



# AMIA



**November 13-16, 2019**  
**Baltimore, Maryland**



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# Welcome to AMIA 2019!

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Welcome to Baltimore! I want to start by recognizing that we are on traditional Piscataway tribal land, and to acknowledge the Piscataway, Lumbee, and Cherokee people of Baltimore.

This is AMIA's first visit to this wonderful city but I hope it won't be the last. Baltimore is a particular favorite of the Doros-Heller family (AMIA members all!) and our visits to the museums, cinemas, and historic sites keep us coming back. Our personal favorites are the Aquarium, The American Visionary Art Museum (with its amazing gift shop!) and for breakfast, Miss Shirley's Cafe, which is just down the block from the hotel. I should also recognize that the Enoch Pratt Free Public Library has a historically important 16mm collection of 2100 titles that it still maintains!

This is the week we gather together to share comradeship, information, new discoveries, success stories, and even failures that teach us invaluable lessons. We also share great challenges – financial, political and environmental – that face us now and in the future. The Climate Crisis and rising sea levels are already impacting communities across the globe (including those who have had little to no responsibility in causing this crisis) and will continue to endanger millions of lives along with our collections. Much of it is admittedly beyond our capabilities. It is our responsibility, however, to face the obstacles in our field as we collectively strategize ways of protecting our collections in the face of increases in (un)natural disasters and tackle our own energy conservation in regard to preserving our materials.

We have two outstanding streams this year. Rocket Science Meets Library Science tackles emerging technologies' promise while dealing with the challenges that we face today and in the future. Thank you to John Polito and Randal Luckow for shepherding through this important look into DAM. Saturday's focus on Stewardship of Indigenous Materials is a continuation of AMIA's reach out to communities that might not be aware of our organization. Our work with CAW and the Association of Tribal Archives, Libraries, and Museums these past two years has been an invaluable learning experience for us which we hope to bring to AMIA with this stream. We are thankful to the Council on Library and Information Resources (CLIR) for the funding provided by the National Film Preservation Board. Thank you to Melissa Dollman and curator Jennifer O'Neal for programming the stream.

I always look forward to Archival Screening Night, so it made me very happy to work with Rebecca Hall, Brittan Dunham, Andrea Leigh, and the office to bring it to the public this year! The ASN Roadshow has been in theatres since September, playing to audiences all over the country. We're looking forward to continuing to share ASN with the world again next year. A big thank you to the whole ASN crew!

My favorite part of the conference every year is recognizing those who have contributed so much to our profession and to AMIA. I am excited to celebrate the work of Eddie Richmond, Snowden Becker, Adrian Wood, and the South Side Home Movie Project on Thursday night.

Thank you as always to my fellow Directors of the Board, the Conference Committee Chairs Lindy Leong and Tara Kelley and Program Chair Dan Wagner, and as always, the amazing Laura Rooney, Beverly Graham, and Kristina Kersels. 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.

This is my 22nd conference and I am particularly grateful to be attending this year. 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 Baltimore!

Dennis Doros  
AMIA President

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# Welcome to Baltimore!

## Fáilte go Baile an Tí Mhoir!

## Welcome to Bawlmer!

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**Baltimore** — “The Monumental City” (as once described by founding father John Quincy Adams) — doesn’t get its dues next to New York City and Philadelphia and that’s a shame because its pivotal role in American history and culture unveils itself assuredly more and more as we head into the second decade of the new millennium. From its emergence in the 19th century as a major shipping and manufacturing center to its current development into a tech and STEM research hub, its industry and dynamic transformations align wholeheartedly with AMIA’s community values and makes it a rich base for our annual gathering of audiovisual archivists, librarians, AV cultural heritage professionals, film and media academics, educators, and students.

A stone’s throw from our government seat, D.C., the post-Civil Rights era of “Charm City” ushered in a time of perpetual renaissance that still challenge how it is perceived. As a Democratic stronghold with a predominantly African-American population today, its historical roots in the Great Migration and post-WWII segregation politics paved the way to it being at the crossroads of local and national conversations and dialogues over race, class, and the American character in the press and media landscape.

Similar to the southern gothic allure of previous AMIA conference city, Savannah, Baltimore boasts a multi-faceted appeal and connection to the historical and the contemporary that inform our AMIA community’s work in balancing preservation and restoration of old film and dead media while forging frontiers in safeguarding born digital and emerging media forms.

Jump into our annual convening with the gusto of Waters’ cinema warriors in Cecil B. Demented, indulge in Maryland crab cakes, local “chicken boxes,” and wash it down with a can of National Bohemian or Colt 45 with old and new friends and colleagues. This year’s program includes pre-conference workshops, panels, poster sessions, The Reel Thing, Archival Screening Night at the Parkway, and the Community AV Workshop at the Baltimore Museum of Industry. This not-to-be missed iteration will host a unique collaboration between the Mid-Atlantic Region Moving Image Archive (MARMA) and the Deaf Folklife Films Project. There are two streams of programming this year: “Stewardship of Indigenous Materials in A/V Materials” and “Library Science Meets Rocket Science.” We also press on with the reimagining of our pAVillion as a conference hub where vendors and attendees can congregate for information-sharing and networking.

As AMIA approaches its third decade, we celebrate all who have chosen this professional calling to protect and preserve in the face of obsolescence and growing economic and political turmoil in and outside of our institutions. Thank you to our legion of individual chairs, committee members, organizers, presenters, vendors, and local collaborators and partners who put in time and effort above and beyond. We wish you a spectacular and dynamic week!

Tara Kelley and Lindy Leong, Conference Chairs  
Dan Wagner, Program Chair  
Karen Cariani, Randal Luckow, Laura Montgomery,  
Katie Trainor, Steve Wilson, and Lindsay Zarwell  
AMIA 2019 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**

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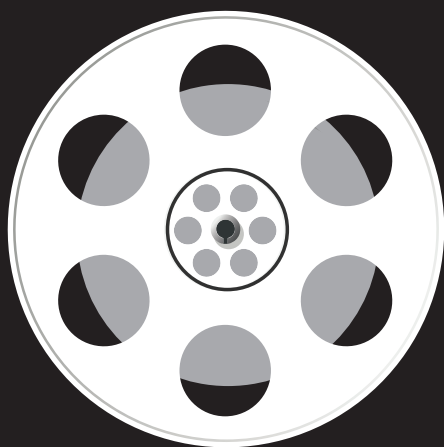
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# TIMELESS CONTENT RESTORED

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# AMIA Board



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Melissa Dollman  
Casey Davis Kaufman  
Andrea Leigh  
Yvonne Ng  
John Polito  
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Events and Operations Manager  
Membership Manager

Laura Rooney  
Kristina Kersels  
Beverly Graham

## Office

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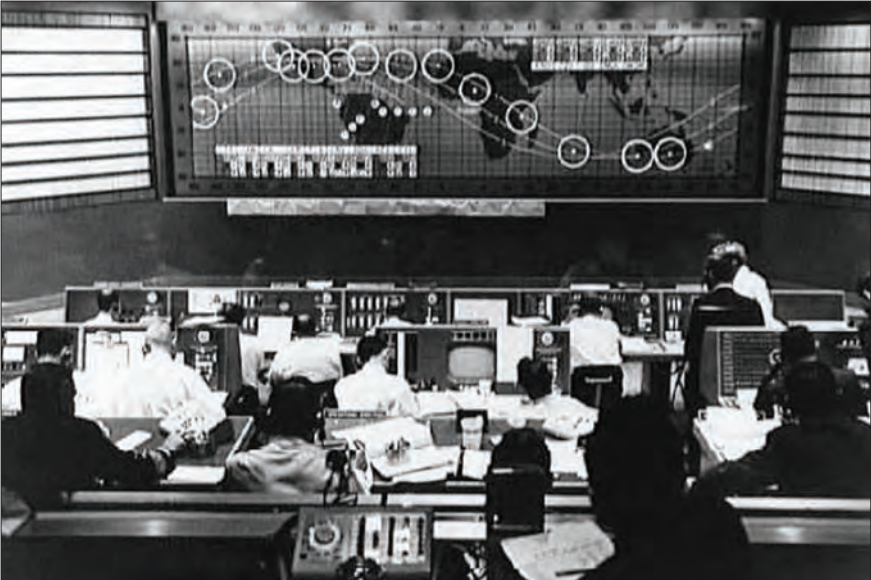
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Los Angeles, CA 90028

323.463.1500  
[amia@amianet.org](mailto:amia@amianet.org)

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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	Rachel Beattie, Brenda Flora, and Pamela Vadakan, Chairs
Awards and Scholarships	Pam Wintle, Chair Jennifer Jenkins, Scholarship Subcommittee Chair
Conference	Tara Kelley and Lindy Leong, Chairs Dan Wagner, Program Chair
Elections and Nominations	James Mockoski, Chair
Publications	Melissa Dollman and Karen Gracy, Chairs

## Committees of the Membership

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Cataloging and Metadata	Chloe McLaren and Winter Shanck, Chairs
Copyright	Alan Munshower, Chair
Education	Jen O'Leary and Andy Uhrich, Chairs Blanche Joslin, Student Liaison

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Independent Media	Sarah Mainville, Chair
International Outreach	Erwin Verbruggen and Lorena Ramirez-Lopez, Chairs
Lesbian, Gay, Bisexual and Transgender	Rachel E. Beattie and Magnus Berg, Chairs
Moving Image Related Materials and Documentation	Natasha Margulis, Chair
News, Documentary & Television	Laura Treat, Chair
Nitrate	Rachel Del Gaudio and Reto Kromer, Chairs
Open Source	Annie Schweikert and David Rice, Chairs
Oral History	Anne Kelly, Jenni Matz, and Teague Schneider, Chairs
Preservation	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

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AMIA Diversity and Inclusion Fellowship	Moriah Ulinskas, Project Manager
Continuing Education Advisory	Andy Uhrich, Chairs
Film Advocacy	Elena Rossi-Snook, Chair
Local Television	Siobhan Hagan, Chair

## The Moving Image

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Editor	Devin Orgeron
Managing Editor	Liza Palmer
Reviews Editor	Brian Real

## AMIA Student Chapters

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

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# AMIA 2019 Scholars & Travel Grants

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

## Scholars

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Image Permanence Institute Internship	Maria Laura Mastantuono
Sony Pictures Scholarship	Ricardo Johnson
The Rick Chace Foundation Scholarship	Julia Davila Coppedge
Universal Studios Scholarship	Helyx Horwitz
George Blood, LP Women in Audiovisual Technology Scholarship	Aparna Subramanian

## AMIA Community Fund

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Funded by member contributions, the Community Fund provides travel funding for the annual conference. Thank you for contributions from our sponsors including Roundabout Entertainment. The 2019 recipients are -

Janneke van Dalen	Nadja Icarov
Brianna Toth	Jamie Marie Wagner

## Savada Family Legacy Fund

---

Funded by contributions from Savada Family Legacy Fund, the grants provide travel funding for the annual conference. The 2019 recipients are -

Meghan Bouffard	Patricia Ledesma Villon
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## LAC Group . PRO-TEK Vaults Student Travel Grant

---

The grant provides a student travel funding for the annual conference.  
The 2019 recipient is -

Angelica Gasparotto de Oliveira

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# AMIA 2019 Award Recipients



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

## Silver Light Award

**Eddie Richmond**

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

## William S. O'Farrell Award

**Snowden Becker**

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

## Alan Stark Award

**Adrian Wood**

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

## Ray Edmondson Advocacy Award

**South Side  
Home Movie Project**

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Awarded in recognition of efforts to collect, preserve and exhibit amateur films from Chicago's South Side neighborhood.

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# Conference Information

## Registration Desk

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

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

## The pAVilion

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Last year we introduced the new **pAVillion**, a reimagining of the Vendor Café as a hub for additional discourse and connection. In addition to exhibits and poster sessions, the pAVilion will offer roundtables, skillshares, specialist advice, resume building, and a booth for professional headshots on Thursday.

## Quiet Room

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The Guilford Room is available for all conference attendees Thursday, Friday, and Saturday 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.

## Shuttles

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We will have shuttles looping for Archival Screening Night on Thursday, leaving near the front entrance. Shuttles will start at 6:15pm for those who would like to grab something to eat near the theatre. The theatre is also a short ride-share or taxi ride.

## Code of Conduct

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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 <http://bit.ly/2MuAYsi>. Procedures and policies may be found here: <http://bit.ly/2MuAYsi>

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: <http://bit.ly/2pypWtb>



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# Schedule at a Glance



## Tuesday . November 12

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8:00AM	Watertable AB	Python for AV File Management
8:30AM	Homeland	Technology Basics for Non-Engineers
12:30PM	Watertable AB	Packing and Shipping Nitrate Film Certification

## Wednesday . November 13

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8:30AM	Watertable AB	Cataloging the Moving Image
8:30AM	Watertable C	Airtable for A/V Archivists
9:00AM	Federal Hill	Doing Oral History
9:00AM	Homeland	AMIA/DLF Hack Day
10:00AM	BMOI	Community Archiving Workshop
12:30PM	Parkway Theatre	The Reel Thing
5:45PM	Maryland EF	Newcomer's Orientation
6:45PM	Baltimore	Opening Night Reception

## Thursday . November 14

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8:00AM	Maryland AB	AMIA 2019 Welcome & Keynote
8:00AM	Guilford	Quiet Room
9:45AM	Maryland CD	The Pavilion



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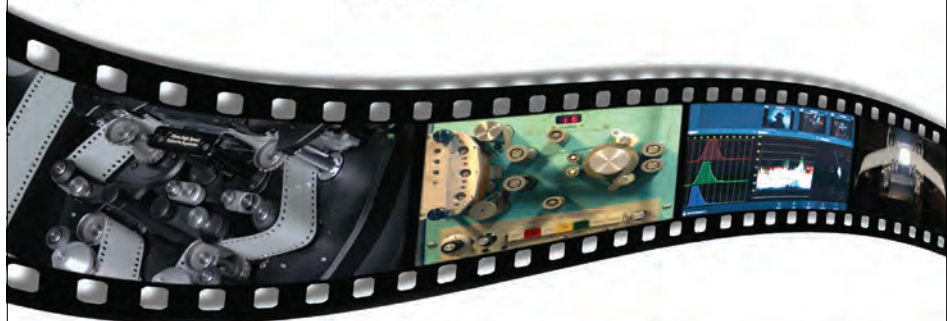
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11:00AM	Baltimore A	Community Archiving Workshop Training of Trainers Project
11:00AM	Baltimore B	Enabling Analysis of AV Collections at Scale
11:00AM	Maryland E	LSRS: How to Preserve in the Cloud
12:00PM	Pavilion	Poster Session
12:00PM	Watertable A	Meeting: Conference Committee
12:00PM	Watertable B	Meeting: Small Gauge & Amateur Film Committee
12:00PM	Watertable C	Meeting: Open Source Committee
12:00PM	Watertable A	Meeting: Conference Committee
1:00PM	Watertable A	Meeting: Preservation Committee
1:00PM	Watertable B	Meeting: Education Committee - Student Chapter
1:00PM	Watertable C	Meeting: Regional Audiovisual Archives Committee
2:00PM	Baltimore A	Close It Out: Task Management Platforms in AV Archives
2:00PM	Baltimore B	Engaging with Local Television News Collections
2:00PM	Maryland E	LSRS: Using AI and Machine Learning
3:30PM	Baltimore A	Developing Strategies for Knowledge-Sharing
3:30PM	Baltimore B	Building Sustainability into Queer Archival Initiatives
3:30PM	Maryland E	LSRS: Digital Asset Management in 2019
4:45PM	Baltimore A	Fear, Labor & Community
4:45PM	Baltimore B	Case Study: Content Registry at NASA
4:45PM	Maryland E	LSRS: Creation of an Archival Database for AI Research
5:30PM	Watertable A	Meeting: Oral History Committee
5:30PM	Pavilion	Raise a Glass in the Pavilion
6:15PM	Shuttles	Shuttles to Parkway Theatre Start
7:30PM	Parkway Theatre	Awards + Archival Screening Night

## Friday . November 15

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8:00AM	Guilford	Quiet Room
9:00AM	Maryland CD	Pavilion Open
9:30AM	Baltimore B	Tales from the Vinegar Room
9:30AM	Maryland E	Tools and Guidelines from FADGI
9:30AM	Baltimore A	Open Sourcing Online Video Distribution Technologies
10:00AM	Baltimore B	Storage at Low Temperature
11:00AM	Baltimore A	Building on Samvera Open Source
11:00AM	Baltimore B	Physical Conservation Treatments for Digitizing Film
11:00AM	Maryland E	Organizing the Archive: The Union Makes Us Strong
12:00PM	Pavilion	Poster Session
12:00PM	Watertable A	Meeting: News, Documentary & Television Committee
12:00PM	Watertable B	Meeting: Education Committee
12:00PM	Watertable C	Meeting: Publications Committee
1:00PM	Watertable A	Meeting: Projection & Technical Presentation Committee
1:00PM	Watertable B	Meeting: Independent Media Committee
1:00PM	Watertable C	Meeting: International Outreach Committee
2:00PM	Maryland E	Three Approaches to Moving Image Collection Management
2:00PM	Baltimore A	Known Issues or Non Issues with AV Preservation Equipment



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2:00PM	Baltimore B	Rediscovering U.S. Newsfilm: Advocacy, Access & Agendas
3:30PM	Baltimore A	Lessons Learned from Battling DV Obsolescence
3:30PM	Baltimore B	Local TV News Archives: A Portal to Buffalo History
3:30PM	Maryland E	Artifacts of Production: Managing Film Outtakes
4:45PM	Maryland E	WTF is a TBC?
4:45PM	Baltimore A	Building Outreach through Education in Film Preservation
4:45PM	Baltimore B	Continuing Education, Professional Advocacy, and Equity
5:15PM	Maryland E	Lessons Learned from the File Format Wars
5:45PM	Watertable A	Meeting: LGBT Committee
5:45PM	Watertable B	Meeting: PBCore Advisory Sub-Committee
7:00PM	Maryland E	Finding Dafoe in the Archive
8:00PM	Maryland E	The Spider and the Fly: A Talking Case Study
9:15PM	Maryland E	Screening Medicine

## Saturday . November 16

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8:00AM	Maryland AB	AMIA Membership Meeting
8:00AM	Guilford	Quiet Room
9:30AM	Baltimore A	Home Movie Digitization and Access
9:30AM	Baltimore B	Advocacy within the Smithsonian Institution
9:30AM	Maryland E	SIMAA: Centering Indigenous Knowledge in Archival Practice
10:00AM	Baltimore B	Archives and Social Infrastructure
11:00AM	Baltimore B	Monitoring Digital Preservation Maturity
11:00AM	Maryland E	SIMAA: What Can We Do?
11:00AM	Baltimore A	Equity Through Internships and Community College
12:00PM	Watertable A	Meeting: Copyright Committee
12:00PM	Watertable B	Meeting: Nitrate Committee
12:00PM	Watertable C	Meeting: Advocacy Committee
1:00PM	Watertable A	Meeting: Cataloging & Metadata Committee
2:00PM	Baltimore B	Preserving Projection
2:00PM	Baltimore A	Preserving Early Puerto Rican Radio
2:00PM	Maryland E	SIMAA: Tribesourcing Midcentury Educational Films
2:00PM	Maryland B	10 steps to become Digital by Design
2:30PM	Maryland B	Assessing Results from APEX
3:30PM	Baltimore B	H for Horrific: The Horror Movie Drought of 1936-1938
3:30PM	Maryland B	Archiving as Resistance
3:30PM	Baltimore A	AMIA/DLF Hack Day Results
3:30PM	Maryland E	SIMAA: Indigenous Knowledge in Age of Digital Reproduction
4:45PM	Baltimore A	When A State Makes A Film: Politics, Policy, and History
4:45PM	Maryland B	Captioning Problems from the Video Bog
4:45PM	Baltimore B	Would You Like To Save Your Game?: A Case Study
4:45PM	Maryland E	SIMAA: Indigitization
5:15PM	Maryland B	Technology Mythology (And Other Practical Information)
5:45PM	Maryland CD	AMIA 2019 Closing Reception



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# Program Streams



## **Library Science Meets Rocket Science**

Thursday  
November 14

Emerging technologies pose exciting new benefits while also posing new challenges. Machine learning and cloud storage are two such technologies shaping the efforts of archivists in our community today.

This four session stream is an opportunity to learn, explore, and discuss Digital Asset Management when *Library Science* meets *Rocket Science*.

Look for **LSRS** in the Thursday program to identify stream sessions.

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## **Stewardship of Indigenous Materials in AV Archives**

Saturday  
November 16

Indigenous and tribal communities around the world are taking steps to reaffirm control over the images and sounds of their communities, but many materials remain in archives, museums, and libraries outside of tribal communities and non-tribal archivists are stewards of these materials. This program stream, in collaboration with the Association of Tribal Archives Libraries and Museums will offer collaborative methods, technologies, tools, and workflows to ethically preserve and provide access to indigenous audiovisual heritage materials.

The stream is curated by Jennifer O'Neal, University of Oregon, and funded by a contract with the Council on Library and Information Resources (CLIR), with funds provided by the National Film Preservation Board.

Look for **SIMAA** in the Saturday program to identify stream sessions.



HELL BENT (1918)

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# AMIA 2019

## BALTIMORE



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STUDIOPOST



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## Program | Tuesday, November 12



**7:30am-  
5:30pm**

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### **Tour of Packard Campus of the National Audio-Visual Conservation Center**

Bus will leave at 7:30am | Separate Registration Required

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**8:00am -  
12:00pm**

### **Python for AV File Management**

Watertable AB | Separate Registration Required

Presenters Benjamin Turkus, New York Public Library  
Nick Krabbenhoft, New York Public Library

Python is often referred to as the “swiss army knife” of computer programming languages, capable of meeting the needs of nearly any task with its characteristic ease-of-use, simplicity, and efficiency. In this half-day workshop, Nick Krabbenhoft and Ben Turkus, two members of NYPL’s Research Libraries, will go full Leatherman, introducing participants to all the various ways that Python can have a transformative effect on media digitization workflows. Designed for archivists working with digital/digitized media collections of any size, this will be a practical and skills-oriented effort, offering participants a thorough grounding in Python basics, and an introduction to a number of Python tools that allow for the general manipulation and analysis of media. Specific modules/libraries/tools will include: the os, glob, re, subprocess, shutil, csv and json modules; FFmpeg; pymediainfo/MediaConch; pandas; matplotlib; and seaborn.

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

### **Audiovisual & Preservation Technology Basics for Non-Engineers**

Homeland | Separate Registration Required

Presenter James Snyder, Library of Congress

This workshop will focus on providing a good technical basis, in plain English, for those who do not already have audiovisual engineering or technical training. It will allow non-technical people of all types to have a good, basic grasp of the technologies, concepts and terms involved in audiovisual recording and reproduction in

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# Program | Tuesday, November 12

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

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

**Packing and Shipping Nitrate Film Certification**

Watertable AB | Separate Registration Required

Chair Rachel Del Gaudio, Library of Congress  
Speaker Robert Smith, CARGOpak

Fulfill your nitrate film packing and shipping training requirement while at this years AMIA conference! Nitrate film is classified as a hazardous material and the regulations of packing and shipping it are very strict. This half day workshop will provide attendees with all the relevant regulatory information to be able to pack and ship nitrate film. Here is a chance to train new employees or to renew your existing DG/hazmat training without incurring the cost of a personal training session or webinar. The class is exclusively about Nitrocellulose film shipping, only UN1324 in a half day workshop



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## Program | Wednesday, November 13



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### 8:30am - 12:30pm **Cataloging the Moving Image: Data Modeling, FRBR, BIBFRAME, and PBCore**

Watertable AB | Separate Registration Required

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

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. 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. Participants will also practice cross walking between different standards. This workshop is sponsored by the Cataloging and Metadata Committee in collaboration with the PBCore advisory subcommittee.

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### 8:30am - 12:00pm **Airtable for A/V Archivists**

Watertable C | Separate Registration Required

Presenters Stephanie Sapienza, University of Maryland  
Ed Summers, University of Maryland

Airtable is an online relational database application that operates somewhere between Excel/Google Spreadsheets, FileMaker, and OpenRefine. With a high ease of usability and very low barrier of entry, Airtable is ideal for archivists without resources or skill sets

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to implement more technologically complex solutions for metadata management. It's an ideal solution for low-budget cultural heritage organizations and regional archives operating with a disbursed labor force. This workshop will start by discussing different metadata starting point scenarios users may be working from. Then we will utilize a pre-existing data set of item-level records, and work as a group to: Create controlled vocabularies/authority lists; De-duplicate and normalize records; Concatenate repeating fields into one column with multiple values; Create custom views of subsets of your metadata; After the group exercises, we will provide an overview of some more advanced uses of Airtable, including using Airtable Blocks, and the Airtable API.

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**9:00am - Doing Oral History**

**5:00pm** Federal Hill | Separate Registration Required

Chair Teague Schneider, Academy of Motion Pictures Arts & Sciences  
Presenters Steven Sielaff, Baylor University Institute for Oral History  
Anne Kelly, USC Shoah Foundation  
Jenni Matz, Television Academy

"Doing Oral History" will provide training in each of the core areas of this important documentation method. Attendees will learn how to record, archive and provide access to a single interview, and even how to start their own oral history program. Workshop leaders will teach the following one hour sessions: 1) What is Oral History?/Project Design, 2) Legal and Ethical Framework, 3) Recording Technology (Equipment, lighting, set up), 4) Interviewing Techniques, 5) Lunch break, 6) Records Management & Cataloging, 7) Transcription & Other Derivative Works, 8) Access and Outcomes, 9) Afternoon Section Overflow & Q&A. The workshop will be interactive and include sample materials, assignments, workshopping, a practice interview (with feedback from professionals), and training how to index oral histories using OHMS. This session is also targeted training for professionals looking to learn more about how to ethically work with oral history materials.

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**9:00am - AMIA/DLF Hack Day**

**5:00pm** Homeland | Pre-Registration Required

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

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**10:00am - Community Archiving Workshop**

**5:00pm** Baltimore Museum of Industry | Pre-Registration Required

The Community Archiving Workshop provides an opportunity for AMIA Conference attendees to serve the regional community and work with local volunteers to jump-start the preservation of audiovisual collections. For this workshop we will be working with

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the Deaf Folklife Films Project in partnership with the Mid-Atlantic Region Moving Image Archive (MARMI) and the Regional Audiovisual Archives Committee. The Deaf Folklife Films Project aims to foster the emergence of Humanistic studies of the language and history of the American deaf community through discovery of the indigenous perspective in films produced in the deaf community. The collection contains film and video recordings originating from educational institutions, the Rochester Deaf Heritage Preservation Project, records of theatrical productions and workshops, and home movies from families in the United States and Mexico.

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

**The Reel Thing**

Parkway Theatre | Separate Registration Required

Chairs

Grover Crisp, Sony Pictures

Michael Friend, Sony Pictures

Curated by Grover Crisp and Michael Friend, The Reel Thing addresses current thinking and most advanced practical examples of progress in the field of preservation, restoration and media conservation.

The Parkway Theatre is located at 5 W North Ave, Baltimore. The theatre is roughly two miles from the hotel. The Charm City Circulator stops nearby, or a short ride-share or taxi.

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

**Newcomer's Orientation**

Maryland EF

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 2020 in El Paso next year!

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**6:45pm -  
7:45pm**

**Opening Night Reception**

Baltimore Ballroom

It's opening night in Baltimore! Before heading out for the evening, stop by the reception for a chance to say hello to friends, meet new colleagues, and get ready for the days ahead.



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## Program | Thursday, November 14



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### **8:00am - Quiet Room**

**6:00pm** Guilford

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.

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### **8:00am - Hack Day Lounge**

**6:00pm** Maryland F

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### **8:00am - AMIA 2019 Welcome and Keynote**

**10:00am** Maryland AB

Chair Dennis Doros, AMIA President

Please join us for the welcome to Baltimore, recognition of the 2019 Scholarship and Internship recipients, and the Conference Keynote address.

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### **9:45am - The pAVilion**

**6:30pm** Maryland CD

Don't miss an opportunity to visit the pAVilion! The pAVilion brings together exhibitors with demos, skill shares, "ask an expert" spaces, and small group discussions. Roundtables are scheduled throughout the day, and the Poster Session is 12:00pm – 2:00pm. Check the app for an updated list of demos, and topics. Our goal is to create a hub for sharing information at the conference.

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**11:00am - Workshops in Progress:**  
**12:00pm Community Archiving Workshop Training of Trainers Project**  
Baltimore A

Chair Sandra Yates, Texas Medical Center Library  
Speakers Moriah Ulinskas, Independent  
Kelli Hix, Nashville Metro Archives / Independent  
Pamela Vadakan, California Revealed  
Amy Sloper, Harvard Film Archive

The Community Archiving Workshop (CAW) has been a one-day workshop at the AMIA Annual Conference since 2011. Its mission is to help regional community groups learn to identify and preserve their legacy recordings. The work of CAW has meant that diverse communities are developing the capacity to safeguard their audiovisual materials and make unique regional cultural recordings more available. This session will report on the progress of the CAW Training of Trainers project. Funded by the Institute of Museum and Library Services (IMLS) with the generous support of AMIA, this project aims to produce a series of regional workshops which will address the problem of obsolescence in audiovisual collections.

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**11:00am - Supporting Digital Scholarship: Enabling Analysis of AV Collections at Scale**  
**12:00pm** Baltimore B

Chair Casey Davis Kaufman, WGBH  
Speakers Jaime Mears, Library of Congress  
Clifford Anderson, Vanderbilt University  
Stephanie Sapienza, University of Maryland

Representatives from the Vanderbilt Television News Archive (VTNA), University of Maryland's Maryland Institute for Technology in the Humanities (MITH), the Library of Congress LABS Division, and WGBH and the American Archive of Public Broadcasting, will provide an overview of the digital humanities; they will share policies developed that support use of their institutions' collections in digital humanities research; they will demonstrate how these collections have been exposed in ways that enable computational analysis and reuse in digital humanities initiatives; and they will present case study examples of how they've enabled discovery of archival collections through digital scholarship.

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**11:00am - LSRS: How to Preserve in the Cloud**  
**12:00pm** Maryland E

Speaker Andrea Kalas, Paramount Pictures

Andrea Kalas, long time AMIA member, discusses one of the areas of intense technical development and implementation: The Cloud and what it means to the longevity of audiovisual art, culture and history. The Cloud promises and can deliver, through virtually infinite processing, magic solutions to some very real problems: pattern recognition trained on specific data sets can add incremental search terms with incredible speeds; sharing of large data sets around the world means more inclusion. The Cloud remains quite unknowable at this point in time too, and that's something Andrea and a group of others took on recently. She'll discuss the outcome of this work from the Entertainment Technology Council and share a white paper called *Guidelines for Preservation of Moving Images in the Cloud*.

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**12:00pm - 2:00pm**     **Poster Session I**  
Pavilion

**As Time Goes By: Public Television and the Post-Retirement Experience**

Christopher Banuelos, University of Kansas  
Julia Davila-Coppedge, The University of Texas at Austin

**Cold Storage: Icelandic Home Movies in the Archive**

Sigríður Regína Sigurþórsdóttir, National Film Archive of Iceland

**Cooperative Video Preservation with the Academic Libraries Video Trust**

Phil Salvador, American University  
Chris Lewis, American University

**What's in your Repository? Facing Legacy Data in Smithsonian DAMS**

Crystal Sanchez, Smithsonian Institution

**Digitizing and Reassembling William Miles' Black Champions Interviews**

Tyler Bequette, Washington University in St. Louis  
Jim Hone, Washington University in St. Louis

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**12:00pm - 1:00pm**     **Small Gauge & Amateur Film Committee Meeting**  
Watertable B

**Open Source Committee Meeting**

Watertable C

**Conference Committee Meeting**

Watertable A

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**1:00pm - 2:00pm**     **Preservation Committee Meeting**  
Watertable A

**Education Committee - Student Chapter Meeting**

Watertable B

**Regional Audiovisual Archives Committee Meeting**

Watertable C

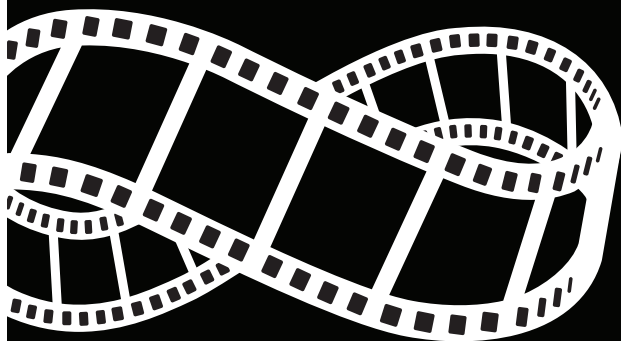
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**2:00pm - 3:00pm**     **Close It Out: Task Management Platforms in AV Archives**  
Baltimore A

Chair	Brendan Coates, Academy of Motion Picture Arts and Sciences
Speakers	Morgan Morel, Bay Area Video Coalition
	Dinah Handel, Stanford

Workflow development, documentation, and project management are important skills in librarianship; as the possibilities of instantiating our workflows in code grow more numerous and accessible, what does it mean for the archival AV community to integrate workflow automation and task management software in our work-lives? Drawing on a range of titles, work experiences, and organizational settings, this panel will focus on the use of task management software in an archival AV context, with a particular focus on commonly used platforms such as Jira/ Trello, Salesforce, and Aeon. Panelists will describe their own use of these tools with a critical eye towards how they are, in turn,

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changing the nature of our work. Audience members will learn about the practical and philosophical foundations of working with these systems from a project management perspective with a focus on creating better working relationships between colleagues and improved services for users.

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**2:00pm - LRSR: Intelligent Content Discovery for Media Archives**  
**3:00pm Using AI and Machine Learning**

Maryland E

Speakers Buzz Hays, Google  
Rodrigo Coehlo, Iron Mountain

Metadata extraction from media archives is becoming more challenging as archives grow in size. This presentation will focus on practical uses of AI/ML tools for mining meaningful metadata from visual and audio content to better inform content curators and archivists. An overview of the tools available on Google Cloud will be discussed (Intelligent Content Discovery: Speech-to-Text, Visual Intelligence, Logo Detection, Explicit Content Detection, Sentiment Analysis), followed by a demonstration of Iron Mountain's InSight media asset management tool to demonstrate the visualization of media archive metadata along with a simple method of retraining machine learning models with no data science or ML experience.

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**2:00pm - Engaging Students and Instructors with Local Television News Collections**  
**3:00pm**

Baltimore B

Chair Mary Lynn Miller, Brown Media Archives, University of Georgia  
Speakers Jason Woodworth, University of Georgia  
Laurel Schafer, University of Georgia

Archives holding local news collections may struggle to find institutional support for the care these collections require. One way to gain support is by demonstrating that they are being used for research and instruction. This interactive presentation uses examples from the University of Georgia to illustrate approaches to connecting with scholars and facilitating student use of local news collections. The presentation will include pre-recorded presentations by students who have used the collections and helpful information about how to work with donor stations, instructors, and students to enable successful research and scholarly creation using these materials.

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**3:30pm - Share That Knowledge! Developing Strategies for Knowledge-Sharing**  
**4:30pm About Audiovisual Archives**

Baltimore A

Chair Karen F. Gracy, Kent State University  
Speakers Erwin Verbruggen, Netherlands Institute for Sound and Vision  
Catherine Gadbois-Laurendeau, Cinémathèque québécoise  
Janneke van Dalen, Austrian Film Museum  
Nadja Šičarov, Austrian Film Museum

The transfer of knowledge across generations of archivists within an institution is an essential part of the preservation of audiovisual heritage. While some areas of knowledge

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are easily recognizable and documented, it is the tacit or intangible knowledge an archivist holds that is in most danger of being lost. Systematic knowledge transfer is rarely acknowledged and undertaken in a methodical manner. While institutions may have their own individual methods of passing on knowledge, these methods are rarely articulated and shared through published research. Thus, this panel focuses on knowledge sharing in the field of audiovisual archiving as a part of the research project Share That Knowledge! Finding Strategies for Passing on Knowledge Across Generations of Archivists. This three-year project brings together archive affiliates from thirteen AV archiving institutions who will conduct research aimed at formulating a set of successful methods and strategies for passing on knowledge within audiovisual archives.

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**3:30pm - Building Sustainability into Queer Archival Initiatives**

**4:30pm**

Baltimore B

Chair                Claire Fox, New York University  
Speakers        Kendell Harbin, Roaming Center for Magnetic Alternatives  
                      Louisa Trott, University of Tennessee  
                      Alexandra Juhasz, Brooklyn College

What does queer history look like? What does it sound like? How does it feel? Browsing through an LGBTQ+ media archive might help you find an answer. But how do you find one? Is there one in your town? Can you find materials online? And if you can, how do you know it still exists? This panel brings together three speakers from different queer media preservation initiatives: Kendell Harbin, who runs the Roaming Center for Media Alternatives in libraries across the Midwest; Louisa Trott, who works on the Voices Out Loud Project to preserve East Tennessee's LGBTQ+ history and culture; and Alexandra Juhasz, who initiated the VHS Archives Working Group at CUNY to consider the connection between migrating tape formats and caring for the people who created them. Together, panelists will think through how a sustainable, accessible queer archive might look, based on their experiences doing the work.

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**3:30pm - LSRS: Digital Asset Management in 2019: Trends in Stills Archiving (AI)**

**4:30pm**

Maryland E

Chair                Dony West, Paramount Pictures  
Speakers        Caitlin Denny, Paramount Pictures  
                      Rebecca Ruud, Paramount Pictures

Our first topic would discuss the pro's and con's of incorporating "computer learning" applications into our current preservation workflows for our stills collection at Paramount. A general overview of our current preservation methods, and newly integrated AI within our DAM. Production photography from lost silent stills. Our Sr Archivist in photo-chemical will discuss our collection of rare, silent stills within our collection. Discussing our search & discovery process, as well as preservation and digitization of this amazing photography. How a still illustrates a motion picture archive - Designs for home media, Costume exhibition, Internal Marketing, Licensing, Franchise Support, and Reference. Stills are often overlooked as a pivotal part of the film making process. We will discuss a bit of the historical and contemporary trends and use cases for these important assets, and how they are used in support beyond the marketing of a film.

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**4:45pm - 5:45pm**      **Surviving the Game: Fear, Labor & Community on the Information/Archives Battlefield**

Baltimore A

Chair                      Ariel Schudson, Archivist's Alley

Speakers                Snowden Becker

Tre Berney, Cornell University

One of the most commonly used phrases in the archives and information profession is "I would be afraid to do/say that- I might lose my job!" The poisonous silences linked with labor and structural oppression are a dominating aspect of the archives/information landscape for young professionals. Affecting our mental/physical/emotional health, issues borne from fear and poor labor practices are currently causing many of its most talented members (or possible members) to find work elsewhere. Making the decision to start talking about uncomfortable topics is the only way that we can change them. Through the use of anonymous documents and in-person discourse, we will work through crucial topics like fear, labor, hiring practices, the kyriarchy and self-care, ruminating on what we can do as a community to support and care for each other as well as the work we do in this precarious time.

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**4:45pm - 5:45pm**      **Case Study: Earth Science Communications Content Registry at NASA**

Baltimore B

Speaker                      Meghan Fitzgerald, SSAI @ NASA Goddard Space Flight Center

This case study will walk through the planning and implementation of a project to create a registry of web content for NASA's Earth Sciences Division, called ESCCOR: Earth Science Communications Content Registry. The presentation will include information about data models, schemas, and controlled vocabularies used to create the ESCCOR ontology; selection and implementation of software using APIs and linked data; hurdles and how we overcame them; and a live demonstration. ESCCOR catalogs, indexes, and registers public-facing web content created by various communications-focused departments. This case study is an example of how to apply archival and library science principles, standards, and processes to ephemeral content produced by NASA groups creating educational Earth Science audiovisual content for daily public web consumption. The speaker is the project manager, cataloger, and taxonomist for ESCCOR. She will share what she's learned so that others working on similar projects can benefit from those learnings.

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**4:45pm - 5:45pm**      **LSRS: Creation of an Archival Moving Image Database for AI Research**

Maryland E

Speakers                      Jim Lindner, Media Matters

David Weiss, Northeast Historic Film

Northeast Historic Film is embarking on a project to make archival film samples open and available to the scientific community for algorithmic finding aid research. We realize that for algorithms to be developed, appropriate sample materials must be available to the scientific community. Virtually no work has been done on algorithmic finding aides appropriate for legacy archival content. This is a huge problem. While Archives have embraced issues related to access, virtually no work has been done on non-textual finding aids. We realize that the expertise for this work does not lie in our field; rather it is

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in other communities that may not even be aware of the issues and differences of archival moving image content vs. contemporary content. Our intent is to provide different "seed" footage to a few repositories that represent different aspects of a very complex project.

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**5:30pm - Raise a Glass in the pAVilion!**

**6:30pm** Maryland CD

Before you head out to the Awards + Archival Screening Night, join the pAVilion exhibitors in raising a glass in honor of the **2019 Awards** recipients. Check your registration envelope for a drink ticket.

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**5:45pm - Meeting: Oral History Committee**

**6:45pm** Watertable A

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**6:15pm Shuttles start for Parkway Theatre**

We will have shuttles looping for Awards + Archival Screening Night on Thursday. Shuttles will start at 6:15pm for those who would like to grab something to eat near the theatre. The Parkway Theatre is located at 5 W North Ave, Baltimore. The theatre is roughly two miles from the hotel. Alternate transportation includes the Charm City Circulator which stops nearby, ride-share, or taxi.

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**7:30pm Awards + Archival Screening Night**

Parkway Theatre

Please join us to celebrate our 2019 AMIA Awards honorees - Silver Light recipient Eddie Richmond, William S. O'Farrell Volunteer Award recipient Snowden Becker, Alan Stark Award recipient Adrian Wood, and Ray Edmonson Advocacy Award recipient South Side Home Movie Project, represented by Jacqueline Stewart, Sabrina Craig, and Candace Ming.

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 Parkway Theatre is located at 5 W North Ave, Baltimore. The theatre is roughly two miles from the hotel. Shuttles begin at 6:15pm and alternate transportation includes the Charm City Circulator which stops nearby, ride-share, or taxi.

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# Program | Friday, November 15



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**8:00am -**      **Quiet Room**  
**6:00pm**      Guilford

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**8:00am -**      **Hack Day Lounge**  
**6:00pm**      Maryland F

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**9:30am -**      **The pAVilion**  
**2:00pm**      Maryland CD

Don't miss an opportunity to visit the pAVilion! The pAVilion brings together exhibitors with demos, skill shares, "ask an expert" spaces, and small group discussions. Roundtables are scheduled throughout the day, and the Poster Session is 12:00pm – 2:00pm. Check the app for an updated list of demos, and topics. Our goal is to create a hub for sharing information at the conference.

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**9:30am -**      **Tales from the Vinegar Room: Practical Experiences with Decaying Acetate**  
**10:00am**      Baltimore B

Chair                      Janine Winfree, George Eastman Museum  
                                Deborah Steinmetz, Steven Spielberg Jewish Film Archive

All triacetate film is at risk of vinegar syndrome. Once decaying acetate material is identified, it is typically quarantined into a vault some refer to as a "vinegar room." Panelists will present practical experiences with vinegar rooms, including the history of the room at their institutions and how they have tackled creating an inventory or a preservation strategy for the materials therein. The experiences of these panelists will spark a discussion on how institutions can evaluate their own storage, cataloging, and preservation of decaying triacetate materials. Collections management of materials is at the forefront of this discussion: how do institutions decide which material is too decayed to keep in their collection? How do we effectively quarantine decaying materials in order to minimize the risk to other safety film? The findings will help answer these questions and perhaps drive others to create a realistic strategy for their own institutional vinegar rooms.

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**9:30am - 10:30am**      **Organizing the Archive: The Union Makes Us Strong**  
Maryland E

Chair                      Trisha Lendo

Common topics at AMIA conferences and on the listserv are low pay, lack of benefits, and abuse of contract employees. One tool we all have as workers is organizing our workplace no matter what the size or type. Over the last few years many industries have found strength and improvements through their unions including teachers, grocery store workers, and graduate students and many archivists can be doing the same. Where should you start? What Union should you join? What are your legal protections? This panel will consist of archivists from a variety of unions and institutions who will share their experiences and take questions. Institutions of many shapes and sizes will be examined including labs, libraries, studios, and an institution as small as a historical society. The goal of this panel is to empower archivists to unionize for better working conditions, better pay, and workplace safety. This pop-up session also hopes to connect archivist who are already in unions to share their strategies and contacts. The ideas and conversation in this panel are just a start to an ongoing and larger movement of film archivist advocating for their rights by unionizing.

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**9:30am - 10:30am**      **Open Sourcing Online Video Distribution Technologies**  
Baltimore A

Chairs                      Erwin Verbruggen, Netherlands Institute for Sound and Vision  
                                    Johan Oomen, Netherlands Institute for Sound and Vision  
Speakers                      Chris Lacinak, AVP  
                                    Nick Richardson, Australian Centre for the Moving Image

We preserve our moving image and sound collections with the goal of reaching new audiences. In this panel we highlight four innovative, open approaches to presenting audiovisual collections online: (1) How do you publish your collections online using an open source tool? (2) How do you attract different audiences to the long tail of your collections? (3) Do we still need to provide dedicated spaces and devices for access in the traditional "library" model? (4) How do you provide an open source, uniform playout experience for cross-collection access? This session is sponsored by the Access and the International Outreach Committees. There will be room for a Q&A.

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**10:00am - 10:30am**      **Storage at Low Temperature: Why Is It Important and How to Implement It**  
Baltimore B

Speaker                      Jean-Louis Bigourdan, Image Permanence Institute/RIT

Research on the stability of film materials has demonstrated that the most important factor to maximize the useful life of film collections is the control of environmental conditions. Cold and dry conditions result in a longer life span. Archivists face a variety of issues depending on their resources, the size and state of preservation of their collections. Regarding the implementation of low temperature storage, choosing the best-fit option can be a daunting task given the multiple factors to consider. The objective of this presentation is to provide a comprehensive synthesis of the research, and to discuss the intricate decision-making process of implementing low temperature storage. Understanding the behavior of film as it experiences temperature and RH transitions, and

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the impact of low storage temperature alternatives will be addressed. A step-by-step approach will provide directions to select, implement, and monitor the most suitable low temperature storage option in a given situation.

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**11:00am - 12:00pm     Improving Metadata in DPX Files: Tools and Guidelines from FADGI**

Maryland E

Chair                      Kate Murray, Library of Congress

Speakers                Criss Austin, National Archives and Records Administration (NARA)  
Chris Lacinak, AVP

The US Federal Agency Digital Guidelines Initiative (FADGI) Audio-visual Working Group, in conjunction with AVP and PortalMedia, has released embARC (Metadata Embedded for Archival Content), a new free open source tool to manage internal file metadata. embARC includes flexibility functionality for DPX files which enables users to audit and correct internal metadata of both individual files or an entire DPX sequence while not impacting the image data to support FADGI's Guidelines for Embedded Metadata within DPX File Headers for Digitized Motion Picture Film. The FADGI Guidelines and its supporting research explored gaps and ambiguities within the SMPTE 268 standard document; embARC was created to implement proposed solutions. The FADGI team is working on adding capacity for other formats beyond DPX including MXF and beyond.

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**11:00am - 12:00pm     Building on Samvera Open Source Audiovisual Collections Management Systems**

Baltimore A

Chair                      Casey Davis Kaufman, WGBH

Speakers                Karen Cariani, WGBH  
Jon Dunn, Indiana University  
Irene Taylor, Washington University

This presentation will discuss building and using an open source community supported system to manage audiovisual materials. WGBH Educational Foundation, Washington University in St. Louis, and Indiana University will discuss their challenges and successes of building applications for AV content and metadata management based on the Samvera digital repository framework and its Hyrax and Avalon Media System "solution bundles." The panelists will discuss features, components, and demonstrate advantages of using new standards from IIIF for interoperability of AV content and researcher needs.

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**11:00am - 12:00pm     Physical Conservation Treatments for Digitizing Film: Re-Plasticization**

Baltimore B

Chair                      Greg Wilsbacher, Moving Image Research Collections,  
University of South Carolina

Speakers                Tommy Aschenbach, Colorlab, Inc.  
Reto Kromer, AV Preservation by reto.ch  
Diana Little, The MediaPreserve

How do you preserve a film that has become warped, brittle or hockey pucked? This panel brings leading experts in photochemical and digital film preservation together to discuss a common and controversial physical conservation technique used when preparing film for preservation scanning or printing; re-plasticization. Tommy Aschenbach, Reto

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Kromer and Diana Little will discuss the history of this technique, the ethics surrounding its use and their individual experiences in order to improve the depth of knowledge available to the field on this form of treatment.

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**12:00pm - Poster Session II**

**2:00pm** Pavilion

**Making the Tough Choices: Sifting Through Production Elements**

*Ben Harry, Brigham Young University*

**Would You be Interested in a Three Day Hands-on Workshop for Video Archivists?**

*Paul Klamer, NAVCC Library of Congress*

**LA Phil Teaches the Walt Disney Concert Hall to Dream**

*Meredith Reese, Los Angeles Philharmonic*

**Between the Wasteland and the Toaster: Engaging Local Television Programming**

*Ethan Thompson, Texas A&M University - Corpus Christi*

**Assigning Newfilm: Addressing Students' Archival Inexperience at UC Santa Barbara**

*Hannah Garibaldi, University of California, Santa Barbara*

**Optical Media Preservation Strategies for Audiovisual Content**

*Annie Schweikert, NYU*

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**12:00pm - News, Documentary & Television Committee Meeting**

**1:00pm** Watertable A

**Education Committee Meeting**

Watertable B

**Publications Committee Meeting**

Watertable C

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**1:00pm - Projection & Technical Presentation Committee Meeting**

**2:00pm** Watertable A

**Independent Media Committee Meeting**

Watertable B

**International Outreach Committee**

Watertable C

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**2:00pm - Say Yes to Assessment: Three Approaches to Moving Image Collection Management**  
**3:00pm** Maryland E

Chair Courtney Holschuh, The Museum of Modern Art  
Speakers Theo Harrison, The Museum of Modern Art  
Brian Meacham, Yale University Film Study Center  
Chuck Woodfill, Paramount Archive

The benefits of collection assessment range from richer database records, more efficient storage, prioritization of preservation needs, and better informed collection management. Moving image collection assessment can be daunting, and there is no “cookie cutter” model. This panel discussion will explore three different institutional approaches to collection assessment: The Museum of Modern Art, NBCUniversal, and the Yale Film Study Center. Each institution will discuss the specific needs of their collections, how they approached collection assessment, what methods were used, the challenges they faced, and what they learned in the process.

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**2:00pm - Known Issues or Non Issues With AV Preservation Equipment**  
**3:00pm** Baltimore A

Chairs Morgan Oscar Morel, Bay Area Video Coalition  
Blanche Joslin, New York University  
Speakers Dave Rice, CUNY TV  
Libby Hopfauf, Moving Image Preservation of Puget Sound (MIPoPS)

The purpose of this panel is to discuss known issues with gear that is popular or common in our community. Modern analysis tools like QCTools have made possible to identifier problems with legacy equipment that were difficult or impossible to see before. Technicians and digitization specialists from NYU, MIPoPS, CUNY TV and BAVC will openly discuss errors and issues that they’ve encountered with equipment in their digitization workflows, focusing on the workarounds and solutions they use to mitigate these problems.

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**2:00pm - Rediscovering U.S. Newsfilm: Advocacy, Access & Agendas**  
**3:00pm** Baltimore B

Chair Mark Quigley, UCLA Film & Television Archive  
Mark Garrett Cooper, University of South Carolina  
Speakers Dan Streible, New York University  
Becca Bender, Rhode Island Historical Society  
Ruta M Abolins, UGA/Peabody Archive

Lightening talks by archivists and academics will advocate for expanded initiatives to preserves and provide access to newsfilm, newsreels, and newsmedia. Each speaker will screen a few minutes of newsfilm/video from archival collection(s) and then each give a short talk based on that footage, pointing towards the themes of increased advocacy for and access to these newsfilm collections across disciplines, and generating new opportunities to build momentum for collaborative efforts. The theme of the session is to create synergy and strategies among mutually-interested groups, such as academics from the Society for Cinema and Media Studies and archivists in AMIA to promote the expanded preservation and use of newsreels, newsfilm and newsmedia.

Register for the

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May 23-27, 2020  
in Amsterdam



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Fox Movietone News, Univ. of South Carolina MIRC

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[wp.nyu.edu/orphanfilm](http://wp.nyu.edu/orphanfilm)



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**3:30pm - DV Rescue! Lessons Learned and Outcomes from Battling DV Obsolescence**  
**4:30pm** Baltimore A

Speakers Libby Savage Hopfauf, Moving Image Preservation of Puget Sound/  
Seattle Municipal Archives  
Dave Rice, CUNY TV

DV videotape formats face an exceptional obsolescence risk. Falling in-between professional expertise in file-based digital preservation and analog videotape digitization, DV tape are best preserved by migrating the data from the tape into a file rather than handling them as a video digitization event. This panel will review the work of a project responsive to the status of DV, called DV Rescue. The DV Rescue project is funded by the NEH in order to research DV preservation and to create new tools to facilitate the efficient transfer of data from tape to file. The presenters will show early models of their work, research conclusions, and methods to troubleshoot DV capture and preservation.

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**3:30pm - Local TV News Archives: A Portal to Buffalo History**  
**4:30pm** Baltimore B

Chair Laura Treat, KLRU-TV PBS Austin  
Speakers Rich Newberg, Buffalo Broadcasters Association (BBA)  
Heidi Ziemer, Western New York Library Resources Council  
Meg Cheman, Buffalo and Erie County Public Library  
Richard Pyszcsek, Niagara Frontier Council for the Social Studies

Local television news archives contain infinite possibilities for public and community engagement with regional history. However, numerous challenges exist for news archives custodians to preserve and promote their collections. In this case study, representatives of the Buffalo Broadcasters Association, Western New York Library Resources Council, Niagara Frontier Council for the Social Studies (NFCSS), and Buffalo & Erie County Public Library discuss how they are increasing access to the news archive of local affiliate WIVB-TV (CBS) and the value of relationship building in this work. Discussion will emphasize gaining station support, developing workflows for online access, and working with educators and community members to make the archives part of a larger effort to raise awareness of New York State history. Drawing on their successful experience of initiating multiple access points to local history through television news, panelists offer insight and incentive for attendees of all experience levels looking for these kinds of opportunities in their own regions.

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**3:30pm - Artifacts of Production: Managing Film Outtakes**  
**4:30pm** Maryland E

Chair Genevieve Havemeyer-King, New York Public Library  
Megan McShea, Archives of American Art, Smithsonian  
Speakers Amy Sloper, Harvard Film Archive

Large film collections contain more production elements than their archivists are willing to admit. We lament about our struggles to manage these materials in a responsible and meaningful way under dire budgetary circumstances and often without buy-in from stakeholders, while knowing that they no doubt contains unseen gems, alternate endings, or glorious candid footage. A labor of love, production outtakes, trims, cuts, edited ele-

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ments - whatever one calls them - demand preservation but pose some of the greatest challenges to appraisal, selection, organization, conservation, and digitization. Through guided discussion with attendees of this session, we hope to kickstart a larger effort to compile terminology, methodologies, tips, and best practices from the archival community into a public guide that will benefit preservationists and content-makers alike.

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**4:45pm - WTF is a TBC?**

**5:15pm** Maryland E

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

Analog video is a marvel of engineering. Many individual problems had to be solved to reliably produce a quality picture. This paper explores the role of a time base corrector: the problem it solves, how it works, and why it is critical to accurate reproduction. Attendees will gain an understanding of the theory and practice of a TBC, and leave promising never to consider video preservation complete without one.

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**4:45pm - Counter-Archives and Counter-Pedagogy: Building Outreach Through Education in**

**5:45pm** Film Preservation

Baltimore A

Chair Paul S Moore, Ryerson University

Speakers Leonardo Gomes, Ryerson University

Shannon Gagnon, Ryerson University

Rajneet Sahota, Ryerson University

Cole Anderson, Ryerson University

Film and video "counter-archives" disrupt conventional national narratives to write difference into public accounts. Resistant and community-based, these archives counter the hegemony of traditional archival institutions that have normally neglected or marginalized women, Indigenous Peoples, the LGBT2Q+ community, and immigrant communities. But film preservation for counter-archives requires a "counter-pedagogy," where training is paired with student-centred research and professional development. Student archival internships are a significant part of Archives | Counter-Archives, a national-scale multi-year project across Canada. The Master's in Film Preservation and Collections Management at Ryerson University is a special hub of activity in this component of the project. To ask what role AV heritage should take is to examine the relation of AV archives to networks of power in society. Altogether, our film preservation students are central to outreach, and their on-site training stands as a counter-pedagogy to connect and mobilize smaller archival organizations, researchers, and policy-makers interested in determining the special needs of audiovisual preservation across different communities and contexts.

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**4:45pm - Sustaining The Profession: Continuing Education, Professional Advocacy, and Equity**  
**5:45pm** Baltimore B

Moderator Yvonne Ng, Witness

In 2019 the National Film Preservation Board funded a report on diversity, equity and inclusion in the audiovisual archives field. Working in collaboration with the NFPB's Diversity Task Force, AMIA fielded a survey for members and the broader archives community gathering data on age, race/ethnicity, sexual identity, level of education, years of professional experience, and other factors to examine how they might interact to affect salary, employment, and professional advancement. The results of that survey, as well as multiple in-person and online forums, resulted in a number of recommendations to address issues of diversity, equity, and inclusion in the audiovisual archives field, as well as new potential collaborations and projects. This session will report on those findings as well as offer an opportunity to discuss the recommendations in an open forum.

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**5:15pm - Tales of Futures Past: Lessons Learned from the File Format Wars**  
**5:45pm** Maryland E

Chair James Snyder, Library of Congress

Media preservation involves files every day. Files that original content producers created. Files we must make to allow preservation and access to both digitized physical media and content that started life as digital. Participants will learn about how files and essence coding systems were originally created, the file format wars that mimicked the incompatible physical media formats, and how certain file types prevailed.

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**5:45pm - LGBT Committee Meeting**  
**6:45pm** Watertable A

**PBCore Advisory Sub-Committee Meeting**  
Watertable B

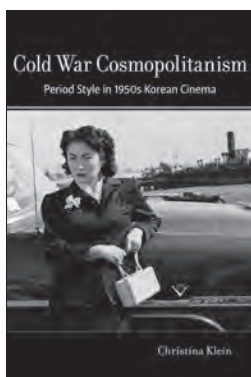
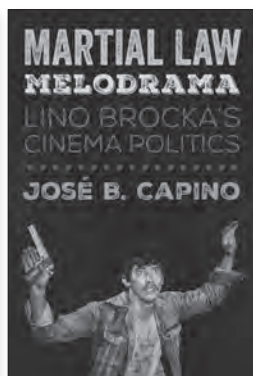
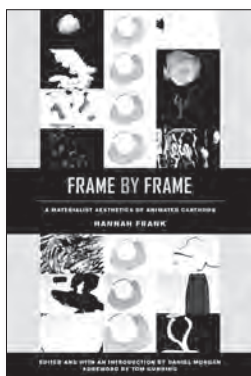
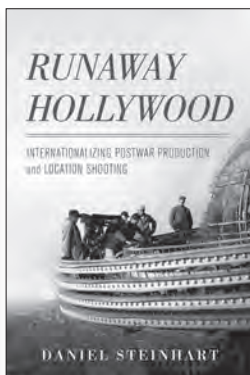
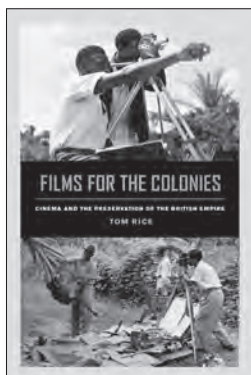
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**7:00pm - Finding Dafoe in the Archive: Preserving a University's Videotape Collection**  
**7:45pm** Maryland E

Presenter Hugo Ljungbäck, University of Wisconsin-Milwaukee

For the past two years, I have been charged with reviewing and digitizing 1" Type C reels, 3/4" U-matic cassettes, and VHS tapes from the University of Wisconsin-Milwaukee's recently-defunct television studio. This collection offers a portrait of the university's pedagogical and intellectual history. One of the videotapes recovered is a 1975 Theatre X production, "Civil Commitment Hearings," which includes a young Willem Dafoe, then a UWM theatre student. This 1975 production is exemplary of both the television studio's commitment to community programming during the period, and the experimental and political plays Theatre X staged throughout the company's time. In my presentation, I aim to consider the intersection of the tape's politics, production context, preservation, and re-purposing, while discussing the challenges of saving "obsolete" media in an institutional context on a DIY budget. Using "Civil Commitment Hearings" as a case study, I hope to tease out some of the complexities, challenges, and questions raised by working within a university videotape archive.

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**8:00pm -  
9:00pm**

**The Spider and the Fly: A Talking Case Study**

Maryland E

Presenters Kyle Westphal, Chicago Film Society

Speakers Jeff Kreines, Kinetta

Kate Dollenmayer, Academy Film Archive/Center for Home Movies  
Andy Tamburrino, Colorlab

The first 16mm projectors with optical sound playback arrived on the market in 1932, but home movie makers with talkie ambitions would have to wait until 1935 for the RCA PR-25 Sound Camera, the first 16mm camera that recorded picture and sound simultaneously. Few amateur films with sound from this era remain extant. One recently discovered example, "The Spider and the Fly" (1938), is a charming artifact that demonstrates the expressive possibilities and technical limitations of amateur talkies. A single reel plucked from a larger collection with only a suggestively incomplete hand-written note in the can for context, the "Spider and the Fly" preservation project grew out of a screening at a 2016 edition of Home Movie Day. This panel will include a screening of a new 16mm print of "The Spider and the Fly" and a discussion of the scholarly and technical research that supported its preservation.

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**9:15pm -  
10:15pm**

**Screening Medicine: Imaging and Recording the Body with Time-Based Media**

Maryland E

Presenters Timothy Wisniewski, Alan Mason Chesney Medical Archives, Johns  
Hopkins Medical Institutions

Angela Saward, Wellcome Collection

Sarah Eilers, National Library of Medicine

Why was film considered to be such a powerful medium for the medical professions? This screening and panel discussion looks at the influence of the moving image and sound on the medical profession and vice versa throughout the twentieth century. Many doctors and medical professionals have appreciated the power of the image and used it to augment their research; on occasions they have even turned the cameras on themselves, becoming competent amateur filmmakers in their own right. Looking at two research settings, the laboratory and the clinic (from microscopy to cineradiography), it's possible to look at the commonalities in medical films and video material held in the archives of three important medical research institutions – the Alan Mason Chesney Archives at Johns Hopkins Medical Institutes, Historical Audiovisuals at the History of Medicine Division, National Library of Medicine, and Wellcome Collection and consider how this material has contributed to the understanding of ourselves.



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## Program | Saturday, November 16



**8:00am -**      **Quiet Room**  
**5:00pm**      Guilford

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**8:00am -**      **AMIA Membership Meeting & Lightening Talks**  
**9:15am**      Maryland AB

Chair                      Dennis Doros, 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 2019/2020 Board of Directors will take office as we thank departing Board members Yvonne Ng and Casey Davis Kaufman, and welcome new Board members Snowden Becker and Regina Longo.

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**9:30am -**      **SIMAA: From Time Immemorial:**  
**10:30am**      **Centering Indigenous Knowledge in Archival Practice**  
Maryland E

Speakers                Jennifer R. O'Neal, University of Oregon  
                                 Michael Pahn, National Museum of the American Indian Archive Center

This presentation will examine the traditional Indigenous knowledge systems that are at the center of Native American lifeways and culture. We argue that it is imperative that these traditional knowledge systems must be the foundation for the overall care and management of Indigenous archives in non-tribal repositories. Further, we show that applying a decolonizing practice approach will ensure that Indigenous ways of knowing will be centered in the stewardship of collections. Examples of how this work can and should be implemented in repositories are presented to show specific examples and as a call to action.

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**9:30am - 10:00am**      **Using Data for Preservation Advocacy within the Smithsonian Institution**  
Baltimore B

Speakers      Alison Reppert Gerber, Smithsonian Institution Archives  
Kira Sobers, Smithsonian Institution Archives

For many archives who care for mixed media collections, audiovisual preservation can be a struggle. These collections provide a unique challenge for organizations due to the sheer complexity of preservation - overall content management, physical stabilization, and digitization. A comprehensive plan for staffing, equipment set-up and maintenance, continued training, collection prioritization, and digital preservation infrastructure requires institutional support and funding. But how do you best raise awareness and garner support for your audiovisual collections? The answer - data gathering! Since 2015, the Smithsonian Institution has undertaken two large projects to gather data, using widely available tools and understandable methodologies, in order to support future audiovisual preservation initiatives. The 2016-2017 survey served as an inventory to gather group-level information on formats, condition, and storage environments. The 2018-2019 Audiovisual Preservation Readiness Assessment (AVPRA), performed by AMIA's Community Archiving Collective, gathered information about current preservation rates, risk of collection loss, and institutional capability to care for these at-risk collections.

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**9:30am - 10:30am**      **Home Movie Digitization and Access: New Models for Outreach**  
Baltimore A

Chair      Dwight Swanson, The Center for Home Movies  
Speakers      Siobhan Hagan, DC Public Library  
Patricia Villon, Center for Asian American Media  
Kirsten Larvick, Al Larvick Conservation Fund  
Ina Archer, Smithsonian National Museum of African American History and Culture (NMAAHC)

Inspired in part by personal digital archiving, community archives, and Home Movie Day, many archivists are no longer satisfied with solely being custodians of home movies in a centralized archive, but instead are developing a new paradigm through outreach to specific communities and assisting them directly with home movie conservation, digitization, and access. This session showcases four projects that are breaking new ground in the area of home movies. Digitization is central to all of the programs, but each of them expands upon that core mission in different ways to make their donors' films and videos accessible to the family members and the public, while also contextualizing the media through additional projects such as oral histories, public events, and numerous forms of contextualization.

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**10:00am - 10:30am**      **What Do We Owe Each Other: Archives and Social Infrastructure**  
Baltimore B

Speakers      Elena Rossi-Snook, The New York Public Library  
Alexander Whelan, AMIA Film Advocacy Task Force

In addition to reporting on the latest AMIA Film Advocacy Task Force **We Save 2 Film** 16mm workshop, a 3-day film-watching, film-making, film-archiving extravaganza for middle-school students, this presentation will address and create an open dialogue to consider to what degree we as archivists and librarians can make a vocational



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contribution to our communities. In considering "archiving" as an act of saving material, the Film Advocacy Task Force can't help but wonder: can we use the heritage we preserve- and the physical space of the archive- as tools for inspiration, inclusion, critical-thinking and civic-mindedness?

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**11:00am - 12:00pm      Monitoring Digital Preservation Maturity With the NDSA Levels of Preservation**

Baltimore B

Speakers              Karen Cariani, WGBH  
                                Linda Tadic, Digital Bedrock

Establishing digital preservation workflows or performing a gap analysis of your current practices can sometimes feel like an overwhelming task. The National Digital Stewardship Alliance (NDSA) Levels of Preservation grid, recently updated, was developed to guide organizations as they think through their current and planned digital preservation workflows and policies. This session will discuss what the tool is, how it can be helpful, how it can be used, and request feedback from the community on the current revision. The session will be an open discussion about best practice for digital preservation, and specifically for moving image collections. Other potential groups that share similar information, such as PASIG will also be introduced. Karen Cariani and Linda Tadic, NDSA Coordinating Committee members, will present the new revision and lead discussions to gather feedback. Linda Tadic will discuss how she has used the grid in trainings and teaching about digital preservation.

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**11:00am - 12:00pm      SIMAA: What Can We Do? Community Archiving Workshop and the Role of Professional Associations for Tribal Archives**

Maryland E

Speakers              Sandra Yates, Texas Medical Center Library  
                                Amanda Castro, Malki Museum  
                                Aaron Saubel, Malki Museum  
                                Open call for roundtable participants,

With the support of AMIA, the Community Archiving Workshop (CAW) has conducted workshops at the annual conference of the Association of Tribal Archives, Libraries, & Museums (ATALM) for the last two years. At the 2019 ATALM conference in Temecula, CA, Malki Museum from Banning, CA was the workshop's feature collection. The session will summarize the activities of the day-long workshop that took place on October 8th. Amanda Castro, Malki Museum Director, will talk about the museum's background as California's First Museum Founded by Native Americans on a reservation, its collections, and its involvement at the ATALM workshop. Other stewards of tribal archives will begin a roundtable discussion about the role of professional associations, like AMIA and ATALM, in supporting tribal archives in the preservation and access of their materials for their communities.

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**11:00am - 12:00pm      Equity Through Archival Internships and Classes at the Community College Level**

Baltimore A

Chair                      Jackie Jay, Diablo Valley College

Our diverse community is in our community colleges. We have an opportunity to provide introductory audiovisual courses and hands-on experience to students at the community college level, which not only provides them with a leg up if they decide to continue their

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archival education, but could help us develop the next generation of repair technicians through the community college technical school programs. As an adjunct professor at Diablo Valley College in Pleasant Hill, CA I helped develop a survey course called Digital Assets: Tools and Methodologies. In the course students of diverse ethnic, socio-economic and education levels learn care and handling of archival materials, creation of digital assets from two-dimensional objects, develop identifiers and metadata for their assets, upload them to a cloud-based DAM, QC each other's work and present their searchable group collections as their final projects. The students also visit the San Francisco Opera Archives and the DigiCenter at the San Francisco Public Library. For almost all of the students this was the first time that they had ever visited an archive or met anyone who scanned physical objects as a part of their job. Two of those students are interning with me this semester, assessing and potentially digitizing audiovisual materials from the 45-year run of the iconic San Francisco musical theater company, Beach Blanket Babylon.

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**12:00pm - Copyright Committee Meeting**

**1:00pm** Watertable A

**Nitrate Committee Meeting**

Watertable B

**Advocacy Committee Meeting**

Watertable C

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**1:00pm - Cataloging & Metadata Committee Meeting**

**2:00pm** Watertable C

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**2:00pm - Preservación dos veces/Preservation Twice: Preserving Early Puerto Rican Radio**

**3:00pm** Baltimore A

Chair Linda Tadic, Digital Bedrock

Speakers Dr. Luis Rosario Albert, Ana G. Méndez University, Gurabo Campus  
Jim Lindner, Media Matters

Puerto Rico public radio station WIPR went on the air in 1949. In 2006, the station received an NEH grant to preserve 5,000 hours of its early radio broadcasts of news, music, and radio dramas that were recorded on ¼" audio reels starting in 1957. After digitization to WAV files, the IT department wrote the files to LTO3 tapes for data storage. Thirteen years later, the LTO3 tapes could not be read: there was no documentation of how the tapes were written in those pre-LTFS days. The content had to undergo a second wave of preservation, this time to determine how the files were written to LTO3, and sleuthing to identify and procure the correct hardware, operating system, and back-up software with which to restore the files. The session is a case study on the complex factors involved in preserving digital content on legacy digital storage media.

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**2:00pm - SIMAA: Tribesourcing Midcentury Educational Films:  
3:00pm Digital Repatriation and Local Knowledge**

Maryland E

Chair Jennifer Jenkins, University of Arizona

Speakers Rhiannon Sorrell, Diné College

Melissa Dollman, University of North Carolina

Crystal Littleben, Navajo Cultural Arts Program

In this NEH-funded digital humanities project, we take midcentury educational films back into Indian Country where they were made in the 1940s through 60s and record new narrations by community members and elders from the insider point of view. This “tribesourcing” method allows for identification of local knowledge that might otherwise be lost, as well as providing a rich, community-based metadata record for each film. We will demonstrate the merging of old video and new audio in Mukurtu, and discuss what we have learned in the process of digitally repatriating these midcentury films. We'll show examples of “before” and “after,” and discuss the collaborative process with tribal partners.

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**2:00pm - Digital Transformation of Film Archives: 10 steps to become Digital by Design  
3:00pm**

Maryland B

Speaker Jan Müller, National Film and Sound Archive of Australia (NFSA)

The NFSA has embraced digital – building collections and enabling access to them for use and re-use and integrating digital experiences in our events and exhibitions. Digital Transformation at the NFSA is not so much about transformation from analogue to digital; rather, it is about evolution from a first generation, hybrid analogue/digital film archive to an archive that is digital by design. ‘Analogue’ and ‘digital’ are not mutually exclusive or opposing forces. The NFSA’s physical collections, the onsite and online exhibitions, programs, events and even the building are an integral part of the digitalisation of the NFSA. An archive that is ‘digital by design’ means that our intention is to think, act and be digital first – for digital experiences to be intrinsically part of the life of the archive and the people who learn, experience and create with us. In this interactive presentation, the principles of becoming an archive that is digital by design and the steps that the NFSA will take in order to make Digital Transformation happen are highlighted. Attention in this presentation also for the serious focus on People and Culture and the structure of the organisation.

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**2:30pm - Assessing Results from the Audiovisual Preservation Exchange (APEX)  
3:00pm Collaborations with Latin American AV Archives**

Maryland B

Speakers Juana Suárez, NYU

Pamela Vizner, AVP

The NYU MIAP Audiovisual Exchange Program started in 2008 in Ghana, and except for Spain in 2016, it has taken place in different Latin American countries since 2013. This presentation provides a balance of the different Latin American APEX editions, vis-à-vis the current AV archival scenario of the region in order to state what are some of the priorities and what the contributions of international associations such as AMIA (and other)

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may be to support sustainability in the region. Data included here adds not only results from APEX but also a summary of important transformations in the infrastructure of AV archives, training, creation of new cinematheques, emergence of digital hubs vis-à-vis the current political/ cultural transformation to highlight what the contribution of international associations like AMIA and similar can be to the sustainability of the region.

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**3:30pm - H for Horrific: The Horror Movie Drought of 1936-1938**

**4:30pm** Baltimore B

Chair

Charlotte Barker, Paramount Pictures

Kathryn Claypool, Paramount Pictures

While working on the preservation of the Bela Lugosi film *The Human Monster* (aka *Dark Eyes of London*), we stumbled upon a rating that was previously unknown to us; the BBFC's "H for Horrific" card. During our investigation into the significance of this card, we were shocked to find that there had been a temporary stop in horror film production in the late 1930s in both the US and UK. Even more alarming was that most theories maintained that the H for Horrific card, along with the Hays Code, were directly to blame for it. Through further research, into this Horror movie hiatus, we determined that there were a myriad of factors that brought about the cessation of production of horror feature films during the years 1936-38. In this presentation, we intend to examine the cultural, technological, administrative and international pressures that caused studios to steer clear of the material.

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**3:30pm - Archiving as Resistance**

**4:30pm** Maryland B

Speaker

Natalie Cadranel, OpenArchive

This presentation is for moving image archivists interested in an ethical, participatory way to collect, preserve, and amplify audiovisual media created on mobile phones. It is also for organizations and individuals who are interested in starting their own mobile media collection efforts. The presentation will outline key aspects of OpenArchive, a culmination of ethnographic research and open source mobile development over the past five years. In the presentation I will discuss sharing Save, a white-labeled open-source mobile app. created by and for archivists, activists, human rights defenders, journalists, and lawyers, case studies of recent participatory archiving efforts, and emergent groups interested in collecting and reusing mobile digital media. After extensive usability testing and research, I partnered with the Guardian Project and Human Rights Watch to create the newest version called Save (share, archive, verify, encrypt), now available in iTunes and Google Play. Citizens armed with mobile devices are becoming history's first responders, amassing rich, contextualized, and crucial historical documentation. However, the media they create is incredibly fragile and difficult to verify, often disappearing as a result of privacy concerns, data loss, or a lack of affordable, secure cloud storage; if shared, the most common destination for this media is on social media platforms that can chill free speech and are not committed to privacy, authentication, or long-term preservation

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**3:30pm - AMIA/DLF Hack Day Results**

**4:30pm** Baltimore A

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.

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**3:30pm - SIMAA: The Work of Indigenous Knowledge in the Age of Digital Reproduction:**

**4:30pm** **Some Notes on Relationships**

Maryland E

Speaker Guha Shankar, Library of Congress

This presentation looks at the historical production and contemporary re-reproduction of indigenous cultural expressions through a case study of the Ancestral Voices project, a joint initiative of the Passamaquoddy Indian nation, the American Folklife Center at the Library of Congress and the digital tools, Mukurtu CMS and the Traditional Knowledge attribution labels. The presentation will take a detailed look at the ways in which digital tools and platforms are deployed in the preservation of and access to archival media to assist indigenous peoples in sustaining historical memory and strengthening the use and practice of imperiled lifeways within communities. The presentation also highlights the ways in which personal and professional relationships are critical in determining the shape and structure of such initiatives.

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**4:45pm - When A State Makes A Film: Politics, Policy, and History**

**5:45pm** Baltimore A

Chair Martin Johnson, University of North Carolina at Chapel Hill  
Speakers Angélica Gasparotto de Oliveira, Unibo - University of Bologna  
Lauren Pilcher, Georgia College  
Devlin Orgeron, North Carolina State University  
Audrey Amidon, National Archives and Records Administration

Governments have long utilized motion pictures to inform, persuade, and document the people and resources under their control. But, state-made films are more than just a visual reenactment of state power. In this panel, we will present work that demonstrates the diversity of state-produced films as well as tools for analysis, presentation, and publicity on these underseen and unexamined films and videos. This hybrid panel will present two case studies of government-produce films, as well as presentations on how government films can be taught in the classroom, and the challenges inherent in locating and identifying government film.

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**4:45pm - 5:45pm**      **SIMAA: Indigitization: Supporting the Digital Preservation of Indigenous Cultural Heritage Where It Lives**

Maryland E

Speaker              Gerald Lawson, University of British Columbia

The Indigitization Program has helped Indigenous community organizations in British Columbia, Canada, to digitize more than 12,000 cassette tapes containing precious fragments of cultural heritage. With the program poised to expand into support for several other media formats, including magnetic video recordings, Gerry Lawson reflects on Indigitization's grassroots origins, strategic growth and approach to partnerships.

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**4:45pm - 5:45pm**      **Would You Like To Save Your Game?: A Case Study**

Baltimore B

Chair                  Laura Drake Davis, Library of Congress

Speakers             David Gibson, Library of Congress

Amanda May, Library of Congress

Libraries, archives and museums are facing an ever increasing amount of interactive media in their collections, including software applications, time based artworks and video games. These materials provide unique challenges in regards to acquisition, description and preservation, and many institutions are working to develop new approaches to ensuring the long term preservation of and access to born digital cultural artifacts. This panel will present a case study from the Library of Congress on the development of a workflow for the cataloging, preservation and ingest of video game content into the Library's digital repository. Digital Project Specialists Laura Drake Davis and Amanda May and Library Technician David Gibson will present different aspects of the workflow, highlighting the holistic approach that is required to ensure that this content is retained for future generations. This presentation will appeal to archivists working on their own solutions to the challenges of preserving born digital content.

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**4:45pm - 5:15pm**      **Captioning Problems from the Video Bog**

Maryland B

Speakers             Chloe A McLaren, Cornell University Library

Desi Alexander, Cornell University Library

A joint report from Desi Alexander (AV Collections Coordinator) and Chloe McLaren (Metadata Projects Librarian) from Cornell University Library about how we are developing an AV captioning workflow, and the missteps we've taken along the way. Cornell has determined that all newly online, publicly available AV material should be captioned from Jan 1, 2020 onward. This has special implications for the library, since much of the "newly online" material is in fact recently digitized archival material, often indifferently recorded. As a small digitization shop within a large university library, we are attempting to simultaneously incorporate new tools and workflows to adequately caption, while not dissolving into sad puddles of goo under our respective desks.



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**5:15pm - Technology Mythology (And Other Practical Information)**

**5:45pm**

Maryland B

Chair

Eric Wenocur, Lab Tech Systems

A system for capture and preservation of audio and video media brings together a range of technologies--analog, digital, old and new. In some cases there is a right way or a best practice for a particular process, other times more than one approach can work. But in all cases there are fundamental concepts dictated by the technology itself. If these concepts are not understood (or misinformation gets around) the result can be confusion, wasted time, wasted money, and possibly poor quality. Focusing mainly on playback and capture hardware, this presentation will explore a handful of fundamental technical concepts that may be misunderstood or overlooked by media archivists. We will touch on topics such as genlock, lip-sync, connection errors, equipment power, and others that arise whenever archivists use video and audio technology. The approach will be a simple case-by-case explanation of the concepts, and is appropriate for participants at all experience levels that work directly with A/V equipment.

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**5:45pm**

**Closing Night Reception**

Maryland CD

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



# ARSC

## Association for Recorded Sound Collections

**54th Annual Conference  
The Delta  
Montréal, Québec, Canada  
May 20-23, 2020**

Conference programs will take place at Delta Hotels Montreal, just steps from Le Quartier des Spectacles and McGill University. Nearby attractions include the Musée des Ondes Emile Berliner. 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, 2020. For more information:

[http://www.arsc-audio.org/conference/2020/ARSC2020\\_CFP.pdf](http://www.arsc-audio.org/conference/2020/ARSC2020_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.*

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# The pAVilion Exhibitors



**Welcome to the pAVilion!** By bringing together exhibitors 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.

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## pAVilion Hours

Thursday	Exhibits Poster Session	9:45am - 6:30pm 12:00pm - 2:00pm
Friday	Exhibits Poster Session	9:00am - 2:00pm 12:00pm - 2:00pm

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# The pAVilion | Exhibitor Listing

## Ahead Tek

AMIA Member

6410 Via Del Oro  
San Jose, CA 95119 USA  
Phone: 408.226.9991  
Email: [patj@aheadtek.com](mailto:patj@aheadtek.com)  
Website: [www.aheadtek.com](http://www.aheadtek.com)

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

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## AVP

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253 36th St., Suite C309, #22  
Brooklyn, NY 11232 USA  
Phone: 917.475.9630  
Website: [www.weareavp.com](http://www.weareavp.com)

AVP maximizes the usability of data by resolving large-scale digital and physical audio, video, image, text, numeric, metadata, or other data challenges with innovative consulting services, software products, and software development. AVP holistically straddles the business and technology aspects of each challenge, applying proven and rigorous approaches and partnering with customers to achieve their goals.

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## Blackmagic Design

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Email: [garya@blackmagicdesign.com](mailto:garya@blackmagicdesign.com)  
Website: [www.blackmagicdesign.com](http://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

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## Christy's Editorial

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Burbank, CA 91501 USA  
Phone: 818.845.1755  
Email: [scott@christys.net](mailto:scott@christys.net)  
Website: [www.christys.net](http://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

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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](http://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.

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### Cinequal LLC.

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New York, NY 10003  
Phone: 757.256.3628  
Email: [tyler@cinequal.com](mailto:tyler@cinequal.com)  
Website: <https://www.cinequal.com/>

CINEQUAL Scout 16i is a high quality, low-cost scanner and online software system that creates access copies of film instantly while capturing shrinkage and film damage issues frame by frame. The resulting metadata is used to produce collection management reports, offering objective data to guide preservation and access activities. [Cinequal.com](http://Cinequal.com).

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### Cloudian

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San Mateo, CA 94402 USA  
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Website: [www.cloudian.com](http://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](http://www.cloudian.com) to learn more!

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### Colorlab

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Email: [nfo@colorlab.com](mailto:nfo@colorlab.com)  
Website: [www.colorlab.com](http://www.colorlab.com)

Colorlab is a full-service film laboratory offering services for 35mm, 28mm, 17.5mm, 16mm, 9.5mm, Super 8, and 8mm gauges. We specialize in replasticizing and reviving highly shrunken or compromised films, as well as digitization of tape based media. Colorlab technicians have decades of experience handling historically significant material from large and small collections and create custom solutions for data management and metadata. We offer film scanning workflows that include wet-gate and HDR scanning up to 6.5K. Offer digital film recordings in either 35mm or 16mm formats.

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## ColorScene

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Email: [sales@colorscene.com](mailto:sales@colorscene.com)  
Website: [colorscene.com](http://colorscene.com)

ColorScene has been at the forefront of the color correction and restoration field since 2010. From large post-production facilities with multiple suites, telecine and DI theaters to the small single room boutique studio specializing in restoration our engineers have been involved in the design and installation of more color and film correction rooms than any other company in the USA. With truly collaborative post-environments providing the most efficient workflows, we now supply Editorial, VFX and Audio editing and Mixing rooms and our knowledge of integrated high speed storage and security are critical parts of how we design a facilities infrastructure. At AMIA we are showcasing DIAMANT-Film Restoration Software including Dustbuster+ a professional solution for automatic, semi-automatic and interactive film restoration. Since 2001 DIAMANT-FILM Restoration has been used successfully in film archives, post-houses, and laboratories around the world. With DIAMANT-Film Restoration you can handle almost any type of film defect, cleaning, enhancement and repair.

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Website: [www.danskfilmdigitization.com](http://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. [www.danskfilmdigitization.com](http://www.danskfilmdigitization.com)

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Website: [www.dft-film.com](http://www.dft-film.com)

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Digital Bedrock provides secure, managed digital preservation services to ensure your digital content is usable when you need it. Our off-cloud architecture combines object storage technologies for searching unstructured data, with green and secure storage. This scalable architecture means we (and our clients) can continue to grow with a minimal carbon footprint. We manage the content over time by monitoring its bit health and format obsolescence vulnerabilities, as well as managing geographically dispersed redundant storage for disaster recovery. Files are migrated to new storage media over time. Clients have access to dedicated portals to search information on their content, including indexed detailed embedded and technical metadata retrieved from files. If desired, client data can additionally be moved to or from clients' cloud storage. We're your trusted partner, staff, and infrastructure, eliminating the need to hire and train employees or make large scale hardware investments to preserve your valuable assets.

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Website: <https://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](http://kodak.com), follow us on Twitter @Kodak, or like us on Facebook at Kodak.

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**Munters  
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Email: pcalardo@scenesavers.com  
Website: www.scenesavers.com

Scene Savers will pick up, inventory, digitize, enrich, store and provide access to your moving image content. For over 38 years our staff of technicians, engineers, and archivists have been facilitating digitization projects ranging from individual patron requests to large, complex news collections. We specialize in providing custom workflows and obtaining the best possible quality from often degrading film and media assets. Let's talk about how we can help you save and gain access to your moving image content. [www.scenesavers.com](http://www.scenesavers.com).

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## STiL Casing Solution

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Email: info@themediapreserve.com  
Website: www.mediapreserve.com

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## Tuscan Corporation

AMIA Member

5301 S. Superstition Mtn. Dr., Ste. 104 -113  
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Phone: 480.288.9398  
Email: info@tuscancorp.com  
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Hutchinson, KS 67504 USA  
Phone: 800.873.0906  
Email: [storage@undergroundvaults.com](mailto:storage@undergroundvaults.com)  
Website: [www.undergroundvaults.com/](http://www.undergroundvaults.com/)

Founded in 1959, Underground Vaults & Storage, nicknamed "The Saltmine", is a recognized leader in secure storage for the motion picture and entertainment industry. Our unique facility and multiple services, including managed inventory and preservation programs, allow us to provide customizable storage solutions. UV&S operates multiple above and below ground facilities in the United States and United Kingdom, with "The Saltmine" located 650-foot underground in Kansas, serving worldwide clients from nearly every sector of industry.

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## **Visual Data Media Services**

AMIA Sponsor

610 N. Hollywood Way  
Burbank, CA 91505 USA  
Phone: 818.558.3363  
Email: [rsmith@visualdatamedia.com](mailto:rsmith@visualdatamedia.com)  
Website: [www.visualdatamedia.com](http://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.

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## **The Boston Connection, Inc**

AMIA Sponsor

PO Box 1835  
Cotuit, MA 02635  
Phone: 617.908.6258  
Email: [bocnnct@cutfilm.com](mailto:bocnnct@cutfilm.com)  
Website: [www.cutfilm.com](http://www.cutfilm.com)

We provide new & used equipment to view, clean & transport film, as well as accessories and supplies used in preservation. We maintain and repair splicers, viewers, rewinds, KEMs, Lipsner Smith cleaners and especially Steenbecks, essentially making film preservation possible on a grand scale at a reasonable cost nationwide. We fabricate parts and redesigned circuit boards providing new features and measures of safety, for equipment no longer supported.

Help us see things more clearly...

# Call for Short Papers AMIA – 20/20 in 2020

The Moving Image 20.1 – 30 Years of Preservation

The Moving Image 20.2 – 30 Years of Access

As AMIA nears its 30th anniversary, we find ourselves in the mood for reflection...and projection.

In a linked pair of special anniversary issues, The Moving Image considers the state of our field(s) and AMIA's role. Where have we been? Where are we now? Where are we going?

We seek short, less scholarly contributions (profiles, interviews, position papers, etc.) that think BROADLY about our field(s) and our organization. Our general THEMES are preservation for 20.1 and access for 20.2 (note: they are separated here for organizational purposes only!)

Topics include but are by no means limited to:

- Collection highlights
- Evolving role of archivists
- Analog vs. digital
- Archival diversity
- Accounts of major archival projects or initiatives
- Interviews with archivists, donors, filmmakers, distributors, etc.
- Past and future challenges

Send inquiries to Devin Orgeron – [editor@themovingimage.org](mailto:editor@themovingimage.org)

20.1 – 30 Years of Preservation – Drafts due January 15, 2020

20.2 – 30 Years of Access – Drafts due by April 15, 2020

Instead of a forum section, these issues will feature an “archive” of our members’ thoughts about the organization and the changes it has undergone over the past 30 years. These will be limited to 280 characters (Tweet-style).

**QUESTION:**  
**How has AMIA evolved? What does our future look like?**

Live-tweet your response from the conference using

**#PublishedAuthorTMI2020**

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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.

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## **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.

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<b>LAC Group</b>	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.
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<b>Image Pro</b>	ImagePro founder and president, Sean Coughlin, who also founded Cine-tech, has managed restoration and preservation of more than 8,000 films, along with numerous digital video files and stills for clients throughout the entertainment industry and public/private archives, including British Film Institute, George Eastman House, Library of Congress, Sony Pictures, Universal, Academy of Motion Picture Arts & Sciences, MoMA, 20th Century Fox, The Film Foundation, Lionsgate, Warner Bros., Paramount, Frank Capra Collection, UCLA Film & Television Archive, and The National Center for Jewish Film. <a href="http://imageprotections.com/">imageprotections.com/</a>
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<b>Deluxe Entertainment Services Group</b>	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 meta-data services, world-class localization and centralized cloud-based MAM and storage. <a href="http://www.bydeluxe.com">www.bydeluxe.com</a>
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<b>DFT</b>	Digital Film Technology (DFT) 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. <a href="http://www.dft-film.com">www.dft-film.com</a>
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<b>Prasad Corp</b>	Prasad Corporation utilizes the latest tools to scan and restore your motion picture film, including the DFT Scanity with high Dynamic Range technology. We focus on offering economical solutions to help you digitize your collections and make them more accessible. At Prasad Corp, our team's years of experience allow us to handle complicated restoration projects. <a href="http://www.prasadcorp.com">www.prasadcorp.com</a>
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**Roundabout  
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Serving the film and television industry for more than 20 years, Roundabout Entertainment offers state-of-the-art resources for picture and sound post production, restoration, editorial, quality control and more. We work with studios, archives, production companies, broadcasters and others to create and deliver content that engages, enlightens, entertains and inspires. Roundabout is an industry leader in restoration, preservation, and digital re-mastering of theatrical and home entertainment content. We handle a variety of film gauges and legacy video formats, employing the latest technologies in order to preserve media for future generations. [www.roundabout.com](http://www.roundabout.com)

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**Allied Vaughn**

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

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**AVP**

AVP maximizes the usability of data by resolving large-scale digital and physical audio, video, image, text, numeric, metadata, or other data challenges with innovative consulting services, software products, and software development. AVP holistically straddles the business and technology aspects of each challenge, applying proven and rigorous approaches and partnering with customers to achieve their goals. [www.weareavp.com](http://www.weareavp.com)

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## Digital Bedrock

Digital Bedrock provides secure, managed digital preservation services to ensure your digital content is usable when you need it. Our off-cloud architecture combines object storage technologies for searching unstructured data, with green and secure storage. This scalable architecture means we (and our clients) can continue to grow with a minimal carbon footprint. We manage the content over time by monitoring its bit health and format obsolescence vulnerabilities, as well as managing geographically dispersed redundant storage for disaster recovery. Files are migrated to new storage media over time. Clients have access to dedicated portals to search information on their content, including indexed detailed embedded and technical metadata retrieved from files. If desired, client data can additionally be moved to or from clients' cloud storage. We're your trusted partner, staff, and infrastructure, eliminating the need to hire and train employees or make large scale hardware investments to preserve your valuable assets. <https://www.digitalbedrock.com/>

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## DuArt Media Services

DuArt Media Services provides innovative services for production and media companies, filmmakers, and archivists. The Academy Award winning company evolved from a premier film lab founded in 1922 to the high technology full service media provider it is today! The DuArt Digitization Center provides comprehensive digitization, restoration, archive and distribution services. [www.duart.com](http://www.duart.com)

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## 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. [www.duplitech.com](http://www.duplitech.com)

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## 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. [www.fotokem.com](http://www.fotokem.com)



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**FujiFilm  
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The Fujifilm Corporation was founded in 1934 to manufacture motion picture film products, and today supplies cinematographers and the motion picture industry worldwide. Since its foundation, Fujifilm has consistently been an innovator in the development and advancement of motion picture industry. Fujifilm continues to manufacture FUJIFILM RECORDING FILM for Digital Separation to preserve and archive. ETERNA-RDS 35mm Type 4791 (PET) is a black and white film intended for making archival black and white separations from color digital masters. RDS is designed for maximum image quality and long-term stability. [www.fujifilmusa.com](http://www.fujifilmusa.com)

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**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](http://kodak.com), follow us on Twitter @Kodak, or like us on Facebook at Kodak

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**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. <http://ptlp.com>

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The original developers of DRST<sup>™</sup> 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.

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**NBCUniversal  
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NBCUniversal StudioPost- a complete sound & picture post production facility for features, television, streaming, trailers, content mastering, archive management, and media fulfillment. [universalstudioslot.com](http://universalstudioslot.com)

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**ASN ROADSHOW**  
Association of Moving Image Archivists

Produced by  
REBECCA HALL, BRITTAN DUNHAM, KATIE TRAINOR, ANDREA LEIGH AND DENNIS DORIS  
THANK YOU TO THE ARCHIVED AND ARCHIVISTS OF AMIA WHO PROVIDED THE FILMS AND VIDEOS



THE ASSOCIATION OF MOVING IMAGE ARCHIVISTS PRESENTS

**ARCHIVAL SCREENING NIGHT** ★★  
★★★★★★★★★★★★★★★★ROADSHOW EDITION

22 ARCHIVAL TREASURES FROM AROUND THE WORLD



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# Photo Credits

<b>Cover</b>	Portrait of Jonah Jones and Cab Calloway, Columbia studio, New York, N.Y., ca. Mar. 1947. Calloway was born in Rochester, NY, but grew up in Baltimore. William P. Gottlieb Collection (Library of Congress).
<b>Page 7</b>	2000. AMIA Past Presidents.
<b>Page 8</b>	Goddard Space Center in Greenbelt, MD. The first people to hear of a man landing on the moon, were NASA personnel at the Goddard Space Center. Goddard served as the main control center for receiving and directing signals and information between Apollo 11 and mission control in Houston. Library of Congress Prints and Photographs Division
<b>Page 15</b>	Photograph of Staff at the National Audiovisual Center (1974). A stack area of the National Audiovisual Center, Suitland Maryland. Left to right are John McLean, director of the NAC; Curt Fitzgerald and Bob Williams, both NAC employees; and Glenn McMurry, Chief of the Information Branch. National Archives at College Park - Still Pictures.
<b>Page 21</b>	Dr. Nancy Roman, 1962. One of the nations top scientists in the space program. During her career at NASA she held various positions, including chief of astronomy and relativity. NASA chief astronomer Edward Weiler called her 'the mother of the Hubble Space Telescope,' adding, "Regretfully, history has forgotten a lot in today's Internet age, but it was Nancy in the old days before the Internet and before Google and e-mail and all that stuff, who really helped to sell the Hubble Space Telescope, organize the astronomers, who eventually convinced Congress to fund it." She worked at Goddard Spae Center after her retirement until 1995.
<b>Page 23</b>	1850-1890. Lexington market, Baltimore, Maryland. Library of Congress Prints and Photographs Division.
<b>Page 27</b>	Johns Hopkins Hospital, Baltimore, Maryland. Student nurses learning anatomy. (1943). Farm Security Administration - Office of War Information photograph collection (Library of Congress)
<b>Page 31</b>	Oprah on the news desk at WJZ Baltimore in 1978. Oprah Winfrey was first hired at WJZ as a news anchor for "Eyewitness News" in 1976. Photo: Mid-Atlantic Regional Moving Image Archive.
<b>Page 41</b>	Thurgood Marshall outside the Supreme Court building in 1955. After winning the Supreme Court case Chambers v. Florida in 1955, he founded and became the executive director of the NAACP Legal Defense and Educational Fund. In 1967 he was appointed an Associate justice of the Supreme Court - the 96th person to hold the position, and the first African American. He was born in Baltimore in 1908.
<b>Page 53</b>	Social Security Operations- Baltimore (1971). U.S. News & World Report magazine photograph collection. Library of Congress Prints and Photographs Division.
<b>Page 65</b>	America's youth builds and flies model planes on miniature flying fields (1944). This unusual model airplane, a composite of several different types, is launched by its youthful builder at Modelhaven Airport, "the smallest airport in the world," near the city of Baltimore. Farm Security Administration - Office of War Information photograph collection (Library of Congress).
<b>Page 75</b>	Bethlehem-Fairfield shipyards, Baltimore, Maryland. Woman welders in a fabricating shop (May, 1943). Farm Security Administration - Office of War Information photograph collection (Library of Congress).
<b>Page 82</b>	Portrait of Billie Holiday, Downbeat, New York, N.Y., ca. Feb. 1947. William P. Gottlieb Collection (Library of Congress).
<b>Back Cover</b>	WAAM - the call letters for WJZ in Baltimore until 1957. Photo: Mid-Atlantic Regional Moving Image Archive.

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# 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 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, Lindy, and Dan - who have worked for a year to bring the Conference together and to make your experience in Baltimore the best it can be ...

To the **Archival Screening Night group**, led by Rebecca Hall and Brittan Dunham, who not only programmed a full ASN Roadshow this year, but also programmed a great night in Baltimore and spent hours (and hours!) at the theatre preparing for the evening ...

To the **Education Committee**, led by Jen O'Leary, Andy Uhrich, and Blanche Joslin, who continued to develop new resources for first-time attendees, and to **Snowden Becker** for another great Conference 101 webinar ...

To **Teague Schneider** and **Casey Davis Kaufman** who provided training in facilitating discussions and coordinated our Newcomers Welcome ...

To **Andrea Leigh** and the **Library of Congress** team that made the tour of the NAVCC in Culpeper possible ...

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To the **AMIA/DLF Hack Day** team and to our partners at the Digital Library Foundation ...

To **Grover Crisp** and **Michael Friend** for the 46th edition (and all the previous editions) of The Reel Thing Technical Symposium ...

To the **Community Archiving Workshop** group, and all of the volunteers who spent Wednesday working with the Deaf Folklife Films Project ...

To **Siobhan Hagan** and **Mid-Atlantic Region Moving Image Archive (MARMIA)** for introducing us to Baltimore and helping us to reach out to the community ...

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 Jennifer O'Neal for curating the **Stewardship of Indigenous Materials in AV Archives** program stream, to **Melissa Dollman** for her work in bringing it together, and to the **Council on Library and Information Resources (CLIR)**, and **National Film Preservation Board** for the grant supporting the stream ...

To curator **John Polito** and all of the speakers on the **Library Science Meets Rocket Science** stream ...

To our **pAVilion exhibitors** who support the work of the field year round and are always willing to share what they know ...

To the **speakers and workshop leaders** who develop programming that not only address 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 everyone who donated to the **Community Fund**, to the **Savada Family Legacy Fund**, and to the **Awards Committee** for their work in managing the travel grants process, in providing an opportunity for more of our colleagues to attend the conference ...

To the staff - **Becka, Morgan, 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 Baltimore to attend AMIA 2019 ...

**Thank you!**



**ImagePro**  
Image Protection Services

## Do You Know the Condition of Your Valuable Film and Digital Image Assets?

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For information or to set a meeting, contact  
**Susan E. Coughlin**, Vice President, Business Development  
at [susan.coughlin@imageprotections.com](mailto:susan.coughlin@imageprotections.com) or (818) 669-8393



*"By the Aid of a Film" (1914)*  
Thomas A. Edison, Inc.  
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**Sean Coughlin**,  
Founder of Cinetech  
and ImagePro

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