



AMIA



Like other glaciers in the Pacific Northwest, the glaciers on Mt. Hood have been receding due to climate change, losing more than 61 percent of their volume over the past century.

Portland, Oregon
November 28 - December 1, 2018

Welcome to AMIA 2018!

Welcome to Portland! Portland has a special significance to AMIA – our first conference was here and we celebrated our 25th anniversary here just a few years ago. The world has changed dramatically since 1991, our profession has expanded, and our challenges have multiplied as quickly as our technologies. Yet what brought AMIA together that first year remains central to AMIA today – a need for the community to gather, discuss common challenges, explore new solutions, anticipate what's next, and learn from each other.

We've added a few new things and made a few changes that we hope will continue to build community by making the conference more welcoming to newcomers, more accessible to those who cannot be here in Portland, and enrich the conversations and experiences all week long. The conference is always a work in progress, so please let us know how we're doing.

We have two outstanding plenary sessions this week. Our keynote speaker, Fackson Banda, is the program specialist for UNESCO's Memory of the World, a program committed to the preservation of the world's documentary heritage. On Friday, the discussion will focus on the ethical stewardship of Indigenous cultural heritage, materials with unique cultural, political, and spiritual sensitivities.

My favorite part of the conference every year is recognizing those who have contributed so much to our profession and to AMIA. I look forward to honoring the work of Ken Weissman, Dino Everett, Jeff Stoiber, and Ray Edmondson this year. And, as always, I look forward to Archival Screening Night that evening.

Thank you to my fellow Board of Directors who have taken on far more than they have time to give, but they give it graciously and brilliantly. A thousand kudos to Conference Committee Chairs Lindy Leong and Tara Kelley and Program Chair Dan Wagner — their work has been beyond praise. My deep gratitude to my colleagues Laura Rooney, Beverly Graham, and Kristina Kersels who care more about AMIA than anyone I know.

To our scholarship and internship sponsors, thank you for supporting the next generation of professionals. For our members and sponsors who gave to the Community Fund, the travel grants bring people to the conference who wouldn't otherwise be able to attend and we are all richer for it.

And lastly, a very special and heartfelt thank you to our partners and sponsors. Your generosity is a major part of AMIA's growth and sustainability. And to our preservation partners Iron Mountain and Western Digital – we are grateful for your commitment to AMIA and to the archival community.

This is my 21st conference and I wish to you all the same kind of wonderful memories and friendships that I have found at AMIA. As they say at the comedy clubs, thank you and I'll be around all week. Please feel free to stop and introduce yourself, ask any question, or seek assistance.

On behalf of the Board, the office, and the legion of volunteers who have worked to make this week possible - I hope you have an amazing time in Portland!

Dennis Doros
AMIA President

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and retold, for generations to come.**

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Welcome to Portland!

Bievenido a Portland!

Chào mừng bạn đến Portland!

Portland – The one located on the “Best Coast” – boasts a reputation of cultivating the best and the brightest invested in creativity and innovation across industries and communities. From being future forward in its eco-friendliness of both environment and culture to its deeply entrenched roots in tech and digital cultures, “Stumptown” reigns supreme as a blue haven enshrined in greenery. It is not uncommon to see more bicycles than cars on the streets. Not surprisingly, the first “wiki” came into being here in the pre-Internet, mid-90s. So, it remains a no-brainer for AMIA and its cohort of information-driven AV archivists, librarians, AV cultural heritage professionals, film and media academics, educators, and students to want to return time and time again aspiring to that dream of the 90s---that is, keeping the DIY spirit alive and strong for generations to come.

On its 25th anniversary in 2015, AMIA accomplished just that with a record-breaking number of conference attendees and a reenergized esprit de corps within its growing multi-generational membership. Invigorated by the voices, perspectives, and contributions of a young, new generation of AV moving image and preservation-trained workers-scholars, our professional community looks forward to the future while self-consciously reevaluating the knowledge of the past and present. Since we last set foot in this city with the most movie theaters and microbreweries per capita and now, knee-deep into an administration openly hostile to the free circulation of information and knowledge-sharing, we hold many things to be self-evident. We will defend our core values of documenting the historical record onscreen, and doing so, tempered by our commitment to diversity, inclusivity, and equity in both our workplaces and in the collections under our care.

Seize the moments and opportunities of this week’s gathering! This year’s program builds upon and expands the focus of our previous Portland conference. Besides our pre-conference workshops, The Reel Thing, Hack Day, Awards and Archival Screening Night at the NW FilmCenter, and the Community Archiving AV Fair, we present two program streams, “No Islands in the Stream: Building, Maintaining, and Sharing Regional and Community Archives” and “Open Source Toolkit: Useable Tools for Audiovisual Archivists” as deep-dives into segments of our membership’s core investments in the spirit of our host city’s dedication to local culture and the homegrown as global values of community building and knowledge exchange. We are thrilled to introduce the pAVillion, a reimagining of the Vendor Café as a hub for additional intellectual discourse and human connection in the form of roundtables, skillshares, specialist advice, resume building, and hangout place.

Each year, we can’t build and execute this program without the dedication of a legion of individual chairs, committee members, organizers, presenters, vendors, and local collaborators and partners whose volunteer labor and professional service we don’t ever take for granted. Thank you and let’s celebrate our community this week!

Tara Kelley and Lindy Leong, Conference Chairs
Dan Wagner, Program Chair
Laurie Burke, Randal Luckow, Laura Montgomery, Katie Trainor,
Steve Wilson, and Lindsay Zarwell, AMIA 2018 Conference Committee

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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Special thanks to the
Academy of Motion Picture Arts and Sciences



Photo by Brigitte Lacombe, Courtesy of the Film Foundation

Since 1990, AMIA and The Film Foundation have shared a commitment to the preservation of, and access to, our moving image heritage. AMIA represents a global network of professionals working together to support education, communication, and cooperation among those charged with the stewardship of these media collections. Collectively, these represent a truly invaluable cultural and historic treasure.

I am grateful to AMIA for creating and continuing to host these events that explore and share every aspect of moving image preservation.

I am very pleased that The Film Foundation has had such a longstanding partnership with AMIA. There is much to accomplish, and only by working together can we continue to preserve, share, and protect the world's film archives & media collections.

Martin Scorsese

THE MAN WHO LAUGHS (1928)

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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

Advocacy	Karma Foley, Pamela Vadakan, and Caroline Yeager, Chairs
Awards and Scholarships	Pam Wintle, Chair Meredith Reese, Scholarship Subcommittee Chair
Conference	Tara Kelley and Lindy Leong, Chairs Dan Wagner, Program Chair
Elections and Nominations	May Haduong, Chair
Publications	Melissa Dollman and Devin Orgeron, Chairs

Committees of the Membership

Access	Kathy Christensen and Laura Treat, Chairs
Cataloging and Metadata	Randal Luckow and Meghan Fitzgerald, Chairs
Copyright	Alan Munshower, Chair
Education	Jen O'Leary and Andy Uhrich, Chairs Blanche Joslin, Student Liaison
Independent Media	
International Outreach	Erwin Verbruggen, AJ Lawrence, and Lorena Ramirez-Lopez, Chairs
Lesbian, Gay, Bisexual and Transgender	Rachel E. Beattie and Magnus Berg, Chairs
Moving Image Related Materials and Documentation	Randal Luckow, Chair
News, Documentary & Television	Laura Treat, Chair
Nitrate	Rachel Del Gaudio and Reto Kromer, Chairs
Open Source	Kara Van Malssen, Jack Brighton and David Rice, Chairs
Preservation	Carla Arton, Anne Kelly, and Greg Wilsbacher, Chairs
Projection and Technical Presentation	Genevieve Havemeyer-King and Rebecca Hall, Chairs
Regional Audiovisual Archives	Laura Treat, Chair
Small Gauge and Amateur Film	Taylor McBride and Dino Everett, Chairs

Task Forces

Continuing Education Advisory
Film Advocacy
Local Television

Janet Ceja and Andy Uhrich, Chairs
Elena Rossi-Snook, Chair
Siobhan Hagan and Amy Meaney, Chairs

The Moving Image

Editorial Team

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

AMIA Student Chapters

Emerson University
McGill University
New York University
Ryerson University
Simmons College

University of Amsterdam
University of California, Los Angeles
University of Rochester
University of Texas, Austin
University of Toronto



AMIA 2018 Scholars & Travel Grants

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

Scholars

Image Permanence Institute Internship	Sandra Kunze
Sony Pictures Scholarship	Sigrídur Regina Sigurthorsdóttir
The Rick Chace Foundation Scholarship	Adam Foster
Universal Studios Scholarship	Adam Abouaccar
George Blood, LP Women in Audiovisual Technology Scholarship	Brianna Toth

Carolyn Hauer International Fund

The Carolyn Hauer International Fund provides travel funding for archivists from developing areas to speak at the annual conference. The 2018 recipient is Viviana Garcia Besne.

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 2018 recipient is Casey McNamara.

AMIA Community Fund

Funded by member contributions, the Community Fund provides travel funding for the annual conference. Thank you for contributions from our sponsors - Western Digital, Iron Mountain, and Roundabout Entertainment. The 2018 recipients are -

Evelyn Cox	Natsaha Margulis
Yasmin Desouki	Amy Moorman
Karianne Fiorini	Traci Mark
Jesse Hocking	Candace Ming
Patricia Malone	Janel Quirante

LAC Group . PRO-TEK Vaults Student Travel Grant

The 2018 recipient is Debora Butruce

AMIA 2018 Award Recipients



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

Silver Light Award

Ken Weissman

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

Alan Stark Award

Jeffrey L. Stoiber

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

Dino Everett

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

Advocacy Award

Ray Edmondson

Awarded in recognition of his history of advocacy for archivists and archives around the world and his development of advocacy efforts within AMIA .



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Conference Information

Registration Desk

Conference packets and additional information will be available at the Registration Desk in the Grand Ballroom Foyer during these hours:

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

The pAVilion

This year we are introducing **The pAVillion**, a reimagining of the Vendor Café as a hub for additional discourse and connection. In addition to exhibits, on Friday the pAVilion will offer roundtables, skillshares, specialist advice, resume building, and a place to hang out and power up your phone (courtesy of LAC Group).

On Saturday, the Community AV Archiving Fair will be in The pAVilion and open to the Portland 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.

Quiet Room

The Executive Room on the third level 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.

Oregon Historical Society Museum

Wear your badge for free admission to the Oregon Historical Society's museum just a few blocks from the conference at 1200 SW Park Avenue. Check out the Museum's current exhibit: Barley, Barrels, Bottles, & Brews: 200 Years of Oregon Beer.

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>

Meet the Conference Navigators!

Conferences can be an intimidating place, whether you're planning on attending your first or your 25th conference. If you're new, there's probably a lot going on that may not be clear or may be unfamiliar. We want the conference to be more welcoming to everyone, and particularly to those who may be attending or presenting for the first time. With that in mind, this year we've added an online Conference 101 guide, a webinar on "how to conference" for those who may have never attended a conference before, a reimaged Newcomer's Orientation on Wednesday, and a team of Conference Navigators.

The Navigators are all long-time conference attendees and active participants in AMIA. They are not only the official conference welcomers, but will be available all week to answer questions or lend a helping hand to anyone who might need a little help in navigating the conference. They'll all be easily identifiable - and we've included their pictures here so you can get to know them. Please say hello, ask questions about the conference, about AMIA, or how they became a Navigator!

Newcomer's Orientation

Wednesday at 5:45pm in Galleria North. It will be a great way to get a clear understanding of what AMIA is and does; meet other newcomers to the annual conference; get advice on conference sessions to attend based on your interests; meet AMIA volunteer leaders who will help introduce you to other members; feel that you are meeting up with old friends when you come to AMIA 2019 in Baltimore next year!

Conference 101

AMIA's Education Committee has put together resources designed to help you get the most out of your conference-going experience, from creating the best presentation to tips on networking. While many of the guides are focused on the AMIA Conference, you can use these skills at any conference you attend throughout the year. You can access it on the conference website or through the mobile app.



Ruta Abolins



Snowden Becker



Rachel Del Gaudio



Rebecca Fraimow



Chris Horak



Reto Kromer



Taylor McBride



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Schedule at a Glance



Tuesday . November 27

8:30AM	Broadway I/II	Small Gauge Projector Maintenance and Repair
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Wednesday . November 28

8:30AM	Broadway I	Technology Selection and Implementation for Humans
9:00AM	Broadway III	Describing Moving Images: Models, Standards, and Tools
9:00AM	Galleria North	AMIA/DLF Hack Day
11:30AM	Hollywood Thea	Tour: The Hollywood Theatre
12:30PM	NWFilm Center	The Reel Thing
1:30PM	Broadway I	Archivist's Guide to QuickTime
5:45PM	Galleria North	Newcomer's Orientation
6:45PM	Pavilion Ballrm	Opening Night Reception
8:00PM	Grand Ballrm II	AMIA Trivia Throwdown

Thursday . November 29

8:00AM	Atrium Ballrm	Welcome to AMIA 2018!
8:00AM	Executive	Quiet Room
8:00AM	Parlor A	Hack Day Lounge
9:00AM	Atrium Ballrm	AMIA 2018 Keynote Address



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11:00AM	Broadway I/II	Selection and Safe Handling of Moving Image Objects
11:00AM	Broadway III/IV	Case Study: Quality Control for Media Digitization
11:00AM	Galleria North	Preserving the Unedited Reds Witness Interviews
11:00AM	Galleria South	CCAAA: International Collaboration
12:00PM	Council Suite	Meeting: News, Documentary, and Television Committee
12:00PM	Directors Suite	Meeting: Nitrate Committee
12:00PM	Forum Suite	Meeting: Small Gauge Amateur Film Committee
12:00PM	Hotel Lobby	Tour: John Reed's Portland Walking Tour
12:00PM	Studio Suite	Meeting: Cataloging & Metadata Committee
12:30PM	Hollywood Thea	Tour: The Hollywood Theatre
1:00PM	Directors Suite	Meeting: Education Committee
1:00PM	Forum Suite	Meeting: International Outreach Committee
1:00PM	Studio Suite	Meeting: PBCore Advisory Subcommittee
2:00PM	Broadway I/II	Selection, Conservation, and Care of Costumes
2:00PM	Broadway III/IV	Colossal and Confidential Film Discoveries at Lincoln Center
2:00PM	Galleria North	DAS: Divided Strategies of Archive and Storage
2:00PM	Galleria South	Animating Canada's AV Heritage through Partnerships
3:30PM	Broadway I/II	Cataloguing Challenges of Non-Traditional Materials
3:30PM	Broadway III/IV	NMAAHC: The Pearl Bowser Collection In Action
3:30PM	Galleria South	Nazi Propaganda as Linked Open Data: A Case Study
4:45PM	Broadway I/II	Enhancing Exploration of AVCollections
4:45PM	Broadway III/IV	PStreaming Video: Research Collections and Film Studies
4:45PM	Galleria South	Digital Humanities Project for Latin American Archives
5:15PM	Galleria South	Silent Agricultural Films 1942-1978
5:45PM	Studio Suite	Meeting: Advocacy Committee
7:30PM	NWFilm Center	AMIA Awards + Archival Screening Night

Friday . November 30

8:00AM	Atrium Ballrm	Plenary - Indigenous Cultural Heritage: Ethical Stewardship
8:00AM	Executive Suite	Quiet Room
8:00AM	Parlor A	Hack Day Lounge
9:00AM	Broadway I/II	War Stories from the Front Lines of Digital Cinema
9:00AM	Broadway III/IV	Intersectionality in the Archive
9:00AM	Galleria North	Stream: Regional Archives Roundtable Discussion
10:00AM	Ballrm I/II	The pAVilion
11:00AM	Broadway I/II	Media On Display: Exhibition in Galleries and Museums
11:00AM	Galleria North	Stream: Community Archiving Workshops around the US
11:00AM	Galleria South	Permanencia Voluntaria: Mexico's Underdog Archive
11:30AM	Galleria South	FIAF and Latin America
12:00PM	pAVilion	Poster Session
12:00PM	Directors Suite	Meeting: Publications Committee
12:00PM	Forum Suite	Meeting: Open Source Committee
12:00PM	Studio Suite	Meeting: Moving Image Related Materials & Documentation
1:00PM	Directors Suite	Meeting: Access Committee



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1:00PM	Meet In Lobby	Meeting: Conference Committee
1:00PM	Studio Suite	Meeting: Copyright Committee
2:00PM	Broadway I/II	Rare Experience: Projecting Original and Unique Materials
2:00PM	Galleria South	Everything in Your Archive is Now Fake
2:00PM	Galleria North	Stream: Creating Sustainable Local Television Collections
3:30PM	Broadway I/II	Collecting Born-Digital Material at the Source
3:30PM	Galleria North	Stream: Building Community
3:30PM	Galleria South	Further Freaky Film Formats
4:45PM	Broadway I/II	Roundtable on the AMIA Preservation Committee
4:45PM	Galleria North	Developing a Scholarly User Base for Regional AV Archives
4:45PM	Galleria South	The American Masters Digital Archive
5:15PM	Galleria South	Born-Digital Camera-Original Video: Practices and Risks
5:30PM	NW Film Center	Screening: Santo Contra El Cerebro del Mal (1959/1961)
5:45PM	Directors Suite	Meeting: LGBT Committee
5:45PM	Studio Suite	Meeting: Projection & Technical Presentation Committee

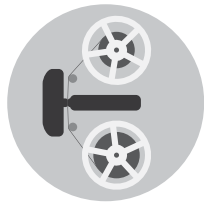
Saturday . December 1

8:00AM	Atrium Ballrm	AMIA Membership Meeting
8:00AM	Executive Suite	Quiet Room
9:00AM	Ballrm I/II	The pAVilion and Community AV Fair
9:30AM	Broadway I/II	AMIA/DLF Hack Day Results
9:30AM	Galleria North	Stream: Synchronizing Newbies, Admins & Open Source
9:30AM	Galleria South	Home Movie Day International Advocacy
10:00AM	AMIA pAVilion	Community AV Archiving Fair
11:00AM	Broadway I/II	The Bob Baker Marionette Theater
11:00AM	Galleria North	Stream: vrecord: An Open Source Case Study
11:00AM	Galleria South	It Takes a Village: Unlocking the Vault Through Collaboration
11:30AM	Broadway I/II	Ten Years of Success: The Nitrate Committee's Flickr Page
12:00PM	Studio Suite	Meeting: Preservation Committee
12:00PM	The pAVilion	Poster Session
1:00PM	Directors Suite	Meeting: Education - Student Chapter
1:00PM	Studio Suite	Meeting: Regional Audiovisual Archives Committee (RAVA)
2:00PM	Broadway I/II	Creating a National Education Television Catalog
2:00PM	Galleria North	Stream: Indexing Multilingual Content OHMS
2:00PM	Galleria South	Ethical and Effective Strategies for Preserving Magnetic Media
3:30PM	Broadway I/II	Building, Moving & Managing Audiovisual Preservation Facilities
3:30PM	Galleria North	Stream: Tools to Improve Digital Processing Workflows
3:30PM	Galleria South	Strategies and Outcomes for Public Digitization Events
4:45PM	Galleria North	Stream: Open Source Toolkit Lightning Talks
4:45PM	Galleria South	Overview of IASA-TC 06 Guidelines
6:00PM	Grand Ballrm	Closing Night Reception
7:30PM	Broadway I/II	Three Short Films from Dennis Nyback Film Archive in 16mm

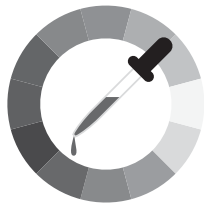


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Program | Special Notes



Keynote Sessions

Fackson Banda is Programme Specialist for UNESCO's Memory of the World Secretariat, Section for Universal Access and Preservation (KSD/UAP), Communication and Information Sector. Prior to his role with Memory of the World, he served as Programme Specialist for Media & Civic Participation. A scholar of African political thought and media, he has published in the areas of postcolonial theory and media, technology and development, civic education and communication as well as community media and policy.

Friday Plenary

The plenary session on Friday morning will explore Indigenous Cultural Heritage: Ethical Stewardship. How can audiovisual archivists working with materials from first peoples ensure a deeper understanding of the needs of indigenous knowledge keepers and archival materials to ensure ethical stewardship?

Program Streams

There are two program streams at the conference this year. On Friday, "Building, Maintaining and Sharing Regional and Community Archives" is a stream of sessions focused on the wide variety of topics relevant to building and maintaining regional and community moving image archives.

On Saturday, "Open Source Toolkit: Usable Solutions for Audiovisual Archivists" presents archival practices using open source technologies, often in combination with familiar proprietary tools, that solve problems common to anyone working to preserve and make accessible digital media formats.

Open to the Public & Live Streaming

On Saturday, the pAVilion and the Community AV Archiving Fair will be open to the Portland community. Independent media makers, collecting institutions, and community groups in the Portland area will be invited to bring their challenges, their media objects, and their data for a day of collaborative problem solving and skill-sharing.

On Friday and Saturday the program stream sessions will be live streamed.

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Program | Tuesday, November 27



**8:30am-
5:30pm**

Workshop: Small Gauge Projector Maintenance and Repair

Broadway I/II | Separate Registration Required

Chairs	Taylor McBride, Smithsonian Institution Dino Everett, USC SCA Hugh M. Hefner Moving Image Archive
Presenters	Kristin Lipska, San Francisco Symphony Genevieve Havemeyer-King, New York Public Library Emily Mercer, Projection and Technical Presentation Committee

The Small Gauge Amateur Film Committee and Presentation Committee hosts a full-day pre-conference workshop on small gauge projector maintenance and repair. The workshop will cover an array of 16mm, 8mm, and Super 8 projector models and their repair and maintenance protocol. Attendees will have the chance to work hands-on with the playback machinery and will leave with the knowledge of how to care for the projectors needed to view their archival film. Thank you to Boston Light & Sound for your sponsorship of the workshop.



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Program | Wednesday, November 28



8:30am - **Workshop: Technology Selection and Implementation for Humans**

12:30pm Broadway I/II | Separate Registration Required

Presenters Kara Van Malssen, AVP
Erwin Verbruggen, Netherlands Institute for Sound and Vision

Technologies such as DAM, MAM, CMS, or digital preservation systems have the potential to completely transform how our assets are managed, preserved, and made available. But choosing the right solution can be overwhelming, and even more daunting is planning for successful implementation. Where do we start? And how do we ensure that the project doesn't fail (a whopping 25% of all technology projects do), or not fulfill the promise we envision (which another 25% likely will)? This workshop will walk participants through the process of technology selection and implementation, using a clear, step-by-step methodology, and leveraging a human-centered design approach. Participants will learn how to work with stakeholders to identify needs, goals, and requirements. They will also learn how to craft a comprehensive RFP/RFI, evaluate proposals, and plan for implementation and ongoing management. The workshop will be interactive, fast-paced, and fun!

9:00am - **Describing Moving Images: Data Models, Standards, and Tools**

5:30pm Broadway III/IV | Separate Registration Required

Chair Randal Luckow, HBO
Presenters Murray Browne, Turner Broadcasting
Meghan Fitzgerald, NASA
Rebecca Fraimow, WGBH Boston
Andrea Leigh, Library of Congress

This highly-interactive workshop will provide participants with real-world strategies to evaluate and implement data models, descriptive standards, controlled vocabularies, and shared data authorities, through practical hands-on exercises. Dynamic presentations

will illustrate the role and purpose of putting in place a strong data model for bibliographic description, using BIBFRAME and FRBR examples, and the value of implementing standards such as LCSH, LCGFT, and AAT as data authorities. Participants will put these cataloging and metadata concepts directly into practice utilizing tools emerging from the NEH-funded PBCore Development and Training Project. A special hands-on session will apply genre/form headings to moving images, and show how they are used symbiotically with Library of Congress Subject Headings to describe both what a work is and what it is about. This workshop is intended for those with a moderate level of understanding of metadata standards and implementation strategies.

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

AMIA/DLF Hack Day

Galleria North | Pre-Registration Required

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

11:30am

Tour: The Hollywood Theatre

Hollywood Theatre | Pre-Registration Required

The Hollywood Theatre opened in 1926 – the last Portland venue built as both a vaudeville house and a movie theatre. It was a “palace of luxury, comfort and entertainment unsurpassed by any theatre on the Coast.” In 1983 it was listed on the National Register of Historic Places. This 30 minute tour is a chance to peek behind the curtain with Dan Halsted – sometimes referred to as the Kung Fu Master of the Hollywood Theatre – and talk to him about the Hollywood, its history, and maybe his legendary 35mm kung fu film collection, too. You can get to the Hollywood Theatre on light rail, taxi, or ride-share.

**12:30pm -
6:00pm**

The Reel Thing

NorthWest Film Center/Whitsell Auditorium | 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 NW Film Center/Whitsell Auditorium is located a few blocks from the hotel at 1219 SW Park Avenue. The Auditorium is located inside the Portland Art Museum.

1:30pm - Archivist's Guide to QuickTime

5:30pm Broadway I/II | Separate Registration Required

Presenters Dave Rice, CUNY
Annie Schweikert, NYU MIAP

QuickTime can refer to a video encoding, a proprietary Apple file format, a profile of an ISO file format, or a video player. You can actually use QuickTime to put QuickTime into your QuickTime. This workshop provides a technical tour of all things QuickTime with an emphasis on QuickTime, the audiovisual container. This workshop will review the architecture of QuickTime and demonstrate many features relevant to archival work, such as how significant characteristics such as interlacement, edit lists, color data, user metadata, timecode, and aspect ratio are stored (or not) within the format. We'll cover QuickTime policies such as TN2162 that add additional requirements for the usage of uncompressed video with QuickTime. Join us to review how to inspect, validate, respond to, and manipulation QuickTime files.

5:45pm - Newcomer's Orientation

6:45pm Galleria North

Chairs Casey Davis Kaufman, AMIA Board
Teague Schneiter, AMIA Board

Are you new to AMIA? Is this your first time at the annual conference? Have you been to our annual conference before but would like a refresher on how to make the most of it? If you answered "Yes" to any of these questions, then be sure to join us! This lively and participative orientation is a great way to have a clear understanding of what AMIA is and does; meet other newcomers to the annual conference; get advice on conference sessions to attend based on your interests; meet AMIA volunteer leaders who will help introduce you to other members; feel that you are meeting up with old friends when you come to AMIA 2019 in Baltimore next year!

6:45pm - Opening Night Reception

7:45pm Pavilion Ballroom

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

8:00pm The Trivia Throwdown is Back!

Grand Ballroom II

Trivia Master Colleen Simpson, Prasad Corporation

Test your skills, win prizes, and see if you can be the team that unseats the current AMIA Trivia champs - "Andy Warhol Wants His Wig Back." Put your name on that monkey trophy! Everyone is welcome - sign up as a team or as an individual player (we'll match you to a team).

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Program | Thursday, November 29



8:00am - 6:00pm **Quiet Room**
Executive, 3rd Floor

The Quiet 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 and be sure to take empty cups or papers with you when you leave.

8:00am - 6:00pm **Hack Day Lounge**
Parlor A

8:00am - 9:00am **Welcome to AMIA 2018!**
Atrium Ballroom
Chair Dennis Doros, AMIA President

Please join us for the welcome to the 2018 Conference as we honor the work of Ray Edmondson with AMIA's inaugural Advocacy Award and recognize the 2018 Scholarship and Internship recipients..

9:00am - 9:45am **AMIA 2018 Keynote Address: Fackson Banda**
Atrium Ballroom

Fackson Banda is Programme Specialist for UNESCO's Memory of the World Secretariat, Section for Universal Access and Preservation (KSD/UAP), Communication and Information Sector. While best known for the Memory of the World Register, the program promotes preservation and access to documentary heritage as a way of achieving the three-fold objective of sustainable development: environmental, social, and economic sustainability. Prior to his role with Memory of the World, Fackson Banda served as Programme Specialist for Media & Civic Participation at UNESCO, and was Section

Chair of Media and Democracy in the School of Journalism and Media Studies at Rhodes University, Grahamstown, South Africa. A scholar of African political thought and media, he has published in the areas of postcolonial theory and media, technology and development, civic education and communication as well as community media and policy, among others.

11:00am - 12:00pm **Selection and Safe Handling of Moving Image Related Objects for Exhibitions**
Broadway I/II

Chair Anne Coco, AMPAS
Speakers James Mockoski, American Zoetrope
 Megan Gruchow, NBC/Universal Archives & Collections
 Dawn Jaros, AMPAS

Archivists and Librarians who manage the exhibition of moving image related collections must make decisions regarding the selection, safe handling, and display of these special items. This session, will inform attendees on how to manage exhibitions through their full life-cycle from overall exhibition planning decisions to how to select and present a specific piece for display. This 60-minute session will include presentations by librarians, archivists, and conservators on how to select items for exhibition from collections, how to work with borrowers, and how to make good shipping and handling decisions. This session brings together private, corporate and public collection managers and conservators to examine their considerations and work flows. This session is presented in partnership with the Moving Image Related Materials Committee and the Film Librarians Group.

11:00am - 12:00pm **Case Study: Quality Control for Media Digitization**
Broadway III/IV

Speakers Darrell Myers, Indiana University
 Mike Casey, Indiana University

Quality control is a critical part of media digitization projects that requires the same diligence and consideration as digitization and other preservation system functions to achieve accurate long-term preservation. Small mistakes can have large consequences for future access and research. This presentation will explore the types of QC used for audio, video and film by Indiana University's Media Digitization and Preservation Initiative, which will digitally preserve over 300,000 AV items by 2020. It will detail the comprehensive, machine-based, automated QC system built in-house as well as approaches to human-intensive QC. Software (open-source and proprietary) that enables review of 37TB of content daily will be explored. Finally, the presentation will cast quality control as an exercise in risk management, examining areas where IU has chosen to reduce, avoid, transfer or accept risk. The basic principles and approach utilized are relevant to any institution undertaking media digitization, regardless of size.

11:00am - Comrades in Archiving: Preserving the Unedited Reds Witness Interviews

12:00pm Galleria North

Speakers Jeffrey Osmer, Paramount Pictures
 Nikki Jee, Paramount Pictures
 Trisha Lendo, Paramount Pictures

Reds and Portland native John Reed take us on a theatrical journey back in time to the Russian Revolution. Interspersed through the theatrical release were interviews with the real people represented within the film's narrative. These witnesses include a diverse group of writers, labor leaders, politicians, and classmates of the main character John Reed. The panel details the process of locating a quarter million feet of unedited film from the movie *Reds*, the creation of digital files for this footage, and the file cataloging process. Our task was to digitally preserve the assets and make uncut interviews easily available to all. The hybrid nature of this Academy Award winning film, intertwining documentary footage with a historical recreation, made this a rather unique archiving project. This is a panel for archives undertaking their own massive digitization process (and/or for fans of the Bolshevik revolution).

11:00am - CCAAA: International Collaboration on Advocacy, Training, and Resources

12:00pm Galleria South

Chair Rachael Stoeltje, CCAAA Chair
 Dennis Doros, AMIA President
Speakers Fackson Banda, UNESCO
 Erwin Verbruggen, Netherlands Sound & Vision
 Tom De Smet, Netherlands Sound & Vision
 Kara Van Malssen, AVP

In 1999, the Roundtable of Audiovisual Records recognized the need to become more proactive in shaping policy, and collaborating for greater preservation efforts worldwide. In 2000, it was reborn as the Coordinating Council of Audiovisual Archives Associations (CCAAA). The CCAAA represents the interests of worldwide professional archive organizations with interests in audiovisual materials including films, broadcast television and radio, and audio recordings of all kinds. Today, CCAAA serves as a bridge, bringing together the eight member organizations tasked with preserving the world's audiovisual heritage. This panel will address the work supported by the CCAAA, especially in areas of Archives at Risk, Disaster Preparedness, World Day of Audio-Visual Heritage, the Joint Technical Symposium, and Memory of the World.

12:00pm - Meeting: News, Documentary, and Television Committee

1:00pm Council Suite

Meeting: Nitrate Committee

Directors Suite

Meeting: Small Gauge Amateur Film Committee

Forum Suite

Meeting: Cataloging & Metadata Committee

Studio Suite

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12:00pm Tour: John Reed's Portland Walking Tour

Hotel Lobby | Pre-Registration Required

REDS, the film directed and starring Warren Beatty, centers on the life and career of Portland native John Reed, the journalist and writer who chronicled the Russian Revolution in his book *Ten Days That Shook the World*. This tour is a compact look at sites related to events portrayed in REDS, and addresses what is known and what is imaginative conjecture on Warren Beatty's part. Beatty's portrait of John Reed was impressively researched, and although not one inch of REDS was shot in Portland, we can point out sites where Reed scholars believe specific events, portrayed in REDS, took place. Tour will leave from Hotel lobby. The tour is organized by the Oregon Cartoon Institute who has also created a map of John Reed's Portland.

12:30pm - Tour: The Hollywood Theatre

2:30pm Hollywood Theatre | Pre-Registration Required

The Hollywood Theatre opened in 1926 – the last Portland venue built as both a vaudeville house and a movie theatre. It was a “palace of luxury, comfort and entertainment unsurpassed by any theatre on the Coast.” In 1983 it was listed on the National Register of Historic Places. This 30 minute tour is a chance to peek behind the curtain with Dan Halsted – sometimes referred to as the Kung Fu Master of the Hollywood Theatre – and talk to him about the Hollywood, it's history, and maybe his legendary 35mm kung fu film collection, too. You can get to the Hollywood Theatre on light rail, taxi, or ride-share.

1:00pm - Meeting: Education Committee

2:00pm Directors Suite

Meeting: International Outreach Committee

Forum Suite

Meeting: PBCore Advisory Subcommittee

Studio Suite

2:00pm - Selection, Conservation, and Care of Costumes in Moving Image Related Collections

3:00pm Broadway I/II

Chair Sonja Wong Leao, AMPAS

Speakers Sophie de Bois Hunter, AMPAS

Steve Wilson, Harry Ransom Center

Mary Huelsbeck, Wisconsin Center for Film and Theater Research

Randall Thropp, Paramount

Archivists and Librarians and Museum professionals working with collections of moving image related materials can struggle with difficult decisions regarding the selection, care, and long-term storage of these special items. This session will inform attendees on how to manage costumes through their full life-cycle: from how to make overall collection level decisions, to how to determine conservation treatment for a specific piece of wardrobe. This session will include presentations by registrars, curators, conservators, librarians, and archivists on how to select items to add to the collection, how to work with and find a conservator when things go wrong by understanding and identifying inherent vice in materials, and how to make good housing and storage decisions. This session is presented in partnership with the Moving Image Related Materials Committee and the Film Librarians Group.

2:00pm - Projection Impossible: Colossal and Confidential Film Discoveries at Lincoln Center
3:00pm Broadway III/IV

Chair Bonnie Marie Sauer, Lincoln Center for the Performing Arts
Speakers David Neary, The Whitney Museum of American Art
Becca Bender, The Rhode Island Historical Society

New surveys of the film holdings of Lincoln Center for the Performing Arts Archives have turned up some startling rediscoveries. In this panel, LCPA Archives shares reports on two of the most dramatic finds - the home movie collection of Kodachrome co-inventor Leopold Godowsky, Jr. (which includes a long lost film of Albert Einstein and his wife Elsa), and "Variations...", a three-projector experimental documentary produced for Lincoln Center's 20th anniversary in 1979, and projected onto five screens draped down the facade of the Metropolitan Opera.

2:00pm - Separation of Church and State, Divided Strategies of Archive and Storage
3:00pm for Long Term Preservation
Galleria North

Speakers Erik Weaver, Western Digital
Brian Campanotti, Cloudfirst.io

Brian Campanotti, the primary inventor of the SMPTE/ISO AXF (Archive eXchange Format) standard, will speak on the evolution of the digital archive with specific focus on the next-generation Software Defined Archive (SDA) and the seamless connection of metadata and content enabling true digital preservation. Tying everything together, Erik Weaver will speak on the state and future direction of storage and the separated strategies for long-term digital preservation.

2:00pm - Animating Canada's Audio-Visual Heritage through Partnerships: CINEMAexpo67
3:00pm and Archive|Counter-Archive
Galleria South

Chair Monika Gagnon, Concordia University
Speakers Paul Gordon, Library and Archives Canada, Senior Film Conservator
Stéphanie Côté, Cinémathèque québécoise
Janine Marchessault, York University

This panel engages two large-scale media archival projects in Canada, one ongoing, the second one, brand new, to explore the critical need for collaborations between researchers, archivists and institutions (both national and community based). This panel brings into conversation two archivists from the Cinémathèque québécoise and Library and Archives Canada, with two university researchers (initiators of CINEMAexpo67 and Archive|Counter-Archive) to elucidate their vantage points and experiences with the Expo 67 films, as well as their unique collaborations which have effectively brought together technical expertise, research capacity and financial resources to enable further collaborations activating Canada's moving image heritage. Following a presentation of re-animated films from CINEMAexpo67, the panel will discuss the recently funded Archive|Counter-Archive Partnership, uniting 40 artists, academics and archivists in Canada over 6 years to engage with similarly "difficult" audio-visual, film and video archives at 23 community and institutional archival sites across Canada, and discuss how it can draw on the challenges, experiences and networks formed through the earlier project.

-
- 3:30pm - 4:30pm** **Tackling Cataloguing Challenges of Non-Traditional Materials with the FIAF Manual**
Broadway I/II
- Chair Ashley Thomas, Simmons College
Speakers Meghan Monroe, Simmons College
 Kendra Long, Simmons College
- The expansion of audiovisual archives to include non-traditional materials have presented descriptive and metadata challenges for archivists. The adoption of the FIAF Moving Image Cataloguing Manual can provide cataloguing versatility which can address some of these pressing issues. Using two examples of non-traditional materials - ephemera and pornographic media - this panel considers how the FIAF Manual can be an important tool to establish intellectual control and descriptive metadata to all assets held in our archives.
-
- 3:30pm - 4:30pm** **NMAAHC: The Pearl Bowser Collection In Action**
Broadway III/IV
- Speaker Ina Archer, NMAAHC
- This session will outline NMAAHC's media conservation and digitization team's particular engagement with the Pearl Bowser collection. She will highlight team favorites from the collection (Jazz Karate!) and describe how Bowser has continued to support preservation and black independent cinema.
-
- 3:30pm - 4:30pm** **Nazi Propaganda as Linked Open Data: A Case Study**
Galleria South
- Chair Julia Vytopil, Netherlands Institute for Sound and Vision
Speakers Tom de Smet, Netherlands Institute for Sound and Vision
 Lizzy Jongma, Dutch Network for War Collections WWII (NOB)
- There are over 400 World War 2 collections in the Netherlands, many of them digitized. Online publication however lags behind, due to the complexity of copyright and privacy matters. To stimulate open access to World War 2 collections, the Network War Resources was founded in 2016. The Network pushes its 73 partners to publish metadata and content on their thematic online portal. When NWR asked the Netherlands Institute for Sound and Vision for WW2 collections to publish online, the National Socialist propaganda collection surfaced. Copyright research suggests a public domain status. Ethical questions arise, however. What about the privacy of people shown in these films as part of the national socialist movement? How ethical is it to "give away" propaganda films for free re-use? In our presentation we will discuss the role of a thematic network like Network War Resources and present the outcomes of the National Socialist propaganda case.

**4:45pm - Enhancing Exploration of Audiovisual Collections with
5:45pm Computer-based Annotation Techniques**

Broadway I/II

Chair Johan Oomen, Netherlands Institute for Sound and Vision
Giovanna Fossati, EYE Filmmuseum
Speakers James Pustejovsky, Brandeis University
Christian Gosvig Olesen, University of Amsterdam

Automatic annotation techniques for metadata extraction enable fundamentally new uses, comprising (1) “Distant reading” approaches, meaning studying trends and latency across entire collections rather than one specific item (2) radically new exploratory interface and interaction designs (3) new ways of linking collections. As such methods enter our community and open new perspectives, this panel reflects on their opportunities for exploring archival content in novel ways. To do so, this session’s panelists present four cases from the US and the Netherlands that facilitate discussion about possibilities for audiovisual archives, focusing on how four different user groups may benefit; the general public, archivists, artists and scholars - while providing practical insights.

**4:45pm - Pop-Up Session: Streaming Video: Research Collections and Film Studies
5:45pm**

Broadway III/IV

Speaker Nancy Friedland, Columbia University

Academic research libraries include in their mission statement the desire to collect materials in multiple formats to support the teaching and learning activities of their institution. With the advent of the videocassette and later DVD format in the early 2000s, libraries collected film content in a traditional model of acquiring a tangible object, the right of first sale, and traditional practices of cataloging, preserving, and making these items accessible through loan or in library use. Simultaneously, film studies programs grew at a rapid pace. This paper will examine large-scale and niche services and the sustainability of this format, the challenges of Netflix and the lack of educational license for in-demand content, the long term preservation of commercially accessible moving image content, cost, and examine the essential question of how this new format change will impact the current and future study of film.

**4:45pm - Building Common Grounds: A Collaborative Digital Humanities Project for Latin
5:15pm American Archives**

Galleria South

Speaker Juana Suárez, New York University

This presentation addresses a current collaborative digital humanities project targeting resources for Latin American archives, through concerted efforts of collaborations. It has much to say in suggesting ways to organize at a grassroots level; it is certainly a model that can be duplicated at different regions of the world that can benefit from decentralizing the control of the State. The presentation focuses on the collective system of governance, main resources, and portability of the project.

5:15pm - The "Other" Silent Film History: Silent Agricultural Films 1942-1978

5:45pm Galleria South

Speaker Tone Føreland, Inland Norway University of Applied Sciences

The burgeoning research on non-theatrical, useful, industrial, ephemeral and orphan films in the last decade seems to have given this part of film history a well-justified acknowledgement. In my presentation, I will use a Norwegian production of agricultural films that belongs to this "other" part of film history as a case study. In this film production, the death of silent film did not coincide with the coming of sound in the 1930s and I would like to share the considerations we had to do regarding the question of projection speed in digital preservation of these silent films. Normal speed or natural movement were not correct answers.

5:45pm - Meeting: Advocacy Committee

6:45pm Studio Suite

7:30pm - Awards + Archival Screening Night

10:30pm NorthWest Film Center/Whitsell Auditorium

Please join us to celebrate our 2018 AMIA Awards honorees - Silver Light recipient Ken Weissman, William S. O'Farrell Volunteer recipient Dino Everett, and the Alan Stark recipient Jeff Stoiber.

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 NW Film Center/Whitsell Auditorium is located a few blocks from the hotel at 1219 SW Park Avenue. The Auditorium is located inside the Portland Art Museum.



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Program | Friday, November 30



8:00am - Plenary Session - Indigenous Cultural Heritage: Ethical Stewardship

8:45am Atrium Ballroom

Speakers

Michael Pahn, Smithsonian National Museum of the American Indian
Cultural Resource Center

Jen Hart, Medweganoonind Library, Red Lake Nation College

While Indigenous and tribal communities around the world are taking steps to reaffirm control over images and sounds of their communities, many materials remain in archives, museums, and libraries outside of tribal communities. Because of issues of colonialism, cultural appropriation and variability in knowledge systems (and ways of knowing), stewardship of these materials can be complex, with unique cultural, political, and spiritual sensitivities. How can audiovisual archivists working with materials from first peoples ensure a deeper understanding of the needs of indigenous knowledge keepers and archival materials to ensure ethical stewardship? What is the role of audiovisual archivists in the landscape of collaboration with indigenous communities to ensure that reaffirm their authority and control cultural heritage, and - though there is not one solution - what kinds of partnerships and collaborations can be further fostered or supported to ensure ethical stewardship and sustainability of indigenous archives?

8:00am - Quiet Room

6:00pm Executive Suite, 3rd Floor

8:00am - Hack Day Lounge

6:00pm Parlor A

9:00am - War Stories from the Front Lines of Digital Cinema

10:00am Broadway I/II

Chair Rebecca Hall, Chicago Film Society/AMIA Projection & Technical Presentation Committee

Speakers Andy Uhrich, Indiana University Libraries Moving Image Archive
Doug McLaren, Cornell Cinema
Wade Hanniball, Universal Pictures

Have interesting material that you want more people to see? Making it available for projection in a theatrical setting is an exciting option, but it can be tricky. Files that look fine in an archive's editing suite will stutter and stretch, no longer resembling the material they beautifully transferred. What to do? This session will focus on sharing practical knowledge and best practices for preparing digital files for exhibition in a theatrical setting, including creating DCPs in-house and formatting other digital file formats correctly. Panelists will discuss challenges that arise from the wide variety of file formats and delivery options available, the difficulty archives may have testing the files and DCPs they create without access to a theater, and other inadvertent barriers to access. By shedding light on what exhibitors (end users) need from archives to present digital material theatrically, this panel hopes to encourage the exploration of theatrical settings as avenues for public exposure and access.

9:00am - Intersectionality In The Archive: Linking the Personal to the Professional

10:00am Broadway III/IV

Chair Ariel Schudson, Archivist's Alley

Speakers Erica Lopez, MIAP
Brendan Lucas, Outfest
Ina Archer, Smithsonian National Museum of African American History and Culture
Jacqueline Stewart, University of Chicago/Gray Center for Arts & Inquiry/South Side Home Movie Project

This inclusive discussion focuses on the need for greater intersectional structures in archiving and preservation. Featuring some of our finest archivists, we will examine a variety of topics from film exhibition and cataloging with an ever-shifting vocabulary to the trials and tribulations of being a student or non-conforming archivist in an environment that demands the "straight and narrow" (sometimes literally). This session is valuable on many levels. It is no secret that we need to change many of the structures that our profession was built on, as they are out of date and tired. Let us discuss the lived experiences of preservationists who work hard in a world that they love and see the multitude of ways in which involving these professionals can make all our institutions richer and our community stronger.

9:00am - Community & Regional Archives: Regional Archives Roundtable Discussion

10:00am Galleria North

Chair Afsheen Nomai, Texas Archive of the Moving Image
Speakers Kelli Hix, Nashville Metro Archives
Janel Quirante, Henry Ku'Ualoha Giugni Moving Image Archive of Hawaii
Ben Truwe, Southern Oregon Historical Society
Rene Ramos, Florida Moving Image Archives
Candace Ming, South Side Home Movie Project

This interactive session will kick off the Regional and Community Archives stream with a panel composed of representatives from regional and community archives from across the United States. Panelists and attendees will engage in discussions that address specific issues unique to creating and sustaining regional and community archives. The goal of this panel is to foster a welcoming and open environment where both panelists and attendees can share knowledge, resources, and tools.

10:00am - The pAVilion

6:00pm Ballroom I/II

Don't miss an opportunity to visit the new pAVilion! The pAVilion brings together the Vendor Cafe with skill shares, "ask an expert" spaces, and small group discussions. Our goal is to create a hub for sharing information at the conference. Check the schedule of activities - Friday will have a resume table, a professional headshot booth, roundtables, and more!

11:00am - Media On Display: Exhibition in Galleries and Museums

12:00pm Broadway I/II

Chair John Klacsmann, Anthology Film Archives
Speakers Kristin MacDonough, Art Institute of Chicago
Stephanie Snyder, Douglas F. Cooley Memorial Art Gallery, Reed College
Julian Antos, Music Box Theatre/Chicago Film Society

Galleries and museums are important points of public access for moving image collections. However, museum and gallery settings pose unique challenges for exhibition of archival film, video, and digital media. The speakers on this panel will present case studies from their experiences preparing to present media in these settings from multiple perspectives — that of a presenting organization, a collections-holding organization, and a technician who has worked on museum installations. This will include some specific technical discussion of technology specific to these settings (film loopers, multiple simultaneous projections), challenges of extended playback and installations, and digital media film specification and preparation, as well as discussion of broader issues of medium specificity and thoughtful compromise.

11:00am - 12:00pm Community & Regional Archives: Coming Soon to a Region Near You: Community Archiving Workshops Around the US

Galleria North

Chair Sandra Yates, Texas Medical Center Library

Speakers Amy Sloper, Wisconsin Center for Film & Theater Research

Jen Hart, Red Lake Nation College

Kelli Hix, Nashville Metro Archives / Independent Consultant

Moriah Ulinskas, Independent Consultant

The Community Archiving Workshop (CAW) originated when AMIA members-- gathered together for their annual meeting-- developed the one-day workshop to help regional community groups learn to identify and preserve their legacy recordings. The work of CAW means that diverse communities are developing the capacity to safeguard their audiovisual materials and make unique regional cultural recordings more available. This session will explore CAW activities outside of the AMIA annual conference for the past year. In 2018 there have been CAWs in Minnesota as part of the Association of Tribal Archives, Libraries & Museums (ATALM) conference as well as Nashville. With a grant from the Institute of Museum and Library Services (IMLS), there will be more CAWs, training workshops, and an online toolkit developed in the Midwest, Southeast, and West Coast regions over the next few years.

11:00am - 11:30am Permanencia Voluntaria: Mexico's Underdog Archive of Popular Cinema

Galleria South

Speakers Viviana Garcia Besne, Permanencia Voluntaria

Peter Conheim, Cinema Preservation Alliance

Sean Savage, Academy of Motion Picture Arts and Sciences

On the fringes of Mexico's rich cinematic history are the exploitation and monster movies best described as "popular cinema," the most enduring of these are the films featuring the masked wrestler, El Santo. Despite their undeniable cultural impact such films are typically held in contempt by Mexico's film establishment. Permanencia Voluntaria, in the small town of Tepoztlan, has set out to preserve and restore these neglected gems in unique partnerships with the Academy Film Archive, UCLA Film and Television Archive and director Nicolas Winding Refn. In the midst of these efforts, a massive earthquake struck the region in September 2017, sending the archive of original elements into complete disarray and exposing the collection to flooding. This presentation will detail the international disaster response, describe the restoration of the first two Santo films (both Cuba-Mexico co-productions released in 1961), and address the ongoing sustainability challenges of this regional archive.

11:30am - 12:00pm FIAF and Latin America: Towards a Global Film Preservation Movement

Galleria South

Speaker Rielle Navitski, University of Georgia

Upon its creation in 1938, the International Federation of Film Archives (FIAF) announced its global ambitions in its choice of name. Yet only American and European institutions participated in its founding, and under a third of current member archives are based in Africa, Asia, Latin America, and the Middle East. Seeking to deepen our historical understanding of moving-image archiving and the geopolitical factors that continue to

shape it today, this presentation charts efforts to build an international film preservation movement in the post-WWII period. Focusing on Latin America, which witnessed the first widespread expansion of film archiving outside the US and Europe, the presentation draws on institutional documents recently made available by FIAF to outline the opportunities and challenges represented by Latin American film archives during FIAF's early years and their implications for film preservation efforts eighty years after FIAF's founding.

**12:00pm -
1:00pm**

Poster Session I

pAVilion

In-House Digitization With the Lossless FFV1 Codec at the University of Notre Dame Archives

Angela Fritz, University of Notre Dame

Erik Dix, University of Notre Dame

Slow is Smooth, and Smooth is Fast: MPLP AV Assessment

Ben Harry, BYU - Special Collections

Revisiting Chemical Reconditioning of Acetate Films for Improved Digital Reformatting

Diana Little, The MediaPreserve, A Division of Preservation Technologies, L.P.

One System to Rule Them All - A Story of Merging Two Inventory Management Systems

Kathryn Claypool, Paramount Pictures

Magneticomicon: A Visual Guide to Magnetic Tape Repairs

Blanche Joslin, New York University

A Wittgensteinian Voyage with a Library as Moving Image Practice

Helen Horgan, University of Hertfordshire

The American Civil Liberties Union Digital Asset Management and Library

Jeffrey Marino, WordCityStudio

Collaboration & Replicability: Passing on the Knowledge of AV Station Creation

Laura Haygood, University of Oklahoma

Evelyn Cox, University of Oklahoma

Audiovisual Accessibility: Evaluating Workflows for Closed Captioning and Transcripts

Molly Rose Steed, University of Utah

Jeremy Myntti, University of Utah

Vinegar Syndrome: Coming out of the Closet

Robin Zalben, Steven Spielberg Jewish Film Archive

ISAN: Identifying Audiovisual Content in a Digitally Disrupted World

Rose St. Pierre, ISAN Canada

Avalon Media System: Enhancing Open Source Software for AV Collections Access

Ryan Steans, Northwestern University

Jon Dunn, Indiana University

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

Meeting: Open Source Committee
Forum Suite

Meeting: Moving Image Related Materials & Documentation Committee
Studio Suite

1:00pm - Meeting: Access Committee
2:00pm Directors Suite

Meeting: Conference Committee
Meet In Lobby

Meeting: Copyright Committee
Studio Suite

2:00pm - Rare Experience: Projecting Original and Unique Materials
3:00pm Broadway I/II

Chair Genevieve Havemeyer-King, New York Public Library
Speakers John Klacsmann, Anthology Film Archives
Julian Antos, Music Box Films, Chicago Film Society
Brian Belak, Chicago Film Archives
Candace Ming, South Side Home Movie Project

When you've got original and unique materials that beg to be seen, but are not slated for preservation, what is one to do? This panel will discuss the ethical issues, technical practices, and policies surrounding the exhibition of camera originals, irreplaceable prints, and other unique materials. In this discussion, we hope to aid archivists and exhibitors in providing access to collections that run the gamut from amateur, documentary, and home-movie collections, to experimental, large-format, IB Technicolor prints, and works created on other discontinued film stocks.

2:00pm - Everything in Your Archive is Now Fake
3:00pm Galleria South

Chair John Tariot, Film Video Digital
Speakers Gaurav Oberoi, Allen Institute for AI
Lee Shoulders, Getty Images

"It's been a little bit of a fluke, historically, that we're able to rely on videos as evidence that something really happened." Ian Goodfellow, Google Brain. In early 2018 users of a simple new program, harnessing advances in AI and graphics processing, began creating alarming, inexpensively-produced and eerily-realistic pornography of celebrities- created by face-swapping their likenesses onto pornographic actors. This was the dawn of "deepfakes." Today, with just a pool of pictures and a click of a mouse, it is easier than ever to concoct increasingly believable deepfake videos of anyone. Deepfakes sow doubt and undermine the credibility of all moving images. New deepfakes will include revenge-video and fake news of politicians, law enforcement, and the military, but also

hybrid-reality experiences with actors and avatars both real and not, living or dead. This session will introduce deepfakes, show how they're made, recent examples, and discuss both their impact and opportunity.

2:00pm - 3:00pm Community & Regional Archives: Think Nationally, Preserve Locally: Creating Sustainable Local Television Collections

Gallery North

Chair	Becca Bender, Rhode Island Historical Society
Speakers	Emily Vinson, University of Houston Libraries
	Natasha Margulis, Arkansas State University
	Ruta Abolins, UGA Libraries Walter J. Brown Media Archives & Peabody Awards Collection
	Matthew Cowan, The Oregon Historical Society
	Amy Moorman, Archives of Iowa Broadcasting, Wartburg College
	Joy Banks, CLIR

Whether seeking funding from institutional partners or external grant funding agencies, numerous obstacles exist for creating accessible and sustainable local television collections. Join us for a roundtable discussion of some of these issues including collaborative funding models, effective grant-writing and management, navigating rights agreements, justifying the value of local television collections, and much more. The goal of this panel is to generate discussion and promote actionable strategies for the preservation of local TV. Through a moderated discussion, panelists will discuss successes, failures, inspirations, and future goals. This panel is part of the “No Islands in this Stream” curated stream program and is sponsored by the Local Television Task Force.

3:30pm - 4:30pm Collecting Born-Digital Material at the Source: Acquisition Strategies & Lessons Learned

Broadway I/II

Chairs	Erwin Verbruggen, Netherlands Institute for Sound and Vision
	Anne Gant, EYE Filmmuseum
Speakers	Laura Davis, Library of Congress
	Chew Tee Pao, Asian Film Archive

For born-digital content, audiovisual and otherwise, the ideal moment to begin archiving is at the moment of its inception. The panelists will discuss their institutions' strategies for creating relationships with producers and finding the carrots and sticks that help get the right material in the right format into the archive at the right time. The panelists will present challenges of and solutions for getting born-digital content from makers and how to treat born-digital materials once they arrive. They will share resources for people currently setting up a work-flow of their own. The panelists will present a mix of showcases ranging from cinema-oriented film productions to broadcast content and audiovisual works for online platforms.

3:30pm - 4:30pm Community & Regional Archives: Building Community Around Regional A/V Collections

Galleria North

Chair Afsheen Nomai, Texas Archive of the Moving Image
Speakers Tara Nelson, Visual Studies Workshop
 Felicia D. Render, Atlanta History Center
 Anne Richardson, Oregon Cartoon Institute

This panel brings together regionally diverse institutions to discuss strategies for strengthening connections between regional archives and the communities they serve through curation, collection building, preservation, and education. Tara Nelson from the Visual Studies Workshop will discuss how their Community Curator program, which invites Rochester area community groups to curate film screenings using their collection, functions as a strategy for direct engagement between regional archives and the communities they serve. Anne Richardson from the Oregon Cartoon Institute will address the interplay between institutional archives and private collections and the value gained from nurturing a conversation between academic historians and self-taught regional story keepers. Felicia D. Render from the Atlanta History Center will discuss how the Atlanta Black Archives Alliance is developing community partnerships and programs to share the history of Black Atlanta and empower Black Atlantans to learn about, preserve, and tell their own histories.

3:30pm - 4:30pm Further Freaky Film Formats: Biocolor, Ikonograph & Horizontal VistaVision

Galleria South

Chair Snowden Becker, UCLA Dept. of Information Studies
Speakers Stefanie Zingl, Austrian Film Museum
 Dino Everett, USC Hugh M. Hefner Moving Image Archive
 Marsha Gordon, North Carolina State University

Join us for another #FFFF panel, where we explore the forgotten (and misbegotten) formats of yesteryear! This time, things get wacky in three widths, with presentations on the 17.5mm Ikonograph home film viewing system, the “extremely lifelike” 9.5mm additive Biocolor process pioneered in early-1930s Vienna, and the ultra-wide, 8-perf horizontal VistaVision format developed for the premiere of *White Christmas* in 1954. All three formats will be projected LIVE during the session. Come and get your weird on!

4:45pm - 5:45pm Pop-Up Session: Roundtable on the Future of the AMIA Preservation Committee

Broadway I/II

Chairs Anne Marie Kelly, Shoah Foundation/Preservation Committee
 Greg Wilsbacher, University of South Carolina/Preservation Committee

Since its inception, the Preservation Committee has been a foundational part of AMIA’s mission to preserve and use moving image media worldwide. The AMIA Preservation Committee roundtable featuring newly elected co-chairs seeks to relaunch the Committee’s activities by looking critically at the committee’s mission and seeking the widest possible input from the AMIA membership. This roundtable is intended as a next step in the Committee’s evolution, reintroducing the Committee to the AMIA membership at large, and giving the Committee the opportunity to actively engage with the problems of preservation with which media archivists grapple in pursuit of our collective goal to

preserve our media heritage for future generations. Results of a committee sponsored member survey on preservation issues will form the core of their short presentations followed by an open discussion new goals and objectives. Results of the roundtable will inform the subsequent formal meeting of the Preservation Committee.

4:45pm - 5:45pm Community & Regional Archives: What's Use Got to Do With It? Developing a Scholarly User Base for Regional AV Archives

Galleria North

Chair Laura Treat, University of North Texas

Speakers Casey Davis Kaufman, American Archive of Public Broadcasting
Johan Oomen, Netherlands Institute for Sound and Vision
Mary Miller, University of Georgia

To increase support for and use of regional moving image collections, archivists must develop programs that reflect the needs and behaviors of a multi-disciplinary scholarly community. Panelists will present proactive strategies for engaging this user group. Johan Oomen will discuss CLARIAH Media Suite, a research environment for digital humanities and social sciences that serves the needs of scholars using audiovisual media by providing access to collections and their contextual data, as well as the EUscreen network, which supports scholarly research in pan-European television history. Casey Davis Kaufman will discuss how the American Archive of Public Broadcasting is engaging scholars, including their Scholarly and Education Advisory committees, exhibit curation, student collaborations, and tailored access policies. Mary Miller will describe how the University of Georgia's Brown Media Archives supports teaching learning, and scholarship centered on their media archives collections through their Special Collections Library Faculty Teaching Fellowship.

4:45pm - 5:15pm The American Masters Digital Archive: From Idea to Implementation

Galleria South

Speakers Joe Skinner, WNET
Winter Shanck, WNET

In 2018, WNET successfully developed Phase II of the American Masters Digital Archive. This is the culmination of a 4-year effort towards digitizing, preserving and making accessible 1000+ hours of original interview footage from one of public media's flagship National programs. Never-before-seen interviews from 32 years of American Masters will be made freely available, featuring artists like Ray Charles, Carol Burnett, Gloria Steinem and more. As the first of its kind at WNET, there were many challenges to surmount. Topics to be discussed: identifying ownership/viability of media assets, building institutional support, appealing to federal agencies and partners, navigating digitization workflow and vendor relationships, identifying your target audience, and building a research website that uses emerging technologies like synchronized transcription, mobile scaling, and more - under a tight budget! We will discuss efforts towards a Phase III, and give a sneak peak of the website prior to its full public launch.

5:15pm - Born-Digital Camera-Original Video: Practices and Risks

5:45pm Galleria South

Speakers Taylor McBride, Smithsonian Institution
Crystal Sanchez, Smithsonian Institution

In the Spring of 2018, a survey was conducted of video production practices at the Smithsonian. The survey asked staff to describe their current production tools and practices and pressing archival needs. Survey results highlighted the need to develop a risk-assessment approach to analyze specific, common, born-digital, camera original video formats and make decisions on which formats to retain and support as an Institution. We believe that current file format sustainability factors and risk analysis/mitigation documentation in the field of video preservation falls short when it comes to born-digital formats, and this talk aims to begin bridging that gap. Our talk will open analysis of these formats to the field, encouraging others to participate in documentation of format specifics through shared and open documentation. Through this project, we hope to create a tool that allows us to be proactive in planning for archival and preservation actions for these files.

5:30pm - Screening: Santo Contra El Cerebro del Mal (1959/1961)

7:15pm NorthWest Film Center/Whitsell Auditorium

SANTO CONTRA EL CEREBRO DEL MAL (SANTO VS. THE EVIL BRAIN) is the second of two Mexico-Cuba co-productions released – but the first to be completed – after Castro came to power in Cuba, and the filmmakers were forced to flee the country prematurely (with the unprocessed 35mm negative being smuggled out inside a coffin). The aborted shooting schedule meant that sequences had to be “lifted” from each film to fill holes in the other, by necessity. Both of these two films, which represent the very first time that the famous El Santo character appeared on the big screen, have not been available in any acceptable quality prints since initial release. In 2017, the Permanencia Voluntaria archive’s Viviana Garcia Besné in Tepoztlán, Mexico, working in collaboration with Nicolas Winding Refn and the Academy Film Archive, set out to completely restore the films from their rapidly-deteriorating original camera negatives. Viviana A Garcia Besne, Permanencia Voluntaria Archivo Cinematografico, will introduce the film.

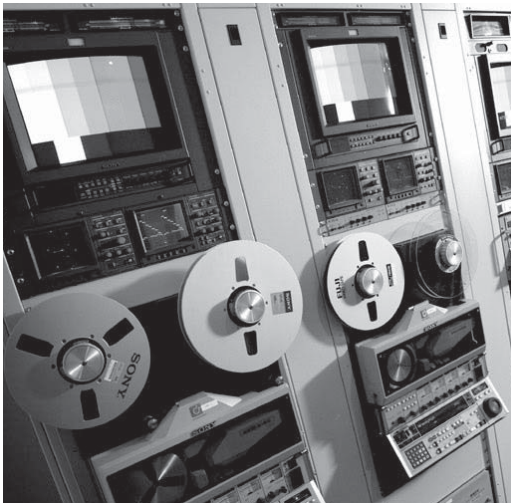
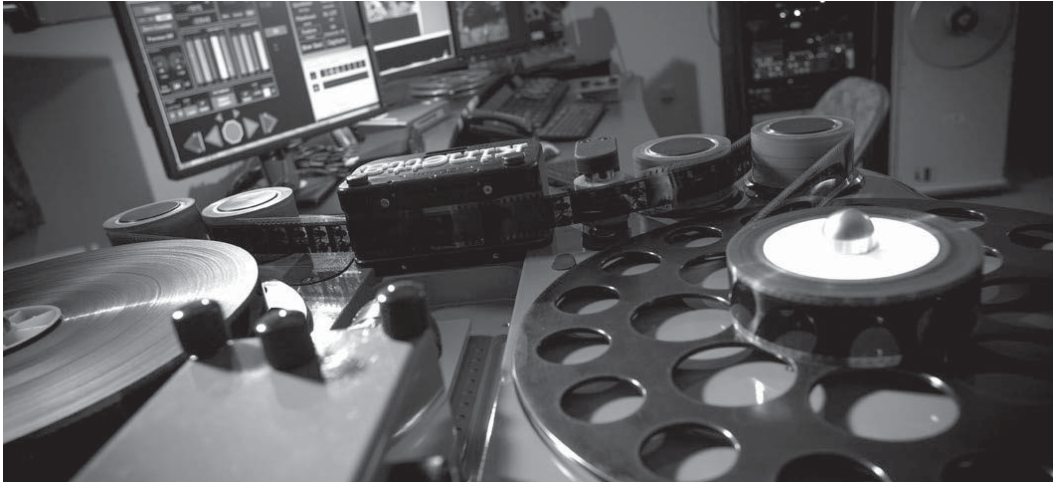
The NW Film Center/Whitsell Auditorium is located a few blocks from the hotel at 1219 SW Park Avenue. The Auditorium is located inside the Portland Art Museum.

5:45pm - Meeting: LGBT Committee

6:45pm Directors Suite

Meeting: Projection & Technical Presentation Committee

Studio Suite



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Program | Saturday, December 1



8:00am - Quiet Room
4:00pm Executive Suite, 3rd Floor

8:00am - **AMIA Membership Meeting & Lightening Talks**
9:15am Atrium Ballroom

Chair	Dennis Doros, President
Speakers	Casey Davis Kaufman, Board Member
	Melissa Dollman, Board Member
	Andrea Leigh, Board Member
	John Polito, Board Member
	Yvonne Ng, Board Member
	Teague Schneiter, Vice President

Members and guests are welcome and encouraged to attend the Membership Meeting to hear the annual State of the Association report, lightening talks on 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 2018/2019 Board of Directors will take office as we thank departing Secretary Lauren Sorensen, and welcome Taylor McBride to the Board.

9:00am - **The pAVilion and Community AV Archiving Fair**
4:00pm Ballroom I/II

Don't miss an opportunity to visit the new pAVilion! The pAVilion will bring together the Vendor Cafe with the AV Fair, skill shares, "ask an expert" spaces, and small group discussions. Our goal is to create a hub for sharing information at the conference. Check the schedule of activities - Saturday will be open to the public and will feature the Community AV Fair!

9:30am - AMIA/DLF Hack Day Results**10:30am** Broadway I/II

Earlier in the week practitioners and managers of digital audiovisual collections joined with developers and engineers for an intense day of collaboration to develop and refine simple tools for digital audiovisual preservation and access. Today we'll review their work and hear the results of some of these collaborations. Our thanks to DLF for partnering with AMIA on Hack Day and funding the AMIA + DLF Cross-Pollinator Travel Award.

**9:30am - Open Source: Reduce the Noise: Synchronizing Newbies, Admins
10:30am and Open Source Tools**

Galleria North

Chairs

Michael Campos-Quinn, UC Berkeley Art Museum/Pacific Film Archive
Susan Barrett, Arizona State University Library

This panel discussion contrasts the viewpoints of a staff member and an administrator when evaluating open source software. Michael Campos-Quinn will present the subjective experience of a novice coder navigating recent open source digital preservation projects at the UC Berkeley Art Museum and Pacific Film Archive (BAMPFA). We will explore the decisions that have led BAMPFA to a combination of open source, proprietary, and DIY software and give an overview of some key open source tools used at BAMPFA. Some practical details will include a rousing exhortation to get under the hood of your favorite tools (even/especially if you are not a seasoned programmer). What is a Pull Request and will it hurt? How do you know when you need to ask your archival community for help (and how do you do it)? What physical and staff resources can be repurposed when migrating systems? Susan Barrett will present a basic framework for selecting open source tools and how to prepare a proposal for administration. Software selection in archives and libraries is unique to each institution -- some have formal proposal and project management processes, others not-so-much. Susan will share strategies to convince your administrator to commit time, people or financial resources to your new and exciting software project.

9:30am - Home Movie Day International Advocacy / A "No Table" Discussion**10:30am** Galleria South

Chairs

Devin Orgeron, North Carolina State University
Dwight Swanson, Center for Home Movies

Speakers

Karianne Fiorini, Independent Archivist/Curator
Stefanie Zingl, Austrian Film Museum / Ludwig Boltzmann Institute
for History and Society
Alicia Hickman, Indiana University Libraries Moving Image Archive

Come join us for an open, "no table" discussion of Home Movie Day's worldwide engagement and help us think of ways to bring HMD to new corners of the world. This panel is part celebration (we've grown considerably since 2003!) and part brainstorming session (we would like to see more countries experimenting with HMD events in 2018-2019). Our panelists will help guide the discussion, discuss their HMD successes (and failures), and show films as we collectively strategize. Whether you're an HMD veteran or have only just heard about it, we want to hear your ideas!

10:00am - 4:00pm Community AV Archiving Fair presented by Community Archiving Workshop
AMIA pAVilion

Join us for an all-day Community AV Archiving Fair! Independent media makers, collecting institutions, and community groups in the Portland area will be invited to bring their challenges, their media objects, and their data for a day of collaborative problem solving and skill-sharing 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 include: Film Inspection, Analog Inventory Techniques, Digitization, Prioritizing & Preparing Media for Digitization, Post-digitization File Management & Storage, Disaster Preparedness & Recovery, and Digital Preservation. AMIA conference attendees are invited to sign up to assist at a station or to propose their own stations or join stations to expand their own knowledge-base. This year, the AV Fair will be held in the AMIA Pavilion on and open to everyone in the Portland AV community. Come for an hour or stay for the whole day!

11:00am - 12:00pm Open Source: vrecord: An Open Source Case Study
Galleria North

Chair Annie Schweikert, NYU MIAP
Speakers Savannah Campbell, Whitney Museum of American Art
 Libby Hopfauf, Moving Image Preservation of Puget Sound
 Andrew Weaver, Washington State University

The open source process doesn't end once a tool is sent out into the world. Many tools represent the ongoing work of multiple authors engaged in a collaborative process of maintenance and improvement. vrecord, free and open source software that captures a video signal and turns it into a digital file, is one such tool. With 13 developers and many more users who have contributed through feedback and testing, it is an example of cooperation and support across the AMIA community. In this case study of open source development, four presenters will discuss their work with vrecord at different points on the contribution chain. Whether early-stage coding, later-stage refinement, testing, use, feedback, or (often) all of the above, there is space for everyone to contribute to open source tools. This panel will demystify the open source contribution process through the lens of vrecord, and address practical steps towards getting involved.

11:00am - 12:00pm It Takes a Village: Unlocking the Vault Through Collaboration
Galleria South

Chair Genevieve Havemeyer-King, New York Public Library
Speakers Andy Uhrich, Indiana University
 Crystal Rangel, New York Public Library
 Stacey Doyle Ference, New York Public Library
 Alicia Hickman, Indiana University-School of Information

Mass digitization has begun around the world as organizations acknowledge the instability of physical media, and it is not uncommon for stakeholders at different institutions to compare and contrast others' workflows when planning their own. Indiana University has been carrying out an ambitious large-scale film digitization project over the past year,

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and The New York Public Library is preparing for a similar endeavor. Both have sought out commentary and advice from other organizations in order to address the needs of their own. One workflow does not fit all, and this session will explore the importance of knowledge sharing, transparency, and adaptability in what has become a global effort to preserve and make accessible historic film collections.

11:00am - The Bob Baker Marionette Theater: Archiving with Oral Histories

11:30am Broadway I/II

Speakers Brianna Toth, Bob Baker Marionette Theater/UCLA MLIS MAS
Adam Foster, Bob Baker Marionette Theater/UCLA MLIS MAS
Kate Papageorge-Schneiderman, Walt Disney Company/UCLA MLIS

The Bob Baker Marionette Theater is a high functioning volunteer run space with a rich history of supporting the underrepresented artistry of puppetry and the allied arts within the entertainment industry. As volunteers, we were tasked with creating an inventory of the theater's vast and eclectic multimedia archive. However, with Bob Baker's passing, much of the archive's organizational structure has been lost. To understand the creative efforts of this community space we have had to rely on a collection of oral histories, television interviews, and experimental test footage. It was with these materials that we believe a historical context can be understood, and used to describe the paratextual records in the collection. For this reason, the project is a compelling model for how the preservation of moving image materials can give agency to community spaces. It also provides examples of ethical dilemmas archivists should recognize when reviewing such personal material.

11:30am - Ten Years of Success: The Nitrate Committee's Flickr Page

12:00pm Broadway I/II

Speaker Rachel Del Gaudio, Library of Congress

In 2008 the Nitrate Film Interest Group (now Nitrate Committee) created a Flickr page dedicated to identifying unknown films. Providing anonymity for archives and collectors alike, the page accepts images and videos of anything that needs to be identified. With a 40% success rate from the over 800 different unknown films that have been submitted, the page is proof that crowdsourcing works. This report will be given by Nitrate Committee co-chair Rachel Del Gaudio, who has run the Flickr page since the beginning. She will cover the history and successes of the Flickr page as well as the pitfalls it has experienced in its ten years. A great example of how an idea expressed in a committee meeting can lead to an actual continuing project, this report will be helpful for anyone in the field from students to heads of archives.

12:00pm - Meeting: Preservation Committee

1:00pm Studio Suite

12:00pm - Poster Session II

2:00pm pAVilion

SaveFile: Towards a Games Archive at New York University

Annie Schweikert, New York University

Sigridur Regina Sigurthorsdottir, New York University

Anchors and Abstracts: Sustaining Television News Archives

Clifford Anderson, Vanderbilt University Libraries

Jim Duran, Vanderbilt University Library.

Every Dogboy Has His Day: Cult Film Preservation and 'Freaked'

Erica Hill, Simmons College

Conceptualizing and Curating the Digital Documentary

Heather Lynn Barnes, UNC Chapel Hill

Stock Footage and Everything Else Under the Sun

James Forsher, Retired

Oral History in Greater St Louis, Missouri

Josephine Sporleder, State Historical Society of Missouri (SHSMO)

LaserDiscs in Libraries: Challenges for Their Preservation

Michael Grant, NYU Libraries

The Sheikh Taimoor Collection: Opening the Can on Pakistan's Film History

Rosie Burgess, George Eastman Museum

Sharing Knowledge: Creating Original Research from AV Collections

Angela Saward, Wellcome Collection

Saving Celluloid: Strategic Planning for Unmanaged Film Collections in Small Libraries, Archives and Museums (LAMs)

Ashley Franks-McGill, John F. Kennedy University

Virtual Vault - An Open-Source System to Deliver Audiovisual Material

Brent Phillips, Rockefeller Archive Center

Who's That Driver: Organizing Digital Moving Images After the Fact

David Santiago, Revs Institute

Jessica Bright, Revs Institute

1:00pm - Meeting: Education - Student Chapters

2:00pm Directors Suite

Meeting: Regional Audiovisual Archives Committee (RAVA)

Studio Suite

2:00pm - Putting the Pieces Together: Creating a National Education Television Catalog

3:00pm Broadway I/II

Speakers

Rachel Curtis, Library of Congress

Sadie Roosa, WGBH

National Educational Television (NET), the precursor to PBS, produced and distributed public affairs, cultural, educational, and science programs nationally to educational

television stations from 1954-1972. Aggregating this collection presented a series of challenges from reconciling various inventories and textual resources to exchanging information between institutions. Strategies included the use of PBCore as an intermediary for exchange of information as well as to provide useful context for each title, and exploring the feasibility of a linked data approach to express complex relationships. After discussing these strategies, panelists will highlight the benefits of the AAPB NET project for scholarly research and preservation planning.

2:00pm - 3:00pm Open Source: Indexing Multilingual Content with the Oral History Metadata Synchronizer (OHMS)

Galleria North

Speakers Teague Schneider, Academy of Motion Picture Arts and Sciences
 Brendan Coates, Academy of Motion Picture Arts and Sciences

Creating accessible, long-form, multilingual video objects is hard; it's not enough for the entire video to be viewable when, in many cases, only a small portion is relevant to a researcher or fan's interests. Contextualizing the subject matter of an hours-long video in a way that facilitates research and engagement is the goal of indexing, and the Oral History Metadata Synchronizer (OHMS), developed at the University of Kentucky Nunn Center for Oral History, is one way of overcoming this challenge. In late 2016, the OHMS application and viewer were updated with multilingual functionalities, creating the capability to synchronize both a transcript/translation, as well as to create a bilingual index, making all of these searchable and synchronized to the corresponding moment in the audio or video. In this instructional forum OHMS power users Teague Schneider and Brendan Coates will demonstrate the multilingual functionalities of OHMS. Through demonstration of a bilingual use case, instructors will walk attendees through each step of the indexing process to prepare a sample Spanish-English index. Instructors will also solicit feedback on both the platform and intellectual framework of the OHMS tool and of indexing long-form, multilingual video more generally.

2:00pm - 3:00pm Sharing (The Workload) Is Caring (for The Work): Ethical and Effective Strategies for Preserving Magnetic Media Collections of Community-Engaged Archives

Galleria South

Chair Rachel L Mattson, University of Minnesota Libraries
Speakers Jesse Hocking, University of Wisconsin
 Amy Sloper, University of Wisconsin
 Morgan Morel, Bay Area Video Coalition
 Sophie Glidden-Lyon, La MaMa Archives

This panel explores the possibilities that collaborative, cross-institutional, post-custodial partnerships can offer community-engaged archives in their efforts to steward their audiovisual collections. Panelists will present a case study in which a small, community-run archives (The Archives of La MaMa Experimental Theatre Club) partnered with a digitization vendor (Bay Area Video Coalition) and a university-based archives (The Wisconsin Center for Film and Theatre Research) to digitize, preserve, and expand access to a collection of unique, half-inch open reel videos documenting 1970s-era experimental theater and performance. Funded by the National Historical Publications and Records Commission, the project uses a post-custodial model to support effective, affordable digital preservation, discoverability, and access.



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3:30pm - Building, Moving, and Managing Audiovisual Preservation Facilities

4:30pm Broadway I/II

Chair Dinah Handel, Stanford University
Speakers Lorena Ramírez-López, Consultant
Tre Berney, Cornell University
Michael Angeletti, Stanford University
Siobhan Hagan, DCPL/MARMIA

In this session, panelists will share their experiences planning and preparing for an audio-visual facilities move, expanding digitization labs, coordinating and sharing space with people and equipment outside of audio-visual preservation, and building audio-visual labs in temporary or mobile spaces. Attendees can expect concrete advice from those that have built and moved a/v preservation labs of all shapes and sizes, including hard lessons learned along the way and what could have been done differently in hindsight. The intention for this panel is for all session participants to: feel empowered in managing their physical lab space; walk away with new insights into facilities-related issues; and encourage conversation and strategizing around audio-visual preservation infrastructure.

3:30pm - Open Source: Using Open Source Tools to Improve Digital Processing Workflows

4:30pm Galleria North

Speakers Laura Drake Davis, Library of Congress
Rachel Curtis, Library of Congress

In this session, the presenters discuss the role of open source tools in developing and managing digital processing workflows. Sharing strategies for working with content gathered from community-based collecting, institutional records, and traditional acquisition paths, the presenters will emphasize the universal applicability of project management strategies and workflow development, allowing attendees to apply these concepts to their diverse collection materials. Using case studies to demonstrate workflow development and incorporation of open source tools such as Open Refine, ffmpeg, MediaInfo, Python, and Trello, the presenters share their use of these open source tools in project planning and project management for small and large-scale projects. Ms. Curtis will discuss the Library's role in the American Archive of Public Broadcasting. The discussion will focus on the challenges of managing a collaborative, community-based project and the open source tools leveraged for project planning, documentation, development of workflows, and the efficient processing of preservation files. Using the AAPB as a case study, the discussion will explore the added challenge of coordinating with multiple donors, file types, metadata standards, and integrating this project into the Library's wider goals. Ms. Davis will discuss efforts at the Library of Congress to develop efficient and automated processes and workflows for processing of born-digital moving image content incorporating open source tools. The discussion will include the value of project planning, the identification and use of open source tools to automate digital processing, and the importance of project documentation. The discussion will focus on case studies to illustrate the challenges and opportunities with small and large born-digital moving image collections.

3:30pm - Strategies and Outcomes for Public Digitization Events: A Case Study**4:30pm** Galleria South

Chair Andrew Weaver, Washington State University
Speakers John Vallier, University of Washington Libraries
Libby Hopfauf, Moving Image Preservation of Puget Sound
Ari Lavigne, Moving Image Preservation of Puget Sound
Dylan Flesch, KEXP

In July of 2018 a diverse group of institutions including KEXP, University of Washington Libraries, Washington State University Libraries, Moving Image Preservation of Puget Sound (MIPoPS) and Seattle Public Libraries will pool resources and expertise to hold a public audiovisual digitization fair. This fair will invite members of the Seattle area community to bring a wide range of personal audiovisual materials and have them inspected and digitized, with the option of granting permission for broadcast via KEXP and/or deposit into the University of Washington Archives. This presentation will use this event as a case study for holding public digitization days and for coordinating events of this nature across a large group of institutions with varying sizes, strengths and mandates. Concrete examples will be shown from every phase of the process (planning, execution and aftermath) with explanations of decisions made, the logic behind decisions and their success (or lack thereof).

4:45pm - Open Source: Open Source Toolkit Lightning Talks**5:45pm** Galleria North

The Open Source stream wraps it up with a series of 5 to 7 minute Lightning Talks on open source projects, bright ideas, and calls for collaboration around work that could benefit audiovisual archivists and the communities and stakeholders they serve. Let's close out the conference with some inspired ideas and conversation!

4:45pm - Pop-Up Session: Overview of IASA-TC 06 Guidelines for the Preservation of Video Recordings**5:45pm** Galleria South

Speaker George Blood, George Blood Audio/Video/Film/Data

Publications of the IASA TC are some of the most frequently cited documents in audiovisual preservation. This session introduces the newly published Guidelines for the Preservation of Video Recordings, IASA-TC 06 from the Technical Committee (TC) of the International Association of Sound and Audiovisual Archives (IASA). The guideline covers: "what is video," outlining the technical complexity of the underlying formats; detailed information on conventional carriers held by many archives; the selection of digital target formats; handling non-audiovisual signals such as captioning and timecodes; a high-level overview of a preservation facility, guiding archivists planning either an in-house operation or selecting contractors. George Blood, one of the authors, presents an overview of the guideline, then leads a group discussion, collecting comments to take back to the TC for consideration.

6:00pm - Closing Night Reception

7:00pm Grand Ballroom Foyer

A chance to say goodbye to colleagues and grab a drink before heading out to enjoy your last night in Portland.

7:30pm - Screening: Three Short Films from the Dennis Nyback Film Archive in 16mm

9:00pm Broadway I/II

Three films from Seattle (Hobo at the End of the Line, educational, 1977), Portland (The Case of the Kitchen Killer, underground, 1976) and San Francisco (The Innocent Fair, documentary, 1961 about the San Francisco Worlds Fair of 1915) from the Dennis Nyback Film Archive. All in 16mm.

Come to a two-day interim Orphan Film Symposium
at the Austrian Film Museum in 2019.



Proposals due Dec. 10. More at NYU.edu/orphanfilm



NYU's next big Orphan Film Symposium biennale is

ORPHANS 12

May 23-26, 2020

@ EYE Filmmuseum in Amsterdam

Join archivists, scholars, curators, media artists,
preservationists, collectors, and other enthusiasts
from around the world screening rare, rediscovered,
and recently preserved orphan works.

NYU MIAP

Moving Image Archiving & Preservation

Applications to our M.A. program due Jan. 15, 2019.

The pAVilion Exhibitors



Introducing the new **pAVilion**! By bringing together our traditional vendor area with skill shares, roundtables, and other activities, we hope to create a hub for education and information sharing throughout the conference. Exhibitors are an essential source of information and we hope everyone takes the time to talk to exhibitors - they are an invaluable source of information about what is current and what is around the corner.

On Friday the **pAVilion** will highlight the work of AMIA's committees and groups. Activities may include - Resume Table; Small Group Discussions; Authors Table; Ask an Expert stations; Demos; and Mini workshops.

On Saturday, we will open the **pAVilion** to regional and local archives and archivists for the all-day **Community AV Archiving Fair**. Independent media makers, collecting institutions, and community groups in the Portland area will be invited to bring their challenges, their media objects, and their data for a day of collaborative problem solving and skill-sharing with the AMIA community.

pAVilion Hours

Friday	Exhibits	10:00am - 6:00pm
	Poster Session	12:00pm - 2:00pm
Saturday	Exhibits	9:00am - 4:00pm
	AV Archiving Fair	10:00am - 4:00pm
	Poster Session	12:00pm - 2:00pm

The pAVilion | Exhibitor Listing

Ahead Tek



Booth 19

6410 Via Del Oro
San Jose, CA 95119 USA
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 9

2875 Bayview Drive
Freemont, CA 94538 USA
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 31

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

Since 1969, Christy's Editorial has provided the Motion Picture and Television Industry with top quality products, rentals, repairs and service. We sell, repair and maintain legacy film post production equipment, including flatbed editing tables, power and hand rewinds, splicers, synchronizers, viewers, optical and mag sound readers and film benches. We carry supplies, including film leaders, cores, split and fixed reels, splicing tape, adhesive tape, editing gloves, film cleaning solutions and cloths, film cement, guillotine splicer blades and perforators, film measuring sticks, loupes and trim boxes. Please visit our online store at: christys.net Christy's is the Western Hemisphere distributor for KEM, CTM and Steenbeck viewing, inspection and rewind tables. We also sell CTM film cleaning machines. Christy's also rents a complete line of Avid Editing Systems and Storage and Post Production Facilities to house your production.



AMIA Institutional Member

Cinequal LLC.**Booth 36**

15 Washington Pl., #2M
New York, NY 10003 USA
Phone 757.256.3628
Email tyler@cinequal.com
Website <https://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 35**

177 Bovet Road, Suite 450
San Mateo, CA 94402 USA
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 22**

5708 Arundel Ave.
Rockville, MD 20852 USA
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 replastizing 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.

**DANSK
Filmdigitization**

Booth 3

135 West 20th Street, 5th Floor
New York, NY 10011 USA
Phone 646.512.2750
Email kenneth@danskfilmdigitization.com
Website www.danskfilmdigitization.com

DANSK provides comprehensive solutions to digitizing 16mm & 35mm film for preservation, restoration, remastering and monetization. Based on Steenbeck's legendary high precision film transport - image, audio and metadata are digitized in one innovative and streamlined process. This efficient workflow eliminates many of the time-consuming tasks in the post-production phase, and dramatically reduces digitization time and costs. DANSK's services also include color correction, image stabilization and digital restoration delivered with a passion for preserving, and making accessible, our film legacy.

DFT

Booth 21

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

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

Digital Bedrock

Booth 27

PO Box 86311
Los Angeles, CA 90086 USA
Phone 888.938.7386
Email info@digitalbedrock.com
Website www.digitalbedrock.com

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.

Digital Relab

Booth 7

1717 East Cary St.
Richmond, VA 23223 USA
Phone 804.385.8606
Email info@digitalrelab.com
Website www.digitalrelab.com

Digital ReLab provides the most reliable, intuitive and cost-efficient solutions for managing the explosive growth in digital media. It produces Starchive, powerfully simple digital asset management software trusted by creators and owners of the world's most valuable digital media. Customers like the Bob Dylan Music Company use Starchive as their central digital content hub, empowering teams and partners to collaborate, share, distribute and create value from all digital assets. Visit us at www.digitalrelab.com

FilmFabriek

Booth 26

Reduitlaan 27 / 03
Breda, 4814DC The Netherlands
Phone 31.85.2737253
Email info@filmfabriek.nl
Website www.filmfabriek.nl

FilmFabriek is a Dutch based company with clients all over the world. All our film scanners are designed, build and tested in The Netherlands. We focus on research & development, to offer innovative products and solutions to our clients. All parts are designed by our team, to ensure the best quality and availability.

Iron Mountain Entertainment Services



Booth 20

1025 N. Highland Ave.
Hollywood, CA 90028 USA
Phone 323.603.2266
Email Laurie.Burke@ironmountain.com
Website www.ironmountain.com/industries/entertainment

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 31

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

KEM has a rich tradition of quality and innovation in the design and manufacturing of film editing and inspection tables. For over 45 years, a wide selection of KEM products have been essential tools for film studios, laboratories and archives around the world helping to preserve our valuable film heritage.

Kodak

Booth 37

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

Kodak is a technology company focused on imaging. We provide - directly and through partnerships with other innovative companies - hardware, software, consumables and service to customers in graphic arts, commercial print, publishing, packaging, entertainment and commercial films, and consumer products markets. With our world-class 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.

**LAC Group |
PRO-TEK Vaults**



Booth 39

3110 N. San Fernando Blvd.
Burbank, CA 91504 USA
Phone 323.468.4450
Email tim.knapp@lac-group.com
Website lac-group.com

LAC Group . 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.

Lasergraphics

Booth 40

20 Ada
Irvine, CA 92618 USA
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.

Media Migration Technology - MMT

Booth 1

3396 Commercial Ave.
Northbrook, IL 60062 USA
Phone 224.282.8985
Email info@mmtfilm.com
Website www.mmtfilm.com

Media Migration Technology supports the worldwide film and TV archiving community with a large range of specialized dedicated products, equipment, and services. MMT's in-house team has over 65 combined years of experience in the field of Film and TV content restoration, migration and preservation. MMT not only provides equipment but can also offer convenient services such as ultrasonic film cleaning, or videotape cleaning and refurbishing. If you can't let your collection leave your building, MMT equipment can be rented or MMT can provide project-based film or tape cleaning at your location.

**Memnon Archiving
Services**



Booth 4

2719 East 10th Street
Bloomington, IN 47408 USA
Phone 812.855.6882
Email contact@memnon.com
Website www.memnon.com

For over a decade, Memnon is 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.

**Moving Image
Preservation of
Puget Sound**



Booth 2

2442 NW Market St., #183
Seattle, WA 98107 USA
Phone 310.499.3487
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Website www.mipops.org

Moving Image Preservation of Puget Sound is a non-profit formed in 2014 that enables archives, libraries, and museums, as well as arts, science and heritage organizations, to convert their legacy video recordings to digital formats, allowing new access to our region's cultural heritage. MIPoPS assists organizations that have documentaries, oral histories, art and dance video, public works video, industrial and educational video, "orphaned" films and other material on videotape. We help identify and appraise, digitize and make accessible these materials, and emphasize free access to the content to the general public. MIPoPS is funded by 4Culture, NEH and NHPRC and welcomes donations from individuals.

**Munters
Corporation**

Booth 12

79 Monroe Street
Amesbury, MA 01913 USA
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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.

Prasad Corp**Booth 21**

711 South Main Street
Burbank, CA 91506 USA
Phone 909.744.2139
Email Paul.Stambaugh@prasadcorp.com
Website www.prasadcorp.com

Prasad Corporation utilizes the latest tools to scan and restore your motion picture film and still images, 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 part of the Prasad Group, our team's years of experience allow us to handle complicated restoration projects.

Scene Savers**Booth 32**

424 Scott Blvd.
Covington, KY 41011 USA
Phone 800.9783445
Email pcalardo@scenesavers.com
Website www.scenesavers.com

Scene Savers is a consulting and archival services company specializing in helping organizations digitize, protect and provide access to their invaluable audio, video and motion picture film assets. Our engineers have worked with many legacy tape formats since their inception, while providing the latest in transfer technology, such as HDR and 5k scans from motion picture film. With more than 37 years of experience working with AV materials, we've developed custom workflows for projects ranging from patron requests to large, complex news film collections with searchable metadata. Let's talk about how we can help with your project. www.scenesavers.com.

**STiL Casing
Solution****Booth 11**

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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.

**The
MediaPreserve**



Booth 5

111 Thomson Park Drive
Cranberry Township, PA 16066 USA
Phone 801.785.2131
Email info@themediapreserve.com
Website www.mediapreserve.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.

**Timeless
Recordings &
Quad Tape Transfer**

Booth 34

154 Boone Ave.
Gray, TN 37615 USA
Email shayke888@gmail.com
Website www.audiovideofilm.com/www.quadtapexfer.com

With over 35 years in the digitization business, and an impressive client and project lists, Shai Drori and Larry Odham offer an out of the box thinking and service unmatched for its highest quality transfers and scans at extremely affordable rates. Newest service offered is in-house outsourcing that eliminates the need to ship valuable assets.

**Tuscan
Corporation**



Booth 30

5301 S. Superstition Mtn. Dr., Ste. 04-113
Gold Canyon, AZ 85118 USA
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 29

PO Box 1723
Hutchinson, KS 67504 USA
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.

**Visual Data Media
Services**

Booth 14

610 N. Hollywood Way
Burbank, CA 91505 USA
Phone 818.558.3363
Email rsmith@visualdatamedia.com
Website www.visualdatamedia.com

An award-winning multimedia company with offices in Burbank, London and Bangalore, Visual Data Media Services offers a full range of post-production, and media transformation services: encoding, editing, quality control, content management, asset storage, sound services, and localization. Custom built for creating, re-purposing and distributing content, our state-of-the-art, 30,000 square-foot facility in Burbank features advancements in 2K/4K archival and high-speed film scanning, restoration, HDR and image-detection that can make what was old seem like new again.

Western Digital



Booth 10

5601 Great Oaks Parkway
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Phone 408.717.6000
Email esa-salesdevelopment@wdc.com
Website www.westerndigital.com

Western Digital creates environments for data to thrive. On your phone, in the cloud, across organizations—everywhere data lives, we're there to drive the innovation necessary for results today and tomorrow. New devices, new systems, new solutions, new architectures, all optimized and tuned to create the right conditions for data to realize its full potential. Western Digital solutions and technology are helping the world capture, preserve, access and transform an ever-increasing diversity of data. As an industry leader, we accept the responsibility to empower people and systems that depend on data. Western Digital® data-centric solutions are found under the G-Technology™, HGST, SanDisk®, Tegile™, Upthere™, and WD® brands.



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Known for our meticulous, award-winning restoration work, the MTI Film team of experienced restoration artists have completed more than 100 film restorations for major studios and libraries including Warner Bros., Sony Pictures, Universal Pictures, 20th Century Fox, MoMA and AMPAS.

In addition to the artistry of our staff, MTI Film brings software and customized algorithm development to all projects. We've spent 20+ years refining and perfecting our world-class DRS™Nova restoration software to include powerful tools that work the way restoration artists want - simply and efficiently.

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- We help you restore

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Partners and Sponsors



We encourage you to learn more about our partners and sponsors – they provide funding and resources that make our events, programs and initiatives possible.

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. 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.

Western Digital

Preservation Partner

Western Digital creates environments for data to thrive. On your phone, in the cloud, across organizations—everywhere data lives, we're there to drive the innovation necessary for results today and tomorrow. New devices, new systems, new solutions, new architectures, all optimized and tuned to create the right conditions for data to realize its full potential. Western Digital solutions and technology are helping the world capture, preserve, access and transform an ever-increasing diversity of data. As an industry leader, we accept the responsibility to empower people and systems that depend on data. Western Digital® data-centric solutions are found under the G-Technology™, HGST, SanDisk®, Tegile™, Upthere™, and WD® brands.

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PRO-TEK Vaults**

Gold Sponsor

LAC Group.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.

**Deluxe
Entertainment
Services Group**

Silver Sponsor

Deluxe Entertainment Services Group Inc. is the global leader in digital services and technology solutions. Since 1915 Deluxe has been a trusted partner to content libraries, archives, studios, broadcasters, sports franchises and anyone looking to share their heritage with new audiences, preserve their content or bring their libraries and collections into the digital age. We provide a suite of services to meet the specific requirements of each project including large scale scan and digitization solutions for any media, any type, award winning restoration capabilities, high accuracy to high volume metadata services, world-class localization and centralized cloud-based MAM and storage.

DFT

Silver Sponsor

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.

Prasad Corp

Silver Sponsor

Prasad Corp 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.

**Roundabout
Entertainment**

Silver Sponsor

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.

**Visual Data
Media Services****Silver Sponsor**

An award-winning multimedia company with offices in Burbank, London and Bangalore, Visual Data Media Services offers a full range of post-production, and media transformation services: encoding, editing, quality control, content management, asset storage, sound services, and localization. Custom built for creating, re-purposing and distributing content, our state-of-the-art, 30,000 square-foot facility in Burbank features advancements in 2K/4K archival and high-speed film scanning, restoration, HDR and image-detection that can make what was old seem like new again.

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.

**DANSK
Filmdigitization**

DANSK provides comprehensive solutions to digitizing 16mm & 35mm film for preservation, restoration, remastering and monetization. Based on Steenbeck's legendary high precision film transport – image, audio and metadata are digitized in one innovative and streamlined process. This efficient workflow eliminates many of the time-consuming tasks in the post-production phase, and dramatically reduces digitization time and costs. DANSK's services also include color correction, image stabilization and digital restoration delivered with a passion for preserving, and making accessible, our film legacy.

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.

Duplitech

Duplitech is your single source solution for content delivery: On Disc, On Demand, On DCP and On Film. Founded in 1996, our company is one of L.A.'s most respected independent media service labs. We provide a full range of content delivery solutions at reasonable rates – and our customer service is second-to-none. Our capabilities extend well beyond encoding, authoring and disc production. In-house resources include Film Scanning, Color Grading and Restoration, Technical Editing and Asset Conform, Standards Conversion, Subtitling, 5.1 Faux Audio Upmix and 3D Motion Graphic Design/Animation.

FotoKem

FotoKem is a family-owned, full-service post production facility that has become a go-to resource for the worldwide creative community. Since 1963, the company has serviced every corner of the entertainment market, providing unmatched expertise, high-end solutions and innovative technologies. 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.

Kodak

Kodak is a technology company focused on imaging. We provide – directly and through partnerships with other innovative companies – hardware, software, consumables and service to customers in graphic arts, commercial print, publishing, packaging, entertainment and commercial films, and consumer products markets. With our world-class 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.

**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.

Digital ReLab

Digital ReLab provides the most reliable, intuitive and cost-efficient solutions for managing the explosive growth in digital media. It produces Starchive, powerfully simple digital asset management software trusted by creators and owners of the world's most valuable digital media. Customers like the Bob Dylan Music Company use Starchive as their central digital content hub, empowering teams and partners to collaborate, share, distribute and create value from all digital assets.



ARSC

Association for Recorded Sound Collections

**53rd Annual Conference
The Benson Hotel
Portland, Oregon, May 8-11, 2019**

The conference programs will take place at The Benson, an historic hotel in downtown Portland, Oregon. Join us for talks on sound recording topics, including recording technologies, preservation practices, audio archives, copyright issues, recording artists, record labels, record collecting, and radio.

ARSC invites proposals for presentations, papers, posters, and panels on the preservation and study of sound recordings—in all genres of music and speech, in all formats, and from all periods.

The deadline for proposals is January 4, 2019. For more information:

http://www.arsc-audio.org/conference/2019/ARSC2019_cfp.pdf

Stay tuned for conference and workshop details!

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

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

Photo Credits

Cover	1936. Eliot Glacier, deep crevasses of snow and ice on Mount Hood. Description/Notes: "On the climb we turn aside for a look into crevasses of Elliott Glacier in the midst of a sea of snow and ice." Original Collection: Visual Instruction Department Lantern Slides (P217:13:62). OSU Special Collections & Archives Research Center.
Page 9	1995. AMIA Board.
Page 19	The Campus Seat. A man was sitting on a stone bench on lower campus next to a camera. Original Collection: Horticulture Department (P 90 123). OSU Special Collections & Archives Research Center.
Page 25	1944. Housewife Special. These women who are part of the "Housewife Special" are boarding a bus to go out and help save Marion County's bean crop. Original Collection: Extension and Experiment Station Communications (P120:2755). OSU Special Collections & Archives Research Center.
Page 27	Old Chief Joseph's grave marker at Wallowa Lake, Oregon. Leader of the Wallowa band of Nez Perce. Before he died in 1871, he told his son to defend his homeland and people saying, "Never sell the bones of your father and mother." His son, Chief Joseph or Young Joseph, was best known for his resistance to the government's attempts to force his tribe onto reservations, and by a quote attributed to him at the end of the battle, "From where the sun now stands I will fight no more forever." Gerald W. Williams Collection. OSU Special Collections & Archives Research Center.
Page 29	In 1969 a Black Panther chapter opened the first of four locations in Portland. By the end of that year, the Portland Panthers had started a Children's Breakfast Program where they fed up to 125 children each morning before school—as well as the Fred Hampton Memorial People's Health Clinic, extending free medical care five evenings a week to anyone of any race. Free Breakfast for Children began as one of a number of the Panthers' survival programs and quickly became one of the organization's capstone programs. Many credit the Panthers for today's free breakfast programs for kids.
Page 33	2018. The Move. Photo by Ian Sane. Downtown Portland.
Page 43	1944. Victory Farm Volunteers strawberry platoon. Strawberry VFV platoon working under the direction of leader, standing left. The victory farm was located near Portland, Oregon. Extension and Experiment Station Communications Photograph Collection (P 120). OSU Special Collections & Archives Research Center.
Page 55	1962. Packy (April 14, 1962 – February 9, 2017) was an Asian elephant at the Oregon Zoo (Portland Zoological Gardens at the time of his birth). He was famous at the time of his birth being the first elephant born in the Western Hemisphere in 44 years. At the time of his death, he was the oldest male Asian elephant in North America.
Page 67	1940s. Men making donuts at the Sugar Crest Donuts Company in Portland, Oregon. Original Collection: Visual Instruction Department Lantern Slides (P217:set053:027). OSU Special Collections & Archives Research Center.
Page 79	Zelta Rodenwald, director of women's programs at KOAC radio. Harriet's Collection (HC378). OSU Special Collections & Archives Research Center.
Page 86	1968. Robert F. Kennedy on a campaign stop in Oregon, just weeks before his assassination.
Back Cover	Multnomah Falls. Gifford Photographic Collection (P218). OSU Special Collections & Archives Research Center.

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 Tara Kelley, Lindy Leong, and Dan Wagner - who have worked for a year to bring the Conference together and to make your experience in Portland the best it can be ...

To the **Portland local crew** -Matt Cowan, Mia Ferm, Dan Halstead, Morgen Ruff, Anne Richardson, Ned Thanhouser, and Michele Kribs - who have helped with outreach in the community, provided advice, and offered up recommendations for their favorite things ...

To the **Archival Screening Night group**, led by Rebecca Hall and Brittan Dunham, who program a great night and spend hours (and hours!) at the theatre preparing for the evening ...

To the **Education Committee**, led by Jen O'Leary, Andy Uhrich, and Blanche Josline, who developed new resources for first-time attendees and put together the Student Mixer ...

To **Snowden Becker** for offering a Conferencing 101 virtual connect for those attending a conference for the first time ...

To Board members **Teague Schneider** and **Casey Davis Kaufman** who provided training in facilitating discussions when we introduced the roundtables in the pAVilion ...

To our phenomenal plenary speakers, **Fackson Banda, Michael Pahn, and Jen Hart** ...

To **Grover Crisp** and **Michael Friend** for the 44th edition (and all the previous editions) of The Reel Thing Technical Symposium ...

To the **AMIA/DLF Hack Day** team, including Lauren Sorensen, Kathryn Gronsbell, Steven Villarreal, and Kara Van Malssen, and to our partners at the Digital Library Foundation ...

To those bringing **Community Archiving Workshop's AV Archiving Fair** to the pAVilion and opening it to the Portland community ...

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 **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 **Conference Online Task Force**, led by Erwin Verbruggen, Kristin Lipska, and Dinah Handel, whose work led to live streaming and collaborative note taking, expanding access to the conference to those unable to attend ...

To the curators of our two program streams, **No Islands In This Stream: Building, Maintaining and Sharing Regional and Community Archives**, and **Open Source Toolkit: Usable Solutions for Audiovisual Archivists**, who have worked hard to build a full day of programming diving into these topics ...

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

To the **committees** and **volunteers** who organize meetings, develop proposals, serve as peer reviewers, and organize events at the conference ...

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

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

And especially to **all of you** who have come to Portland to attend AMIA 2018 ...

Thank you!

True art transcends time.



SAN FRANCISCO SILENT FILM FESTIVAL
MAY 1-5, 2019 ☼ CASTRO THEATRE ☼ SF

SILENTFILM.ORG



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