Speakers
 Stefan Elnabli, Northwestern University Library

 Steven Villereal, University of Virginia Library
 Timothy Wisniewski, Johns Hopkins Medical Institutions

Many leading libraries and archives have made huge steps towards moving image and recorded sound preservation and have reported their own experiences in numerous ways. However, these prominent examples can feel overwhelming to an organization only just beginning audiovisual preservation. This presentation will give suggestions and guidelines for those working in between the two extremes of large-scale and zero-scale audiovisual preservation. The speakers are relatively new professionals with slightly different job titles and backgrounds. Each started work as temporary employees, while two of the presenters are now hired in permanent positions. Each has different struggles due to each institution's idiosyncratic situation. This session will address the differences as well as the shared features along with forming patterns of successes and failures in order for the audience to leave the presentation feeling better equipped to tailor this process to the specific needs of their own organization.

2:00pm - 3:30pm | Cascade 2 Teaching Legacy & Emergent Formats: Finding New Audiences

Chair Speakers Jennifer Jenkins, University of Arizona Snowden Becker, UCLA Moving Image Archive Studies Kimberly Peach, Former Project Archivist, WXPN Public Radio Ruta Abolins, Media Archives and Peabody Collection, University of Georgia Karen Gracy, Kent State University

This panel seeks to bring together archivists, teachers, practitioners, and scholars to explore ways to introduce archival moving images to a variety of audiences in formal and informal teaching contexts. We offer presentations that demonstrate ways to engage non-Media Archivists with the history of legacy and emergent audio-visual formats, the life expectancies, the unique needs of legacy media, how to make good preservation decisions—and instill some excitement about these formats within the general population. The familiar issues of identification, preservation, and access all play a role in this conversation. All of us teach methods, formats, and history to interns, colleagues, and other constituencies. Let's share ideas and talk about best practices!

2:00pm - 3:30pm | Fifth Avenue

Return on Investment: Research Product from the AMIA/IPI Internship Program

Chair	Jean-Louis Bigourdan, Image Permanence Institute
Speakers	Tessa Idlewine, Academy Film Archive
	Sean Kelly, East Anglia Film Archive

In 2006, AMIA and IPI established the Image Permanence Institute Internship in Preservation Research to give a student of merit, who is committed to the preservation of moving image heritage, the opportunity to acquire practical experience in preservation research. Since its creation, six recipients have come to IPI for the three-month internship and contributed to a wide range of research projects, each addressing issues of moving image preservation. This session will share the work and findings of the interns with the AMIA community. During the first part of the session, the 2010 and 2011 interns, Sean Kelly and Tessa Idlewine, will present a new perspective on handling practices for deteriorated acetate film. Both presentations will contribute to a new understanding of the complex behavior of decaying acetate film. During the second part of the session objectives and imaging techniques used to develop IPI's poster Knowing and Protecting Motion Picture Film, and a new direction to enhance our common knowledge of moving image materials will be discussed.

4:00pm - 5:00pm | Cascade 2 Teaching the Moving Image in a Digital Landscape

Chairs	Desiree Leary, Electronic Arts Intermix
	Rebecca Cleman, Electronic Arts Intermix
Speakers	Dennis Doros, Milestone Films
	Justin Wadland, University of Washington Libraries
	Carolyn Faber, Flaxman Library, School of the Art Institute of Chicago

This panel will take the form of a moderated dialog between media librarians and independant distributors to jointly address significant changes in the education landscape in the wake of emerging streaming media models. Though there have been recent discussions around copyright law and educational use, these do not always consider the sustainability of distributors who rely on distribution income to fulfill their missions of preserving, archiving, and representing unique and historically significant collections of media. This panel aims to identify a set of vital considerations, along with next steps for how librarians and distributors might work together to encourage fair use and advocate for preservation funding.

4:00pm - 5:30pm | Cascade 1 Yes Sir, Oui Monsieur--Digitizing a Multi-language, Multi-length Audiovisual Collection: The National Film Board Experience

Speaker

Christian Ruel, National Film Board of Canada

The NFB has a collection of 13,000 titles and like many other AV collections; it has undertaken a project to digitize them. In addition to preserving its content, the NFB has a strong accessibility mandate. As a Canadian public producer, the NFB has made productions in English and French and in a variety of other languages and lengths. Digitizing all that content represents a massive quantity of data as well as significant storage costs and digital media archiving. The NFB has developed a number of concepts and solutions to ensure efficient use of its resources. This presentation looks at lessons learned while the NFB implemented these concepts and approaches and how we solved challenges associated with them.

4:00pm - 5:30pm | Fifth Avenue Nitrate: Still Waiting After All These Years

 Chair
 Vance Kepley, University of Wisconsin-Madison

 Speakers
 Maxine Ducey, Wisconsin Center for Film and Theater Research Heather Heckman, Moving Image Research Collections Katie Mullen, Wisconsin Historical Society

Come hear about the latest research in nitrate film degradation and fire risk. Have any myths been "exploded"? Members of the Nitrate Study Group at the University of Wisconsin – Madison, the Wisconsin Center for Film and Theater Research and the Wisconsin Historical Society will present the findings of the first year of their NEH funded project and discuss plans for the rest of the project.

5:00pm - 5:30pm | Cascade 2

Tribeca Reframe Collection: Improving Access to Independent Film Collections

Speaker

Eileen Newman, Tribeca Film Institute

This interactive session is designed to present an overview of the creation of the Tribeca Reframe Collection, a model for a for profit/not-for-profit partnership designed to provide an online retail solution aimed at increasing the access and availability of independent film collections from not-for-profit distributors, archives and individuals around the world. Eileen Newman, Managing Director of the Tribeca Film Institute, will discuss the philosophy behind the program creation, the fund-raising process, the actual "nuts and bolts" of the day to day running of the program and an on-going program evaluation. The overview sets the stage for a look at the website in action, clips of films indicative of collection and a discussion of the use of social media to mobilize users. In addition, the new strategic focus of the program will be discussed, specifically the targeting of distributors and collections, self-distributors and short films.

5:30pm - 6:30pm | Grand Ballroom I & II Cocktails in the Vendor Exhibits

Join the vendors for a cocktail! In your registration package you received a drink ticket, courtesy of our 2012 Vendors. So before you head out to Archival Screening Night, stop by and say hello!

5:30pm - 6:30pm | St. Helens Meeting: Independent Media Committee

7:45pm - 10:30pm | SIFF Cinema Uptown | Buses will start at 6:15pm AMIA Awards and Archival Screening Night

Please join us to honor the 2012 AMIA Awards honorees for the Silver Light Award, the William S. O'Farrell Volunteer Award and two new awards - the Close-Up Award and The Alan Stark Award.

Archival Screening Night presents A *Look Back*. For the 22nd edition of this event we are going to take the opportunity to revisit some of the most memorable clips from past programs.





Preservation client WILLIAM WEGMAN

BAVC is the nation's largest nonprofit preservation organization, providing support and subsidized services to artists, independent producers, nonprofit organizations, and cultural and community-based groups.

MEMBER SERVICES INCLUDE:

Collection Assessment & Preservation Planning Cataloging and Metadata Consultation Cleaning and Archival Transfer of Analog Video and Audio

> VIDEO: 1" Open Reel, 1/2" Open Reel, 3/4" Umatic and UmaticSP, Hi-8, Video8, S-VHS/ VHS, Betamax, MiniDV, DVCam, BetaSP formats

AUDIO: 1/4" Open Reel and Audiocassette

"I'm always nervous about handling seminal master tapes like those of William Wegman and Ant Farm. But BAVC's video preservation program has gained my confidence through its meticulous, consistent trustworthiness, and reasonably priced services. I entrust BAVC with the many tapes PFA preserves."

Steve Seid, Pacific Film Archives

for more info: bavc.org/preservation (415) 558-2158



BAVC Preservation client ANT FARM

Conference Program | Thursday



9:00am - 2:00pm | Grand Ballroom I & II AMIA Vendor Cafe

Don't miss an opportunity to visit the vendor exhibits! The vendor exhibits are a wealth of information about our field. What is new, what works, and what's on the horizon - whether or not you are a buyer, the information and the services these companies offer is important.

9:30am - 10:30am | Cascade 1

Archiving and Preserving Digital Cinema Packages: Current Workflows and Future Challenges

Chair Speakers Shira Peltzman, Moving Image Archiving and Preservation, New York University Karen Barcellona, Academy Film Archive Katie Trainor, Museum of Modern Art Peter Oleksik, Museum of Modern Art Helen Edmunds, British Film Institute

Digital Cinema Packages raise many preservation issues. With digital cinema slated to grow exponentially over the next several years, the presence of DCPs-and the challenges associated with archiving and preserving them-will continue to increase. This panel discussion will focus on identifying some of these issues, and will explore the workflows that the Academy Film Archive, the British Film Institute, and the Museum of Modern Art have developed to meet these challenges. Panelists will describe their respective institution's workflow for ingesting DCPs into their collection, and will discuss how they approached the task of developing a preservation model for this format. This session will highlight the strengths of these workflows as well as problems that remain unsolved. By gaining a deeper knowledge of how the challenges of DCPs within their respective institutions.

9:30am - 10:30am | Cascade 2 Collaboration and Participation in Action – New Ways to Create Online Collections

Chair Karen Cariani, WGBH Educational Foundation Speakers Karen Colbron, WGBH Educational Foundation Karin Carlson, Northeast Historic Film

Many collections remain hidden or under used because they are not fully processed and unavailable on the web. By embracing the concept of "more product, less process," we aim to offer raw data to our users and ask their participation in digitization choices, curating their own collections, and adding their data back into catalog records. Join panelists from WGBH, including Karen Cariani

Thursday | Conference Program

and Karen Colbron, as well as project partners, including Karin Carlson of Northeast Historic Film, as we focus on the Boston TV News Digital Library project and the Mellon Participatory Cataloging project. This panel will explore new ways to collaborate, share data, and incentivize users to participate in curating collections and adding data to our catalog.

9:30am - 10:30am | Fifth Avenue Seattle's Media Arts

Chair Speakers Kristin Pepe, Outfest Legacy Project for LGBT Preservation Adam Sekuler, Director, Northwest Film Forum Robin Held, Executive Director, Reel Grrls Jason Plourde, Programming Director, Three Dollar Bill Cinema

This session explores the thriving Seattle media arts community, giving attendees an opportunity to see successful and innovative media arts organizations in action. The audience will gain a deeper understanding of how several diverse regional media organizations, their educational and training programs, partnerships, film exhibitions and creative funding create a strong sense of cultural awareness and contribute to the Seattle media landscape. The Northwest Film Forum, provides independent film exhibition, production and post-production services and a innovative feature film grant program, a model unique in the non-profit world, while Reel Grrls, an arts and technology training program for young women, empowers females from diverse communities to realize their power, talent and influence through media production and Three Dollar Bill Cinema strengthens, connects, and reflects diverse communities through queer film and media as well as producing year round exhibition programs including the Seattle Lesbian and Gay Film Festival.

11:00am - 12:00pm | Cascade 1 Digital Acquisition Strategy: Can I Have a DCDM With That?

Chair	Dylan Cave, British Film Institute
Speakers	Charles Fairall, British Film Institute
	Andrea Kalas, Paramount Pictures

The change in distribution practices from 35mm to digital delivery formats gathers pace. As the feature film industry moves into complete digital production and delivery, archives are faced with a need to embrace digital technology if they are to maintain a collection that has consistency, coherence and contemporary value. This has big implications for the operational methods of archives. Alongside the need for so-called 'passive conservation' of analogue materials, archives have to develop the necessary management infrastructure – digital migration - to facilitate preservation of digital assets. This session will look at the big implications that digital acquisitions have in shaping archive collections, including the complex changes to preservation and curatorial operations that will affect the archive community. The session will lock dependent of the preservation set of the archives and BFI National Archive.

11:00am - 12:00pm | Cascade 2

Getting Your Footage Online Now: Stories from Three Smaller Archives

Chair	Sara Chapman, Media Burn Independent Video Archive
Speakers	Tom Colley, Video Data Bank
	Anne Wells, Chicago Film Archives

Providing online access to moving image content is becoming an essential part of the way archives serve their audiences. Yet there is no single clear path to navigating the complicated new world of database migration, asset digitization, storage, curation, and audience engagement. In this presentation the Media Burn Independent Video Archive, the Video Data Bank, and Chicago Film Archives present case studies of the different paths they took to create their new streaming video websites in 2011 and 2012. It is a rare and useful opportunity to get a behind-the-scenes look at how these projects were implemented and to find out how to replicate the successes while avoiding the mistakes.

11:00am - 12:00pm | Fifth Avenue Collectors and Curators: Alternative Takes on Film Exhibition

Chairs	Stephen Parr, The San Francisco Media Archive/Oddball Film+Video
	Adam Sekuler, Northwest Film Forum
Speakers	Alain Letourneau and Pam Minty, www.40frames.org
	Spencer Sundell, Sprocket Society
	Brian Alter, Grand Illusion Cinema

Groups of collectors, curators, techs, preservationists and programmers have been exhibiting 16mm film for years in small, alternative venues and micro cinemas. They continue to respond to local communities interests while developing new profit and nonprofit business and aesthetic strategies for the film's contunuation as an exhibition format. Organizations like 40 Frames advocate the continue due se of 16mm film through their web resource directory (www.40frames.org) of 16mm supplies and services, a collection of rental films and a menu of technical services supporting regional exhibitors and film education programs. The Sprocket Society cultivates cinematic arts and sciences by showcasing cinema history, promoting educational events, and their own preservation efforts. The Grand Illusion Cinema, a tiny non-profit, volunteer run, member-supported theater responds to the needs of local audiences, screening local filmmakers, showcasing rarities and independent cinema, utilizing multiple exhibition formats and making the theater available for public uses.

12:00pm - 2:00pm | Grand Ballroom | & II AMIA Poster Session

Up-to-date research emphasizing the issues and concerns encountered within the moving image archive profession.

12:00pm - 1:00pm | Adams Meeting: Nitrate Committee

12:00pm - 1:00pm | Olympic Meeting: News. Documentary & Television Committee

12:00pm - 1:00pm | St. Helens Meeting: LGBT Committee

1:00pm - 2:00pm | Adams Meeting: MIRMD Committee

1:00pm - 2:00pm | St. Helens Meeting: Access Committee

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

2:00pm - 3:00pm | Cascade 1 Film Scanning: Experiences from the Present, Visions for the Future

 Chair
 Giovanna Fossati, EYE Film Institute Netherlands

 Speakers
 Heidi Holmstrom, National Archives and Records Administration

 François Helt, Doremi Technologies
 François Helt, Doremi Technologies

Over the past few years, different archives have made a start with converting their valuable film holdings to digits. This panel investigates where we stand, as archives, in gaining knowledge about this post-production technology, how we are currently performing our quality analysis and what kind of improved scanning workflows we can propose to outdo the current shortcomings of the film digitization apparatus.



An Academy Award[®] for FUJIFILM

Outstanding Contribution to Archiving Technology



© A.M.P.A.S.® *2011 Scientific and Engineering Award presented to FUJIFILM Corporation, Hidevuki Shirai, Katsuhisa Oozeki and Hiroshi Hirano RECORDING FILM for Digital Separation

-RDS POLYESTER BASE

FUJIFILM RECORDING FILM for Digital Separation ETERNA-RDS 35mm Type 4791(PET) is the world's first archive film designed especially for laser film recording. The award was given to FUJIFILM Corporation * for the design and development of ETERNA-RDS for use in the archival preservation of film and digital images.

FUJ:FILM

2:00pm - 3:00pm | Cascade 2 FRBR Entities: Establishing Relationships Among Works, Versions, and Publications

Chair Speakers Andrea Leigh, Library of Congress Packard Campus for Audio Visual Conservation Kelley McGrath, University of Oregon Thelma Ross, Academy Film Archive

The Functional Requirements for Bibliographic Records (FRBR) is a conceptual entity-relationship model developed by the International Federation of Library Associations and Institutions (IFLA) that relates user tasks of retrieval and access in online catalogs and databases. FRBR has been used as the basis of a number of different metadata schemas and database implementations for the description and discovery of moving images. These include PBCore: Public Broadcasting Metadata Dictionary Project, CEN Metadata Specifications for Cinematographic Works, and the British Film Institute's Collections Information System (CID). The speakers will present how FRBR is able to bridge the gap between the description and discovery of moving image works and versions to manifestations or publications.

2:00pm - 3:00pm | Fifth Avenue Updating National Fire Protection Association's Standard on Cellulose Nitrate Film

Speaker

Nancy Pearce, NFPA

The National Fire Protection Association (NFPA) is a non-profit organization that develops codes and standards to prevent fires and loss of life and property. Standards are written by technical committees using an open consensus based process. The NFPA 40 standard dates back to the early 1900s. Early editions of NFPA 40 were based on extensive fire tests conducted by motion picture film manufacturers. While cellulose nitrate film is no longer manufactured, the standard exists in its current form to provide safe storage and handling requirements for archived film. The standard covers occupancies such as film cabinets, vaults, archival vaults, projection booths, laboratories, and film exchanges. NFPA 40 is up for revision in Fall of 2013. Interested parties may submit recommendations/comments on this document early 2013. This presentation provides a brief overview of the NFPA 40 standard and explains the revision process and opportunities for input from interested and affected parties.

3:15pm - 4:15pm | Cascade 1

Future Projection: Sustaining Theatrical Film Presentation in the Digital Mainstream

Chairs	Liz Coffey , Harvard Film Archive
	Katie Trainor, Museum of Modern Art
Speakers	C. Chapin Cutler, Boston Light and Sound, Inc.
	Vincent Carabello, Hollywood Film Company, Inc.
	Becca Hall, North-West Chicago Film Society

Film projection is in the process of disappearing from the multiplexes and first run houses as the transition to DCP projection nears completion. With it are going the manufacturers and commercial support operations for 16mm, 35mm and 70mm projection systems, as well as the knowledge and expertise that will be needed to maintain them. The archival community is largely agreed that the ability to maintain film projection in cinematheques and rep houses is desirable on curatorial grounds, because of the need to offer future audiences the "film experience". This panel presents three leading experts in areas related to different aspects of the issue: the owner of a company that installs and maintains theatre projection systems; a manufacturer of film handling equipment and consumables; and the manager of a prominent repertory theatre that is aiming to maintain film projection capability into the indefinite future.

3:15pm - 4:15pm | Cascade 2 If We Stream It, Will They Watch: Experiences Exhibiting Online

Chair Elizabeth Hansen, Texas Archive of the Moving Image Speakers Karen Colbron, WGBH Television Lindsay Zarwell, United States Holocaust Memorial Museum

As streaming video continues to emerge as the new standard for moving image consumption, archives are feeling the push to digitize and provide access to collections via the web. But does web access equal viewers/users? In this panel, representatives from several diverse organizations will discuss their experiences and strategies for sharing moving image collections on the web. Questions to be addressed: Are the films reaching a larger audience? Who is viewing them? How do users find films? Why are some films more viewed than others? Do institutions need to have a plan of attack? If so, what methods work? Or is simply providing access enough?

3:15pm - 4:15pm | Fifth Avenue Recording Genocide in Rwanda: Challenges and Strategies in Preserving Moving Images

Speakers Yves Kamuronsi, Aegis trust/Kigali Genocide Memorial Paul Rukesha, Aegis Trust/Kigali Genocide Memorial

In 1994, the genocide in Rwanda took lives of more than 1,000,000 Tutsi in the space of only 100 days. Using strategy of leaving none to tell the story, the genocide happened throughout the country. After what happened the country needed to preserve the memory of genocide to serve as lessons for future generation and contribute to the reconciliation of Rwandan society. In 2004, Aegis trust initiated a documentation centre at Kigali genocide memorial using DV cameras and, more recently an HD camera, to record more than 1200 interviews. Now the collection holds around 3500 audiovisual tapes and since 2010 progressively digitized, indexed and physically preserved. Recording and preserving of audiovisual testimonies from survivors, rescuers, elders, perpetrators and Gacaca courts proceedings facilitate understanding about the event and why genocide happened in Rwanda. All the collection will be made available to the public through its online website www.genocidearchiverwanda.org.rw

4:30pm - 5:30pm | Cascade 1

Video at Risk: Strategies for Preserving Commercial Video Collections in Research Libraries

Chair	Walter Forsberg, New York University
Speakers	Howard Besser, New York University - MIAP
	Antonella Bonfanti, Prelinger Archives
	KImberly Tarr, New York University Libraries
	Kent Underwood, New York University Libraries

What will become of commercially-produced circulating analog video collections in libraries? NYU studies reveal a significant number of mass-produced VHS titles distributed to the higher education market are now both out-of-print and held by a small number of institutions, posing an urgent and complex challenge to media collections managers. This panel comprises several in-progress findings from the MellonFoundation-funded "Video At Risk" (VAR) project—designed as a practical map for libraries to systematically replace, migrate, and preserve these collections.

4:30pm - 5:30pm | Cascade 2 My Space, Your Space, Color Space

Speaker George Blood, George Blood Audio and Video

Moving image archivists have long needed to manage mixed collections of oxide and emulation based media. The fundamental properties that differentiate film from video, and both from "the real world" and human perception, include the number of frames per second, machine dependency, environmental dangers, and the representation of color space. Legacy moving image formats use different color space definitions based on decisions made by their designers long ago. As we reformat, migrate, digitize and normalize collections, preservationists face challenges of managing and preserving the color space information. One color space may not be suitable for all uses. Translating between color spaces loses information. In this presentation we'll begin by rewinding to the start. What is color space? What are the differences between additive and subtractive color spaces? How is color represented in film, video, composite, component, transmission and in digital? And as we move forward we'll explore the artifacts encountered in transforming from one space to a new one.

4:30pm - 5:30pm | Fifth Avenue Preservation Through Reuse: Home Movies as Refreshers of Culture

Chair Speakers Audrey Young, Cineteca Nacional México Rick Prelinger, Internet Archive / Prelinger Archives Issa García Ascot, Cineteca Nacional México

Home movies challenge established archival theory and practice, and they may also point us to thinking about preservation in new ways. We propose that reuse is itself a fundamental act of preservation, restoring films to common memory and rendering them relevant and urgent within the culture from which they come. Can a new sense of preservation help archives evolve into more sustainable and popular entities? Can home movies point us to an understanding of how archivists and the public will see preservation in the future? This session combines discussion of Mexican and U.S. projects involving creative reuse of home movies, and will cover such topics as recent histories and examples of reuse, ethical and legal issues that may affect public exposure of certain films, and the effects of reuse and archival openness on the archives themselves.

5:30pm - 6:30pm | Olympic Meeting: Diversity Committee

6:15pm – 7:45pm | Grand Ballroom III ASN Presents: The Magnificent 16

Chair

Elena Rossi-Snook, The New York Public Library

A screening session of 16mm favorites from past Archival Screening Nights as suggested by you! Films will be shown in their entirety.

8:00pm - 10:00pm | Northwest Film Forum | 1515 12th Avenue - Directions at Registration Desk Stan Brakhage: Preserved Works

Chairs Lauren Sorensen, Bay Area Video Coalition Mark Toscano, Academy Film Archive Speaker Marilyn Brakhage, Brakhage Estate

Stan Brakhage is celebrated and honored around the globe as an inspirational, visionary film artist. Born in Kansas City, Missouri in 1933, Brakhage moved to Denver, Colorado at the age of six. He sang as a boy soprano soloist, dreamed of being a poet, and earned a scholarship to Dartmouth. Leaving college for a life in the arts, Brakhage lived in San Francisco and New York associating with many other poets, musicians, painters and filmmakers, including Robert Duncan, Kenneth Rexroth, John Cage, Edgard Varese, Joseph Cornell, Maya Deren and Marie Menken. Brakhage soon emerged as a significant film artist, evolving an entirely new form of first person, lyrical cinema. Before his death in March 2003, Brakhage had completed more than 350 films, ranging from the psycho-dramatic works of the early 1950s to autobiographical lyrics, mythological epics, "documents," and metaphorical film "poems" employing uniquely developed hand-held camera and rapid editing techniques, multiple superimpositions, collages, photographic abstractions, and elaborate hand-painting applied directly to the surface of the film. (Marilyn Brakhage, 2007) Screening sponsored & facilitated by AMIA Independent Media Committee.

8:00pm - 9:30pm | Cascade 1 Experiments in Seattle

Chair	Stephen Parr, San Francisco Media Archive/Oddball Film+Video
Speakers	Salise Hughes, Independent Imagemaker
	Eric Ostrowski, Independent Imagemaker
	Jon Behrens, Independent Imagemaker

This screening, curated by three of Seattle's internationally renowned experimental filmmakers celebrates Seattle's diverse array of independent film and forward-thinking imagemakers. In this "Experiment" each imagemaker curates a selection of their own works then selects another artist's work as part of the program. "Experiments in Seattle" showcases imagemakers utilizing the elements of raw film such as Salise Hughes' distinctive technique of erasing and layering archival footage, Jon Behrens' hand processed films using 35mm Kodachrome slide film, and Eric Ostrowski's abstract, hand painted synaesthesic films utilizing the projector's sound head to create inventive, cinematic soundscores.

Conference Program | **Friday**



8:30am - 9:30am | Grand Ballroom III 2012 Closing Plenary

The Albanian Cinema Project Is an initiative to bring much needed awareness, attention and assistance to the current plight of the Arkivi Qendror Shteteror I Filmit (Albanian Film Archive). Regina Longo, project director, and Eriona Vyshka, coordinator between the Albanian Film Archive and Project, will discuss the initiative, how it has brought together a group of partners from the world of film production, government, not for profit, academic and professional advocacy organizations, and its progress so far.

9:30am - 10:30am | Grand Ballroom III AMIA General Business and Membership Meeting

Members and guests are encouraged to attend to hear the annual report from the AMIA Board of Directors and to welcome new Board members. The open forum will provide an opportunity to raise questions and issues not addressed elsewhere during the conference.

10:30am - 12:00pm | Cascade 1 28mm: A New Look at Old Films

Chair Margie Compton, University of Georgia Media Archives and Peabody Collection Speakers Dino Everett, University of Southern California Russ Suniewick, Colorlab, Inc.

28mm film was the first film gauge to gain wide acceptance as a nonflammable stock for home use, and although its lifespan as a viable format was short (beginning in the 1910s and fading in the 1920s), it continues to reappear in archival collections, often perplexing those who are unfamiliar with its history. While known largely as a means for the Pathé Film Company to sell diacetate reduction prints of commercial films for home viewing, some American families and regional film production companies did shoot original films on 28mm. Recently, new collections have emerged, bringing about unique challenges for archives. The panel will give an overview history of the gauge, 28mm equipment, and information on caring for and repairing the films. Case studies will be presented on collections of home movies and sponsored films. Recently-preserved films will be shown, accompanied by a technical presentation about newly-designed digital preservation tools.

10:30am - 12:00pm | Cascade 2 Man vs. Machine: John Henry within the Digital Archive

Chairs Dave Rice, CUNY TV Skip Elsheimer, AV Geeks Speaker Jimi Jones, Archivist, Hampshire College

They say John Henry could provide access to collections faster than any digital asset management system. Software and digital systems are taking on new roles and responsibilities historically performed by hand by archivists. The archival objectives and strategies are the same but the tools and operators look very different. Effective management of systems and software is becoming as important as managing archival staff. The panelists will present a diverse set of archival workflows from a design and management perspective, review the allocation of procedures amongst systems and staff, discuss transitions, and outline opportunities often overlooked in digital archiving.

10:30am - 12:00pm | Fifth Avenue Artists and Archivists: Preservation and the Creative Process

Chair Lauren Sorensen, Bay Area Video Coalition Speakers Mark Toscano, Academy Film Archive Marilyn Brakhage, Brakhage Estate Kathryn Gronsbell, New York University Jeff Martin, Independent Media Arts Preservation

This panel will explore how artists and archivists work together and separately, and how these relationships and distinctions can foster more enriching and more complicated preservation projects and practices. What kinds of decisions are made when an artist and archivist collaborate? How can artists and archivists work together to think about the many issues around preservation of digital work, or when faced with extinct film stock? Film and video archivists know all too well the risks media artworks face. At the same time, artists face the same concerns that are essential to their ongoing creative process, but often these two groups lack a common language and a way for their communities to interact and develop tools that serve all intentions: creative and heritage-based. Topics include: old and new models for how these collaborations can benefit the field broadly; the process of preserving hand-painted works, hand-manipulated film, and rare reversal stocks. Sponsored by AMIA's independent Media Committee.

12:00pm - 1:00pm | Adams Meeting: Projection & Technical Presentation Committee

12:00pm - 1:00pm | St. Helens Meeting: Education Committee

1:00pm - 2:00pm | St. Helens Meeting: Copyright Committee

2:00pm - 3:00pm | Cascade 1 The Paper Prints: The History and Preservation of Copyright's Treasures

Chair	Alexis Ainsworth, Library of Congress
Speakers	David Pierce, Media History Digital Library
	Ken Weissman, Library of Congress

In the 1930s, the Library of Congress discovered an odd treasure in its basement: rolls of 35mm photographic paper that contained over 3000 early silent films. These "paper prints" were created as a way for early film makers to copyright their work as photographs, since motion picture film could not be registered until 1912. These rolls became the Paper Print Collection, and over the last 70 years the Library has made several efforts to preserve the collection and make these gems available to the public. From early pioneering work to the very latest scanning technology, this panel will explore the history of the Paper Prints, their unique preservation challenges, and ambitious plans to make them more widely accessible.

2:00pm - 3:00pm | Cascade 2 Cool Stuff, But Can I See It?

Chair	Hannah Palin, University of Washington Libraries, Special Collections	
Speakers	John Vallier, Media Center in Suzallo Library	
	Phil Borgnes, Sidewalk Cinema	
	Paul Ivester, Paul's 16mm Film Collecting Pages	
	Dennis Nyback, Dennis Nyback Films	
	Michele Kribs, Oregon Historical Society	

Archivists and film collectors are after the same thing: preserving moving image collections. Both run into problems when it comes to accessibility, however, with archivists being accused of taking in material that never again sees the light of day, and collectors accused of hoarding. In recent years, Northwest archivists and collectors have been trying to break these stereotypes to make access to amazing film collections a priority, bringing their films out of the closet and onto a computer or into a screening room near you. Local archivists and collectors discuss their innovative approach to access.

2:00pm - 3:00pm | Fifth Avenue Preserving Flow: The Challenges of Conserving Ephemeral Television Content

Chairs

Jeff Martin, Private Practice Mark Quigley, UCLA Film and Television Archive

The concept of "flow"--the way the continuous stream of television images shapes the experience of viewing--is well-established in scholarly studies of television. The ephemeral pieces of TV--graphics, test cards, sign-offs--also hold strong cultural appeal, as evidenced by websites for everything from BBC Test Cards to Chicago television interstitals. Yet this same ephemera has been overlooked by archivists. This panel will address the challenges of preserving television's fascinating visual ephemera. First, we will define "ephemera," by screening a compilation of these rare images. Second, we will look specifically at the use of still-image graphics in the analog television area, their technological underpinnings, and the networks' use of world-renowned graphic artists to create them. Third, we will explore the fate of the physical objects underlying this ephemerasolides, 16mm films--and discuss strategies for integrating them into the protocols of moving image archives.

3:15pm - 4:15pm | Cascade 1

Deep Focus: A Contact Database Integrated Into the AMIA Website

Chairs	Melissa Dollman, Schlesinger Library, Racliffe Institute, Harvard University
	Tom Regal, Iron Mountain Entertainment Services
Speakers	Rachel E. Beattie, University of Toronto
	Charles Edward Rogers, Academy Film Archive

After discussing the lack of a centralized resource for researchers, academics, scholars, filmmakers, and artists who are searching for moving image related material, a few of us access-oriented people became interested in creating a database. That "Portal Project" thing you may have heard about has come to fruition! Its new name is Deep Focus and it serves as a contact database now integrated into the new AMIA website. This session will introduce the project, discuss the new website generally, and instruct and encourage your archive, library or company to add and update its own data. We will also discuss the integral part that volunteers played in getting this project off the ground.



PRESERVE YOUR CONTENT

It's only a matter of time before your irreplaceable media assets become obsolete or unplayable. Transforming your valuable media into secure, searchable digital files will never be less expensive than it is right now.

Contact Crawford today!



C R A W F O R D" MEDIA SERVICES, INC.

create • manage • serve



404.876.0333 | www.crawford.com | 800.831.8029

3:15pm - 4:15pm | Cascade 2 Let's All Go to the Pre-Show: An Analysis of Theatre Snipes as Sociocultural Signifiers

Speakers

Cassie Blake, Academy Film Archive Walter Forsberg, NYU

Blurring the line between trailer, public service announcement, and advertisement, theatre snipes are an undervalued though significant facet of the cinematic experience. This session explores the cultural significance of the brief-yet-entertaining films that are a staple of the classic cinema pre-show. With creative use of title design, animation, voiceovers, and live action, snipes have delivered a multitude of messages over the years. Some have served to remind audiences of the joys of the refreshment stand, while others have invoked social and political action. Despite their complexity, snipes remain a rarely-studied aspect of film history. This paper will provide contextual background and examples of production, as well as case studies addressing the unique archival challenges involved in processing materials often lacking textual information. The session will include a screening of newly digitized snipes from the Academy Film Archive, offering a rare opportunity to view these historically significant snapshots of movie-going culture.

3:15pm - 4:15pm | Fifth Avenue Restoring History: 100 Years of Universal Films

Speakers

Jeff Pirtle, Director Universal Archives Peter Schade, VP of Content Management and Technical Services

Experience the process of restoring, archiving and curating a centennial of movie magic with Universal's Jeff Pirtle and Peter Schade. Panelists will discuss the film restoration process, particularly as it related to the 100th anniversary of Universal Pictures in 2012. Films restored as part of this effort included To Kill a Mockingbird, All Quiet on the Western Front, Jaws, The Sting, Out of Africa, Frankenstein and Schindler's List.

4:30pm - 5:30pm | Fifth Avenue Paramount Pictures: 100 Years of Movie History

Speakers Andrea Kalas, Paramount Pictures Laura Thornburg, Paramount Pictures

This year Paramount restored *Wings* and *Sunset Boulevard*, two of Paramount's most iconic films. In addition a lot of work in the Paramount Archives went on to preserve and conserve Paramount's history. The presentation will demonstrate not only our work in restoration, but our ongoing efforts in preservation and conservation in film, stills, music, costume and jewelry. The presentation will include glimpses at Edith Head costumes, rare silent stills, and a look back at how Paramount celebrated its 25th anniversary.

4:30pm - 5:30pm | Cascade 1

It's Not Rocket Science! Utilizing Non-expert Volunteers in Media Archives

Chair	Elizabeth Peterson, University of Oregon Libraries
Speakers	Antonella Bonfanti, Prelinger Archives
	Lauren Bratslavsky, University of Oregon

The urgency of digital preservation and rescue efforts is displacing concern for analog collections of legacy materials, which are often labor-intensive and costly to inspect, process, and document. The stakes are high as these materials degrade and languish in obscurity, and the scope of the problem goes beyond any single institution's workload. Participatory-style efforts in which newcomers are welcomed into archives to work directly with materials may be an efficient strategy to address current and future analog backlogs. This session will present three case studies that demonstrate the many advantages of incorporating "outsiders"—non-expert volunteers and students—into a variety of media archives.



4:30pm - 5:30pm | Cascade 2 Activist Archiving

Chair Speakers Howard Besser, Activist/Archivists and NYU MIAP Program Anna Perricci, Occupy Wall Street Archives Working Group Rufus de Rham, Activist/Archivists and NYU MIAP Program Dan Erdman, Activist/Archivists and NYU NYU MIAP Program Kelly Haydon, Activist/Archivists and NYU NYU MIAP Program

As archivists, how can we make an impact outside out of an institutional context? This session will focus on the ways in which professionals can reach out to activist communities holding or producing original digital videos. The goal is to provide them with tools that will enable them to build self-sustaining community archives and make sure their videos maintain their integrity and discoverability in the long term. The three presentations in the session will concentrate on practical applications and lessons learned from the relationships the presenters have developed with activists in 2011-2012. The first presentation, hosted by two speakers, will provide a case study for archiving streaming video, widely used by Occupy Wall Street media activists. The second will focus on the risks posed to metadata when uploading videos to popular video sharing sites. The third will introduce Interference Archive in Brooklyn, New York as an example of an archive sustained by an activist community.

5:30pm - 6:30pm | Grand Ballroom III AMIA Closing Night Cocktails

Please join us as we say goodbye to colleagues and friends and mark the close of the 2012 conference.



Bonded Services has been serving the entertainment industries since the 1930s and now cares for over 8 million assets for more than 1,400 clients worldwide. Our trusted reputation for customer service is unmatched by any competitor.

We are the recognized leader in the total archive solution from physical to digital.

For more information please contact: Patricia Kenny at 818-973-4968 www.bonded.com

Los Angeles • New York • London • Toronto • Amsterdam • Hong Kong • Paris

Exhibitor Listing | The Vendor Cafe



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

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

Vendor Cafe Schedule

Wednesday	10:00am 5:30pm	Exhibits Open All Day Cocktails!
Thursday	8:30am 8:30am 2:00pm	Exhibits Open All Day Morning Coffee Exhibits Close

The Vendor Cafe | Exhibitor Listing

Blackmagic Design

2875 Bayview Drive Freemont, CA 94538 p. 408.954.0500 | f. 408. 954.0508 garya@blackmagicdesign.com www.blackmagicdesign.com

> Blackmagic Design creates the world's highest quality video editing products, color correctors, video converters, video monitoring, routers, live production switchers, disk recorders, waveform monitors and film restoration software for the feature film, post production and television broadcast industries. Founded by world leading post production editors and engineers, Blackmagic Design has offices in the USA, UK, Japan, Singapore, and Australia.

Cambridge Imaging Systems Limited

The Grange, 44 High Street, Willingham Cambridge, Cambridgeshire CB245E5 UK p. 44.1954.262000 | f. 44.1954.262001 info@cambridgeimaging.com www.cambridgeimaging.com

> CIS have been developing software for media archive management systems since 1991. Our technology has been developed working on large-scale projects for corporate and government clients including the Ministry of Defense, The Police, The BBC, ITN, The Imperial War Museum, British Telecom and British Pathe. Our software systems have been developed over the last twenty years to provide a flexible architecture, able to interface with existing software and able to integrate with existing working practices.

Christy's Editorial Film & Video Supply

3625 W. Pacific Ave. Burbank, CA 91505 p. 818.845.1755 | f. 818.845.1756 bob@christys.net www.christys.net

For over 42 years, Christy's Editorial has provided the Motion Picture and Television Industry with top quality products, rentals and service. Christy's is the exclusive US distributor for Steenbeck. Christy's offers a complete line of Avid Editing Systems and Storage for rent, deck rentals, film supplies, film equipment, peripherals, as well as Post Production Facilities to house your productions.

CineFilm Lab

2156 Faulkner Road Atlanta, GA 30084 p. 404.633.1448 | f. 404.633.3867 michael@cinefilmlab.com www.cinefilmlab.com

Film processing, Telecine, HD Transfers.

Colorlab Corp.

5708 Arundel Ave. Rockville, MD 20852 p. 301.770.2128 | f. 301.816.0798 info@colorlab.com www.colorlab.com

Full film-to-film preservation (including replasticizing as needed); film-to-tape mastering in SD and HD from 8mm, Super 8mm, 9.5mm, 16mm, 17.5mm, 28mm, and 35mm; and 2k liquidgate small-gauge scanning.

Exhibitor Listing | The Vendor Cafe

Crawford Media Services, Inc.

6 West Druid Hills Drive, NE Atlanta, GA 30329 p.404.876.0333 | f.678.536.4912 info@mail.crawford.com www.crawford.com

> Crawford Media Services offers digitization, archival storage, asset management and consultation. Crawford's mission is to help clients "over the hump" of digitizing large libraries of video tape, audio tape, and film. Crawford is focused on end-to-end workflow with special attention to metadata and selection of file-types.

DFT Digital Film Technology

910 North Citrus Avenue Hollywood, CA 90038 p. 323.463.7800 | f. 323.463.9200 paul.stambaugh@prasadcorp.com

Film archives are of great historical importance and require long-term preservation for future generations. Whether you are considering long-term film archival of the original content and / or digitization of archival material for easier access DFT Digital Film Technology offers a complete and affordable hardware and software combination for archive facilities to secure the protection of film assets.

Digitalvision

460 Lankershim Blvd. no. Hollywood, CA 91602 p. 818.769.8111 | f. 818.769.1888 contact@imagesystems.se www.imagesystems.se

> Digital Vision is one of the foremost developers and suppliers of 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 Sweden. In April 2011, Digital Vision acquired Image Systems and is now a division of the Image Systems group of companies.

Eastman Kodak Company

2400 Mt. Read Blvd., Building 205 Rochester, NY 14650 p. 585.905.8737 | f. 585.477.8789 diane.carroll-yacoby@kodak.com www.kodak.com

> 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.

Flashscan8.us

209 East 12th Street Marysville, CA 95901 p. 530.301.2931 | f. 530.749.1112 ted@flashscan8.us www.flashscan8.us

MWA Nova HD and SD film transfer systems, FXSYS Particle Transfer Rollers, Film Handling Equipment, Leader, VideoMagnetics Head Rebuilding Services, WideBand Video Labs AVR-2 Accessories, Videotape Equipment sales and rebuilding services by extremely qualified engineers.

ARS ())))))

47th Annual Conference: Kansas City, MO, May 15-18, 2013

Join us at the Kansas City Marriott Country Club Plaza in the heart of Kansas City, Missouri, May 15-18, 2013, for our 47th Annual Conference. The University of Missouri-Kansas City will host the conference.

ARSC welcomes papers on the preservation and study of sound recordings—in all genres of music and speech, in all formats, and from all periods. We seek papers and panels that are informative, display a passion for their subjects, and include compelling audio and visual content. For this conference, we encourage presentations related to recording in the Kansas City area and surrounding region. The deadline for presentation proposals is January 4, 2013.

"Discovery Access Methods for Sound Recording Collections" will be the topic of the Conference Workshop on May 15. Presenters will come from library, archives, digital, and discographical backgrounds. Further details about it will be posted at the conference Website.

For more information, visit: http://www.arsc-audio.org/conference/

The Association for Recorded Sound Collections is a nonprofit organization dedicated to the preservation and study of sound recording—in all genres of music and speech, in all formats, and from all periods. ARSC is unique in bringing together private individuals and institutional professionals—everyone with a serious interest in recorded sound.

Exhibitor Listing | The Vendor Cafe

Front Porch Digital

2011 Cherry Street, Suite 202 Louisville, CO 80027 p. 201.736.7049 skwartek@fpdigital.com www.fpdigital.com

> Front Porch Digital is the global leader in content storage management (CSM) solutions and, with the 2008 acquisition of SAMMA Systems, it is now the global leader in the migration and preservation of videotape to digital files as well. Having merged operations with SAMMA, Front Porch provides an end-to-end solution for cost-effectively digitizing, accessing, and preserving media past, present, and future. Front Porch Digital now can accelerate migration of vulnerable videotape — on an unprecedented, global scale — to optimize and secure digital storage.

FUJIFILM Recording Media U.S.A., Inc.

200 Summit Lake Drive Valhalla, NY 10595 p. 914.789.8850 800.755.3854 | f. 914.789.8530 rgadomski@fujifilm.com www.fujifilmusa.com/tapestorage

> FUJIFILM brings innovative products and solutions to a broad spectrum of industries and is committed to environmental stewardship and good corporate citizenship.

Iron Mountain Entertainment Services

1025 N. Highland Ave. Hollywood, CA 90038 p. 323.466.9287 | f. 323.460.5670 www.ironmountain.com

> Iron Mountain continues to lead the industry in preserving and transferring analog and digital entertainment assets, offering unmatched expertise and resources, including: A fully integrated digital studio to handle analog to digital transfer and storage for audio, video, and film assets; Highly secure, climate-controlled facilities that ensure preservation of valuable film and sound elements; A dedicated, trained, and screened staff of security professionals who keep assets secure and protected; A highly skilled team of award winning engineers to assist in digital transfers, migrations, and content delivery in ensuring complete chain of custody of your assets.

JVC Advanced Media U.S.A. Inc.

10 N. Martingale Rd. Suite575 Schaumburg, IL 60173 p. 630.237.2439

> JVC Advanced Media is providing long term archiving and migration solutions for optical discs. Our error checker is for initial and periodical testing. Our special archival grade burner and the world's first ISO/IEC10995 certified DVD-R provides the longest migration intervals available in the market.

Kinoton America, Inc.

111 Canfield Avenue, Unit 8b Randolph, NJ 07869 p. 973.584.1940 lutz.schmidt@kinotonamerica.com www.kinotonamerica.com

Kinoton America Inc. is the exclusive distributor of Kinoton products for the United States and Canada. Customized Kinoton film projection equipment has become worldwide standard for archival use. The new FVT film viewing table from Kinoton will again set new standards for accessing 16/35mm film assets.





Storage, Access, & Distribution Services to **Unlock the Value of your Video Archive**

Storage & Preservation

- Film scanning and encoding services
- Backup and disaster recovery
- Metadata application

Library Access & Management

- Cloud-based search & preview with T3 Library Manager
- Open up access to internal users and external partners

Distribution & Monetization

- Transcode into a multitude of delivery formats
- Title distribution toolset to commercial destinations
- Leverage T3Media Licensing sales team for new revenue models

www.t3media.com/platform

© 2012 T3Media, Inc. All rights reserved.

Exhibitor Listing | The Vendor Cafe

Lasergraphics, Inc. 20 Ada Irvine, CA 92618 p. 949.753.8282 info@lasergraphics.com www.lasergraphics.com

Since 1981, Lasergraphics has been at the forefront of film recording system technology. Our still-frame high resolution photo and slide film recording systems exceeded the rigorous demands of our customers in the medical, military and digital photography markets. This, coupled with innovative engineering, exacting levels of quality, and superior service is why we sold over 25,000 still-frame film recording systems.

The MediaPreserve

111 Thomson Park Drive Cranberry Township, PA 16066 p. 800.416.2665 | f. 724.779.3609 info@ptlp.com 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

79 Monroe Street Amesbury, MA 01913 p. 800.843.5360 | f. 540.291.3333 dhinfo@munters.com www.munters.com

Munters air treatment products are used worldwide in archives, museums and libraries to protect important — and sometimes —irreplaceable books, artifacts, documents, film and tapes. Ventilation, temperature, humidity and pollutant levels all play a vital role in the preservation of such items.

National Boston LLC

115 Dummer Street Brookline, MA 02446 p. 617.487.6188 | f. 617.734.6323 jtrafidlo@nationalboston.com www.nationalboston.com

Digital archiving from 35mm & 16mm film, all contemporary SD/HD and legacy video formats including 2" Quad, browser enabled retrieval, media recovery, video and audio editing, DVD and Blu-ray authoring, animation, motion graphics.

NT Audio Film Labs

1833 Centinela Ave. Santa Monica, CA 90404 p. 310.828.1098 | f. 310.828.9737 gary@ntaudio.com www.ntaudio.com

Archiving, restoration, YCM's. NT provides the service and technical expertise to help guide you through today's technology maze with a wide range of services and products.

The Vendor Cafe | Exhibitor Listing

Perm-A-Store

700 Mendelssohn Ave. N. Golden Valley, MN 55427 p. 980.819.5019 | f. 763.230.3930 aoregan@perm-a-store.com www.turtlecase.com

> Perm-A-Store, Inc. is the world's leading manufacturer of permanent storage cases for vital computer backup tapes, transport cases for tapes, fireproof safes.

RTI Group

4700 W. Chase Ave. Lincolnwood, IL 60712 p. 847.677.3000 | f. 847.677.1311 mruffolo@rtico.com 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 west 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.

STil Casing Solution

76 Saint-Paul Street, Suite 103 Quebec, QC G1K 3V9 Canada p. 418.694.0449 | f. 418.694.1621 info@stilcasing.com www.stilcasing.com

> Achievement in design - Leading trust ever for preservation of films works, audio tapes or digital data - A formidable ally! Forging partnerships with prestigious institutions and individuals worldwide. Created by specialists to remain the epitome of professionals dedicated to insuring the protection and integrity of your collection, with an ongoing development of products and systems of exceptional quality.

Synchro Film

Schottenfeldgasse 14 Vienna, A-1070 Austria p. 43.1.524.9310 roman.sorger@synchrofilm.com www.synchrofilm.com

> Services and technology Synchro Film offers, Analog: Negative and positive development (Calder),Negative conforming with Keycode, Film cleaning and Rewash, Wetgate printing (Schmitzer) and panel printing (Bell & Howell), Optical printing and Blow-Up of 9.5, (S-)8, (S-)16, (S-)35 mm, Duplication of archival footage shrunk up to 2.2%,Optical sound (SRD, DTS, 16mm). Digital: PAL & HD telecine of 9.5mm, (Super-)8mm, 16mm and 35mm film with Spirit (DAVINCI), 2K & 4K scanning of 16mm and 35mm film with Scanity, Conforming: SD, HD, 2K, 4K, RED material to EDL, FinalCut, Avid Software Solutions: Avid / Media Composer / Final Cut / Adobe Creative Suite / Flexity / Refine

Exhibitor Listing | The Vendor Cafe

Transmedia Dynamics (TMD)

Tower House High Street Aylesbury, Bucks HP20 1SQ U K p. 44.1296.745080 | f. 44.1296.745055 info@tmd.tv www.tmd.tv

The Mediaflex solution, including some of the latest enhancements to the product suite for the Mediaflex Collections module. This provides the functionality and workflows designed to meet the specific needs of audiovisual archives.

Tuscan Corporation

7115 Virginia Road, Suite 111-6 Crystal Lake, IL 60014 p. 847.458.7280 | f. 847.458.7281 info@tuscancorp.com www.tuscancorp.com

When it comes to film storage needs, Tuscan understands the importance of longevity. With over 40 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 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

PO Box 1723 Hutchinson, KS 67504 p. 800.873.0906 | f. 620.662.8871 storage@undergroundvaults.com 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' underground in Kansas, serving worldwide clients from nearly every sector of industry.





SIMON DANIEL SOUND



31360 Via Colinas, Unit 107 Westlake Village, CA 91362 Phone: (818) 745-7567 E-Mail: sdsound17@sbcglobal.net

AMIA Committee Meetings



Wednesday . December 5, 2012	
12:00pm - 1:00pm	
Meeting: Advocacy Committee	Fifth Avenue
Meeting: Small Gauge & Amateur Film Committee	Olympic
Meeting: Cataloging & Metadata Committee	St. Helens
1:00pm - 2:00pm	
Meeting: International Outreach Committee	Adams
Meeting: Preservation Committee	Olympic
Meeting: Awards & Scholarships Committee	St. Helens
Thursday . December 6, 2012	
12:00pm - 1:00pm	
Meeting: Nitrate Committee	Adams
Meeting: News. Documentary & Television Committee	Olympic
Meeting: LGBT Committee	St. Helens
1:00pm - 2:00pm	
Meeting: MIRMD Committee	Adams
Meeting: Access Committee	St. Helens
Meeting: Open Source Committee	Olympic
5:30pm - 6:30pm	
Meeting: Diversity Committee	Olympic
Friday . December 7, 2012	
12:00pm - 1:00pm	
Meeting: Projection & Technical Presentation Committee	Adams
Meeting: Education Committee	St. Helens
1:00pm - 2:00pm	
Meeting: Copyright Committee	St. Helens

FOTOKEM

COMPLETE PRESERVATION AND RESTORATION SERVICES. ALL IN ONE LOCATION.

- Film inspection & repair
- Full lab services
- 16mm—65mm 2K to 11K scanning
- 16mm—65mm HD telecine
- Digital restoration services
- HD, 2K & 4K 2D & 3D mastering
- 2K & 4K film recording
- Digital Cinema mastering

To November 10, 2012 | Attendees



Amy Abadilla

Ruta Abolins University of Georgia

Guy Abrahams Iron Mountain Entertainment Services

Gary Adams Blackmagic Design

Alexis Ainsworth Library of Congress

Desiree Alexander SUNY Albany

Vickie Allen PBS

Brendan Allen Democracy Now!

Michael Angeletti Stanford University Libraries

Jeff Anthony Iron Mountain Entertainment Services

Kelle Anzalone UCLA MIAS Ilona Auth George Eastman House

Corey Ayers Oklahoma Historical Society

Karen Barcellona Academy Film Archive

Rachel Bauer Hoover Institution Archives

Rachel Beattie Media Commons Archive, University of Toronto

Jeff Beaulieu Iron Mountain Entertainment Services

Snowden Becker UCLA - MIAS

Rachel Behnke Oklahoma City Museum of Art

Schawn Belston 20th Century Fox

Tom Bernier Provincial Archives of Alberta

Howard Besser NYU - MIAP Sue Bigelow City of Vancouver Archives

Jean-Louis Bigourdan Image Permanence Institute

Cassie Blake Academy Film Archive

Ashley Blewer USC Moving Image Research Collections

Brian Block Criterion Pictures

George Blood George Blood Audio, LP

Antonella Bonfanti California Audio Visual Preservation Project/Prelinger Archives

Henry Borchers University of Maryland

Jack Brighton Illinois Public Media

Nicolette Bromberg University of Washington Libraries

Attendees | To November 10, 2012

Josh Brophy WITNESS

Peter Brothers SPECS BROS., LLC

Melitte Buchman NYU

Crosby Buhl UCLA

Peter Bulcke NT Audio Video Film Labs

Trey Bunn Emory University

Rob Byrne San Francisco Silent Film Festival

Braden Cannon Provincial Archives of Alberta

Joe Caracappa PRO-TEK Vaults

Joe Caracappa PRO-TEK Vaults

Karen Cariani WGBH Educational Foundation

Karin Carlson Northeast Historic Film

Diane Carroll-Yacoby Kodak

Trevor Carter Australian Film and Sound Archive

Dylan Cave The British Film Institute

Sara Chapman Media Burn Independent Video Archive

Kira Cherrix Smithsonian Institution Archives

Dwight Cody Boston Connection Inc.

Karen Colbron WGBH Educational Foundation

Thomas Colley Video Data Bank Margaret Compton UGA Media Archives

Sean Coughlin Cinetech

Meghan Currey Austin Community College

Steven Cusimano Cable Public Affairs Channel

Antonio Da Silva United Nations

Peter Dahlbeck Dahlbeck Engineering Company

Jess Daily Constellation Center

Susan E. Dalton Dalton Data Works

Brian Davis Oregon State University Libraries

Tanya De Angelis Sundance Institute

Misty De Meo Canadian Museum for Human Rights

Rufus de Rham NYU - MIAP

Paula De Stefano New York University Libraries

Tony Delgrosso George Eastman House

Serge Desaulniers Cinematheque quebecoise

Jon Dieringer NYU-MIAP

Melissa Dollman Schlesinger Library, Radcliffe Institute, Harvard University

Dennis Doros Milestone Film & Video

Shai Drori Mobile Scanning services

Maxine Ducey Wisconsin Center for Film and Theater Research Jon Dunn Indiana University

James Eccles Chace Audio by Deluxe

Ryan Edge University of Illinois at Urbana-Champaign

Helen Edmunds The British Film Institute

Carrie Eidsmoe Iron Mountain

Stefan Elnabli Northwestern University Library

Dan Erdman NYU-MIAP

Almudena Escobar Lopez The L. Jeffrey Selznick School of Film Preservation

Susan Etheridge UCLA MIAS

Dino Everett USC Hugh M. Hefner Moving Image Archive

Carolyn Faber School of the Art Institute of Chicago

Charles Fairall The British Film Institute

Woods Fairbanks University of Washington

Michael Feinberg NBC Universal

Madeline Fendley Texas Archive of the Moving Image

Natalia Fidelholtz StoryCorps

Kristopher Finch A/V Geeks LLC

Zac Fink Film Technology Company

Daniel Finn NYU-MIAP

To November 10, 2012 | Attendees

Shannon Fitzpatrick The L Jeffrey Selznick School of Film Preservation

Carole Fodor The L. Jeffrey Selznick School of Film Preservation

Walter Forsberg NYU Libraries

James Forsher Forsher Media

Dirk Förstner Stiftung Deutsche Kinemathek

Laura Fox

James D Fox University of Oregon Libraries

Rebecca Fraimow NYU MIAP

Anne Frantilla Seattle Municipal Archives

Caroline Frick The University of Texas at Austin / TAMI

Rosa Gaiarsa UCLA Film & TV Archive

Joseph Gallucci Pacifica Radio Archives

Gary Galvin NT Audio Video Film Labs

Issa Garcia-Ascot Cineteca Nacional Mexico

Janine Gericke George Eastman House

Nadia Ghasedi Washington University

Laurel Gildersleeve University of Wisconsin

Joseph Gill

Jason Gish Testronic Labs

Randy Gitsch PRO-TEK Vaults

Ryan Gomez Reliance MediaWorks Karen Gracy Kent State University

Brian Graney Black Film Center/Archive, Indiana University Bloomington

Kimberlee Granholm UCLA MIAS

Tressa Graves Clarke Historical Library, Central Michigan Univ.

Jana Grazley Western Front

Eva Grizzard Rockefeller Archive Center

Kathryn Gronsbell New York University, MIAP

Joseph Gross Underground Archives

Megan Gruchow

Jacqui Gupta BBC

George Gush Fujifilm

May Haduong Academy Film Archive

Nadine Hafner Union of British Columbia Indian Chiefs

Siobhan Hagan UCLA Library

Christine Hagemoen Canadian Broadcasting Corp

Elizabeth Hansen Texas Archive of the Moving Image

Julie Hardesty Indiana University

Asia Harman Indiana University Libraries Film Archive

OrLinda Hartvigson

Jim Harwood PRO-TEK Vaults Clifford Hasenbalg Moving Image, LLC

Kelly Haydon NYU-MIAP

Brian Hearn Oklahoma City Museum of Art

Heather Heckman Moving Image Research Collections

Joey Heinen NYU-MIAP

Rebecca Hernandez-Gerber NYU-MIAP

Fritz Herzog Academy Film Archive

Kelli Hix Country Music Hall of Fame & Museum

Athena Holbrook NYU-MIAP

Susan Hooyenga Indiana University

Jan-Christopher Horak UCLA Film & Television Archive

Laurel Howard Cinesthesia Filmmusic Festival

Mary Huelsbeck Wisconsin Center for Film and Theater Research

Licia Hurst UCLA

Tessa Idlewine Academy Film Archive

Julie Irick Seattle Municipal Archives/City of Seattle

Daphna Jaglom ICP

Dean Jeffrey Dance Heritage Coalition

Jennifer Jenkins University of Arizona

Mona Jimenez New York University-MIAP



Subafilms 2012. Color graded by Randy Walker

Paul Rutan Jr. and his team at Hollywood-based Eque were tasked by Apple Corps Ltd. to restore Yellow Submarine, the 1968 animated musical fantasy film based on the music of The Beatles, for Blu-ray and digital cinema release.

With Nucoda Film Master providing the primary digital color grading capability in the studio, along with DVO Clarity to manage the noise and grain reduction, the project was completed in 4K.

Christian Lurin. Éclair Manufacturing Manager.

"We have a very powerful Phoenix system, which includes a 64 Bit version of the color management system.

We asked Digital Vision to develop this for us specifically for 'Children of Paradise' and they did it really quickly.

Most importantly, it's worked incredibly well."





DVO Restore

Repair and renovate media ready for repurposing.



DigitalVisionOptics tools for film, video and digital media.

Industry standard DVO image processing

DVO Enhance

Significantly improve detail, adding that extra touch and clarity.



Grading Finishing

DVO Video

stored on video tapes.

Bring new life to valuable content



Deliver content in any format, for any delivery platform, whilst retaining the original quality.



To November 10, 2012 | Attendees

Jimi Jones Library of Congress

Andrea Kalas Paramount Pictures

Scott Kelly Bonded Services

Sean Kelly East Anglian Film Archive

Vance Kepley University of Wisconsin-Madison

Julia Kim NYU-MIAP

Tim Knapp Reflex Technologies

Michael Knavel University of Alaska Fairbanks

Helice Koffler University of Washington

Michael Kolvek Cinema Arts Inc

Jeannette Kopak Centre for Digital Media

Paul Korver Cinelicious

Lou Ellen Kramer Lynn & Louis Wolfson II Florida Moving Image Archives

Michele Kribs

Alexander Kroh University of Georgia

Reto Kromer reto.ch Ltd

Alicia Kubes NYU Moving Image Archiving and Preservation Program

Danny Kuchuck PRO-TEK Vaults

Schel Kuehnert Digital Vision

Chris Lacinak AudioVisual Preservation Solutions Eric Lamb BluWave Audio/Universal Studios

Chris Lane Sony Pictures Entertainment

Bjorn Lantz Digital Vision

AJ Lawrence Univeristy of California Los Angeles

Philip Leers Carnegie Museum of Art

Gypsye Legge Consultant

Andrea Leigh Library of Congress

Lindy Leong UCLA Cinema and Media Studies

Yongli Li University of California, Santa Barbara

Federica Liberi NYU-MIAP

Grace Lile WITNESS

Ross Lipman UCLA Film & Television Archive

Kristin Lipska

Diana Little The MediaPreserve, a division of Preservation Technologies LP

Randal Luckow Turner Entertainment Networks

Kristin MacDonough NYU-MIAP

Kathleen Maguire Exploratorium

Jonathan Marlow FANDOR

Jon Marquis UCLA MIAS

David Marriott ULCA - MIAS Dudley Marshall Oklahoma City Museum of Art

Nicole Martin Human Rights Watch

Jeffery Jon Masino Flicker Alley, LLC

Mary Mattingly Cru

Marian Matyn Clarke Historical Library, Central Michigan Univ.

Taylor McBride Smithsonian Anacostia Community Museum

Jeffrey McCluskey UCLA MIAS

Bleakley McDowell NYU - MIAP

Kelley McGrath University of Oregon

Holly McIntyre-DeWitt NARA

Cynthia McLellan City of Vancouver Archives

Megan McShea Archives of American Art

Sibel Melik New Mexico State Records Ctr. & Archives

Sadie Menchen Schwartz Academy Film Archive

Sara Meyers L. Jeffrey Selznick School of Film Preservation

Peter Monaghan Moving Image Archive News

Taz Morgan Loyola Marymount University

Anne Morra The Museum of Modern Art

William Morrow MyFootage, LLC

Katie Mullen Wisconsin Historical Society





a Prasad Corporation Company

910 North Citrus Avenue Los Angeles, California 90038 Toll free 877-363-8367 *www.dft-film.com* paul.stambaugh@prasadcorp.com

To November 10, 2012 | Attendees

Jacqueline Munoz Harry Ransom Center

Patrick Murphy Patrick M Murphy & Associates

Emily Nabasny NYU-MIAP

Paul Narvaez PRO-TEK Vaults

Nik Nerburn The Evergreen State College

Eileen Newman Tribeca Film Institute

Yvonne Ng WITNESS

Robert Nichol Ping Pong Media

Susi Niewahner Scene Savers

Pawarisa Nipawattanapong NYU-MIAP

Lauren O'Connor UCLA MIAS

Mark O'English Washington State University

Benedict Olgado National Film Archive of the Philippines

Robert Olson Reflex Technologies

Andrew Oran FotoKem

Devin Orgeron NCSU

Stephen O'Rlordan University Of California San Diego

Dave Osterkamp Cinetech/Deluxe

Eric Otto California Institute of the Arts

Scott Owens The Western Front

James Owsley Sony Pictures Entertainment Lydia Pappas USC Film Library - MIRC

Rachel Parker Library of Congress

Stephen Parr Oddball Film+Video/San Francisco Media Archive

Margaret Parsons National Gallery of Art

Bev Pasterczyk Eastman Kodak Company

Susan Patrick Ryerson University

Rebecca Payne Collins National Film Preservation Foundation

Kimberly Peach

Ben Peeples NYU-MIAP

Shira Peltzman NYU-MIAP

Elizabeth Peterson University of Oregon Libraries

Thomas Phillipson Northwest Film Center

Vincent Pirozzi Modern VideoFilm

Dean Plionis Colorlab Corp.

Jason Plourde Three Dollar Bill Cinema

Fred Pond University of Vermont

Rick Prelinger Prelinger Library & Archives

Rachel Price Moving Image Archive News

Mark Quigley UCLA Film & Television Archive

Janel Quirante 'Ulu'ulu Moving Image Archive of Hawai'i

Eva Radding Facing History and Ourselves Gonzalo Ramirez UCLA MIAS

Meredith Reese HBO

Tom Regal Iron Mountain Entertainment Services

Dave Rice City University of New York | CUNY TV

Eddie Richmond UCLA Film & Television Archive

Rob Ridgen Yukon Archives

Caitlin Robertson 20th Century Fox Film

Marie-Hélène Robitaille Radio-Canada

Charles Rogers Academy Film Archive

Domenic Rom Technicolor/Postworks

Josh Romphf L. Jeffrey Selznick School of Film Preservation

Hannah Rosen The MediaPreserve

Thelma Ross Academy Film Archive

Alexis Ross-Gallaher Reliance MediaWorks

Cindi Rowell New Yorker Films

Christian Ruel National Film Board of Canada

Paul Rutan NT Audio Video Film Labs

Crystal Sanchez Smithsonian

Ralph Sargent Film Technology Company

Elias Savada Motion Picture Information Service

JP Claude, Inc.

A group of companies providing affordable, scalable, simple, sustainable Audiovisual Migration, Digital Asset Management, and System Integration Solutions, which meet the technical and financial challenges of each audiovisual content holder.

Our group consists of:

Workflow Solutions for Large-Scale Migration: Free Audio-Visual Preservation Surveys Assessment for Preservation & Access Strategies Media Reformatting (Internal & External Solutions) Complete End-to-End Solutions.

Website: www.alterantechnologies.com

BroadcastStore.com

Full Service New & Used Equipment Dealer: Large Inventories of Legacy Video Equipment Service & Refurbish Legacy VTRs Website: www.broadcaststore.com

B

System Design & Integration: Specialize in Audiovisual Archive Cost Analysis, Equipment Supply, Installation, Training and Support.

Website www.bandbsystems.com

J.P. Claude, Inc.

9420 Lurline Ave, Unit C, Chatsworth, CA 91311 Phone: 818.998.9100 / 818.998.0100

To November 10, 2012 | Attendees

Angela Saward Wellcome Trust

Peter Schade NBC Universal

Katya Schapiro Dance Heritage Coalition

Angela Schmidt Alaska Film Archives

Greg Schmitz Alaska Moving Image Preservation Association (AMIPA)

Chase Schulte DreamWorks Animation

Bill Seery Standby Program

Adam Sekuler Northwest Film Forum

Jennifer Sellar Museum of Modern Art

Winter Shanck WNET

Herbert Shellenberger International House Philadelphia

Carol Shenk City of Seattle

Lee Shoulders Getty Images

Brock Silversides University of Toronto Libraries

Bob Simmons Sony Pictures Entertainment

Colleen Simpson AMIA Board

Janice Simpson NBCUniversal

Amy Sloper Harvard Film Archive

Jude Solomon The Historic New Orleans Collection

Lauren Sorensen Bay Area Video Coalition Paul Spehr Spehr Misc

David Spencer UNCSA Moving Image Archives

Susan Stanton Provincial Archives of Alberta

Angie Stark Echo Services Inc.

Richard Steele Home Box Office

Jeff Stevens Warner Bros.

Amy Stevenson Microsoft

Rachael Stoeltje Indiana University

Jeff Stoiber The L. Jeffrey Selznick School of Film Preservation

Neale Stokes Country Music Hall of Fame

Jessica Storm Film Technology Company, Inc.

Robert Strauss The MediaPreserve

Juana Suarez NYU

Nancy Suniewick Colorlab Corp.

Russell Suniewick Colorlab Corp.

Peter Sutton NYU-MIAP

Jamie Swan HBO

Ashley Swinnerton NYU - MIAP

Linda Tadic Audiovisual Archive Network

Kimberly Tarr New York University Libraries

Mark Taylor National Air and Space Museum Ned Thanhouser Thanhouser Company Film Preservation, Inc.

Julia Thompson UNICEF

Laura Thornburg Paramount Pictures

Celia Tisdale Mississippi Department of Archives and History

Erica Titkemeyer NYU-MIAP

Mark Toscano Academy Film Archive

Brian Towle Preferred Media

Katie Trainor Museum of Modern Art

Kevin Tripp Alaska Moving Image Preservation Association (AMIPA)

Chalida Uabumrungjit Film Archive

Moriah Ulinskas Bay Area Video Coalition

Kent Underwood New York University

Rick Utley PRO-TEK Vaults

Kara Van Malssen AudioVisual Preservation Solutions

Robert Vaszari UCLA Moving Image Archive Studies

Portia Vescio Michigan State University Archives

Steven Villereal University of Virginia Library

Pamela Vizner Oyarce NYU-MIAP

Jonah Volk New York Public Library

You'll Like the Sound of It...and the Video, Too!

Post Haste Sound has expanded to become Post Haste Digital. The same company you've trusted since 2003 for expert preservation, archiving and digital migration of your precious audio assets announces the addition of a state-of-the-art Video Migration Center. Now your obsolete or antiquated audio and video elements, whether analog or digital, can be preserved and migrated to the digital realm.

So if you have D3, DASH, DA-88s, quarter-inch or other outdated materials, you should talk to us... Post Haste!

Contact: Allan Falk (310) 425-8840 AllanFalk@PostHasteDigital.com



2700 South La Cienega Blvd. Los Angeles, CA 90034

To November 10, 2012 | Attendees

Rebecca Wack L. Jeffrey Selznick School of Film Preservation

Tim Wagner George Eastman House

Elizabeth Walters Harvard University Library

Lance Ross Watsky Alteran Technologies

Arthur Wehrhahn Museum of Modern Art

Michelle Weis Vulcan Inc

Anne Wells Chicago Film Archives

David Wexler Hollywood Vaults

Molly Wheeler Yale University, Beinecke Library

Andrew Whitmore Free Agent

Taylor Whitney Preserving The Past, LLC

Ann Wilkens Wisconsin Public Television

Geoff Willard Stanford University

Scott Williams George Eastman House

Greg Wilsbacher University of South Carolina

Earl Wilson BAR Architects

Rachel Wilson UCLA Moving Image Archive Studies program

Michele Winn Walt Disney Studios

Pamela Winn Barnett Home Box Office

Timothy Wisniewski Johns Hopkins Medical Archives Adrian Wood Inkulla Media

John Yanez Warner Bros.

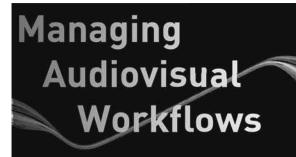
Sandra Yates The TMC Library

Audrey Young Cineteca Nacional México

Arlene Yu Dance Heritage Coalition/New York Public Library, Dance Division, Moving Image Archive

Lindsay Zarwell Steven Spielberg Film & Video Archive, US Holocaust Memorial Museum

Stephanie Zimmerman Seattle University School of Law



mediaflex

From Analogue to Digital

From Acquisition to Access

The next generation Collection Management System has arrived

Now with LTFS support for futureproofing your Digital Archive

> See us on Booth #100 in the Vendor Cafe



TMD Inc. 7719 Wood Hollow Dr Suite 240 Austin TX 78731 Tel: +1 (512) 600-3133 Email: info@tmd.tv

www.tmd.tv

Photo Credits

Front Cover. Crowd in front of Colonial Theatre, Seattle, ca. 1929 The Colonial Theatre, located at 1515 4th Avenue, opened July 16, 1913. Used primarily as a movie theater, it survived until 1972.Collection on the Colonial Theatre, Museum of History & Industry. Image courtesy of Museum of History & Industry, Seattle (MOHAI).

Back Cover. Wing Luke Museum of the Asian Pacific American Experience

Page 1. Image courtesy of Wing Luke Museum of the Asian Pacific American Experience

Page 5. White House Photo Office. LBJ Library photo by Mike Geissinger.

Page 7. Harbor History Museum Historic Photograph Collection. Harbor History Museum.

Page 8. Seattle Police Department baseball team, 1915. Item 64763. Photo by Jacobs Photo Shop.Seattle Municipal Archives Photograph Collection.

Page 9. Aqua Theater. Beth Hawkin. 1955. Ben Evans Recreation Program Collection. Item 31262. Seattle Municipal Archives Photograph Collection.

Page 11. Showing position of ferry sign relative to height of automobile: Des Moines, circa 1919, Series 400, Department of Transportation, Road Services Division, box 23, King County Archives, Seattle, Washington.

Page 13. Opening of Lincoln Park Swimming Pool, July 27, 1925. Item 28728. Department of Streets and Sewers Photographs. Seattle Municipal Archives Photograph Collection.

Page 19. Pike Place Market view east on Pike Street from Pike Place. Jul 19, 1919. Item 12675. Department of Streets and Sewers Photographs. Seattle Municipal Archives Photograph Collection.

Page 21. Promotional Kingdome photograph, no date, Series 1608, Department of Stadium Administration, Tenant Services Division, Promotions/Media Relations, box 9, folder 3, King County Archives, Seattle, Washington.

Page 23. Fremont Troll. 2001. Item 10871. Fleets and Facilities Department "Imagebank" Collection. Seattle Municipal Archives Photograph Collection.

Page 27. Civil Defense. Mass Feeding Kit. Feb 25, 1958. Item 56709. Engineering Department Photographic Negatives. Seattle Municipal Archives Photograph Collection.

Page 33. Harbor History Museum Historic Photograph Collection. Harbor History Museum.

Page 41. Fox Island Historical Society.

Page 49. Description: Public Market [Pike Place]; New Lighting Fixtures. May 13, 1936. Engineering Department Photographic Negatives. Seattle Municipal Archives Photograph Collection.

Page 59. Childrens' Programs: Outdoor Programs, 1955, Series 467, Park System, box 13, folder 11, King County Archives, Seattle, Washington.

Page 61. City Light Display at Auditorium [A Modern Home Is An All Electric Home]. April 4, 1940. Item 16149. City Light Photographic Negatives. Seattle Municipal Archives

Page 73. Fox Island Historical Society

Page 76. Century 21 information booth [with Space Needle]. Apr 17, 1962 . Item 165744. City Light Photographic Negatives. Seattle Municipal Archives.





MAVIS is the Collection Management System chosen by Library of Congress and the Academy of Motion Picture Arts and Sciences.

MAVIS is used by institutions around the world for managing:

- small and large collections of audiovisual assets.
- collections of mixed assets: moving image, recorded sound, still image...
- collections of both digital and analogue assets.

Feenyx distributes MAVIS free of licencing charges.

For further details, please visit our website www.feenyx.com.au or contact us at enquiries@feenyx.com.au.

mavis

INTEGRATED ANALOGUE AND DIGITAL ASSET MANAGEMENT

To those who make it possible ...

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

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

To the Conference Committe, and to the Local Committee, who have worked for a year to bring the Conference together and to make your experience in Seattle the best it can be ...

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 program at this year's meetings ...

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

And especially to all of you who have come to Seattle to attend AMIA 2012 ...

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

Notes

Future Proof Your Assets ARCHIVAL & DIGITAL SERVICES

Track items with complete chain-of-custody visibility
 Securely digitize, transfer, remaster & restore masters on site

▲ Never worry about media migration or obsolescence again

▲ Browse, access & control digitized assets worldwide

1 - 800 - 899 - IRON www.ironmountain.com (323)466 - 9287



HOLLYWOOD • NASHVILLE • NEW YORK • TORONTO • UNITED KINGDOM



Association of Moving Image Archivists 1313 Vine Street . Los Angeles, CA 90028 323.463.1500 . amia@amianet.org www.AMIAnet.org