



AMIA



Welcome to AMIA 2017!

Welcome to New Orleans! This year we continue the work of inclusion, cultural competence, and working together toward our shared values as a community by inviting DeEtta Jones to our conference as a keynote speaker and session facilitator. From the board's experience working with DeEtta over the past year I can say she is both inspirational and practical. We are honored to have DeEtta join us this year and I am looking forward to seeing the outcomes of her engagement with our conference and community

We have a wonderful set of documentary moments this week – from the screening of Dawson City: Frozen In Time (which features AMIA members!) to a session with renowned archive researcher Matt White. Another documentary, Reel Bad Arabs: How Hollywood Vilifies a People, is one of a number of sessions that highlight little-seen collections, including Smithsonian's National Museum of African American History and Culture, the Asian/Pacific American Institute, Israel Film Archive, Jack G. Shaheen Collection, and the Shoah Foundation.

AMIA/DLF Hack Day and Community Archive Workshop are joining forces in collaboration with New Orleans Video Access Center this year to continue their great work providing training and resources on everything from inventory strategies to use of open source tools for digital preservation! This is just a tiny portion of the amazing expertise and knowledge being shared – and memories being made this year.

I have been humbled over the last two years as President by the amount of dedication and work that our Conference Committee, the Committee Chairs, the Board, and the hundreds of volunteers put into this organization.

A few special shout-outs are in order - Lauren Sorenson for your leadership and comprehensive work on the Code of Conduct. Your research was extensive, your patience unsurpassable. Thank you Teague Schneider and Siobhan Hagan on your tireless efforts towards online education – it's a huge step forward in fulfillment of our mission as an organization. Thanks to Conference chair, Carol Radovich and Program chairs, Lindy Leong and Tara Kelley. A special nod to Mark Randall, the designer of our new website which will launch this week. I hope you agree it's a great representation of this group. And to Laura Rooney, Beverly Graham, and Kristina Kersels who manage so much every day in the AMIA office.

Finally a very special thank you to our partners and sponsors. This year they have pledged funds to the organization and to specific initiatives from bringing people to the conference who couldn't afford it to Hack Day and the Community Archive Workshop. We continue to grow as a result of their generosity and we are grateful.

Have a great week in New Orleans!
Andrea Kalas, AMIA President



What Makes a Great Archivist?

The archivist's role in society is a laborious one—keeping history safe and preserved is no easy task. Archiving and preserving moving images in particular can be quite the headache.

We understand, we're archivists too.

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

200 years of experience in film preservation.

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

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Welcome to New Orleans!

Bienvenue a La Nouvelle Orleans!

Bienvenido a Nuevo Orleans!

New Orleans – “The Big Easy” -- prides itself on its casual cool, from its seat as the birthplace of jazz to its perennial, celebratory spirit of Mardi Gras. It is fitting that “the city that never forgets” welcomes AMIA and its diverse membership of audiovisual archivists, librarians, AV cultural heritage professionals, film and media academics, educators, and students to its beautiful bayous and multicultural roots.

AMIA is committed to uphold our core values while we evolve as a profession and as a community. With that in mind, this year’s AMIA Conference seeks to build upon last year’s passionate discussions about diversity, inclusivity, and equity -- conversations galvanized by threats to intellectual and political freedom signaled by a newly elected administration -- with the goal of ensuring that the organization is inclusive and open. We have attempted to incorporate new voices and perspectives and bring back esteemed colleagues by offering a sliding fee scale and extending travel assistance to international colleagues. We are indebted to the individuals and institutions who came on board to advise and offer resources in our continued endeavor to expand the organization.

Prepare for an inspirational week! This year’s program includes pre-conference workshops, symposia, panels, poster sessions, mixers, The Reel Thing, Awards and Archival Screening Night at the Prytania, and the Community AV Archiving Fair: the first-ever Hack Day/CAW collaboration. There are two streams that emerged from this year’s proposals: Digital Humanities and Do-It-Yourself/Community Archiving (DIYCA). The DIYCA stream culminates in a tribute to the life and work of New Orleans-based filmmaker/activist Helen Hill at the Zeitgeist Multi-Disciplinary Arts Center. In addition, after the opening night reception, we’ll lead things off with a special screening of *Dawson City: Frozen in Time* - a film that remembers two AMIA legends, Sam Kula and Bill O’Farrell.

The annual conference is a time for us to take stock as individuals and institutions who work to preserve and interpret audiovisual media, materials, and objects and safeguard a complete, uncompromised historical record. More than ever, the possibility of records being displaced, damaged, and/or destroyed rears its ugly head in a political climate antithetical to diversity, inclusivity, and equity. Our plenary sessions, facilitated discussions, and trainings support our professional efforts to uphold these values in our work. New Orleans’ historic reputation as an epicenter of cross-cultural exchange and a well-established, safe space for “free persons of color” in the American South inspires us to do no less!

On this aspirational sentiment, we thank everyone from individual chairs, presenters, organizers, committee members, vendors, and local organizations for their contributions and dedicated labor towards this year’s AMIA Conference. We wish you a wonderful and productive week! ***Laissez les bons temps rouler!***

Carol Radovich, Conference Chair
Tara Kelley and Lindy Leong, Program Chairs
Committee Members Roshan Kindred, Laura Montgomery,
Brian Real, Dan Wagner, Steve Wilson, Lindsay Zarwell

We encourage you to learn more about our partners and sponsors. Their support of AMIA provides funding and resources that make our events, programs, and initiatives possible.

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

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AMIA Committees

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

Committees of the Board

Awards and Scholarships Conference	Pam Wintle, Chair Carol Radovich, Chair Tara Kelley and Lindy Leong, Program Chairs
Elections and Nominations	Greg Wilsbacher, Chair
Publications	Melissa Dollman and Devin Orgeron, Chairs

Committees of the Membership

Advocacy	Caroline Yeager and Gloria Ana Diez, Chairs
Access	Kathy Christensen, Chair
Cataloging and Metadata	Randal Luckow and Meghan Fitzgerald, Chairs
Copyright	Casey Davis Kaufman, Chair
Education	Carla Arton, Chair Jen O'Leary, Student Chapter Liaison
Independent Media	Robin Margolis and Kathryn Gronsbell, Chairs
International Outreach	Erwin Verbruggen, AJ Lawrence, and Lorena Ramirez-Lopez, Chair
Lesbian, Gay, Bisexual and Transgender	Janice Allen and Robert Lemos, Chairs
Moving Image Related Materials and Documentation	Randal Luckow, Chair
News, Documentary & Television	Amy Ciesielski, Chair
Nitrate	Rachel Del Gaudio and Reto Kromer, Chairs
Open Source	Kara Van Malssen, Jack Brighton and David Rice, Chairs
Preservation	Daniela Currò and Emily Vinson, Chairs
Projection and Technical Presentation	Genevieve Havemeyer-King and Rebecca Hall, Chairs
Regional Audiovisual Archives	Siobhan Hagan and Amy Ciesielski, Chairs
Small Gauge and Amateur Film	Taylor McBride and Dino Everett, Chairs

Task Forces

Film Advocacy	Elena Rossi-Snook, Chair
Local Television	Siobhan Hagan and Amy Ciesielski, Chairs
Online Education	Jim Hone and Lance Watsky, Chairs

The Moving Image

Editorial Team

Don Crafton and Susan Ohmer, Editors
Liza Palmer, Managing Editor

AMIA Student Chapters

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Kate Cronin, Directors

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AMIA 2017 Scholars & Travel Grants

Scholars and grant recipients will be recognized during the Thursday morning conference Welcome.

Scholars

Image Permanence Institute Internship	Krystal Brown
Sony Pictures Scholarship	Brian Block
The Rick Chace Foundation Scholarship	Becca Bender
Universal Studios Scholarship	Shahed Dowlatshahi
George Blood, LP Women in Audiovisual Technology Scholarship	Mary Albee

Carolyn Hauer International Fund

The Carolyn Hauer International Fund provides travel funding for archivists from developing areas to speak at the annual conference. The 2017 recipient is Sami Medeb.

San Francisco Silent Film Festival Travel Grant

Funded by the San Francisco Silent Film Festival, the travel grant offers travel funding for the annual conference. The 2017 recipient is Adam Schutzman.

AMIA Community Fund

Funded by member contributions, the Community Fund provides travel funding for the annual conference. Thank you for contributions from our sponsors - HGST, a Western Digital Brand, Roundabout Entertainment, Digital Preservation Labs, and Pro-Tek, an LAC Company. The 2017 recipients are -

Ann Adachi-Tasch	Genevieve Havemeyer-King
Selena Aleman	Blanche Joslin
Kelly Burton	Siri Luk
Leslie Bourgeois	Yvonne Ng
Itza Carbajal	Gonzalo Ramirez
Eric Dawson	Sara Rogers
Gloria Ana Diez	Rosalinda Rowe
Sarah Gardner	Olivia Wong

AMIA 2017 Award Recipients

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

Silver Light Award

Bob Gitt

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

Alan Stark Award

Regina Longo

The Alan Stark Award recognizes significant contributions through efforts on a project that contributes to the work of moving image archives and/or AMIA.

William S. O'Farrell Award

Moriah Ulinskas

The William S. O'Farrell Volunteer Award recognizes significant contributions to AMIA and to the field through volunteer efforts.

Spotlight Award

Chapin Cutler

Awarded to Chapin Cutler in recognition of a lifetime of work dedicated to the art of projection and presentation, education, and collaboration between the exhibition and archival communities.



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Yours.

John Tariot CSI

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Conference Information

Registration Desk

Conference packets and additional information will be available at the Registration Desk on the third level near the LaSalle Ballroom during these hours:

Tuesday - Friday	7:30am - 7:00pm
Saturday	7:30am - 4:00pm

The Vendor Cafe

Join us for the always informative Vendor Exhibits on Thursday and Friday. The Poster Sessions and the Resume Table will also be in the Vendor Cafe on both days.

Thursday	10:30am - 6:45pm
Friday	9:00am - 2:00pm

Quiet Room

The Poydros Room is available for all conference attendees as a quiet place to read prior to your next session, to prepare a few notes for the presentation you didn't quite finish, or just spend time away from noise, lights, and other stimuli of conference spaces. Please - no loud (or quiet) conversations, phone calls, etc. AMIA staff will check the room periodically, but the space will be self-policing so, please be courteous to others.

Thursday - Friday	7:30am - 7:00pm
Saturday	7:30am - 5:00pm

Resume Table

Are you a graduate student looking to sharpen your resume? Or are you an archivist already on the hunt for the perfect job? If so, then bring a copy of your resume with you to New Orleans, and stop by the AMIA Resume Review Table in the Vendor Cafe. There, you'll have a chance to get feedback and suggestions for improvement from seasoned professionals who have lots of experience serving in a hiring capacity. The Resume Review Table will be open on Thursday, Friday and Saturday from 1pm - 2pm and resume review will be first come, first served.

Code of Conduct

AMIA is committed to providing its members and guests who participate in its events with a harassment-free and discrimination-free environment, and has adopted a Code of Conduct to help enable such an environment. A detailed version of the Code of Conduct may be found at <https://goo.gl/BznXGL>. Procedures and policies may be found here: <https://goo.gl/dSBxja>

If you experience harassment at an AMIA event, you may contact staff or Board members identifiable via name badges, or if not urgent, report online here: <https://goo.gl/xtDGMd>

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Schedule at a Glance



Tuesday . November 28

9:00 AM	Pelican I	Data Modeling and Metadata for Audiovisual Archives
9:00 AM	Pelican II	WARC IT: Archiving Social Media

Wednesday. November 29

9:00 AM	Pelican I	Content Description for Time-Based Media
9:00 AM	Old US Mint	Community AV Archiving Fair
12:30 PM	Prytania Thea	The Reel Thing XLII
1:30 PM	Pelican II	An Archivists' Guide to Matroska
5:45 PM	Frenchmen	Networking & First-Timer Event
6:45 PM	Frenchmen	Opening Night Reception
8:00 PM	La Salle	Dawson City: Frozen in Time Screening and Q&A

Thursday . November 30

8:00 AM	LaSalle	Continental Breakfast (to 8:30am)
8:30 AM	LaSalle	Welcome to AMIA 2017!
9:30 AM	LaSalle	AMIA 2017 Keynote: DeEtta Jones
10:30 AM	LaSalle A	The Vendor Cafe
11:00 AM	Frenchmen	XFR Collective



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11:00 AM	Melpomene	Louisiana, The State We're In
11:00 AM	Pelican I/II	Plenary Breakout: Turning Values Into Action
12:00 PM	Arcadian I	Meeting: Open Source Committee
12:00 PM	Arcadian II	Meeting: Cataloging and Metadata Committee
12:00 PM	Fulton	Meeting: Publications Committee
12:00 PM	Vendor Cafe	Thursday Poster Session
1:00 PM	Arcadian I	Meeting: PBCore Advisory Sub-Committee
1:00 PM	Arcadian II	Meeting: Moving Image Related Materials Committee
1:00 PM	Fulton	Meeting: Access Committee
1:00 PM	Vendor Cafe	Resume Review Table
2:00 PM	Frenchmen	Lessons from Jack Shaheen's Moving Image Archive
2:00 PM	Melpomene	Israel Film Archive's Digitization Project – Outline & Inspiration
2:00 PM	Pelican I-II	Access to Multilingual Oral Histories for the Global Community
2:00 PM	Treme	Selling the Archive: Licensing Footage at Regional Archives
2:30 PM	Melpomene	Managing Media Digitization Workflows
3:30 PM	Frenchmen	Broadcast Videotape and the Historical Record of Resistance
3:30 PM	Melpomene	An Interactive Student Chapter Session
3:30 PM	Pelican I - II	Preservation of Corporate AV Builds Community Power
3:30 PM	Treme	The New Preservationists: Documentary Filmmakers
4:45 PM	Frenchmen	NATRA 1970: A 1/2" Preservation of Black Power and Soul
4:45 PM	Melpomene	Winding Journey of Genaust's Iwo Jima Flag Raising Footage
4:45 PM	Pelican I - II	No Time for a Hiatus: Reinvigorating Local TV Preservation
4:45 PM	Treme	Disaster Response and Planning for AV Archives
5:15 PM	Frenchmen	Digital Preservation of National Cultural Heritage
5:15 PM	Melpomene	Sensitive AV Materials in Archives
5:45 PM	La Salle A	Cocktails in the Vendor Cafe
7:00 PM		Buses leave for Awards + Archival Screening Night
7:45 PM	Prytania Thea	Awards + Archival Screening Night

Friday . December 1

8:30 AM	La Salle	Continental Breakfast (until 9:15am)
9:00 AM	La Salle A	The Vendor Cafe
9:30 AM	Frenchmen	The Film Archive in the University
9:30 AM	Melpomene	DH: New Pedagogical Approaches to Film + Digital Humanities
9:30 AM	Pelican I - II	The Woman Behind the Camera
11:00 AM	Frenchmen	Working to Save Australia's Oldest Student Film Collection
11:00 AM	Melpomene	Amateur Movies: In the Archive, the Database, and Online
11:00 AM	Pelican I - II	The Films of Expo 67 - 50 Years Later
11:30 AM	Frenchmen	Working with Students to Make Collections Discoverable
12:00 PM	Arcadian I	Meeting: Advocacy Committee
12:00 PM	Arcadian II	Meeting: International Outreach Committee
12:00 PM	Fulton	Meeting: Small Gauge and Amateur Film Committee
12:00 PM	Vendor Cafe	Friday Poster Session



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1:00 PM	Arcadian I	Meeting: Nitrate Committee
1:00 PM	Arcadian II	Meeting: Election Committee
1:00 PM	Fulton	Meeting: Copyright Committee
1:00 PM	Vendor Cafe	Resume Review Table
2:00 PM	Frenchmen	Nontheatrical Film & Race: Archival-Scholarly Collaborations
2:00 PM	Melpomene	Audiovisual Metadata Platform to Support Mass Description
2:00 PM	Pelican I/II	Harassment in the Workplace: A Facilitated Forum
3:30 PM	Frenchmen	AV Archiving in the Cultural Heritage Sector
3:30 PM	Melpomene	Let the Computer and the Public do the Metadata Work!
3:30 PM	Pelican I - II	It's 10 PM. Do you Know Who's Handling your Print?
4:45 PM	Frenchmen	We Save 2 Film Workshop Overview
4:45 PM	Melpomene	Streamlining Metadata Integration Using Content Identifiers
4:45 PM	Pelican I - II	Good Enough to Best: Tiered Born-Digital AV Processing
5:15 PM	Frenchmen	Making for Audiovisual Archives
5:45 PM	Arcadian I	Meeting: American Archive of Public Broadcasting
5:45 PM	Fulton	Meeting: Projection and Technical Presentation Committee
7:30 PM	Melpomene	Screening: Reel Bad Arabs: Stereotypes and the Moving Image
8:35 PM	Melpomene	Screening: Case for Moving Image History in the Classroom
9:40 PM	Melpomene	Screening: Can Animation Help Develop New Audiences?

Saturday . December 2

7:30 AM	LaSalle	Continental Breakfast (to 8:00am)
8:00 AM	La Salle B C	Lightning Talks: Outreach & Collaboration
8:45 AM	La Salle B C	AMIA Membership Meeting
9:45 AM	Frenchmen	Case Studies in Cambodia, Philippines, Japan, and Malawi
9:45 AM	Melpomene	Navigating Copyright to Expose Digital AV Collections at Scale
9:45 AM	Treme	Historicizing and Preserving Video Processing Tools
11:00 AM	Frenchmen	The Great Migration: A Public Digitization Workflow
11:00 AM	Melpomene	AAPB: Inter-Institutional Preservation and Access Workflows
11:00 AM	Pelican I - II	New Approaches to Digital Film Preservation
12:00 PM	Arcadian I	Meeting: Regional Audiovisual Archives
12:00 PM	Arcadian II	Meeting: Education Committee
12:00 PM	Fulton	Meeting: Conference Committee
1:00 PM	Arcadian II	Meeting: Student Chapters
1:00 PM	Registration	Resume Review Table
2:00 PM	Frenchmen	An Introduction to Perceptual Hashing
2:00 PM	Melpomene	Collaboration in the Aesthetic Zone: Brown and Rauschenberg
2:00 PM	Pelican I - II	Digital pH Probe Research for Vinegar Syndrome Detection
2:00 PM	Treme	Helen Hill and Post-Katrina Media Advocacy
3:30 PM	Melpomene	A Guide to Outsourced AV Digitization Project Management
3:30 PM	Pelican I - II	Sizing Up MDPI Phase 2, We're Gonna Need a Bigger Tote!
4:45 PM	Frenchmen	Navigating the USIA Archive with the Media Ecology Project
4:45 PM	Pelican I - II	Open Tools and Workflows in AV Preservation
5:45 PM	Marigny	Closing Night Reception
7:00 PM	Zeitgeist	Friends of Helen Hill: A Live Anthology of Work



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Program | Special Notes



Keynote Sessions

DeEtta Jones, founder of DJA Associates, is a leading voice in shaping contemporary thinking and practice around integrated and sustainable approaches to organizational change, personal transformation, workplace culture, diversity, inclusion, and equity. She will be the conference keynote and then follow up on the themes of her keynote in a facilitated forum. On Friday, she will lead a discussion on harassment in the workplace.

Program Streams

There are two mini-streams at the conference this year. On Friday, the Digital Humanities mini-stream includes - Amateur Movies: In the Archive, the Database (AMDB), and Online; Video Annotation Tools: New Pedagogical Approaches to Film + Digital Humanities; and, Let the Computer and the Public do the Metadata Work! On Saturday, the Do It Yourself & Community Archiving mini-stream will offer three programs open to the public: Recipes for Disaster: Helen Hill and Post-Katrina Media Advocacy; Friends of Helen Hill: a live anthology of work by/inspired by/responding to/ of a piece with...; and, Copy-it-Right: Historicizing and Preserving Video Processing Tools.

Buses to Prytania Theatre

The Prytania Theatre is located at 5339 Prytania Street, New Orleans - it is about 5 miles away and easy to reach by trolley, bus, or shared-ride. We will have buses for the Awards + Archival Screening Night - they will leave at 7:00pm and return at the end of the evening. There are no buses for The Reel Thing on Wednesday.

Open to the public

In addition to the Community AV Archiving Fair on Wednesday, the following screenings and sessions will be open to the public: Reel Bad Arabs: Stereotypes and the Moving Image; The New Orleans Case for Moving Image-Written History in the Classroom; Can Animation Help Develop New Audiences?; and three DIYCA sessions. In addition, streaming is planned for the Saturday DIYCA sessions, and more than 15 sessions will be recorded during the week for access on the website following the conference.



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Program | Tuesday, November 28



**9:00am -
5:30pm**

Workshop: Data Modeling and Metadata for Audiovisual Archives

Pelican I | Separate Registration Required

Presenters

Randal Luckow, HBO

Meghan Fitzgerald, NASA

Andrea Leigh, Library of Congress

This one-day workshop focuses on the role and importance of creating a data model synthesizing metadata and cataloging concepts and principles within an organization or enterprise-wide. This workshop is intended for data managers and catalogers at a moderate level of understanding metadata standards and implementation practices.

**9:00am -
5:30pm**

Workshop: WARC IT: Archiving Social Media

Pelican II | Separate Registration Required

Presenters

Lorena Ramirez-Lopez, WHUT

Jasmyn R. Castro, National Museum of African-American
History and Culture

This workshop will break down components of the web page, highlight problematic areas and limitations of web archiving, and demonstrate some successful methods for archiving media created and posted on social media platforms like SnapChat, Twitter, and Instagram using the September 2016 grand opening of the Smithsonian's National Museum of African American History and Culture and Howard University television station's website and outreach programs as case studies.

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Program | Wednesday, November 29



9:00am - 5:00pm **Community AV Archiving Fair:
A Community Archiving Workshop & Hack Day**
Old US Mint Building/Louisiana State Museum | Signup Required

The Community Archiving Workshop (CAW) and AMIA/DLF Hack Day teams are joining forces, and in collaboration with the New Orleans Video Access Center (NOVAC), organizing the first ever Community AV Archiving Fair. Aimed at helping local individuals and organizations improve their audiovisual archiving skills, the Community AV Archiving Fair invites independent media makers, collecting institutions, and community groups in the New Orleans area to bring their challenges, their media objects, and their data for a day of collaborative problem solving and training in collaboration with the AMIA community. The fair is organized around a number of "stations," each of which will be staffed by AMIA volunteers, and focus on a particular workflow, technique, or tool. Stations will likely include: Digitization Strategies, Inventory Strategies, Prioritizing Media for Digitization, File Management & Storage, Disaster Preparedness & Recovery, Tool/Resource Matchmaking, How to Run a Community Archiving Workshop, and more! The Fair will be at Old U.S. Mint building, part of the Louisiana State Museum: 400 Esplanade Avenue, New Orleans

9:00am - 5:30pm **Workshop: Content Description for Time-Based Material**
Pelican I | Separate Registration Required

Chairs	Randal Luckow, HBO Meghan Fitzgerald, NASA
Presenters	Murray Browne, Turner Broadcasting Andrea Leigh, Library of Congress Steven Sielaff, Institute for Oral History, Baylor University

This one-day workshop focuses on the role and importance of creating rich descriptive metadata to describe time-based content. The workshop is intended for catalogers at

a moderate level of understanding metadata standards and implementation practices. Content description for time-based material is provided at the timeline level. Tagging or key wording subjects within audiovisual material is challenging. This workshop provides the basis for archivists and librarians to make good decisions about how descriptive metadata schemas are best implemented in content management systems and vocabulary control tools. This workshop will discuss how all types of time-based media can be described in support of search and retrieval by subject and includes discussions of vocabulary management, linked data, and implementation of shared data authorities, with a focus on oral histories case studies. Dynamic presentations encompass picture and sound materials and include interactive exercises to put cataloging and metadata concepts directly into practice. This workshop is in collaboration with OHA.

**9:00am -
5:00pm**

The Reel Thing XLII

Prytania Theatre | Separate Registration Required

Chairs Grover Crisp, Sony Pictures
 Michael Friend, Sony Pictures

Curated by Grover Crisp and Michael Friend, The Reel Thing addresses current thinking and most advanced practical examples of progress in the field of preservation, restoration and media conservation. The Prytania Theatre is located at 5339 Prytania Street, New Orleans, LA.

**12:30pm -
5:30pm**

Workshop: An Archivists' Guide to Matroska

Pelican II | Separate Registration Required

Presenters Dave Rice, CUNY
 Morgan Morel, BAVC

Matroska is a flexible audiovisual container currently undergoing standardization work within the Internet Engineering Task Force for preservation use. This workshop will review the architecture of Matroska and demonstrate many features relevant to archival work, such as: Utilizing Matroska's checksum features, Metadata management, Description of technical characteristics, Attachment management (logs, supporting documentation, related imagery, decoders), Presentational control & ordered editions, Validation and best practices. Participants will work with tools such as ffmpeg, mkvvalidator, mkvpropedit, mediaconch, and mkclean

**5:45pm -
6:45pm**

Networking & First-Timer Event

Frenchman Room - Second Level | Sign-up required

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

6:45pm - Opening Night Reception

7:45pm Frenchman Room - Second Level

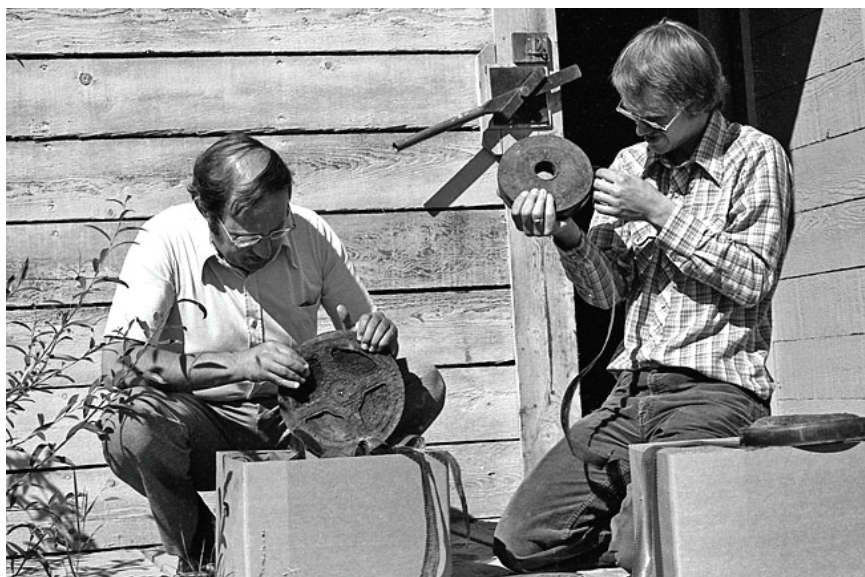
It's opening night in New Orleans! A chance to say hello to friends, meet new colleagues, and get ready for the days ahead.

8:00pm Dawson City: Frozen in Time | A Screening and Q&A with Director Bill Morrison
La Salle Ballroom BJC

Speakers Bill Morrison, Director
Snowden Becker, UCLA

This meditation on cinema's past from Decasia director Bill Morrison pieces together the bizarre true history of a long-lost collection of 533 nitrate film prints from the early 1900s. Located just south of the Arctic Circle, Dawson City was settled in 1896 and became the center of the Canadian Gold Rush that brought 100,000 prospectors to the area. It was also the final stop for a distribution chain that sent prints and newsreels to the Yukon. The films were seldom, if ever, returned. The now-famous Dawson City Collection was uncovered in 1978 when a bulldozer working its way through a parking lot dug up a horde of film cans. Morrison draws on these permafrost-protected, rare silent films and newsreels, pairing them with archival footage, interviews, historical photographs, and an enigmatic score by Sigur Rós collaborator and composer Alex Somers. Look for AMIA legends Sam Kula and Bill O'Farrell in the film!

Thank you to our friends at Kino Lorber for sponsoring the film tonight. The screening is in collaboration with Shotgun Cinemas as part of a Science on Screen grant.





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Program | Thursday, November 30



8:00am - Continental Breakfast

8:30am La Salle Ballroom

8:00am Welcome to AMIA 2017!

La Salle Ballroom

Chair Andrea Kalas, AMIA President

Please join us for the official Conference welcome and to recognize the 2017 Scholarship and Internship recipients.

9:30am AMIA 2017 Keynote: DeEtta Jones

La Salle Ballroom

Diversity, inclusion, and equity goals should be anchored in an organization's shared values and aspirations. How we anchor our work to these values will allow us to collectively build a sustainable and robust community. DeEtta Jones, founder of DJA Associates, is a leading voice in shaping contemporary thinking and practice around integrated and sustainable approaches to organizational change, personal transformation, workplace culture, diversity, inclusion, and equity.

10:30am - The Vendor Café

6:45pm La Salle Ballroom A

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

11:00am - 12:00pm XFR Collective: Growing and Sustaining Community Audiovisual Archiving in New York City

Frenchmen Room

Chair Dinah Handel, The New York Public Library

Speakers Mary Kidd, XFR Collective
Marie Lascu, XFR Collective
Ana Marie, XFR Collective

It comes as no surprise to anyone in the moving image archiving field that preservation and access of audio/visual materials is costly and time consuming. XFR Collective, a volunteer-run non-profit based in New York City is attempting to alleviate these concerns, in particular for collections that fall outside traditional collecting institutions. This panel will feature members of XFR Collective in conversation about the structure and operations of XFR Collective and the challenges and successes we've had as an entirely volunteer-run non-profit organization. This session is also an opportunity for those interested in starting their own iterations of XFR Collectives to gather resources and ask questions.

11:00am - 12:00pm Louisiana, The State We're In: Challenges, Collaboration, & Opportunities

Melpomene Room

Chair Edward Benoit III, Louisiana State University

Speakers Leslie Bourgeois, Louisiana Public Broadcasting
A. Mackenzie Roberts, Louisiana State University
Gemma Birnbaum, National WWII Museum

Louisiana and the Gulf Coast region moving image collections face several challenges including depressed financial support, subtropical climate, and a lack of moving image archival programs. This panel discusses the current state of moving image collections in Louisiana focused on their challenges, collaborative solutions, and successes. Panelists will highlight the collaborative Louisiana Digital Media Archive, the media and education center at the National WWII Museum, and the findings of a statewide moving image preservation survey.

11:00am - 12:00pm Plenary Breakout: Turning Values Into Action

Pelican I/II Room

Facilitator DeEtta Jones, DJA Associates

Building on the morning's Keynote, DeEtta Jones will lead a facilitated forum that takes these themes of the Keynote and asks how do our behaviors as an organization show the values we share as a membership? How should these values be expressed? The forum will include work in smaller groups, with the results captured as a tool for committees, members and the Board.

12:00pm - Committee Meetings

1:00pm

Open Source Committee

Arcadian I Room

Cataloging and Metadata Committee

Arcadian II Room

Publications Committee

Fulton Room

12:00pm - Poster Session I

2:00pm

La Salle Ballroom A

Preparing Festival Archives for Digital Scholarship: A Collaborative Research Model

Jamie Marie Wagner, University of Wisconsin-Madison iSchool

Matt St. John, University of Wisconsin-Madison Department of Communication Arts

Developing a Multilingual Controlled Vocabulary: Case Study from the Academy

Anne Kelly, Academy of Motion Picture Arts and Sciences

Appraisal and Selection Strategies for Digital Video Preservation

Angela Fritz, University of Notre Dame

Based on a True Story: Representations of the Archive in True Crime Documentaries

Cate Peebles, Yale Center for British Art

DIY VHS Preservation for Circulating Collections

Phil Salvador, American University Library

Chris Lewis, American University Library

Dallas After JFK: 50th Anniversary and Beyond in Archival Films

David Sedman, Southern Methodist University

Jeremy Spracklen, SMU

1:00pm - Committee Meetings

2:00pm

PBCore Advisory Sub-Committee

Arcadian I Room

Moving Image Related Materials and Documentation Committee

Arcadian II Room

Access Committee

Fulton Room

1:00pm - Resume Review Table

2:00pm

Vendor Cafe



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2:00pm - Reel Bad Arabs: Lessons from Jack Shaheen's Moving Image Archive**3:00pm** Frenchmen Room

Chair Greta Scharnweber, New York University/Kevorkian

Speakers Brendan Allen, Democracy Now!

Amita Manghnani, Asian/Pacific/American Institute, New York University

Pooja Desai, Asian/Pacific/American Institute, New York University

The Jack G. Shaheen Collection on Arabs in U.S. Film and Television documents damaging stereotypes of Arabs and Muslims in US popular media through its nearly 3,000 motion pictures (spanning late-19th century silent films to contemporary Hollywood productions) and television programs (including comedies, dramas, cartoons, and commercials) on DVDs and VHS tapes. Comprised of a complex range of mixed media audio-visual materials, paper ephemera, and cultural objects, it has presented a series of intriguing archival and institutional challenges since it was gifted to NYU in 2010. In this session, panelists will share the project history in brief and explain the particulars of some of these challenges, the bulk of which surround a sizeable collection of off-air VHS recordings. Speakers will share with the audience some of the strategies, both failed and successful, that they have employed to preserve, catalog, and make this rich moving image archive accessible to researchers at NYU and beyond.

2:00pm - Israel Film Archive's Digitization Project – Outline & Inspiration**2:30pm** Melpomene Room

Chair Gloria Ana Diez, ASAECA

Speaker Hila Abraham, Israel Film Archive - Jerusalem Cinematheque

By June 2017 the Israel Film Archive (the custodian of hundreds of thousands of original negatives, prints, access copies and born digital works of Israeli cinema from all genres starting 1896 till this day) will accomplish 2.5 years of research and fundraising efforts to realize phase 1 in its 7 million dollars project to implement best practices and high-end equipment to allow quality digitization and responsible digital preservation of its audiovisual materials. Nevertheless, like many other archives who work in the somewhat margins of the international AV community, we had to sort out our way from years of severe shorthand of resources, staff, status, knowledge & national awareness. Topics & specific use-cases that will be discussed: where does one even start? gathering & sorting out best practices, technology and equipment decision-making, revising metadata approach, dealing with uncertainty and fear of doing mistake which will have heavy costs, fundraising strategy and more.

2:00pm - Providing Access to Multilingual Oral Histories for the Global Community**3:00pm** Pelican I-II Room

Chair Teague Schneider, Academy of Motion Picture Arts and Sciences

Speakers Jade Takahashi, Academy of Motion Picture Arts and Sciences

Sandra Joy Aguilar, University of Southern California Shoah Foundation

Oral histories are accessed in diverse ways in the digital ecosystem. In the fragmented and increasingly global digital environment, how can archives provide meaningful and equal access to content recorded in multiple languages? Exploring the challenges and

opportunities presented through the process of providing access to multilingual oral histories featured in the USC Shoah Foundation's Visual History Archive, University of Kentucky Nunn Center's The Haiti Memory Project and the Academy of Motion Picture Arts and Sciences and Getty Pacific Standard Time: LA/LA project. This session provides examples and tools for preparing cross cultural and multilingual materials for widespread access in the digital environment.

2:00pm - Selling the Archive: Licensing Footage at Regional Archives

3:00pm Tremere Room

Chair Ruta Abolins, University of Georgia
Speakers Heather Heckman, University of South Carolina
David Weiss, Northeast Historic Film

Now that there are innumerable ways to deliver content to a public hungry for moving image and sound productions the popularity and use of archival footage and sound has also grown. Anyone and everyone can become a documentarian or producer. What does this increased use for archival footage mean for regional archives with specialty collections? This session will look at three archives and their history of licensing, what they license and why, and lessons learned from selling footage and sound from the collections they manage.

2:30pm - Managing Media Digitization Workflows

3:00pm Melpomene Room

Presenter Mike Casey, Indiana University

Archivists agree that analog video and audio holdings must be digitized to survive. Because this work requires significant resources, it must be conducted as efficiently as possible. This presentation will explore managing efficient media digitization workflows. Using Indiana University's video and audio digitization operations as a case study, Mike Casey will discuss applying the theory of constraints and adapting software development methodologies to efficiently manage digitization workflows. This will include how to identify and remove bottlenecks in the workflow, how to adapt the Agile form of software development called Scrum to manage the workflow, and the frequent feedback loop provided by the daily standup meeting. He will also explore the value of systems thinking in evaluating the digitization operation and the practical need for automation of some workflow steps, detailing what tasks are better completed without human intervention. The more efficient the digitization workflow, the more that can be preserved.

3:30pm - Reel News: Broadcast Videotape and the Historical Record of Resistance

4:30pm Frenchmen Room

Speakers Mark Quigley, UCLA Film & Television Archive
Jeff Martin, Independent Consultant

A significant portion of the moving image record of social movements in the 20th Century in the United States, including the struggle for African American, Chicano/a and LGBTQ rights exists on endangered 2" videotape. In addition to news coverage of civil and

human rights struggles gathered on magnetic media in the 1960s through 1980s, the lower production costs associated with videotape resulted in the significant production of broadcast public affairs programs that provided a previously unavailable direct mass medium platform for marginalized communities to explore social issues in-depth. By closely examining, contextualizing and screening excerpts of this footage, this panel will serve to illuminate the vital, often hidden socially-relevant content emended on 2" tapes, while providing session attendees with strategies for developing initiatives at their own institutions for preserving this material and presenting it to the public.

3:30pm - Please Come Talk to Us: An Interactive Student Chapter Session

4:30pm Melpomene Room

Chair	Blanche Joslin, Ryerson University Rachel E. Beattie, University of Toronto
Speakers	Magnus Berg, Ryerson University Winnie Schwaid-Lindner, New York University Gregory Helmstetter, New York University

Running an AMIA Student Chapter can feel like an isolated endeavor. As student committees of an international organization, we are geographically dispersed but often face the same hurdles and share the same goals. In the past 5 years, the number of AMIA student chapters has more than quadrupled. This remarkable growth highlights the need for communication, so that all chapters – new and old – can share effective methods of archival leadership, combined with their own tips and tricks for navigating both the academic and archival spaces. To start the conversation, we have brought together the leadership from three student chapters to discuss collaboration and outreach within our vastly disparate communities. From there, the session will become an egalitarian round-table. By providing an opportunity for student chapters to discuss and share experiences, we will learn from each other so that we can continue to reach out, educate, and engage those around us.

3:30pm - A Dream Insured: Preservation of Corporate AV Builds Community Power

4:30pm Pelican I - II Room

Chair	Yasmin Dessem, UCLA Library
Speakers	Kelly Besser, UCLA Library Shani Miller, UCLA Library

The Golden State Mutual Life Insurance Company was a Black owned and operated insurance firm established in Los Angeles in response to discriminatory practices that restricted the ability of African American residents to purchase life insurance. Throughout its nearly eighty-five year run, GSM displayed a commitment to self-documentation on extensive media formats, building a treasure trove of images and sound that illustrates the shifting demographics of Los Angeles, and the empowerment of a community. This panel will examine UCLA Library's efforts to preserve the collection from initial processing through digitization with the support of the National Film Preservation Foundation and the Haynes Foundation. Speakers will present methods for enhancing metadata and encouraging connections using collection data, as well as share favorite discoveries from Kodachrome home movies shot in a segregated Los Angeles to the corporate camp of public relations film Holiday in Acapulco.

3:30pm - The New Preservationists: Documentary Filmmakers are Excavating Rare Media Artifacts to Tell Their Stories

Treme Room

Moderator Matt White, ACSIL

Speakers Shola Lynch, Schomburg Center for Research in Black Culture,
Peabody Award winning filmmaker
Robert Stone, Academy Award & Emmy nominated filmmaker

Our best storytellers dig deep into global media archives to address the emerging audience for premium historical documentaries. While long-running history platforms such as PBS' American Experience and BBC's Storyville have been carrying the archival-based programming torch for decades, a new emphasis on such programming from Netflix, Amazon, HBO, Hulu, ESPN, and other international players has shined a new light on the archival mission. Indeed, the primary media awards for documentaries—the Oscars, Emmys, BAFTAs—have been dominated recently by films such as *OJ: Made in America*, *Amy*, *13th*, *The Beatles: Eight Days a Week*, *Black Panthers: Vanguard of the Revolution*. Our panelists, Robert Stone and Shola Lynch, have each challenged the idea of the historical film through trail-blazing works that continue to enrich the public conversation. We will use this forum to explore the craft of the archive-inspired film and show how these films themselves are vehicles for preservation efforts. This panel is in collaboration with ACSIL.

4:45pm - NATRA 1970: A 1/2" Preservation of Black Power and Soul

5:15pm Frenchmen Room

Presenter Jasmyn R. Castro, African American Home Movie Archive

In the late 1950s, a fraternal organization of R&B deejays named the National Association of Radio Announcers (NARA) formed to promote unity among radio personalities who specialized in "black music." With the exception of a few white members, this was essentially an all-black organization that met annually to network, share tricks of the trade, and attend musical performances sponsored by record companies. During the mid-1960s, NARA changed its name to the National Association of Television & Radio Announcers (NATRA). After the assassination of Rev. Martin Luther King Jr. in April of 1968, the 1968 NATRA Convention in New York, NY marked a shift in the growing response of African American music professionals to the inequality they experienced in a majority white industry. Soul music was a recognized symbol of Black nationalist pride, and was seen as music created for the people, by the people. On August 23, 1970, Rev. Jesse Jackson was the guest speaker at the NATRA Convention held at the Royal Coach Inn in Houston, TX. This 1/2" videotape preservation of the 1970 NATRA Convention captures the integral role the music industry played in the broader landscape of the Black Power movement.

4:45pm - The Winding Journey of Bill Genaust's Iwo Jima Flag Raising Footage

5:15pm Melpomene Room

Presenter Criss Kovac, US National Archives

On the morning of February 23rd, 1945 Bill Genaust raised his Bell and Howell camera to capture the images of one of the most iconic moments in American military history. While Joe Rosenthal recorded the second flag raising on Iwo Jima in black and white as a single

image, Bill Genaust documented the first and second flag raisings in real time, in full color, on motion picture film. The events of that day have evolved and live on, but not without the confusion and mystery which those 54 seconds have both confounded and solidified. The presentation will trace the path of the film from the time it was exposed to 4K scans completed in the efforts to identify the unknown flag raiser of Iwo Jima.

4:45pm - No Time for a Hiatus: Reinvigorating Local TV Preservation

5:45pm Pelican I - II Room

Chair Siobhan Hagan, MARMIA

Speakers Laura Treat, University of North Texas Libraries

Sadie Roosa, WGBH Media Library and Archives

In this presentation, the chairs of AMIA's most recent iteration of the Local TV Task Force will discuss the Task Force's soft-launch of their work-in-progress online resource that will include: a timeline of local TV preservation history; case studies to flesh out guidelines on various topics such as copyright, digitization, and access; a previously created database of over 300 local TV collections, additional readings, a glossary of local TV production terms, and the release of a survey questionnaire designed to assist the Task Force in their work closing the significant gaps that still remain in the preservation of local television.

4:45pm - Disaster Response and Planning for AV Archives

5:45pm Treme Room

Chair Rachael Stoeltje, Indiana University

Speakers James Lindner, Media Matters

Kara Van Malssen, AVPreserve

Pamela Vizner Oyarce, AVPreserve

Greg Wilsbacher, University of South Carolina

This panel and open meeting will provide a series of brief reports on efforts to support our colleagues after some recent natural disasters. In addition to these reports, we plan to have an open meeting to start the discussion to find ways that we can work together more collaboratively in our many organizations to better prepare for and provide assistance to archives in need directly following a natural disaster. Primarily, this will be an effort to build more bridges within overlapping efforts of professional organizations including AMIA, FIAF and perhaps through our shared umbrella organization CCAA and also working with organizations with experience assisting post natural disasters.

5:15pm - Digital Preservation of National Cultural Heritage Challenge and Solution: Cmam

5:45pm Frenchmen Room

Presenter Sami Meddeb, Elgazala Technoparc

Methodologies for the long-term conservation of the national heritage through the transfer and migration of analog data and rare personal musical archives of singer in digital format while respecting international standards and using appropriate metadata.



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5:15pm - 5:45pm **Warning! Materials May be Unsettling: Sensitive AV Materials in Archives**
Melpomene Room

Chair Sarah Gardner, School of Information - University of Texas at Austin
Speakers Itza Carbajal, University of Texas at Austin School of Information
 Sara Rogers, AMIA University of Texas at Austin Student Chapter
 Selena Aleman, AMIA University of Texas at Austin Student Chapter

Audiovisual archives around the world offer a plethora of content, but materials considered exploitative, violent, or harmful carry a distinct set of considerations. Videos may capture real life traumatic events that may be triggering or distasteful to those who experienced these events resulting in a reduced desire for preservation or attention. Other materials may be disturbing by design thus reducing the number of interested users. These vulnerable collections may in turn struggle to find funding or expand their use and ultimately risk deterioration and loss. Despite these limitations, many sensitive archival materials still merit safekeeping for potential future use. This presentation will include reflections both in person and through video of a local panel discussion coordinated by University of Texas at Austin AMIA student chapter held in Austin, Texas in 2017. The panel touched on the complexities of preserving, managing, and creating access to these sorts of collections. Panelists include Caroline Frick, Gabriel Solis, and Ayshea Khan, providing perspectives from students, faculty, audiovisual archivists, and local archival projects coordinators.

5:45pm - 6:45pm **Cocktails in the Vendor Café**
La Salle Ballroom A

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

7:00pm - 7:15pm **Buses leave for Awards + Archival Screening Night**
Main Floor

7:45pm - 10:30pm **Awards + Archival Screening Night**
Prytania Theatre

Please join us to celebrate our 2017 AMIA Awards honorees. Silver Light Award recipient Bob Gitt; William S. O'Farrell Volunteer Award recipient Moriah Ulinskis; Alan Stark Award recipient Regina Longo; and Spotlight Award recipient Chapin Cutler.

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

The Prytania Theatre is about 5 miles from the hotel, and is accessible by trolley and bus or a short ride using shared-ride services or taxi.



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Program | Friday, December 1



9:00am - Continental Breakfast
9:30am La Salle Ballroom

9:00am - The Vendor Cafe
2:00pm La Salle Ballroom

The Vendor Cafe is a great way to learn what is working and what is on the horizon. Whether or not you are a buyer, the Cafe is an opportunity to meet colleagues who provide the products and services we all rely on.

9:30am - The Film Archive in the University: Collaboration, Conflict, Coexistence
10:30am Frenchmen Room

Chair Brian Meacham, Yale Film Study Center
Speakers Amy Sloper, WCFTR
 Andy Uhrich, IULMIA
 Hannah Palin, UW Libraries

Where does a film archive fit within a university? How do the unique needs of an archive fit into, and sometimes collide with, those of the university as a whole? The work of moving image archives at universities intersect with special collections, media and technology programs, academic departments, arts programming, and more. From carving out an independent position within a library to making the most of opportunities for collaboration with faculty and students in a rich academic environment, film archivists working within a university setting are confronted with a wide variety of challenges and opportunities. Representatives of four university-based film archives will share case studies, discuss strategies for collaboration, and raise issues of importance not only to archives within a university setting, but also to any archive that is part of a larger organization.

9:30am - 10:30am **Video Annotation Tools: New Pedagogical Approaches to Film + Digital Humanities**

Melpomene Room

Chairs	Melissa Dollman, University of North Carolina at Chapel Hill Lauren Tilton, University of Richmond
Speakers	Devin Orgeron, North Carolina State University Dimitrios Latsis, Internet Archive/Ryerson University Mark J. Williams, Dartmouth College

Video annotation tools have gained increasing attention over the past decade, keeping pace with the growing amount of digital/digitized moving image content. These tools facilitate collaboration between researchers, inform the teaching of media studies and media literacy, and can integrate on-screen transcription or citation of primary sources such as archival footage. For this skillshare session we bring together several Digital Humanities practitioners and scholars to share tools they have developed (Participatory Media project, Media Ecology Project) or used (Wordpress, Scalar) and lead a group discussion with attendees on collaboration with archives and special collections libraries, and pedagogical impacts of DH best practices on media scholarship from a variety of perspectives. All AMIA members will take away something, from the curious student or archivist still grappling with what DH can be to an advanced practitioner curious about what video annotation tools are out there.

9:30am - 10:30am **The Woman Behind the Camera: Uncovering an Overlooked Perspective**

Pelican I - II Room

Chair	Karin Carlson, Northeast Historic Film
Speakers	Brian Belak, Chicago Film Archives Sharon Thompson, Lesbian Home Movie Project Kate Dollenmayer, The Center for Home Movies

Come see some women-made films and discuss some of the challenges that arise when digitizing home movies and amateur film in the modern digital age. "The Woman Behind the Camera: Home Movies and Amateur Film by Women," is a CLIR-funded project which will digitize, catalogue, and make accessible collections of women-made films that highlight the rich and varied experiences of women in the 20th Century. By integrating these collections into the Center for Home Movies "Home Movie Registry," the project extends its reach without having to create a brand-new platform. Archivists from Northeast Historic Film, Chicago Film Archives, Lesbian Home Movie Project, and the Center for Home Movies will discuss the importance of this project and some of the challenges encountered, including issues of permission and exposure in LGBTQ home movies, navigation of sensitive topics/images in home movie and amateur film, and determining true authorship of home movie collections.

11:00am - 11:30am **Preservation Partners: Working to Save Australia's Oldest Student Film Collection**

Frenchmen Room

Presenters	Donna Hensler, University of Melbourne, VCAMCM Film and Television Nick Richardson, The Australian Centre for the Moving Image
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Discover the lessons learnt and outcomes from a collaborative digitisation project

undertaken by The University of Melbourne's VCA School of Film and Television and The Australian Centre for the Moving Image – Australia's national museum of film, TV, and digital culture. The VCA Archive contains student films on celluloid and magnetic media, dating back to 1967. The collection comprises many early works of Australia's most successful film and television makers, including Justin Kurzel (Snowtown), Robert Luketic (Legally Blonde), Gillian Armstrong (Oscar and Lucinda) and Oscar Winner Adam Elliot (Harvey Krumpet). Archivist Nick Richardson and Lead Researcher, Donna Hensler will openly discuss the issues encountered and strategies undertaken to 'successfully' complete the project – all done at a fraction of the price from the competitive market. The session will benefit other cultural and educational institutions who wish to embark on similar projects, as well as provide an overview of best practice standards and processes.

11:00am - 12:00pm **Amateur Movies: In the Archive, the Database (AMDB), and Online**

Melpomene Room

Chair Charles Tepperman, University of Calgary
Speakers Dino Everett, USC SCA Hugh M. Hefner Moving Image Archive
 Sheena Manabat, University of Calgary
 Molly Rose Steed, University of Utah
 Clara Sanchez-Dehesa, Elias Querejeta Zinema Eskola

This panel explores the crucial role of collaboration between scholars and archives in researching the history of amateur cinema. The Amateur Movie Database (AMDB) is a research project that brings together scholars and archivists to organize information about amateur film history via digital tools. The panel provides an overview of the AMDB's goals, digital methods and practices before turning to specific opportunities for collaboration with archives.

11:00am - 12:00pm **The Films of Expo 67 - 50 Years Later**

Pelican I - II Room

Speakers Steve Moore, Library and Archives Canada
 Stéphanie Côté, Cinéma-thèque québécoise

Film was an integral part of the Expo 67 experience. Held in Montreal 50 years ago during Canada's centennial year, Expo 67 is considered the most successful world's fair of the 20th century. Some of that success can be attributed to the innovative use of moving images: experiments in presentation, projection, use of screens, and a re-thinking of the concept of watching a film including full immersion in the audiovisual. This session will include clips from some of the films shown at Expo. Panelists will discuss some of the challenges with archiving these films, of providing access to what were once-in-a-lifetime visual experiences designed in tandem with the architecture where the buildings were an integral part of the film presentation. The metadata explaining how the elements were screened is often missing and what is left are the component parts of the final experience.

11:30am - 12:00pm Data Visualization - Working with Students to Make Collections Discoverable
Frenchmen Room

Presenters Nick Richardson, Australian Centre for the Moving Image
Brad Haylock, Royal Melbourne Institute of Technology

In 2017, ACMI began a collaboration with RMIT University, which saw Master of Communication Design students working on different visualisations of ACMI's datasets to more specifically reveal significant details about the collection as a whole and to begin to draw out and communicate to a general public the many and various important social and historical narratives lurking within the collection. Student work ranged from light-hearted cultural commentary to sobering social inquiry, including such projects as an examination of films on two of Melbourne's foremost passions - food and coffee - to a study of the number and the distribution over time of documentaries addressing Aboriginal Australia. Student approaches varied from richly narrative infographics to rigorous visualisations of the quantitative data. This presentation will discuss the opportunities for a media archive in making the collection more discoverable via such a collaboration and the benefits to the students in being able to access a rich and varied dataset.

12:00pm - 1:00pm Committee Meetings

Advocacy Committee

Arcadian I Room

International Outreach Committee

Arcadian II Room

Small Gauge and Amateur Film Committee

Fulton Room

12:00pm - 1:00pm Poster Session II
La Salle Ballroom A

Digital Recreation of Calligraphic Intertitles

Allen Perkins, George Eastman Museum

Cab Calloway: Hi De Ho (Multi-Media) Miracle Man!

Ina Archer, National Museum of African American History and Culture

Design for Context: Cataloging and Linked Data for Exposing National Educational Television (NET) Content

Sadie Roosa, WGBH

Rachel Curtis, Library of Congress

Finding a "Cine-Voice": Material Realism and the Auricon

Eric Otto, UCLA MLIS Media Archiving Specialty

Preserving the Archives of Experimental Communities: Digitizing Synanon

Allie Whalen, UCLA

Audiovisual Conservation at the Nashville Public Library

Kelli Hix, Nashville Public Library

“Several sides of every story”: Preserving KUHT’s Local News Magazines

Emily Vinson, University of Houston Libraries

1:00pm - Committee Meetings

2:00pm

Nitrate Committee

Arcadian I Room

Election Committee

Arcadian II Room

Copyright Committee

Fulton Room

1:00pm - Resume Review Table

2:00pm

Vendor Cafe

2:00pm - Nontheatrical Film & Race: Recent Archival-Scholarly Collaborations

3:00pm

Frenchmen Room

Chair

Allyson Nadia Field, University of Chicago

Speakers

Walter Forsberg, National Museum of African American History and Culture

Marsha Gordon, North Carolina State University

Martin L. Johnson, The Catholic University of America

Todd Wiener, UCLA Film & Television Archive

In this panel archivists and scholars present recent collaborative work surrounding nontheatrical film and race. As models for future projects, emphasis is on strategies for successful archival-scholarly collaboration. Martin Johnson will present on the archival strategies of three collections of African American filmmakers from the 20s and 30s, Walter Forsberg will discuss the National Museum of African American History and Culture’s Hortense Beveridge collection, Todd Wiener will present on the Outfest UCLA Legacy Project and the preservation efforts around a film about an African American trans woman in mid-1960s Los Angeles, and Marsha Gordon will discuss student films made at USC in the 60s and 70s about race in Los Angeles.

2:00pm - An Audiovisual Metadata Platform to Support Mass Description

3:00pm

Melpomene Room

Chair

Jon W. Dunn, Indiana University

Speakers

Chris Lacinak, AVPreserve

Tanya Clement, University of Texas at Austin

In recent years, concern over the longevity of physical AV formats due to media degradation and obsolescence, combined with decreasing cost of digital storage, have led libraries and archives to embark on projects to digitize recordings for purposes of long-term preservation and improved access. Beyond digitization, in order to facilitate discovery, AV

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materials must also be described, but many items and collections lack sufficient meta-data. Indiana University is partnering with experts from the University of Texas at Austin and AVPreserve to explore the design of a software platform to support the incremental application of automated and human-based processes to create and augment metadata for AV collections. In this session, we will describe the proposed technical architecture for this system, dubbed the Audiovisual Metadata Platform (or AMP), discuss the use cases and technical considerations that informed its design, and discuss next steps toward implementation.

2:00pm - Harassment in the Workplace: A Facilitated Forum

3:00pm Pelican I/II Room

Facilitator DeEtta Jones, DJA Associates

A facilitated and collaborative discussion to explore ways that our organization can address abuses of power in the workplace. AMIA first began planning this forum more than six months ago and recent news has clearly emphasized the need. The discussion will grapple with questions such as: How does the employment status of women — who often earn less, are more likely to be underemployed, have greater caregiving responsibilities outside of the workplace, and may have less access to the highest levels of managerial authority — make women more vulnerable to unwanted sexual attention, harassment, and even assault? How are these vulnerabilities amplified for employees who may also be targeted on the basis of sexual orientation, gender identity, race, disability, age, ethnicity/national origin, and religion? How can we go beyond harassment “training” to create safer work environments? Can bystander intervention training, civility training, solutions-based training shift workplace culture and protect all employees? This facilitated forum is intended to provide information and assist in strategies that members can take back to their own organizations as well as help to create a support system within our organization that will empower and protect all our members, whether they work for large or small institutions.

3:30pm - AV Archiving in the Cultural Heritage Sector: Defining Core Competencies

4:30pm Frenchmen

Chair Edward Benoit, III, Louisiana State University
Speakers Karen F. Gracy, Kent State University
Janet Ceja, Simmons College
Snowden Becker, UCLA
Adam Schutzman, Simmons College

Archives that hold A/V materials are at a critical point, with many cultural heritage institutions needing to take immediate action to safeguard at-risk media formats before the content they contain is lost forever. Yet, many in the cultural heritage communities do not have sufficient education and training in how to handle the special needs that A/V archive materials present. In the summer of 2015, a handful of archive educators and students formed a pan-institutional group to help foster “educational opportunities in audiovisual archiving for those engaged in the cultural heritage sector.” The AV Competency Framework Working Group is developing a set of competencies for audiovisual archive training of students in graduate level education programs and in continuing education

settings. In this panel, core members of the working group will discuss the main goals of the project and the progress that has been made on it thus far.

3:30pm - Let the Computer and the Public do the Metadata Work!

4:30pm Melpomene Room

Chair Karen Cariani, WGBH Educational Foundation

Speakers Tali Singer, Pop Up Archive
Tanya Clement, University of Texas at Austin

The American Archive of Public Broadcasting, with Pop Up Archive, has created more than 71,000 transcripts of historic public broadcasting recordings using the open source Kaldi speech-to-text software. WGBH will share a game called FixIt to crowdsource correction of speech-to-text generated transcripts. Panelists will discuss potential computational linguistic tools and methodologies to enhance discoverability of digital media collections. The session will demonstrate the results of 1) work with HiPSTAS at University of Texas-Austin, who have conducted soundwave analysis and pattern recognition on a sampling of content in the archive, 2) the output and of the speech-to-text tools including name, topic and location recognition, as well as the implementation of this data to aid in search and discovery 3) methodologies and workflows around crowdsourcing the correction of transcripts and 4) Netherlands Institute of Sound and Vision use of automatic speaker labeling and thesaurus label extraction from subtitles to achieve fine-grained access.

3:30pm - It's 10 PM. Do you Know Who's Handling your Print?

4:30pm Pelican I - II room

Chair Genevieve Havemeyer-King, New York Public Library

Speakers Elena Rossi-Snook, New York Public Library
Katie Trainor, Museum of Modern Art
Andrew Oran, Fotokem
Julian Antos, Chicago Film Society

The generation gap between eras of film and digital projection has created challenges for exhibition venues and archives. Film preservation is costly – a single new print could represent years of grant writing, research, and advocacy, and the thought of it being damaged during exhibition leaves many archives reluctant to circulate their collections. Likewise, a theater's reputation and ability to screen archival films depends on adherence to strict technical specifications, the ability of their staff to treat materials in an archival manner, and the availability of equipment and supplies that are harder to find every year. The AMIA Projection and Technical Presentation Committee wishes to facilitate a discussion between speakers and the audience about what knowledge can be shared between film labs, distributors, archivists, venues, and projectionists, and how this exchange and partnership can support the continued preservation and access of film collections and the industries that enable our work.

4:45pm - 5:15pm **Get 'Em While They're Young: We Save 2 Film Workshop Overview**
Frenchmen Room

Speakers Elena Rossi-Snook, The New York Public Library
 Alex Whelan, Pratt Institute Libraries

In the Fall of 2017, the AMIA Film Advocacy Task Force in collaboration with The New York Public Library produced a three-day film workshop designed to engage middle-school children in a consideration of motion pictures as an academic exercise, as a science and technology, as a tactile art-making enterprise and as an archival medium. The goal was to inspire young people from diverse socioeconomic and cultural backgrounds at a critical time in their development to think about careers in film-associated fields which are, at this point, challenged by a lack of diversity and inclusion while also serving formal curricular goals in Science Technology Engineering Art Mathematics (S.T.E.A.M.). Come find out how the workshop went and offer input on how to modify the structure and curriculum so that it can be reproduced in a variety of locations throughout the U.S.

4:45pm - 5:45pm **Streamlining Metadata Integration Using Curated Content Identifiers**
Melpomene Room

Chair Andrea Leigh, Library of Congress
Speakers Stephen McConnachie, British Film Institute
 Raymond Drewry, EIDR

A continuing challenge across moving image archives is identifying content so that resources can be shared in a networked environment. The Entertainment Identifier Registry (EIDR) accommodates work identification to benefit internal and external operations through the use of global curated content identifiers that assist in automating workflows, thereby managing metadata identifying works and variants. EIDR promotes the easy exchange of content and metadata and elimination of manual heavy workflows, reconciliation of items received from multiple sources, and a pathway towards the Linked Open Data (LOD) cloud through querying online resources like Wikidata, IMDb, and other datasets to harvest descriptive metadata. This session will begin with the Library of Congress introducing the role of content identifiers in reconciling titles across multiple locations, outlining the ambition to expose National Film Registry titles. The British Film Institute will describe the role of EIDR registration in their UK national filmography project and their first steps towards LOD integration using EIDR. Finally, MovieLabs will demonstrate their own prototype LOD web application to aggregate metadata from multiple sources.

4:45pm - 5:45pm **Good Enough to Best: Tiered Born-Digital AV Processing**
Pelican I - II Room

Chair Julia Kim, Library of Congress
Speakers Erica Titkemeyer, University of North Carolina at Chapel Hill
 Rebecca Fraimow, WGBH

Born-Digital audiovisual files continue to present a conundrum to archivists in the field today: should they be accepted as-is, transcoded, or migrated? Is transcoding to a recommended preservation format always worth the potential extra storage space and staff time? If so, what are the ideal target specifications? In this presentation, individuals working closely with born-digital audiovisual content from the University of North Carolina,

WGBH, and the American Folklife Center at the Library of Congress will present their own use cases involving collections processing practices, from "best practice" to the practical reality of "good enough". These use cases will highlight situations wherein video quality, subject matter, file size and stakeholder expectations end up playing important roles in directing the steps taken for preservation. From these experiences, the panel will put forth suggestions for tiered preservation decision making, recognizing that not all files should necessarily be treated alike.

5:15pm - Making for Audiovisual Archives

5:45pm Frenchmen Room

Presenter John Passmore, New York Public Radio

In this presentation, archivist John Passmore will talk about his experiences applying maker technologies to workflows specific to audiovisual archiving and preservation. Archivists will learn how to plan, design, and build a maker-type project using available knowledge bases. John will cover how to procure materials, produce and test parts, and leverage knowledge bases from standards bodies, maker communities, hobbyists, and other archivists. This panel is appropriate for enthusiastic beginners and experienced archivists alike.

5:45pm - Committee Meetings

6:45pm American Archive of Public Broadcasting

Arcadian I Room

Projection and Technical Presentation Committee

Fulton Room

7:30pm - Screening: Reel Bad Arabs: Stereotypes and the Moving Image

8:30pm Melpomene Room

Chair Greta Scharnweber, New York University/Kevorkian

Speakers Brendan Allen, Democracy Now!

Pooja Desai, Asian/Pacific American Institute, New York University

Amita Manghani, Asian/Pacific American Institute, New York University

"Reel Bad Arabs: How Hollywood Vilifies a People" (50 minutes, 2006, Directed by Sut Jhally and Produced by the Media Education Foundation) Featuring Jack Shaheen, this groundbreaking documentary film explores a long line of degrading images of Arabs--from Bedouin bandits and submissive maidens to sinister sheikhs and gun-wielding "terrorists"--along the way offering devastating insights into the origin of these stereotypic images, their development at key points in U.S. history, and why they matter so much today. The screening will be followed by an airing of samples from the off-air VHS recordings unearthed in the Shaheen archive, and an after-film discussion with Jack G. Shaheen, Distinguished Visiting Scholar, New York University, and the researchers and archivists who have reinvented Shaheen's archive in its new home at NYU.

8:35pm - Screening: The New Orleans Case for Moving Image-Written History in the Classroom
9:35pm Melpomene Room

Presenter Blaine Dunlap, Motion History Lab

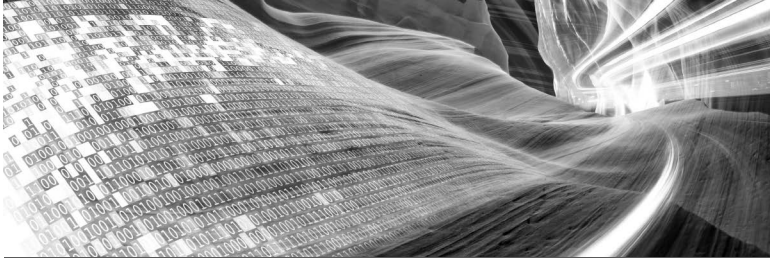
Teaching the modern history (1950-2000) of the city/town/community where the classroom is located is one of the most demanding challenges in the humanities. Until recently, there was no technical means for access to the moving image-written history of their place, nor a clue that such existed. This session will present clips works from the New Orleans-specific body of moving history (1959- 2007) curated for curricula development for high-school and college teachers. We will look at three topics: the November, 1960 de-segregation of William Franz school, including "The Children Were Watching," by Robert Drew/Richard Leacock; the theft of Charity Hospital after Hurricane Katrina; and two musical geniuses, Henry Roeland Byrd ("Professor Longhair") and composer Roger Dickerson. Works are provided courtesy of Robert Drew Associates; UGA Special Libraries, Brown Media Archive/Peabody Awards Collection; Harvard Film Archive; BBC Motion Gallery; MIRC; and Video Veracity, Inc.

9:40pm - Screening: Can Animation Help Develop New Audiences?
10:40 pm Melpomene Room

Presenter Angela Saward, Wellcome Collection

This is a curated tour of Wellcome's film archive looking at a century (or thereabouts) of animation in medical filmmaking introduced by Angela Saward, Research Development Specialist in Broadcast, Media and Film. The aim is to show how this medium has been used in the service of medicine and science historically – and more perhaps more pertinently in the service of the archive for advocacy for the collection and increased visibility. Animation is an engaging medium and has been deployed by filmmakers to reach many different types of audiences over the course of time. Three strands of filmmaking are included in the programme; science modelling and making the conceptual visual, behaviour change and the joy of animation where the medium has been used for quite esoteric or artistic reasons – being enjoyable (or disturbing) in its own right.

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Program | Saturday, December 2



7:30am - Continental Breakfast

8:00am LaSalle Ballroom

8:00am - Lightning Talks: Outreach & Collaboration

8:45am AMIA and its members frequently reach out to other organizations, individuals, and communities to further the preservation and access of moving image and recorded sounds. This is a chance to highlight those efforts!

8:45am - AMIA Membership Meeting

9:45am LaSalle Ballroom

President Andrea Kalas

Members and guests are welcome and encouraged to attend the Membership Meeting to hear the annual State of the Association report, updates about current projects, and offer special recognition to AMIA members who have gone above and beyond in their service. The open forum provides an opportunity to raise questions not addressed elsewhere in the conference. At the end of the meeting the 2017/2018 Board of Directors will take office as we thank departing President Andrea Kalas and departing Board Members Chris Lacinak, Jacqueline Stewart, and Siobhan Hagan for their service.

9:45am - 10:45am **Skill Share in Asia & Africa: Case Studies in Cambodia, Philippines, Japan, and Malawi**

Frenchmen Room

Speakers Ann Adachi-Tasch, Collaborative Cataloging Japan
Marie Lascu, XFR Collective
Nobukazu Suzuki, Tokyo Koon

Formal institutional training programs for moving image archiving may not exist in certain countries, creating difficulty for some to obtain knowledge and technical skills to take care of valuable collections. The models of Community Archiving Workshop and others, in which experienced archivists partner with collection caretakers to provide hands-on training, are a welcomed method for certain collections that seek proper maintenance by their own community volunteers. This session presents case studies of initiatives that have aimed to share skills to document and maintain independent moving image archives in Japan, Malawi, Cambodia, and the Philippines, including Community Archiving Workshops in Japan and the Philippines, and other methods.

9:45am - 10:45am **Put it on your Bucket List: Navigating Copyright to Expose Digital AV Collections at Scale**

Melpomene Room

Chair Casey Davis Kaufman, WGBH Educational Foundation
Speakers Jay Fialkov, WGBH Educational Foundation
Hope O'Keeffe, Library of Congress

Digitized collections often remain almost as inaccessible as they were on their original analog carriers, primarily due to institutional concerns about copyright infringement and privacy. The American Archive of Public Broadcasting has taken steps to overcome these challenges, making available online more than 22,000 historic programs with zero take-down notices since the 2015 launch. This copyright session will highlight practical and successful strategies for making collections available online. The panel will share strategies for: 1) developing template forms with standard terms to maximize use and access, 2) developing a rights assessment framework with limited resources (an institutional "Bucket Policy"), 3) providing limited access to remote researchers for content not available in the Online Reading Room, and 4) promoting access through online crowdsourcing initiatives.

9:45am - 10:45am **Copy-it-Right: Historicizing and Preserving Video Processing Tools**

Treme Room

Chairs Molly Fair, University of Richmond
Lauren Sorenson, UCLA
Speakers Mona Jimenez, NYU
Joey Heinen, Los Angeles County Museum of Art
Kathy High, Rensselaer Polytechnic Institute
Carolyn Tennant, Rensselaer Polytechnic Institute

This panel aims to examine the histories and topics explored in the seminal new book, *The Emergence of Video Processing Tools: Television Becoming Unglued*. Panelists will discuss the multifaceted issues of preserving video works and image processing tools,

methods for documentation, and how conservators and preservationists can benefit from exploring the relationship between technological histories and do-it-yourself culture. Video artists in both analog and digital modes of production have a rich tradition of technological innovation and invention. In concert with engineers, artists historically have pioneered video processing tools to alter and manipulate video signals in order to create complex works. The panelists will discuss how to best document and pass along the knowledge of artists/engineers, and whether it is feasible or integral to maintain the function of the original video processing tools.

11:00am - 12:00pm The Great Migration: A Public Digitization Workflow

Frenchmen Room

Chairs	Blake McDowell, Smithsonian NMAAHC Jasmyn Castro, Smithsonian NMAAHC
Speakers	Walter Forsberg, Smithsonian NMAAHC Candace Ming, University of Chicago/The South Side Home Movie Project Lorena Ramirez-Lopez, NDSR/WHUT

The Great Migration is a public digitization program initiated by the media preservation department of the Smithsonian Institution's National Museum of African American History and Culture in Washington, DC. This public digitization program invites visitors to bring their home movies, on a variety of film and video formats, to the museum and have them inspected and digitally scanned by NMAAHC media preservation staff. The program will not only highlight our ongoing film preservation efforts at the museum; but, also educate the public on the importance and basic steps of personal digital archiving, while building the nation's largest research collection of African American home movies. Through our efforts, we hope to expose the public to the various experiences of the African American community, while simultaneously communicating how these films provide a valuable historical resource for reexamining and understanding the African American experience.

11:00am - 12:00pm Building the AAPB: Inter-Institutional Preservation and Access Workflows

Melpomene Room

Chair	Charles Hosale, WGBH
Speakers	Leslie Bourgeois, Louisiana Public Broadcasting Ann Wilkens, Wisconsin Public Television Rachel Curtis, Library of Congress

The American Archive of Public Broadcasting seeks to preserve and make accessible significant historical public media content, and to coordinate a national effort to save at-risk public media recordings. In the four years since WGBH and the Library of Congress began stewardship of the project, significant steps have been taken towards accomplishing these goals. The effort has inspired workflows that function constructively, beginning with preservation at local stations and building to national accessibility on the AAPB. Archivists from two contributing public broadcasters will present their institutions' local preservation and access workflows. Representatives from WGBH and the Library of Congress will discuss collaborating with contributors and the AAPB's digital preservation and access workflows. By sharing their institutions' roles and how collaborators partici-

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pate, the speakers will present a full picture of the AAPB's constructive inter-institutional work. Attendees will gain knowledge of practical workflows that facilitate both local and national AV preservation and access.

11:00am - 12:00pm New Approaches to Digital Film Preservation

Pelican I - II

Chair Jim Lindner, Media Matters
Speakers Pamela Vizner-Oyarce, AVPreserve
 Tyler van Drell, CINEQUAL
 Mike Mashon, Library of Congress

Current preservation methodologies capture only a narrow slice of the data contained on film. The properties of the film carrier (color information, physical condition, chemistry) are disregarded to produce a viewable image. In the absence of robust physical copies, future generations will be limited by the data currently captured. In transitioning to a fully digital model, we must ensure that adequate information is captured to allow faithful preservation without reliance on film-based storage. Technologies exist to capture this rich data, but the lack of a standardized data model hinders our ability to effectively store and use it. The FILMIC project is an extensible, collaborative, scalable framework to integrate multispectral scanning and physical condition analysis into current workflows. Supported by archivists, researchers, and stakeholders, FILMIC aims to develop a deeper, richer representation of film in a strictly digital format, allowing meaningful preservation work to continue long after the film is gone.

12:00pm - 1:00pm Committee Meetings

Regional Audiovisual Archives

Arcadian I Room

Education Committee

Arcadian II Room

Conference Committee

Fulton Room

1:00pm - 2:00pm Committee Meetings

Student Chapters

Arcadian II Room

1:00pm - 2:00pm Resume Review Table

Registration Area

2:00pm - 2:30pm **Automation and Similarity: An Introduction to Perceptual Hashing**
Frenchmen Room

Presenter Andrew Weaver, Washington State University

Perceptual hashing is a method of identifying related content using computer analysis; the goal being to eliminate the (often impossible) necessity of having a person look at every item one-by-one to make comparisons. Perceptual hashes function in a similar sense to standard checksums, except instead of comparing hashes to establish exact matches between files at the bit level, they establish similarity of content as would be perceived by a viewer or listener. I will present an overview of the concepts of perceptual hashing, with a particular focus on the hashing contained in the MPEG-7 standard, as well as ongoing research into the integration of perceptual hashing in archival workflows being conducted at a medium sized broadcast archive. Topics addressed will include how perceptual hashing was implemented, why certain decisions were made, successes and failures of the research and potential benefits.

2:00pm - 3:00pm **Collaboration in the Aesthetic Zone: Trisha Brown and Robert Rauschenberg**
Melpomene Room

Chair Shu-Wen Lin, National Library of Medicine

Speakers Bill Brand, BB Optics, Inc.

Cori Olinghouse, Trisha Brown Dance Co.

Francine Snyder, Robert Rauschenberg Foundation

Set and Reset is a masterpiece of American postmodern dance, establishing Trisha Brown's role as the leader of abstract choreography. The performance is a collaborative project between Trisha Brown (choreography), Laurie Anderson (music), and Robert Rauschenberg (set and costumes.) To assure the longevity of Set and Reset, preserving the set's film elements has become a collaborative effort between two of the artists' estates, demonstrating a new preservation strategy for the exchange of information, histories, funding, storage, and clarification of rights. Given the collaborative nature, we carefully address a number of generally unresolved issues including who is responsible to preserve a moving image work that is part of a performance? This panel aims to share the continuing conversation among estates and foundations, and to shed light on issues and principles surrounding the preservation of moving images in performative artworks.

2:00pm - 3:00pm **Digital pH Probe Research for Cost Effective Vinegar Syndrome Detection**
Pelican I - II Room

Chair Tyler van Drell, Cinequal

Speakers Mick Newnham, National Film and Sound Archive of Australia

Karin Carlson, Northeast Historic Film

The work of the Image Permanence Institute (IPI) established that the monitoring of film pH is very effective in determining the advance of vinegar syndrome in film carriers. The tools currently used to detect vinegar syndrome, pH-sensitive strips, change color over time when exposed to acidity. This approach not only is costly and time intensive but also does not allow for measuring change over time or ease of integration with other data models. Because acid level is such an important proven indicator of carrier condition, new ways to collect that information are being explored. This fourth and last panel of the

FILMIC stream will focus on the use of digital pH probes for obtaining instant and accurate pH levels to determine the advance of vinegar syndrome. Karin Carlson (Northeast Historic Film) will present the findings of tests performed at her institution.

2:00pm - 3:00pm Recipes for Disaster: Helen Hill and Post-Katrina Media Advocacy

Treme Room

Facilitators Devin Orgeron, NCSU
 Dan Streible, NYU

A "no-table" (but facilitated) discussion of post-Katrina efforts and challenges, this session is designed to get everyone talking. Local archivists, collectors, programmers, scholars and friends will be in attendance to offer fist-hand anecdotes and experiences and may screen brief segments of relevant materials. Special attention will be given to efforts made to preserve and make accessible Helen Hill's work.

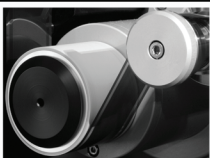
**3:30pm - 4:30pm Preservation is Painless: A Guide to Outsourced AV Digitization
Project Management**

Melpomene Room

Chairs Biz Maher Gallo, George Blood Audio/Video/Film/Data
 Robin Pike, University of Maryland Libraries
Speakers Emily Vinson, University of Houston Libraries
 Rebecca Holte, New York Public Library
 Charles Hosale, WGBH Media Library & Archives
 Erica Titkemeyer, UNC Chapel Hill Libraries
 Kimberly Tarr, New York University Libraries

As an increasing number of audiovisual formats become obsolete and the available hours remaining on deteriorating playback machines decrease, it is essential for institutions to digitize their AV holdings to ensure long-term preservation and access. With an estimated hundreds of millions of items to digitize, it is impractical, even impossible, that institutions would be able to perform all of this work in-house before time runs out. While this can seem like a daunting process, why learn the hard way when you can benefit from the experiences of others? From those embarking on their first outsourced AV digitization project to those who have completed successful projects but are looking for ways to refine and scale up their process, everyone has something to learn from these speakers about managing AV digitization projects from start to finish.

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3:30pm - Sizing Up MDPI Phase 2, We're Gonna Need a Bigger Tote!

4:30pm Pelican I - II Rooms

Chair Rachael Stoeltje, Indiana University
Speakers Dennis Cromwell, Indiana University
Naz Pantaloni, Indiana University Libraries
Brett Scheuermann, Memnon Archiving Services, Inc

MDPI 2, the motion picture film phase of Indiana University's Media Digitization and Preservation Initiative (MDPI) started in June 2017 and is currently digitizing 12,500 hours of film in three years. This panel will give an overview of this mass film digitization project, including the planning and implementation stages, how it fits within the structure of the MDPI phase 1 (mass audio and video digitization) and how it fits within the priorities of the university. Specifically, speakers will present a project overview, the IT specifics required to handle the movement and storage of massive files, all of the IT structure needed to implement the project, all parts of planning and preparation, the technical specifications of the digitization, working with a vendor who has built an in-house facility and what to make sure to include in a project—cataloging, metadata, selection, making the digitized films accessible and copyright.

4:45pm - Navigating the USIA Archive with the Media Ecology Project

5:45pm Frenchmen Room

Chairs Bret Vukoder, Carnegie Mellon University
Mark Williams, Dartmouth College
Speakers Regina Longo, The Albanian Cinema Project; Film Quarterly
Hadi Gharabaghi, New York University

From 1953 to 1999, the United States Information Agency (USIA) produced or distributed roughly 18,000 motion pictures throughout the world. Ostensibly working within the framework of propaganda, the USIA motion picture collection covers an eclectic range of subjects made in a variety of filmic idioms. Through an emerging partnership with NARA, The Media Ecology Project has begun to provide wider access to this relatively unexplored archive, encouraging a more rigorous systematic study of this massive corpus of films. Such networked research can foster interdisciplinary and inter-national scholarship that may help disentangle the cultural and political hegemonies of the Cold War period, illuminating distinct and autonomous voices among the agency's constituent posts. This panel therefore seeks to both situate the significance of the global USIA archive and articulate multiple frameworks by which it may be engaged.

4:45pm - Collaborative Conversion: Open Tools and Workflows in AV Preservation

5:45pm Pelican I - II Room

Speakers Libby Hopfauf, Moving Image Preservation of Puget Sound
Andrew Weaver, Washington State University

Preservation of audiovisual collections can be daunting and expensive, especially for archives not equipped to handle these materials. Fortunately, a growing community is working to address this problem. This session will cover specific examples of collaborative tools, spaces and workflows with a focus on the open source community and ethos. It will



ARSC

Association for Recorded Sound Collections

52nd Annual Conference

Radisson Baltimore Downtown-Inner Harbor

Baltimore, Maryland, May 9-12, 2018

Conference programs will take place at the Radisson Baltimore Downtown-Inner Harbor, situated near Baltimore's historic seaport. Nearby attractions include Oriole Park at Camden Yards, the National Aquarium, Little Italy, Fort McHenry, the Walters Art Museum, the George Peabody Library, and the Maryland Science Center.

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.

Deadline for proposals: January 2, 2018.

Stay tuned for conference and workshop details!

<http://www.arsc-audio.org/conference/2018/>

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

give an overview of various open tools and projects available to aid institutions with AV preservation, presented as a specific case study from Seattle's Moving Image Preservation of Puget Sound (MIPoPS) showcasing how they are simultaneously benefiting from and contributing to this collaborative approach. MIPoPS will describe the tailored tools and techniques utilized to support their participants, ensuring affordability, sustainability, demystifying the digitization process and empowering them to succeed. By freely sharing their experiences and tools, they support awareness, preservation and access of other regions' moving image collections. This presentation seeks to further this effort to provide support and resources to institutions with similar needs.

5:45pm - Closing Night Reception

6:45pm Marigny Room

A chance to say goodbye to colleagues and grab a drink before heading out to enjoy your last night in New Orleans!

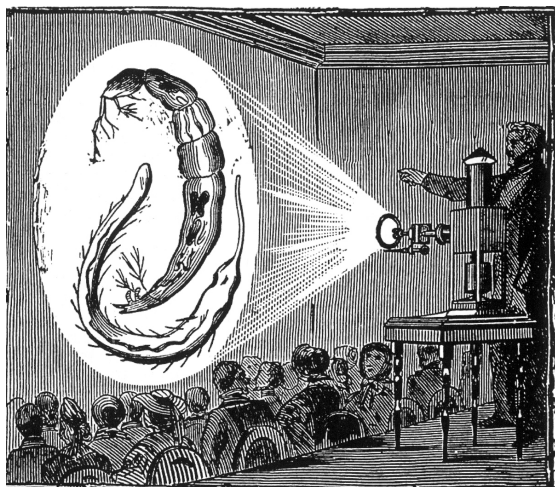
**7:00pm Friends of Helen Hill: A Live Anthology
of Work by/inspired by/responding to/of a piece with...**

Zeitgeist Multidisciplinary Arts Center

Organizers Devin Orgeron, NCSU
Dan Streible, NYU

Join us for an evening of film and media made in and around the city of New Orleans. Come celebrate the legacy of Helen Hill through screenings of her work and the work of other NOLA film and media makers. Sample delicious New Orleans fare and explore the legendary Zeitgeist Multidisciplinary Arts Center. You will need to arrange your own transportation. The Center is a short shared ride/cab/streetcar ride away from the conference hotel at 1618 Oretha Castle Haley Blvd, New Orleans, LA. Locals suggest public transportation is best.

Join us for the
11th Orphan Film Symposium



The theme of Orphans 11 is LOVE.

April 11- 14, 2018
@ Museum of the Moving Image
Queens, New York

Register at www.nyu.edu/orphanfilm

Join archivists, scholars, curators, media artists, preservationists, collectors, and other enthusiasts from around the world screening rare, rediscovered, and recently preserved orphan works. Three days and four nights of love in New York.

CS**50**

Celebrating 50 years of Cinema Studies at NYU.

The Vendor Cafe



Join us in The Vendor Café! The exhibits are a great resource about what is new and what is just around the corner. Whether or not you are a buyer, visit the Cafe and talk to the exhibitors - they have a lot of information to share. Ask questions, share your challenges, let them know what works for you. They aren't just vendors, they're colleagues dedicated to supporting the field.

On Thursday evening, stop by and have a drink before heading out to Archival Screening Night, to dinner, or out on the town!

Vendor Cafe Hours

Thursday	Exhibits	10:30am - 6:45pm
	Poster Session	12:00pm - 2:00pm
	Resume Review	1:00pm - 2:00pm
	Cocktails	5:45pm - 6:45pm
Friday	Exhibits	9:00am - 2:00pm
	Poster Session	12:00pm - 2:00pm
	Resume Review	1:00pm - 2:00pm

True art transcends time.



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FILM FESTIVAL

MAY 30 – JUNE 3, 2018

silentfilm.org

The Vendor Cafe | Exhibitor Listing

AEO-Light 2

(University of South
Carolina University
Libraries)

Booth 120

1322 Greene Street
Columbia, SC 29208
Phone 803.777.5556
Email wilsbacher@mac.com
Website usc-imi.github.io/aeo-light/#hero

The University of South Carolina's Moving Image Research Collections and Interdisciplinary Mathematics Institute with the support of Tommy Aschenbach of Video & Film Solutions have produced AEO-Light 2, open source software that extracts digital audio from film scans. With funding from the National Endowment for the Humanities, the AEO-Light team has produced a robust digital audio extraction tool capable of creating preservation quality broadcast wave files from optical sound tracks. Stop by the booth for a demonstration and learn how AEO-Light 2 can support your digital audio workflow. Feel free to bring sample scans on a Mac-compatible hard drive.

AheadTek

Booth 217

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

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

Blackmagic Design

Booth 101

2875 Bayview Drive
Fremont, CA 94538
Phone 408.954.0500
Email garya@blackmagicdesign.com
Website www.blackmagicdesign.com

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

**Christy's
Editorial****Booth 201/203**

3625 W. Pacific Ave.
Burbank, CA 91501
Phone 818.845.1755
Email scott@christys.net
Website www.christys.net

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

Cinequal LLC**Booth 111**

15 Washington Pl., #2M
New York, NY 10003
Phone 757.256.3628
Email tyler@cinequal.com
Website www.cinequal.com

CINEQUAL is an integrated film condition analysis system using computer vision technology to capture and analyze physical damage in motion picture film. The resulting metadata is used to produce customizable reports, from the frame level up to your entire collection, offering objective data to guide preservation and transfer activities.

Cloudian**Booth 106**

177 Bovet Road, Suite 450
San Mateo, CA 94402
Phone 650.227.2380
Email info@cloudian.com
Website www.cloudian.com

Cloudian active archive storage is petabyte scalable to support 4K, 8K, and VR/360 formats. Our fast disk access and compatibility with most MAMs fits in your time-pressured workflow, and our costs comparable to tape frees you from high-cost conventional disk. www.cloudian.com to learn more!

Colorlab**Booth 119**

5708 Arundel Ave.
Rockville, MD 20852
Phone 301.770.2128
Email taschenbach@colorlab.com
Website www.colorlab.com

Since 1972, Colorlab is a full-service film laboratory offering services for 35mm, 28mm, 17.5mm, 16mm, 9.5mm, Super 8, and 8mm gauges. We specialize in replasticing and reviving countless highly shrunken or damaged films and

our employees have decades of experience handling historically important materials. Much of our equipment has been custom-designed to allow for digital-based workflows, including magenta dye-fade mitigation, true wet-gate 2K scanning, and rock-steady digital film intermediates in either 35mm or 16mm formats.

Digital Bedrock

Booth 206

1072 Nowita Place
Venice, CA 90291
Phone 310.402.7191
Email info@digitalbedrock.com
Website www.digitalbedrock.com

Digital Bedrock provides secure, managed data preservation services. We are your staff and infrastructure, protecting your digital content against obsolescence, destruction, degradation, and loss. At Digital Bedrock we identify each digital object's long-term vulnerabilities, create complex metadata about the object's characteristics and dependencies, monitor its health over time, and store the content offline in three geographically separated locations. We provide holistic solutions to keep your data secure, current and accessible forever – solutions that are cost effective and utilize green preservation methods. Digital Bedrock's operations are located in an ISO 27001 certified data center.

Digital Vision

Booth 110

11 Wardour Mews
London, W1F 8AN United Kingdom
Phone 44.20.734.8282
Email Patrick.morgan@digitalvision.se
Website www.digitalvision.se

Digital Vision is the supplier of the world's best colour grading, restoration and film scanning solutions for the broadcast, film, commercial and archive industries. Founded in 1988 in Stockholm, Digital Vision has offices in London, Los Angeles, New Zealand, and Stockholm. Digital Vision's Emmy award winning technology and products include Nucoda colour grading and finishing, Phoenix film and video restoration solutions, and Loki automation software. The Golden Eye 4 archive film scanner and Loki Automated Image processing solution provide innovative tools for scanning, image processing, preservation and archiving. Thor is a hardware processing card designed to allow real time image processing at 4K resolutions. Digital Vision also make many of their tools available as OEM products.

HGST
a Western
Digital Company

Booth 100
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San Jose, CA 95119
Phone 800.801.4618
Email erik.weaver@wdc.com
Website www.hgst.com

HGST is a global leader in data storage, unlocking potential by helping the world harness the power of data. With a deep understanding of industry needs and a changing technology landscape, HGST is driving data center transformation with innovative, proven, smarter storage solutions that optimize capacity, performance, efficiency and reliability with the lowest TCO. Trusted by the world's largest organizations, HGST'S storage solutions are everywhere, touching lives and enabling possibilities for the enterprise, cloud computing and sophisticated infrastructures in healthcare, energy, finance and government.

Horizon
Media Express

Booth 200
841 Nicolet Ave.
Winter Park, FL 32789
Phone 407.645.5656
Email sales@horizonmediaexpress.com
Website horizonmediaexpress.com/

We offer duplication and replication of CDs, DVDs, Blu-ray discs and USBs. Our capabilities range in quantity of from 1 to over 100,000. Our services include authoring and editing and we can transfer almost any format of video-tape to a different format, DVD, Blue-ray or data file. We can also transfer PAL to NTSC or NTSC to PAL.

**Iron Mountain
Entertainment
Services**

Booth 103

1025 N. Highland Ave.
Hollywood, CA 90028
Phone 323.466.9287
Email Roshan.Kindred@ironmountain.com
Website www.ironmountain.com

For more than 60 years, Iron Mountain has preserved priceless originals of blockbuster movies, popular songs, hit TV shows and other irreplaceable film and sound recordings. In doing so, the company helps major movie studios, recording labels, television production companies, and advertising agencies reduce their risk of losing or damaging these cultural artifacts, either physical or digital. Today, Iron Mountain continues to lead the industry in preserving and transferring analog and digital entertainment assets, offering unmatched expertise and resources, including: Experience in managing more than 21 million film and sound elements for more than 1,500 customers, including all of the top entertainment companies; A fully integrated digital studio to handle analog to digital transfer and storage for audio, video, and film assets; Highly secure, climate-controlled facilities that ensure preservation of valuable film and sound elements; A dedicated, trained, and screened staff of security professionals who keep assets secure and protected; A highly skilled team of award winning engineers to assist in digital transfers, migrations, and content delivery in 3 dedicated studios located within our preservation vaults, ensuring complete chain of custody of your assets.

**KEM
Studiotechnik
GmbH**

Booth 203/205

Hans-Bockler-Ring 43
Norderstedt, 22851 Germany
Phone 49.40.56766
Email wanko@kem-studiotechnik.de
Website www.kem-studiotechnik.de

Kinetta**Booth 118**

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

The Kinetta Archival Scanner is designed to scan extremely damaged film that other scanners can't, without damage. The threading path is simple, with large-diameter full-support rollers and a curved gate — no spring-loaded dancer arms. Low-cost gates are available for any format from 3mm to 35mm. Instantly upgradable as newer and better sensors come along — it takes just one minute for the user to swap sensors — so the Kinetta won't become obsolete. You can choose to scan edge-to-edge, or just the image, to make the best use of the pixels. And what pixels! — our 5K sensor has 7.4 micron pixels for low noise and great dynamic range. Recent tests by a European non-profit (soon to be published) rated the Kinetta best at capturing the full dynamic range of the most difficult material, including Technicolor IB prints. Captures 16-bit RAW files for the most latitude in grading. Full control over both illumination color and brightness, along with powerful digital signal processing. It's portable and simple to use, which has made it the choice of many archives worldwide.

Kodak**Booth 114**

100 Latona Rd., Gate 340, Bldg. 326
Rochester, NY 14650
Phone 585.722.9778
Email diane.carroll-yacoby@kodak.com
Website motion.kodak.com/motion/index.htm

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

Lasergraphics**Booth 202**

20 Ada
Irvine, CA 92618
Phone 949.753.8282
Email sales@lasergraphics.com
Website lasergraphics.com

Lasergraphics has been developing state-of-the art film imaging systems since 1981 and is the only motion picture film scanner manufacturer still investing heavily in R&D. In addition to warped film handling, 3-flash HDR, and infrared dust/scratch detection/reduction, our newly redesigned Director scanner now offers up to 10K resolution, multiple formats, and sprocketless film transport for safe film handling. The Director 10K is perfect for archival scanning and restoration. The ScanStation can scan at up to 60 fps and up to 5K resolution –

making it the fastest film scanner available. The ScanStation Personal scans up to 30 fps and up to 5K resolution and is an affordable solution for professionals on a budget. All Lasergraphics scanners have 2D optical pin registration (no edge guiding) for the best stability with shrunken and damaged film and can simultaneously capture image and magnetic or optical soundtracks and output to ProRes, TIFF, DPX, and AVI – without any post-processing.

The Media Preserve

Booth 207

111 Thomson Park Drive
Cranberry Township, PA 16066
Phone 800.416.2665
Email info@themediapreserve.com
Website 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.

Memnon Archiving Services

Booth 213

2719 East 10th Street
Bloomington, IN 47408
Phone 32 2 643 47 77
Email contact@memnon.com
Website www.memnon.com

For over a decade, Memnon has been a trusted partner of organisations for digital preservation, enrichment and accessibility of audiovisual archives. We support the owners of collections – from broadcasters, cultural institutions, corporates to libraries and universities – with professional services to digitize, restore, preserve and provide digital access to audiovisual archival content of any format at highest quality.

MPS Labo

Booth 215

304 E. Alameda Ave.
Burbank, CA 91502
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Email sales@mpslabo.com
Website mpslabo.com

MPS LABO is the new USA-based joint venture between Motion Picture Solutions, one of the UK's leading names in cinema distribution, and Labo Digital, one of the most reputable names in Mexico and Latin America for 35mm film services, post-production and cinema distribution. Our Mexico City film laboratory has been the leading provider of film laboratory services in Mexico and

Latin America for over 40 years, supplying the highest quality prints for film distribution and filmmakers alike. With the transition of cinema from film to digital, we've been able to not just survive, but thrive by maintaining a steady flow of operations by bridging the divide between film and digital cinema, designing and implementing a myriad of analog-digital workflows that have made our company's name the standard for PRINT, RESTORATION, PRESERVATION, DIGITIZING and ARCHIVING solutions for cinema and audio, as well as digital data files. We thrive on innovation, excellent customer service and one of the most complete and impressive full-service film laboratories in the world. Now with our USA-based venture, we aim to provide these services to clients here at the highest level of quality, while offering the most competitive rates available. MPS LABO aims to become one of the leading figures for all analog/digital film services in Hollywood.

**Munters
Corporation**

Booth 204

79 Monroe Street
Amesbury, MA 01913
Phone 978.241.1100
Email dhinfo@munters.com
Website www.munters.com

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

**Northeast
Document
Conservation
Center**

Booth 113

100 Brickstone Square
Andover, MD 01810
Phone 978.470.1010
Email jmartin@nedcc.org
Website www.nedcc.org

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

**Prasad Corp/
DFT****Booth 104**

711 South Main Street
Burbank, CA 91506
Phone 909.744.2139
Email Paul.Stambaugh@prasadcorp.com
Website www.prasadcorp.com | www.dft-film.com

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

**The RTI Film
Group****Booth 115**

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

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

Scene Savers**Booth 108**

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

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

**STiL Casing
Solution**

Booth 107

76 saint-Paul Street
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Phone 418.694.0449
Email sales@stilcasing.com
Website www.stilcasing.com

ACHIEVEMENT IN DESIGN / LEADING TRUST EVER FOR PRESERVATION of film 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.

**Tuscan
Corporation**

Booth 210

5301 S. Superstition Mtn. Dr., Ste. 04-113
Gold Canyon, AZ 85118
Phone 480.288.9398
Email info@tuscancorp.com
Website www.tuscancorp.com

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

**Underground
Vaults &
Storage, Inc.**

Booth 212

PO Box 1723
Hutchinson, KS 67504
Phone 800.873.0906
Email storage@undergroundvaults.com
Website 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 nine nationwide locations, with its primary facility located 650 foot underground in "The Saltmine" in Kansas, serving worldwide clients from nearly every sector of industry.

Vectracom**Booth 105**

2, rue de la Justice
La Plaine St Denis, 93217 France
Phone 3 1 55 93 42 42
Email info@vectracom.fr
Website www.vectracom.fr

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

**VTBoston
(Video Transfer)****Booth 214**

115 Dummer Street
Brookline, MA 02446
Phone 617.487.6200
Email info@vtboston.com
Website www.vtboston.com

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





2018
November 28
December 1



AMIA

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HGST is a global leader in data storage, unlocking potential by helping the world harness the power of data. With a deep understanding of industry needs and a changing technology landscape, HGST is driving data center transformation with innovative, proven, smarter storage solutions that optimize capacity, performance, efficiency and reliability with the lowest TCO. Trusted by the world's largest organizations, HGST'S storage solutions are everywhere, touching lives and enabling possibilities for the enterprise, cloud computing and sophisticated infrastructures in healthcare, energy, finance and government. www.hgst.com

Iron Mountain Entertainment Services

Preservation Partner

For more than 60 years, Iron Mountain has preserved priceless originals of blockbuster movies, popular songs, hit TV shows and other irreplaceable film and sound recordings. Today, Iron Mountain continues to lead the industry in preserving and transferring analog and digital entertainment assets, offering unmatched expertise and resources, including: Experience in managing more than 21 million film and sound elements for more than 1,500 customers, including all of the top entertainment companies; A fully integrated digital studio to handle analog to digital transfer and storage for audio, video, and film assets; Highly secure, climate-controlled facilities that ensure preservation of valuable film and sound elements; A dedicated, trained, and screened staff of security professionals who keep assets secure and protected; A highly skilled team of award winning engineers to assist in digital transfers, migrations, and content delivery in 3 dedicated studios located within our preservation vaults, ensuring complete chain of custody of your assets. <http://www.ironmountain.com/Services/Entertainment-Services.aspx>

**PRO-TEK
an LAC
Company**

Gold Sponsor

PRO-TEK works at providing a full service answer to the ever changing preservation needs of moving image and still photography content owners who require the best in film and/or digital media storage, inspection and preservation processes. Known worldwide for state-of-the-art media preservation services, PRO-TEK sets the standard for the long term keeping of film in a precise environment and critically controlled process. We strive for excellence and to remain unparalleled in our service and customer satisfaction. protekvaults.com

**Deluxe
Entertainment
Services Group**

Silver Sponsor

Deluxe Entertainment Services Group Inc. is the global leader in digital services and technology solutions for content creation and delivery. Since 1915 Deluxe has been a trusted partner to Hollywood studios, independent filmmakers, TV networks, online content producers, brands, and anyone looking to bring stories and experiences to audiences. Deluxe Creative companies house the world's top talent, amplified through a unified technology and business infrastructure to streamline processes, move media seamlessly, and connect our teams globally. Deluxe Delivery Solutions offer everything clients need to transform and deliver content in any format and release or broadcast window, for any recipient, to any device and destination. With headquarters in Los Angeles and New York, and operations in 25 key media markets worldwide, the company relies on the talents of 7,000 of the industry's premier artists, experts, and innovators. www.bydeluxe.com

**Roundabout
Entertainment**

Serving the film and television industry for more than 20 years, Roundabout Entertainment offers state-of-the-art resources for picture and sound post production, restoration, editorial, quality control and more. We work with studios, archives, production companies, broadcasters and others to create and deliver content that engages, enlightens, entertains and inspires. Roundabout is an industry leader in restoration, preservation, and digital re-mastering of theatrical and home entertainment content. We handle a variety of film gauges and legacy video formats, employing the latest technologies in order to preserve media for future generations. www.roundabout.com

**Allied
Vaughn**

Allied Vaughn provides a full range of professional archival expertise and asset management resources that help our clients build, streamline and protect their digital assets. We provide complete services for managing content at every stage of its life cycle — including preservation, digitization, workflow management, archival storage, taxonomy management, metadata application, and governance. With an unbeatable combination of technology and talent, we help clients unlock the value that can be gained from well-managed content and provide conscientious and informed care for the assets that tell our clients' stories, embody their brand, and generate vital revenue for the enterprise. www.alliedvaughndam.com

**Crawford
Media Group**

Crawford Media Services, Inc. is a privately owned company providing end-to-end creative and postproduction services as well as solutions for mass migration of legacy content to digital formats, storage and archiving, and media asset management. Since 1981, Crawford has been one of the most highly regarded media services companies in the country.

**DFT
Digital Film
Technologies**

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 offers a complete and affordable hardware and software combination for archive facilities to secure the protection of film assets. www.dft-film.com

Digital Bedrock

Digital Bedrock protects your valued digital assets through secure and managed digital preservation. We go beyond digital asset management and storage. Your digital content is actively monitored against obsolescence, destruction, degradation, and loss. At Digital Bedrock we identify each digital object's long-term vulnerabilities, create complex metadata about the object's characteristics and dependencies, monitor its health over time, and store the content offline in three secure geographically separated locations so the content can't be compromised. Digital Bedrock's operations are located in an ISO 27001 certified data center. We are your staff and infrastructure, eliminating the need to train employees to do this complex work or make large-scale hardware investments. www.digitalbedrock.com

**Digital
Preservation
Laboratories**

Digital Preservation Laboratories is the Burbank, CA based archival and image science leader focused on digital image recovery, lineage verification, metadata inspection and AXF creation for long term preservation. Now with multiple locations, DP Labs also operates smart physical storage management that allows content owners to retrieve content from storage without the physical elements leaving the security of the ISAE 3402 and SSAE 16 compliant data center where AXF Virtual Librarians operate. www.digipreslabs.com

Digital Vision

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

FotoKem

FotoKem is a family-owned, full-service post production facility that has become a go-to resource for the worldwide creative community. FotoKem offers a broad spectrum of services, including traditional photochemical preservation and digital film restoration (all film formats from 16mm to 65mm), file-based workflows, 3D digital intermediates, digital cinema mastering, mobile dailies, global data delivery, film and video finishing, audio mixing and mastering, visual effects, and production rentals. www.fotokem.com

Fuji Motion Picture Film

FUJIFILM was founded in 1934 specifically as a motion picture film company, and in the decades since has come to be known as a pioneer in a wide range of technologies. Announced early in 2011, Fujifilm RECORDING DIGITAL SEPARATION film, Type 4791, is now being used by major Hollywood studios for archival separation masters. www.fujifilmusa.com

Kodak

Kodak is a technology company focused on imaging. We provide – directly and through partnerships with other innovative companies – hardware, software, consumables and services to customers in graphic arts, commercial print, publishing, packaging, electronic displays, entertainment and commercial films, and consumer products markets. With our worldclass R&D capabilities, innovative solutions portfolio and highly trusted brand, Kodak is helping customers around the globe to sustainably grow their own businesses and enjoy their lives. For additional information on Kodak, visit us at kodak.com, follow us on Twitter @Kodak, or like us on Facebook at Kodak.

The Media Preserve

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. ptlp.com

MTI Film

The original developers of DRS™ restoration software that is the industry standard, MTI also provides quality digital film restoration services to studios and libraries who need quality work delivered on time and in budget. Full service Post Production facility providing dailies, editorial, visual effects, color correction and assembly for film, television and commercial projects. www.MTIFilm.com

MPS Labo

MPS LABO is the new USA-based joint venture between Motion Picture Solutions, one of the UK's leading names in cinema distribution, and Labo Digital, one of the most reputable names in Mexico and Latin America for 35mm film services, post-production and cinema distribution. With the transition of cinema from film to digital, we've been able to not just survive, but thrive by maintaining a steady flow of operations by bridging the divide between film and digital cinema, designing and implementing a myriad of analog-digital workflows that have made our company's name the standard for PRINT, RESTORATION, PRESERVATION, DIGITIZING and ARCHIVING solutions for cinema and audio, as well as digital data files.

**NBCUniversal
StudioPost**

NBC Universal StudioPost- a complete post production on-lot operation for TV & feature post, sound services, content mastering, archive management and media fulfillment. www.universal.film-makers-destination.com

**Prasad
Corporation**

Prasad Corporation utilizes the latest tools to scan and restore your motion picture film, including the DFT Scanity with high Dynamic Range technology. We focus on offering economical solutions to help you digitize your collections and make them more accessible. As Prasad Corp, our team's years of experience allow us to handle complicated restoration projects. www.prasadcorp.com

**Prime Focus
Technologies**

Prime Focus Technologies (PFT) is the creator of Enterprise Resource Planning (ERP) software, CLEAR™ for the Media & Entertainment (M&E) industry. It offers broadcasters, studios, brands and service providers transformational solutions that help them lower their Total Cost of Operations (TCOP) by virtualizing business processes around content and managing their business of content better. PFT brings together a unique blend of Media and IT skills backed by a deep understanding of the global M&E industry. www.primefocustechnologies.com

**Tuscan
Corporation**

When it comes to film storage needs, Tuscan understands the importance of longevity. With over 50 years as a major manufacturer of containers, reels, and cores we've helped preserve valuable footage for film users throughout the world. And now after extensive research, we've developed a revolutionary actively ventilated container that significantly improves airflow compared to standard ventilated containers. www.tuscancorp.com

Photo Credits

Covers	<p>New Orleans, November 25, 1976: Filmmaker James E. Hinton at work on "New Orleans Concerto," a documentary about the life and work of composer Roger Dickerson. Hinton is assisted by Bob Fletcher as Roger's mom prepares for the Thanksgiving meal. Photo courtesy Blaine Dunlap/Motion History Lab. (c) Roger Dickerson</p> <p>1937. Farm Security Administration/Office of War Information Black-And-White Negatives. Dorothea Lange. Louisiana Negress. Library of Congress Prints and Photographs Division.</p> <p>Sept 28, 1962. Mrs. Constance Motley at a news conference with Medgar Evers and Jack Greenberg. Motley was a staff attorney for the Legal Defense Fund of the NAACP, there to argue on behalf of Meredith's right to attend the University of Mississippi. The school had denied him that right because he was an African American. Library of Congress, Prints & Photographs Division, NYWT&S Collection,</p> <p>Portrait of Billie Holiday, New York, N.Y., ca. June 1946. William P. Gottlieb Collection. Library of Congress Prints and Photographs Division. Billie Holiday starred with Louie Armstrong in the 1947 "New Orleans," also recording the classic "Do You Know What It Means To Miss New Orleans"</p> <p>Jan 16, 1935. Mrs. Wilson's first flight. Mrs. Woodrow Wilson, widow of the war-time president, completes her first airplane flight. She was in the ship piloted by Capt. Eddie Rickenbacker, who made a dawn-to-dusk flight from New Orleans to New York and return. A stowaway, Miss Marie Reynolds, extreme right, was discovered and treated royally. From the left: Mrs. Eddie Rickenbacker, wife of the flier; Mrs. Eugene Meyer, wife of the publisher; Capt. Rickenbacker, Mrs. Wilson and Miss Reynolds, who was carried aloft as she sought an interview with Capt. Rickenbacker for her school paper. Harris & Ewing Collection. Library of Congress, Prints & Photographs Division.</p> <p>New Orleans CORE protests at Woolworths and McCrory's on Canal Street, April 1961 - "Jim Crow Must Go." Harse, Constance Papers. Amistad Research Center.</p>
Page 7	1935/1936. Movie theatre on Saint Charles Street. Liberty Theater, New Orleans, Louisiana. Farm Security Administration - Office of War Information Photograph Collection (Library of Congress)
Page 9	Morial, Ernest Papers. Verso reads: "Dutch Morial at McDonogh 15 P.S. filming for WVVE documentary, Nove. 23, 1977." Courtesy Amistad Research Center.
Page 11	Jan 16, 1935. Mrs. Wilson's first flight. Mrs. Woodrow Wilson, widow of the war-time president, completes her first airplane flight. From left: Mrs. Eddie Rickenbacker, wife of the flier; Mrs. Eugene Meyer, wife of the publisher; Capt. Rickenbacker, Mrs. Wilson and Miss Reynolds, who was carried aloft as she sought an interview with Capt. Rickenbacker for her school paper. Harris & Ewing Collection. Library of Congress, Prints & Photographs Division.
Page 15	Hurricane Katrina survivors from New Orleans search the message board for loved ones after being relocated to a Red Cross shelter in the Houston Astrodome.
Page 21	The Spotted Cat. New Orleans, LA. New Orleans
Page 23	CORE protests at Woolworths and McCrory's on Canal Street, April 1961 - "Jim Crow Must Go." Harse, Constance Papers. Amistad Research Center.
Page 25	1962. Constance Motley at a news conference with Medgar Evers and Jack Greenberg. Motley was a staff attorney for the Legal Defense Fund of the NAACP, there to argue on behalf of Meredith's right to attend the University of Mississippi. The school had denied him that right because he was an African American. Library of Congress, Prints & Photographs Division, NYWT&S Collection,

Page 29	New Orleans, November 25, 1976: Filmmaker James E. Hinton at work on "New Orleans Concerto," a documentary about the life and work of composer Roger Dickerson. Hinton is assisted by Bob Fletcher as Roger's mom prepares for the Thanksgiving meal. Photo courtesy Blaine Dunlap/Motion History Lab. (c) Roger Dickerson
Page 41	1935. Scene in Jackson Square, New Orleans. United States. Resettlement Administration. Farm Security Administration - Office of War Information Photograph Collection. Library of Congress.
Page 53	Portrait of Billie Holiday, New York, N.Y., ca. June 1946. William P. Gottlieb Collection. Library of Congress Prints and Photographs Division. Billie Holiday starred with Louie Armstrong in the 1947 "New Orleans," also recording the classic "Do You Know What It Means To Miss New Orleans"
Page 65	New Orleans Pharmacy Museum. The first Pharmacy in the United States was opened in New Orleans in 1823 by Louis Joseph Dufilho, Jr. Dufilho was also the first licensed pharmacist.
Page 77	Two of the very youngest newsboys I could find in New Orleans. Seven and nine years old. Such little fellows are rare. Location: New Orleans, Louisiana. National Child Labor Committee Collection. Library of Congress.
Page 79	1937. Farm Security Administration/Office of War Information Black-And-White Negatives. Dorothea Lange. Louisiana Negress. Library of Congress Prints and Photographs Division.
Page 85	2014. New Orleans Zombie Walk.



Thank You | It takes a village



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

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

To the **Conference Committee** - led by Carol, Lindy, and Tara - who have worked for a year to bring the Conference together and to make your experience in New Orleans the best it can be ...

To the **New Orleans local crew** - Larry, Brenda, Itza, and Danielle - who have helped with outreach in the community, and offered up recommendations for their favorite things ...

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

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

To the staff - **Becca, Bryce, Morgan, and Shauna** - who take their vacation time to come and help out at the conference ...

To **Jeff Stoiber** and his team at Selznick School of Film Preservation. Every year they record sessions so that we're able to post them online and add them to the archive ...

To the **committees** and **volunteers** who organize the Networking & First Timer's Event, Community Archiving and Hack Day Fair, and the Student Mixer ...

To **Grover Crisp** and **Michael Friend** for the 42nd edition (and all the previous editions) of The Reel Thing Technical Symposium ...

To the **International Outreach Committee** who reviewed proposals, wrote letters, and organized conference mentoring for international guests this year ...

To **Bill Morrison**, **Kino Lorber**, and **Shotgun Cinemas** for making it possible to screen Dawson City: Frozen in Time, and to see Sam Kula and Bill O'Farrell on screen at the conference again ...

To **Matt White** and our colleagues at **ACSIL** for collaborating on the filmmaking and archives session ...

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

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

And especially to **all of you** who have come to New Orleans to attend AMIA 2017...

Thank you!



In Memoriam

Remembering the colleagues we have lost this year.



Stephen Parr
1953-2017



Jim Wheeler
1934 - 2017



John Kuiper
1928-2017

*"Immortality is to live your life doing good things
and leaving your mark behind." - Brandon Lee*



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