



AMIA 2022

DECEMBER 7-9, 2022
PITTSBURGH, PENNSYLVANIA



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10:00AM - 5:00PM | Sky

AMIA Hack Day

- Annie Schweikert, Stanford University
- Kelley Coyne, BAVC
- Tim Lake, BAVC

What is Hack Day? In association with the annual AMIA conference, Hack Day is a unique opportunity for practitioners and managers of digital audiovisual collections to join with developers and engineers for an intense day of collaboration to develop solutions for digital audiovisual preservation and access. All are welcome! For more information, follow #AVhack22 on Twitter, email avhackday@gmail.com, or check out our wiki pages for previous years.

10:30AM - 5:00PM | Off site

Community Archiving Workshop

Mona Jimenez, CAW

- Marie Lascu, CAW
- Siobhan Hagan, MARMIA
- Pamela Vadakan, California Revealed

Community Archiving Workshop (CAW) provides moving image archivists the opportunity to serve the community of Pittsburgh and work with local volunteers to help an organization gain intellectual and physical control over an endangered moving image collection. The workshop provides a space for conference attendees to partner with local volunteers to conduct basic processing, cataloging and inspection of a moving image collection and, by doing so, will learn how to identify risk factors and make preservation recommendations for moving image collections. Attendees will gain experience in working with and training non-archivists to care for their collections. In the process, they will engage in hands-on processing, inspecting, and cataloging audiovisual media. Most importantly, they will build relationships and connections with the Pittsburgh community and learn about local history.



8:45AM - 9:15AM | Foyer
Coffee & Tea Break

9:15AM - 10:30AM | Urban
Keynote & Opening Welcome

- Rick Sebak, Keynote Speaker
- Rachael Stoeltje, AMIA President
- Lindy Leong, AMIA 2022 Conference Chair
- Laura Treat, Conference Program Committee
- Katie Trainor, Conference Program Committee
- Afsheen Nomai, Conference Program Committee
- Lindsay Zarwell, Conference Program Committee

Welcome to AMIA 2022! Keynote speaker Rick Sebak is a Pittsburgh institution. His light documentaries celebrate various aspects of modern American life and the unexpected charms of Pittsburgh. Audiences have learned to recognize his friendly narrative style and the unusual topics that he obviously loves. Since 1987 when he returned to his hometown of Pittsburgh to work at WQED, he has produced more than 25 documentaries about the history, the neighborhoods, the buildings, the people and the food of western Pennsylvania.

9:30AM - 10:30AM | Zoom Meeting:
<http://bit.ly/3GT4g0t>
Virtual Meeting: Accessibility Committee

11:00AM - 12:00PM | Urban
Video Digitization: An Overview on Best Practices and Equipment

- Matthew Patoray, Iron Mountain Entertainment Services
- Matt Steck, Iron Mountain Entertainment Services

Digitization and common misconceptions on how to digitize assets and best practices to preserve the highest quality video. The panel will also offer a demonstration of a U-matic tape and EIAJ Tape Digitization and equipment.

11:00AM - 12:00PM | Monongahela
Increasing Equity in the Field Through Preservation Fellowships and Training

- Teague Schneider, AMIA Pathways / Academy of Motion Picture Arts and Sciences
- CK Ming, AMIA Pathways / Smithsonian National Museum of African American History & Culture
- Rebecca Fraimow, GBH
- Dimitrios Latsis, University of Alabama
- Morgan Oscar Morel, BAVC Media

Representatives from WGBH's Public Broadcasting Preservation Fellowship (PBBF) and the associated EBSCO Scholarships at University of Alabama, AMIA's Pathways Fellowship Program (Pathways), and BAVC Media's Community-based Preservation Education and Training program (CPET) will discuss their programs' efforts to increase equity in the field by providing training and hands-on experience, focusing on individuals from under-resourced and underrepresented communities. Panelists will give an update on implementation and evolution of these fellowships and educational opportunities over the last two years, due to new funding sources (IMLS, NEH etc), the needs of applicants, COVID restrictions, participant feedback and cultural shifts within the field and beyond. They will also discuss efforts to cross-pollinate knowledge between programs, for example creating learning opportunities and community-building for participants across cohorts. The panel will also discuss the key issue of developing ongoing fundraising sources to support these programs as well as the individuals receiving direct benefit from them.

11:30AM - 12:00PM | Allegheny
Inside the Seattle Art Museum's Historic Media Collection

- Mia Ferm, Seattle Art Museum

The Seattle Art Museum's Historic Media Collection documents the almost 90-year history of the encyclopedic art museum through film, video, and audio materials. From interviews with artists and curators, to informal gallery tours, staff oral histories and celebrations, unedited marketing reels, news broadcasts, installation documentation, and more, this unique collection reveals the story of an art institution beyond its permanent art collection. Established through a three-year grant funded project



to digitize, preserve, and provide access, this presentation from the Collection's Project Manager (and lone archivist at SAM), will introduce attendees to the collection, take stock at the project's half-way point, and consider how materials like this can support arts and museology research as additional primary sources.

12:00PM - 1:00PM | Bedford

Meeting: Open Source Committee

12:00PM - 1:00PM | Sky

Roundtable: Moving Image Related Materials

- Mary Huelsbeck,

A discussion about related materials (props, costumes, posters, etc) and whether there is interest in forming/reforming a committee to address common practices and challenges.

12:30PM - 1:30PM | University of Pittsburgh

Tour: University of Pittsburgh Archives & Special Collections

- Miriam Meislik, University of Pittsburgh Archives & Special Collections
- Ben Rubin, University of Pittsburgh Archives & Special Collections

The tour will include highlights from the George A. Romero Archival Collection. Directions to the archive will be sent prior to the conference.

1:00PM - 2:00PM | Oliver

Meeting: PBCore Advisory Subcommittee

1:15PM - 2:30PM | Harris Theatre

Screening: Experimental Curator: The Sally Dixon Story

- Brigid Maher,

A documentary that delves into the life of experimental film curator Sally Dixon. Her story began in the 1960's when she received a small hand-held movie camera from her father-in-law and started making films, that she later called "Film Poems." Sally is known as a trailblazer in the "film as art" movement and created the film program at The Carnegie Museum of Art in 1970. She founded the program with the purpose of "promoting a greater understanding and appreciation of film as an art form and the filmmaker as an artist." It was one of the first

museum-based film programs in the country. The film utilized the Walker Archives, CMOA and Sally's personal archives. There were 54 rolls of never before seen super 8 film from her personal connection.

2:00PM - 3:00PM | Allegheny

Calling All CAWs!: The CAW Training of Trainers (TOT) Project

- Moriah Castillo Ulinskas, Community Archiving Workshop
- Sandra Yates, Community Archiving Workshop
- Amy Sloper, Community Archiving Workshop
- Kelli Hix, Community Archiving Workshop
- Pamela Vadakan, Community Archiving Workshop

In 2018 Community Archiving Workshop received an award from the Institute of Museum and Library Services (IMLS) to scale its established workshop model to a "Training of Trainers" (TOT). The TOT project trains librarians and community leaders to organize and implement CAWs in their communities and to become trainers themselves, passing the workshop model on to peer organizations with audiovisual collections. In 2020 CAW received a supplement from IMLS to switch to a remote model in response to the COVID-19 pandemic. Partners participated in webinars, received training kits and digitization and film inspection kits, inspected and inventoried a collection with remote guidance from a CAW mentor and developed a preservation plan. CAW members will share the outcomes of both the original trainings and the resources developed through the switch to remote training, with an emphasis on recruiting attendees to participate in a TOT and become trainers themselves.

2:00PM - 3:00PM | Monongahela

Black Films Project at the Library of Congress

- Mike Mashon, Library of Congress
- Maya Cade, Black Film Archive
- Andrea Leigh, Library of Congress

Race films as a group are widely defined as films released between the end of WWI and the early 1950s, produced and distributed by Black companies, written, directed, and starring Black talent, and typically exhibited in theaters located in Black neighborhoods. The Library of Congress is engaging in a sustained, multi-year effort to preserve, describe,



celebrate, and make widely available the more than one hundred race films in our collection along with other fiction and non-fiction films produced primarily by and for Black audiences. This panel will describe different aspects of the project, including the cultural and historical importance of these films (Maya Cade), the incorporation of inclusive description cataloging practices (Andrea Leigh), and plans to make these films available online through the National Screening Room (Mike Mashon).

2:00PM - 3:00PM | Urban

Animation is a Team Sport: Successes and Challenges of Archiving Animation

- Anna Lynn E Martino, Nickelodeon Animation
- Melissa Woods, Pixar Animation Studios
- Liz Borges Herzog, LAIKA

Have you ever been curious about archiving animation? Anna Martino from Nickelodeon Animation Archives and Library, Melissa Woods from Pixar Animation Studio, and Liz Borges Herzog from LAIKA, will discuss the history and evolution of their respective collections. In addition, they will share their approaches to the challenges of managing their evolving collections.

2:30PM - 3:00PM | Harris Theatre

Screening: What Was Left Behind

- Lauren Caddick,

A dozen years after her father's sudden divorce from her mother, Lauren Caddick discovered a collection of family home videos. Reexamining a buried past through adult eyes, the footage raised fresh questions: When exactly did everything go wrong? How evident was the impact on her, her mother, and her two younger sisters? And what secrets do parents keep from us -- for better or for worse? Told through this home video footage and letters between Lauren and her father, *What Was Left Behind* is a voyeuristic lens into the fracturing of a family, the complexity of memory, and the ramifications of choices we make.

3:00PM - 3:30PM | Foyer

Coffee & Tea Break

3:15PM - 3:45PM | Allegheny

A Report on the AMIA 2021 Demographic and Salary Survey

- Brian Real, University of Kentucky

3:15PM - 4:15PM | Harris Theatre

Screening: Rediscovering Pittsburgh Filmmakers: Films/Videos from the 1970s & 1980s

- Steven Haines, Flea Market Films/Pittsburgh Sound + Image

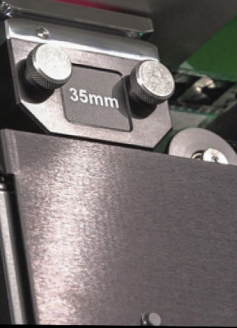
This program features selections of independent, amateur, and/or experimental films produced by artists affiliated with Pittsburgh Filmmakers in the 1970s and 1980s. This screening has been curated by and will be introduced by Pittsburgh-based microcinema programmer and MLIS student Steven Haines, who has spent the last five years helping to bring back to the surface many neglected stories and works associated with Pittsburgh Filmmakers.

3:15PM - 4:15PM | Monongahela

The Copyright Claims Board: New Choices for Archives and Libraries

- Patricia Aufderheide, American University
- Jenni Matz, Academy of Television Arts and Sciences
- Brandon Butler, University of Virginia
- Kathleen Burke, Public Knowledge
- Michael Madison, University of Pittsburgh

What does the new Copyright Claims Board, a non-judicial venue at the Copyright Office created in June 2022, for copyright disputes up to \$30,000, mean for moving picture archivists? When should you consider using the global-opt-out feature, available for libraries and archives, of the CCB? Does the global-opt-out feature also cover archive employees? Can you use this new venue to challenge someone who has infringed against your copyright? What should you do if your archive or library hasn't opted out, and someone complains to the CCB about your unlicensed use of copyrighted material? What do we know about who's using it, and for what, from the first six months of the new Board's existence? Bring your questions to this panel!

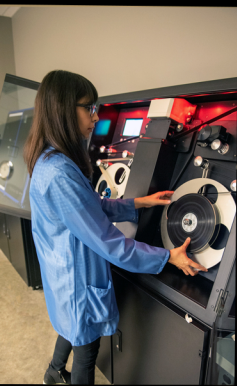


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PREMIUM 400

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18



PREMIUM 400

18



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3:15PM - 4:15PM | Sky

Restoration or Distortion? Artificial Intelligence and Early Cinema

- Hugo Ljungbäck, University of Chicago

Over the past three years, early films have seen new life through what has become known in common parlance as “artificial intelligence restoration”: early travelogues and scenics are upscaled to 4K at 60 fps, colorized, and sound is added to make these historical images come alive in the present. While most of us might want to dismiss them as part of a short-lived, contemporary fad, the views they continue to accrue evidence sustained interest in these “restored” films. How can we, as archivists and scholars: reckon with these “remastered” films, which challenge basic terminology and best practices in the field; engage with and respond to the discourses they generate about preservation and the moving image as historical index; and harness the interest in archival film these clips have generated for our own preservation and pedagogical efforts?

4:30PM - 5:00PM | Allegheny

Media Ecology Project NEH Grants Report: Early Cinema; Accessible Civil Rights

- Mark Williams, Dartmouth College
- John Bell, Dartmouth College

This panel will consist of two Report Presentations that address key research outcomes and lessons learned regarding two major NEH grants received by Mark Williams and John Bell for The Media Ecology Project (MEP): “Understanding Visual Culture Through Silent Film Collections”, which will produce an online Early Cinema Compendium, and “The Accessible Civil Rights Heritage (ACRH) Project”, which will produce an online resource for research on over 8,000 rare civil rights media assets from archives across the U.S. plus guidelines for annotating archival footage for access by blind and low-vision viewers. We have also been developing a cut detection tool especially trained for use on older archival moving image materials. Together, these tools support close textual analysis of moving pictures based on time-based annotations. The integration of MEP tools with the publication platform Scalar advances scholarship and pedagogy for 21st century visual culture studies.

4:30PM - 5:00PM | Monongahela

Don't Get Crushed: Riding the Mobile Video Tidal Wave

- Mick Reed, Clippn, MiMojo

The revolution in mobile video is already here in both production and consumption due to its ubiquity, quality, and connectivity. Sony's CEO for Semiconductor Solutions, Terushi Shimizu, predicts that by 2024 "smartphone cameras will be superior to SLRs". But how can you avoid getting crushed by the oncoming tidal wave of footage? This session will demonstrate the opportunities and challenges that mobile video presents for archivists with practical steps to take that will: - increase productivity - boost speed-to-market - make archives more transparent and accessible - and grow usage and ROI.

4:30PM - 5:30PM | Harris Theatre

The Moving Image Presents: In Search of Bigfoot: Recovering George A. Romero's Jacaranda Joe

- Devin Orgeron, The Moving Image
- Adam Hart, Media Burn
- Ben Rubin, University of Pittsburgh

A small panel will discuss and screen George Romero's recently recovered proto-found-footage short film, JACARANDA JOE (1994). Along with an overview of the George A. Romero Collection at Pitt, the panel will situate this seldom-seen Bigfoot film within Romero's career more broadly. This screening coincides with a feature article in THE MOVING IMAGE.

4:30PM - 5:30PM | Urban

Collaborative Partnerships for Preserving Magnetic Media

- Guadalupe Martinez, BAVC Media
- Willow Germs, California Revealed
- Dr. Bernie Schlager, Center for LGBTQ and Gender Studies, Pacific School of Religion

This past year, BAVC Media, California Revealed, and The Center for LGBTQ and Gender Studies in Religion (CLGS) at Pacific School of Religion collaborated to digitize a portion of the Metropolitan Community Church (MCC) collection held by CLGS. The Metropolitan Community Church is an international LGBTQ-affirming Protestant Christian denomination. The collection includes many audiovisual materials, many of which are magnetic media, documenting congregational services,



conferences, trainings, meetings, and activism. BAVC Media facilitated a fellowship program to train in digitization through a partnership with California Revealed (CA-R). California Revealed is a California State Library initiative that helps digitize California's cultural heritage from archives, libraries, museums, historical societies, and more. California Revealed partnered with BAVC Media's Fellowship program to digitize VHS, Betacam, 3/4" U-Matic, audiocassettes, and 1/4" reel-to-reel tapes, in various conditions. The set of recordings we will be discussing include titles such as "Undying erotic friendship: Foundations for sexual ethics" and "Building a multi-racial, multi-ethnic church". You will hear from Willow Germs from California Revealed (CA-R), Dr. Bernie Schlager from CLGS/Pacific School of Religion, and BAVC Media's Preservation Fellow, Guadalupe Martinez. The panel discussion affirms the urgency in digitizing and preserving magnetic media formats while presenting the complexity of the MCC collection. This collaboration was facilitated by BAVC's Preservation Fellowship program, and we plan to describe the benefits

this program had for the personnel and collections involved.

5:00PM - 5:30PM | Monongahela

Queer Radio with Attitude: Digitizing Houston's LGBT History

- Emily Vinson, University of Houston
- Bethany Scott, University of Houston

In 2020, UH Libraries was awarded an NEH grant to digitize and make accessible 40 years of Houston's LGBT radio and television history. Decades before issues like trans visibility or intersectionality entered the mainstream, these TV and particularly radio programs provided a platform for marginalized voices. In this presentation, we will describe the collections and highlight the unique opportunities and challenges presented by a large-scale, post-custodial AV archive from an underrepresented community. In particular, this presentation will discuss strategies for creating transcriptions for over 3,200 hours of content to ensure accessibility and improve discoverability of these unique recordings.

6:00PM - 7:00PM | William Penn Ballroom

Opening Night Cocktails

It's opening night in Pittsburgh! A chance to raise a glass, say hello to friends, and meet new colleagues in person before heading out for trivia, or dinner, or other fun.

7:30PM - 9:00PM | Three Rivers

Trivia Night

- Colleen Simpson, Prasad Corporation

Test your skills, win prizes, and dethrone the reigning AMIA Trivia Champs! Do you know the food that Alfred Hitchcock feared? Or what the official bird of Redondo Beach, CA is? If not, maybe one of your teammates does. Sign up to play as a team or on your own or show up and we'll assign one for you. Eight rounds - and prizes for Best Team Name, Best Team Cheer, and, of course, the champion team!

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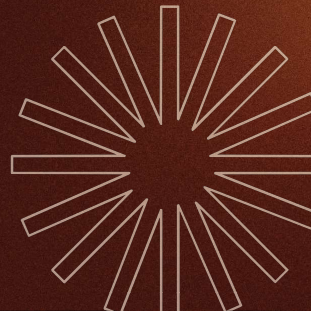


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8:30AM - 9:30AM | Sky

Roundtable: Mentorship in AMIA

- Ashley Fransk-McGill, AMIA Mentorship Pilot Project Manager
- Danielle Townsend, AMIA Pathways Mentorship Coordinator

Bring your coffee (or tea) and join us for a discussion about mentorship! Have you ever been a mentor or considered being a mentor? We believe that the mentor/mentee relationship is mutually enriching and that mentorship - formal or informal - is critical to an inclusive profession. You can be a mentor at any stage in your career. This roundtable is to discuss mentorship - what it means, how to inspire new mentors, and what resources new mentors might need in order to feel capable and confident in this new role. Facilitated by Ashley Franks-McGill, program manager of the 2022 Mentorship Pilot and Danielle Townsend, mentorship coordinator for the AMIA Pathways Fellowship, the roundtable will start with a short (five minute) overview of AMIA's pilot project this year.

9:00AM - 10:00AM | Pavilion

Coffee & Tea Break

9:00AM - 5:30PM | Grand Ballroom

The Pavilion

Don't miss an opportunity to visit the Pavilion! The Pavilion brings together exhibitors with demos, skill shares, and "ask an expert" spaces. Our goal is to create a hub for sharing information at the conference.

9:30AM - 10:30AM | Allegheny

Balancing Act(ion): Navigating Restoration and Preservation Challenges in NMAAHC's Recent Archival Projects

- CK Ming, Smithsonian NMAAHC
- Ina Diane Archer, Smithsonian-NMAAHC

Since 2015 The National Museum of African American History & Cultures Time-Based Media team (TBMA) has conducted a robust preservation and restoration program. NMAAHC has won several National Film Preservation Foundation grants and other funding support to restore and preserve items in its collections both digitally and on their original media. But how do we balance restoration and





preservation of items without the input of the original creators or the unique opportunities and issues when there is an opportunity to consult with living filmmakers and creative stakeholders? What is the fine line between preservation and total restoration? NMAAHC will present several case studies from completed and ongoing projects and discuss how the TBMA team works to maintain both the original object and how it was intended to be viewed. The team will also discuss challenges in discovering original elements and best copies to work from when beginning a project.

9:30AM - 10:30AM | Monongahela

DV Rescue: the Community Speaks

- Libby Savage Hopfauf, MIPoPS/Seattle Municipal Archives
- Dave Rice, CUNY/RiceCapades

Since 2019, MIPoPS and RiceCapades has worked on the NEH funded DVRescue project, developing the procedures, tools and documentation to assist audiovisual archivists with preserving their DV videotapes. Through this work, we have developed, tested and modified a variety of tools and documentation that encompass a set of best practices we recommend to the greater archival community for all aspects of DV videotape preservation, including capturing, troubleshooting, analyzing, and quality control. The DVRescue team will provide some updates on the project and demonstrate the latest builds. Members of the archival community participating in the DVRescue project will describe their experience and practical application of the tools.

9:30AM - 10:30AM | Urban

Global Perspectives

- Rachael Stoeltje, Indiana University
- Chalida Uabumrungjit, Thai Film Archive
- Aboubakar Sanogo, Carleton University
- Débora Butruce, Association of Audiovisual Preservation (ABPA)

Speakers representing Thailand, Brazil and the African and Afro-diasporic film heritage will join us to share archival perspectives of the issues happening in these areas of the world. They will discuss how archiving might be approached differently, what kind of challenges are ongoing, or simply what the key areas of focus are in other parts of the world.

Specifically, topics of discussion will include a presentation on the crisis that affected the Cinemateca Brasileira, one of the most important archives in Latin America, that has brought special national and international attention to the Brazilian audiovisual heritage. In this panel, Débora Butruce, the current president of Brazilian Association of Audiovisual Preservation (ABPA), will provide an overview on the practical challenges faced by institutions and preservationists in Brazil, as well the problematic situation of never being able to fulfill the parameters of audiovisual archiving established in the Global North. Additionally, we will have a presentation on where and who is preserving African cinematic heritage and the implications of this sometimes lost heritage and how this impacts our global cinematic shared history. And last the Director of the Thai Film Archive will speak about the most prevalent issues facing archives in South East Asia and what the largest challenges and accomplishments have been at the Thai Film Archive over the past few decades.

11:00AM - 12:00PM | Allegheny

Automating Direct Digital Transfers: Technology, Collaboration and Challenges

- Laura Drake Davis, Library of Congress
- Jim Duran, Vanderbilt University

Many institutions are turning to cloud-based storage as a long-term storage solution. However, the move to cloud storage can disrupt long-standing workflows - requiring new workflows to be developed to adapt to new storage strategies. In this session, Jim Duran, Director of the Vanderbilt Television News Archive (VTNA), and Laura Drake Davis, a Digital Project Specialist at the Library of Congress National Audio Visual Conservation Center (NAVCC), will discuss the impact of a shift in digital storage strategy on a long-standing preservation file transfer workflow. Focusing on the secure automated workflow used to transfer files using cloud technology, without servers or digital asset management software, managing stakeholder expectations, and lessons learned, participants from organizations of all sizes will be able to learn about elements that can be applied in their institution.



11:00AM - 12:00PM | Monongahela

The Challenges of Digitization and Digital Preservation in an Unstable Context: the Brazilian Experience

- Débora Butruce, Brazilian Association of Audiovisual Preservation (ABPA)
- Ines Aisengart Menezes, Witness

Brazilian audiovisual heritage can be depicted as an area of constant instability, as evidenced by the recent administration and management crisis of institutions run by the Brazilian government and the work evasion due to professional vulnerability. Furthermore, the low and unstable investments, usually centered in Rio de Janeiro and São Paulo, make it even more challenging for institutions in other regions of the continental country. The context of instability makes digital preservation a Herculean duty, as noticed by the difficulty of accessing collections in audiovisual institutions and the absence of a grander number of Brazilian films from the past on streaming platforms. The proposal is to debate how local instability affects digital access initiatives and what are the possible regional and sustainable solutions in the short, medium and long term.

11:00AM - 12:00PM | Urban

Missing Movies and Finding Films: Identifying and Navigating the Challenges

- Elias Savada, Motion Picture Information Service
- Maya Cade, Black Film Archive
- Dave Filippi, Wexner Center for the Arts

Our community faces many challenges identifying, finding, preserving, restoring, and publishing “lost” films that may not have had distribution or festival exposure — including independent media made by women and members of BIPOC, LGBTQ, and/or disabled communities. Moderated by Dennis Doros, co-president of Missing Movies, the panel will consist of: filmmaker Nancy Savoca will discuss her experiences trying to track down the rights and materials for her award-winning features; copyright expert Elias Savada will clarify the legal and procedural barriers; Dave Filippi of the Wexner Center of the Arts will address the challenges of locating lost films and clearing rights to screen them; and Maya Cade, founder of the Black Film Archive, will explore how films have historically been ignored and neglected — and as a result are difficult to identify, locate, and preserve.

12:00PM - 1:00PM | Bedford

Meeting: Nitrate Committee

12:00PM - 1:00PM | Oliver

Meeting: Conference Committee

12:00PM - 1:00PM | Phipps

Meeting: Publications Committee

12:00PM - 1:00PM | Sky

Meeting: Education Committee

12:00PM - 1:00PM | Vandergift

Meeting: AMIA Preservation Committee

12:00PM - 2:00PM | Pavilion

Poster Session

- **100 Most Influential Film Preservation Projects/Restorations**

Oscar Becher, Vinegar Syndrome, NYU

With arguably the most famous film list (BFI's Sight & Sound) once more being voted on by the world's filmmakers, film critics and scholars, the question arises; what of the archivist's role in telling the story of the moving image? This poster will outline the difficulties, potential benefits and intricacies of creating a film list voted on by film and moving image archivists for the purposes of raising awareness for film restoration and preservation. Through focussing on the history of film restoration and preservation in a simplified format this presentation will hopefully get AMIA attendants thinking about motion picture listology within the era of the online database and the role of the archivist within it. After being provided with examples from different archival institutions, attendants can vote on film restorations which they deem worthy of inclusion.

- **Assessing Community-Based Audiovisual Archives**

Khalila Chaar-Pérez, People's Media Record
Helyx Horwitz, People's Media Record

Our poster will present and analyze a series of key findings from the Philadelphia Audiovisual Collections Evaluation (PACE): a needs assessment project centered on collections of community-based audiovisual materials in Philadelphia. Carried out throughout 2022 by the People's Media Record in collaboration with two



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other community media organizations, PACE has the goal of learning what other community audiovisual collections exist in Philadelphia and what their preservation practices are like. In examining the results from this project, our poster considers how community-based audiovisual archives and collections struggle with long-term preservation. As the first study of its kind, our project will hopefully generate a set of lessons that will be widely applicable to other community-based media archives. By contextualizing our analysis in current discussions about the potential liberatory work of community archives, our poster ultimately seeks to jumpstart conversations about how to support community-based media preservation in ways that are truly equitable and sustainable.

- **Enter the robot! A case study in optical media migration**

Andrew Weaver, University of Washington Libraries

Optical media, particularly CD-Rs and DVD-Rs, represents a looming preservation crisis at many organizations due to its heavy use for such a long period of time to store both digitized and born-digital media. In an attempt to address this risk to our collection, during 2022 the University of Washington Libraries investigated and implemented a disc ripping robot based workflow that has exponentially increased our capacity to preserve these materials. This poster presents the results of this project, including workflow steps, metadata considerations, detail around the software and tools considered, the pitfalls encountered during testing and the tools ultimately selected. These include a slightly modified version of the IROMLAB tool for DVDs as well as a unique in-house designed open-source based tool for CDs that we found can solve many shortcomings found in commercial options. Links are provided to online tools and documentation to aid others considering this type of project.

- **Unearthing Moving Image Instances of Student Protests in Production Element**

Matthew Wilcox, Michigan State University Libraries

Historical filmed recordings of demonstrations may live on reels of production elements. However, film can labels and film leader

descriptors may not always provide all the information about the moving image content on its related reel. But when instances such as these are discovered, they may greatly benefit researchers. By creating separate records for these instances in digital repositories, and providing value-added descriptors, emphasis can be placed (and instances are made more accessible) on these moments in history that might have otherwise gone unnoticed to present-day researchers.

1:00PM - 2:00PM | Bedford

Meeting: Small Gauge and Amateur Film Committee

1:00PM - 2:00PM | Phipps

Meeting: LGBT Committee

1:00PM - 2:00PM | Sky

Meeting: News, Documentary, Television Committee and Local TV Task Force

2:00PM - 3:00PM | Allegheny

Restoring the Sara Gómez Documentaries at the Vulnerable Media Lab

- Susan Lord, Queen's University
- Rebecca Gordon, Queen's University/Toronto Metropolitan University
- Michelle O'Halloran, Queen's University
- Jennifer Norton, Queen's University
- Brandon Hocura, Queen's University

Sara Gómez was an Afro-Cuban filmmaker who died in 1974 at age 31, leaving behind nineteen documentaries, a feature film, and an image of utopia. Currently, the Vulnerable Media Lab is restoring Gómez's extant documentaries using DIAMANT software. Though her life was short, Gómez left a deep impact on the formation of the Cuban film institute; on ethnographic and autoethnographic filmmaking practice; and on political discourses of race, gender, and revolution. Since her death, her films were in the Instituto Cubano del Arte e Industria Cinematográficos (ICAIC) film archives. Many elements were lost or destroyed by mold and other forms of neglect that stem from an under-resourced national archive and by the politics surrounding Sara's legacy as an Afro-descendant and feminist filmmaker. Our panel examines the practical restoration processes we have developed, as well as metadata and documentation that are attentive to



emerging protocols of postcustodial archival practices.

2:00PM - 3:00PM | Monongahela

Anywhere and Everywhere: Practical Advice for DIY Tape Digitization

- Chris Nicols, XFR Collective
- Caroline Gil, XFR Collective
- Marie Lascu, XFR Collective

XFR Collective members discuss designing and implementing digitization stations in the Leslie-Lohman Museum of Art in Lower Manhattan, the office space of Metropolitan New York Library Council (METRO) in Hell's Kitchen, the Children's Art Carnival in Harlem, large institutions like the New York City Municipal Archives and other spaces like apartments, bars and even former underwear factories. For almost ten years, XFR has supported the idea that tape digitization doesn't always need to be conducted under ideal circumstances, archival principles can be adapted, and Doing It Yourself often means figuring out how to Make It Work. This panel will also explore questions such as: Does 'preservation level' fit the reality of every archiving scenario? Is Vrecord capture software better in some environments than others? Where on Earth can you find a TBC these days? Are physical scopes essential? What does 'forever' even mean? Join us to hear what happens when theory meets practice.

2:00PM - 3:00PM | Urban

Oral Histories Capturing Knowledge About Changing and Obsolete Technologies

- Hope O'Keeffe, Library of Congress
- Melissa Dollman, Tribesourcing Southwest Film Project/ Deserted Films
- Jackie Jay, Farallon Archival Consulting
- James Snyder, Library of Congress National Audio Visual Conservation Center

The field of audiovisual archiving and preservation has experienced tremendous technological change over the last thirty years. Institutions face significant challenges maintaining and repairing obsolete equipment and finding individuals with specialized technical knowledge. AMIA's Capturing Changing Technologies in Oral Interviews project includes trainings for oral histories on changing technologies and a series of oral histories conducted by and of AMIA members and other practitioners. By preserving anecdotal knowledge and personal

experiences of those in the audiovisual archiving community through oral histories, the Capturing Changing Technologies project assures that technical knowledge that has historically been excluded from our cultural heritage can finally be captured. The panel will include project manager Melissa Dollman and participating interviewers and practitioners discussing the issues of working with changing and obsolete technologies; the oral history process as a tool for capturing expertise and best practices; and paths forward as technologies continue to evolve.

3:00PM - 2:00PM | Oliver

Meeting: Oral History Committee

3:00PM - 3:30PM | Pavilion

Coffee & Tea & Cookies

3:15PM - 4:15PM | Allegheny

De-Mystifying LTO, or, LTO for the Masses

- Linda Tadic, Digital Bedrock
- Larry Blake, Swelltone
- Reto Kromer, AV Preservation by reto.ch

LTO data tape is an economical and physically robust storage media option for archives with digital content. Its open file system, LTFS, is not reliant upon propriety software. As a result, it enables accessing individual files as if they were on a hard drive. LTO can be used with single desktop drives, in small changers, or in large-scale robotic systems. This session will de-mystify using LTO data tape for archival data storage. The panelists will review the storage technology, and provide considerations in using LTO: drives, software, hardware, workflow when migrating to newer LTO generations, and open-source tools. The core part of the session will outline the components in building a streamlined and portable LTO system that can be used by anyone.

3:15PM - 4:15PM | Monongahela

Community Cataloging with the South Side Home Movie Project

- Justin D Williams, South Side Home Movie Project
- Nick Adam, Span Studio

Since 2018, the South Side Home Movie Project has offered community cataloging workshops, in which small groups of local residents gather to view home movies together and "crowdsource" catalog data. Like our regular public screenings, where the



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comments called out by audience members, these events are very helpful in our efforts to research the contents of the films, these sessions provide essential context not available from other sources. At this session, SSHMP will introduce to the AMIA community to new interactive features on our recently redesigned website (www.sshmp.uchicago.edu) that will allow for users to create and share “community tags” and “memories.” These features will allow users of all kinds to immerse themselves directly in our descriptive practices as full partners. We will present on the collaborative design process that led to the development of these features and also invite attendees to demo them live during this session.

3:15PM - 4:15PM | Urban

Universal Music Archive and the Restoration of Guns N' Roses

- Tim Knapp, PRO-TEK Vaults
- Jason Zito, Universal Music Archive

The session will be an interview with focus on the restoration of the May 16, 1991 Guns N' Roses Concert filmed on 16mm and 35mm film in New York City. This title is the summation of two years of work on developing the archive master plan for short and long form content. The importance of the current and future work on the entire UMG Archive will be highlighted and this includes the archive best practice approach to their extensive music archive. The interview will include still photos and video imaging throughout the presentation. This session be in both pre-recorded and live Q&A's.

4:30PM - 5:00PM | Allegheny

How Lossless is Lossless

- Dave Rice, CUNY

Lossless encodings for audiovisual data offer a number of efficiencies over uncompressed variants but use more complex methods to gain those efficiencies. This presentation shall provide a tour of how one lossless encoding works: FFV1, which was standardized by the Internet Engineering Task Force in 2021. The tour will include approachable demonstrations of quantization, range coding, median prediction and other techniques of the design of FFV1 that can reduce the use of scarce resources such as digital storage and bandwidth.

4:30PM - 5:00PM | Monongahela

Performing the Archive: Digital Spaces & Folkstreams

- Tom Davenport, Folkstreams
- Kaitlyn Kinney, Folkstreams

Folkstreams is a free streaming website for films featuring documentary films on American traditional culture. Film Comment Magazine describes Folkstreams as “an oddball gold mine of music documentaries, ethnographic films, and educational movies with little-to-no commercial appeal”. Folkstreams “performs the archive” with the idea that without an audience, a film is like a tree falling in the forest that no one hears. While the collection has a physical archive in the Southern Folklife Collection of the University of North Carolina, the Folkstreams website also functions as a digital archive. Folkstreams accompany the films with curation and background articles that few archives have the time or expertise to develop. Tom Davenport (Project Director) and Kaitlyn Kinney (Folklorist) will present on the Folkstreams model hoping to share their experience with other special interest archives. And, they seek to connect on strategies and methods of raising the visibility of film archives.

4:30PM - 5:30PM | Urban

The AMIA Pathways Fellowship: Meet the Fellows

- CK Ming, AMIA Pathways Advisory Board Chair
- Teague Schneider, AMIA Pathways Project Director
- Lorena Ramirez-Lopez, AMIA Pathways Curriculum Coordinator
- Danielle Townsend, Mentorship Coordinator
- Larissa Nez, AMIA Pathways Fellow
- Sherley Torres, AMIA Pathways Fellow
- Lupe Jacobson, AMIA Pathways Fellow
- Am Townson, AMIA Past AMIA Pathways Fellow
- Leila Sherbini, AMIA Pathways Fellow
- Camryn Johnson, AMIA Pathways Fellow
- Lily Lubin, AMIA Pathways Fellow
- Veronica Franco, AMIA Pathways Fellow

The AMIA Pathways Fellowship welcomed the 2022 cohort in June. This is an opportunity to meet the Fellows and hear a bit about their internship experiences. The Fellowship supports paid internships in combination with mentorship and



professional development training to forge pathways in the audiovisual preservation field for people from groups historically underrepresented in the profession.

5:00PM - 5:30PM | Allegheny

Is 4K OK?

- Rachel Del Gaudio, George Blood LP
- George Blood, George Blood LP

Advances in technology have brought film scanners capable of resolutions of 4K and higher. But what about the films being scanned? Different stocks and gauges have higher and lower resolutions. The cost of storage continues to fall, but the long-term cost of storage and the carbon footprint of files needs to be considered. If we're scanning at a higher resolution than contained within the source, we are imposing unnecessary costs on future generations. This presentation looks at the science of resolution along the entire production lifecycle of motion picture film, providing the information necessary to make informed decisions on how to deploy your bits, storage and carbon budget with the highest impact.

5:00PM - 5:30PM | Monongahela

Report on the First Year of Home Movie Days in Iceland

- Sigrídur Regina Sigurthorsdóttir, Iceland Home Movie Collective / University of Iceland / Living Art Museum / Skjaldborg
- Kamilla Gylfadóttir, Iceland Home Movie Collective / Skaftfell / Skjaldborg

In its first year, the Iceland Home Movie Collective has held four Home Movie Days around Iceland. These were held in the capital of Reykjavík, as well as three small towns with populations ranging from 500 to 1200. Each home movie day was organised around a different event or circumstance and presented unique views into the local culture and history of the areas. This presentation will give insight into the development and results of these events, outline the lessons learned, discuss the cultural and historical specifics revealed and screen some notable clips from home movies.

5:30PM - 6:30PM | Pavilion

Grab a drink in the Pavilion!

Before you head out to Archival Screening Night, grab a drink with the Pavilion exhibitors. Check your registration envelope for a drink ticket.

5:45PM - 6:45PM | Vandergift

Meeting: Advancement Committee

7:00PM - 9:30PM | Harris Theatre

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.



8:45AM - 9:30AM | Urban

Keynote: A Conversation With The Oleksandr Dovzhenko National Centre (Recorded)

- Rachael Stoeltje, Oleksander Teliuk, AMIA President
- Oleksander Teliuk, Oleksandr Dovzhenko National Centre

There is a lot of discussion in the archives field about disasters that affect our collections, our work, and the loss of our histories—and within our professional organizations we work to prepare for these disasters and plan accordingly. In the past eight months the Oleksandr Dovzhenko Center in Ukraine has been faced with two monumental disasters that no one could have foreseen and are difficult for many of us to imagine. Mr. Oleksandr Teliuk, Head of the Archive at the Oleksandr Dovzhenko National Centre and AMIA President Rachael Stoeltje discuss the situation at the Centre and what we all can do to help.

9:00AM - 10:00AM | Pavilion

Coffee & Tea Break

9:00AM - 2:00PM | Grand Ballroom

The Pavilion

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. Check the app for an updated list of demos, and topics. Our goal is to create a hub for sharing information at the conference.

9:45AM - 10:15AM | Allegheny

Hack Day Awards

- Annie Schweikert, Stanford University

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.

9:45AM - 10:45AM | Monongahela

Film Cleaning: Further Research from the AMIA Preservation Committee

- Julia Mettenleiter, Swedish Film Institute
- Anne Gant, Eye Filmmuseum



- Caroline Figueroa Fuentes, Staatliche Museen zu Berlin/ Ethnological Museum of Berlin
- Susan Etheridge, Packard Humanities Institute, UCLA
- Kieron Webb, British Film Institute
- Elena Nepoti, British Film Institute

Keeping film clean is one of the most basic actions of film preservation. Practices may differ between small collections and large preservation labs, but for the most part it is assumed that cleaning happens as a key component of good archival practice. Perhaps because it is so integral, it is not widely discussed. However, the techniques, solvents, and workflows employed merit a closer look. The AMIA Preservation Committee Film Cleaning Workgroup conducted a survey in 2021 to get a sense of the broad practice of film cleaning. The survey revealed three key areas of concern for organizations, which will be addressed during this session: Health, safety, and ecological issues, including types of cleaning products and practices for protecting the user and the environment; Knowledge sharing, including workflows and best practices; Machine maintenance, including daily upkeep and long-term upkeep. You are invited to bring your questions and concerns to this panel.

9:45AM - 10:45AM | Urban

Invaders from Mars - A Nightmare of Restoration

- Scott MacQueen, Ignite Films b.v.

Invaders from Mars (1953) was photographed in Eastmancolor 5248 color negative with release printing in SUPERcineCOLOR, a complex process using duplicate Y-C-M printing negatives and dye-mordant toning. The Camera Negative lacks titles and opticals. 18;00 of cuts were made in 1954 for a Continental version that also added new footage. 60;00 of the lost OCN was found in Hollywood stock film library in 2012 and provided the foundation for the restoration. The missing 18 was sourced from old, worn release prints acquired from Australia, Rochester NY, and Hollywood CA. Audio from all composite sources was transferred, compared and edited for best signal quality. After adjusted for levels the assembly was denoised. In all, the restoration consulted five different 35mm sources. Final delivery was made as MXF files.

11:00AM - 12:00PM | Allegheny

Airtable Archives Show & Tell

- Morgan Morel, BAVC Media
- Brendan Coates, Computer History Museum
- Kelley Coyne, BAVC
- Brianna Toth, Academy of Motion Picture Arts & Sciences Film Archive
- Tani Nakamoto, Academy of Motion Picture Arts & Sciences Film Archive
- Frances Harrell, Myriad Consulting

Move over spreadsheets, there's a new(-ish) sheriff of data management in town: Airtable! Many archivists and administrators have begun implementing Airtable for all sorts of uses, from tracking archival objects to workflow management, to internal documentation. In this panel, some users will share their creative implementations of Airtable. Panelists have leveraged the relational database aspects of the platform, along with various automation tools and a python API to create highly configurable and automatable data management systems. This session is meant to educate the audience on both the benefits and the weaknesses of Airtable. It's not meant to be a sales pitch, or to evangelize or shill for the platform. Panelists will share their pain points, known issues, ignored feature requests, and potential future problems, as well as their solutions to all of these. We hope to give the audience a good launching point for starting their own Airtable adventure!

11:00AM - 12:00PM | Monongahela

This Is How We Do It: An Archival Sustainability Case Study at the University of Illinois

- Jimi Jones, University Of Illinois at Urbana-Champaign
- Karin Hodgins Jones, University of Illinois at Urbana-Champaign
- Robyn Bianconi, University of Illinois at Urbana-Champaign

This panel will feature several professionals from the University of Illinois at Urbana-Champaign, who will discuss how the digital asset management practices at the Center for Innovation in Teaching and Learning (CITL), a high-throughput video production unit, help to minimize its "e-waste footprint." CITL employs a system called the Curricular Asset Warehouse (CAW), that uses several open-source software tools to be an all-in-one production, cataloging, preservation and discovery tool. Key to this session is a case study of the CAW system, to determine if it is



an effective strategy for minimizing CITL's digital storage needs and, by extension, the amount of electronic waste produced by the department. Rather than just being a theoretical discussion about how archives and repositories can do better with respect to sustainability and access to digital objects, this session will give participants real-world solutions that they can implement in their institutions.

11:00AM - 12:00PM | Urban

The 6K Restoration of Orson Welles' Chimes At Midnight: The Restoration Process, Its Problems and Solutions

- Michael Dawson, Cinedustrial
- Gregory Gantner, Cinedustrial
- Scott Fritz, Standed On A Planet Inc.

Our presentation session focuses on the 6K restoration of Orson Welles' Chimes At Midnight. We will describe all the technical tools utilized in the restoration process and how we came to acquire the film elements. It will include a history of the film and how the misuse of elements brought about negative criticism.

12:00PM - 1:00PM | Bedford

Meeting: Projection and Technical Presentation Committee

12:00PM - 1:00PM | Sky

Roundtable: Transcoding Born-Digital Camera Original Files for Preservation

- Rebecca Fraimow, WGBH
- Crystal Sanchez

What features would you like to see in tools to help archivists handle born-digital camera original files? This discussion will focus on developing a community of interest, wish lists and use cases.

12:00PM - 2:00PM | Pavilion

Poster Session

- **Adolf Nichtenhauser: Documenting the History of Movies and Medicine**
Sarah Eilers, National Library of Medicine
Danielle Calle, National Library of Medicine

The Adolf Nichtenhauser: Documenting the History of Movies and Medicine poster session aims to activate interest in the life and work of medical film historian, Adolf

Nichtenhasuer (1903-1953), whose 1950 book manuscript, A History of Motion Pictures in Medicine, was left unpublished at the time of his death. This important work argued for the interconnected prehistories of cinema and modern medicine—designed by “men whose desire to understand physiology of movement had stimulated the invention of the motion picture.” This poster session will present highlights of the content in this collection, and we welcome all emerging and established scholars interested in the histories of science, medicine, and moving images.

- **Archival as Survival: Preserving Forgotten Stories through Community-led Archives**
C. Díaz, ENTRE Film Center & Regional Archive
Andres Sanchez, ENTRE Film Center & Regional Archive

ENTRE is an artist-run community film center and regional archive located in the Rio Grande Valley of South Texas, a border region that has repeatedly been deprived of resources to document its history and tell its own stories to the world. Noticing the limited documentation of region-specific geographical and cultural stories, ENTRE launched two long-term, community-led archival projects. One focuses on the rapidly shifting environmental concerns surrounding Boca Chica Beach, and the other on the story of Conjunto, a waning genre of music that originates within working-class communities of the RGV. In this poster session, ENTRE will outline the goals and collaborators for each project, along with the vision for each collection. Through the archival of home movies, photographs, and oral histories from these communities, ENTRE's work will fill historical knowledge gaps and return ownership of these stories to the people of the Rio Grande Valley.



- **DIY Public Broadcasting Preservation with the PBPF Fellows**

Rebecca Fraimow, GBH
Michelle Witt, UNC Libraries
Kaitlin Howard, University of Missouri
Patrice Prevost, Clayton State University
Kimo Nichols, University of Hawai'i

The Public Broadcasting Preservation Fellows are graduate students representing library and archive programs around the country that do not have a specialization in audiovisual preservation, but have provided an opportunity for students to gain expertise in this area via the PBPF Fellowship. In this poster session, the Fellows will share their real-world experiences in pursuing small-scale DIY preservation projects at a variety of institutions in different areas of the country with distinct technical setups and preservation needs. The presentation will focus on commonalities, differences, and challenges across the Fellowship projects.

- **Taking Stock: Providing Access to an Architecture Museum's Audiovisual Collection**

Nina Patterson, Canadian Centre for Architecture

This poster explores the workflow of creating a full list of the audiovisual holdings at the Canadian Centre for Architecture with the goal of giving more access to these holdings. This project touches on went into the process, the challenges, and the outcomes. It also delves into how partnerships with other institutions are a tool for disseminating content with not only researchers, but the wider public. This presentation provides some examples from the collection and explains the criteria that was used for selecting items for digitization. Finally, there is a brief section on what could have been done differently and what resources are needed for a project of this scope.

What I've Learned: Film Digitization as a Fellow

Tuesday Sweeney, University of Colorado Boulder

My name is Tuesday Sweeney and I am a senior at the University of Colorado Boulder majoring in Art History. I am a Media Archiving and Preservation Fellow in the University Libraries' Digital Media Services specializing in film digitization. During my fellowship, I helped digitize 30 negative films from the Dark Circle collection; the films depict protests in the 1970s-80s surrounding nuclear production near Boulder, Colorado. I have learned a lot, not only about film digitization and digital preservation, but the history of my home state as well. My poster will be exploring the workflow, what the Dark Circle collection is, and my biggest takeaways.

2:00PM - 3:00PM | Allegheny

Conserving South Asian Cinema Collections in North American Archives

- Lydia Creech, George Eastman Museum
- Erica Jones, George Eastman Museum
- Amal Ahmed,
- Brian Meacham, Yale Film Archive

This panel discusses three different South Asian Cinema Collections housed at the George Eastman Museum (GEM) and Yale Film Archive. The GEM's "Sheikh Taimoor Collection" has 400 Pakistani titles, produced between 1950 -1980. This unique and valuable collection represents the zenith of production before political changes in Pakistan shuttered the film industry. Yale Film Archive has a large collection of Indian home movies on small gauge reversal from the 1960-1970s. GEM also has a collection of 775 Indian feature film prints from 1995 - 2013, representing the last decade of 35mm film production and distribution. Amal Ahmed, recent NYU MIAP graduate, joins the archivists of these collections to begin conversations emphasizing issues of ethics, global digital access, identification, as well as the urgent need for preservation. This panel is designed for archivists and scholars who are interested in open dialogues to preserve, promote, and make accessible material that speaks beyond borders.

2:00PM - 3:00PM | Monongahela

AMIA Projects & Forum



2:00PM - 3:00PM | Urban

Behind Blue Eyes: Covert NYPD Surveillance of Political Activism

- Chris Nicols, NYC Department of Records

During the 1960s and 70s, undercover NYPD officers from the Bureau of Special Services (BOSS) recorded hundreds of political actions by groups and individuals that they deemed potentially dangerous to public safety. After acquisition by the Municipal Archives in 2015 and digitization through 2019, all 1,450 16mm silent surveillance films are now available online. This screening will show roughly 45 minutes of these films, featuring Vietnam War protests, Civil Rights demonstrations, Puerto Rican cultural events, police brutality protests, Gay Liberation after Stonewall, UN protests about Taiwan and Palestine, Pope Paul VI and US Presidents Kennedy, Nixon and Johnson. All of these subjects were surveilled without their knowledge or consent, but many of the films presented in this screening record moments of incredible bravery and joy among marginalized communities. Hear how the collection was acquired and the reactions to its public release.

3:00PM - 3:30PM | Foyer

Coffee, Tea & Snacks

3:15PM - 3:45PM | Allegheny

Envisioning the Future of Audiovisual Preservation in India

- Sreya Chatterjee, University of Applied Sciences, Berlin
- Anne Gant, Eye Filmmuseum

The making of films and their preservation are fundamentally different deeds. The state of audiovisual preservation of India, despite being one of the largest producers of films, is not only a glaring example of this incongruity but also a curious coexistence of challenges and opportunities. The lack of financial and logistical resources, and skilled personnel have been aggravated by India's unfolding political situation, in which the notion of both heritage and conservation are jeopardized, along with collective identity, multicultural coexistence, and freedom of expression. However, despite rampant privatizations and mergers, adversely affecting state-owned audiovisual archives, emergent non-profit initiatives are reshaping the future of audiovisual preservation through interdisciplinary collaborations,

global outreach, academic cognizance and specialized trainings. The transition is slow but evident, and in the need of constant persuasion, especially through a new generation of archivists, who would aspire to change the paradigm of audiovisual conservation in India sustainably and strategically.

3:15PM - 3:45PM | Monongahela

"Hey mom, look what I can do": Performing "Film Reconstructions" with Undergraduate Students

- Ben Harry, BYU -- Special Collections

Film restoration projects have often been cost-prohibitive for small archives, but with affordable and powerful new technology and tools, it is now becoming much easier to perform such projects. Creating a 'Film Restoration Internship' for undergraduate students has allowed us to walk a new generation of students through the photochemical workflow, reconstructing productions from original elements and learning archival and curatorial practice hands-on. From initial element identification and preparation through public presentation this unique program has been successful. Come hear the report on the characteristics of how we are doing this, challenges we have faced, and some plans for the future.

3:15PM - 4:15PM | Urban

Resurrecting the 1970s Guerrilla Television Movement

- Dan Erdman, Media Burn Archive
- Adam Hart, Media Burn Archive
- Daniel Morgan, University of Chicago
- Julie Gustafson, independent producer

The works of the independent video boom of the 1970s are at special risk for loss and destruction. Both tapes and playback machines are swiftly decaying, and lack of access to the material compounds the difficulty of advocating for its preservation. To address this situation, Media Burn Archive and the University of Chicago have embarked on an ambitious plan to digitize the thousands of untransferred tapes of this era, and provide access to them via a new web portal. This initiative, Resurrecting the 1970s Guerrilla Television Movement, has been underway for a year, and panelists will discuss their strategies and the challenges of working to save this important material. Julie Gustafson, a videomaker from that era who, thanks to this project, has now been able to see her



own footage for the first time in decades, will also speak about her experiences in the earliest days of tape.

3:45PM - 4:15PM | Allegheny

GYN on Super 8: Accessing Reproductive Health Information

- Louisa Trott, University of Tennessee

Until it was forced to close in July 2022, the Knoxville Center for Reproductive Health was using a 1970s' Fisher Price Super 8 film viewer - the "OMNI Health Communicator" - as an effective way to provide crucial healthcare information to women. According to the nurse practitioner, it was more effective than digital video. The clinic had two viewers and eight cassettes, with titles including Breast Self-Exam, How to use Vaginal Applicators, and Diaphragm Insertion. This presentation explores the materiality of film and, through sensory engagement with interactive technology, its ability to provide a stimulating learning experience in the 21st century; contextual information about the filmmakers, OMNI Education, a Division of Ortho Pharmaceutical Corporation, a company with a long history in women's healthcare; and discussion of specific considerations for the preservation and access to both the films and artifacts. The audience will have the opportunity to handle the artifacts at the presentation.

3:45PM - 4:15PM | Monongahela

Developing Undergraduate Learning Objectives in Media Archiving and Preservation

- Jamie Marie Wagner, University of Colorado Boulder

This session reflects on the process of developing undergraduate Student Learning Objectives in Media Archiving and Preservation at the University of Colorado Boulder, a 3-year project supported by a 21st Century Librarian Grant from the Institute of Museum and Library Services. Beginning with a broad, comparative survey of MLIS, archiving, and film preservation curricula, this session will consider the current landscape of audiovisual education, the usefulness of professional competencies as a framework in archiving and information professions, and the potential for traditional graduate-level education to be adapted to an undergraduate audience. What aspects of media archiving and preservation training are useful to undergraduate

students in film studies and media production? What benefits might there be to expanding archival training opportunities to undergraduate students in regional universities? How might student success and impact be measured in meaningful ways?

4:30PM - 5:30PM | Urban

Screening: The Pursuit of Happiness (1983)

- Sara Chapman, Media Burn Archive
- Julie Gustafson,

An exploration of the Declaration of Independence's most ambiguous "self-evident truth" through portraits of six people whose paths intersect at a local maximum security prison. Neglected for many years, this work has been made available again through the Resurrecting the 1970s Guerrilla Television Project, an initiative by Media Burn Archive and the University of Chicago to digitize and put online the remaining undigitized independent video works of that era. This 1983 documentary video was shot in Pittsburgh, and includes footage of the area in and around the city. In addition to being an important visual record of the city's recent history, it also focuses on a segment of the region's population that's not often depicted in its visual media. Sara Chapman (Media Burn Archive) will introduce the piece, and Julie Gustafson, producer of *The Pursuit of Happiness*, will speak briefly about her memories of the production.

4:30PM - 5:30PM | Monongahela

American Archive of Public Broadcasting: Managing Risk for Access

- Karen Cariani, GBH
- Jay Fialkov, GBH
- Hope O'Keeffe, Library of Congress
- Alan Gevinson, Library of Congress

The American Archive of Public Broadcasting will provide a transparent view into how we've made available online more than 90,000 digitized public television and radio programs through a robust rights review policy, with zero take-down notices since the 2015 launch. The panel will share practical and legal challenges and lessons learned in order to make materials as broadly accessible as possible. Panelists will share solutions and strategies for promoting access to digital materials while limiting legal risk through 1) developing a framework for conducting rights assessment with limited resources and attorney time, including an institutional "Bucket Policy" for providing access in an Online Reading

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Room (ORR), 2) providing limited access to remote researchers for content not available in the ORR, 3) creation of online exhibits that have been shown to motivate copyright holders to grant permissions, and 4) developing template forms with standard terms to maximize use and access.

4:30PM - 5:30PM | Allegheny

Virtual Bench: An Experimental Application of Artificial Intelligence for Archivists

- Diana Little, The Media Preserve
- Greg Wilsbacher, University of South Carolina
- Tommy Aschenbach, Colorlab

Virtual Bench is an NEH-funded research project that will develop a novel method for viewing digital surrogates of motion picture films and deploy the capabilities of artificial intelligence to detect physical characteristics such as splices and edge code information. This open-source project combines the work of film archivists with computer vision and high-performance computing scientists. To introduce this project to the AMIA community, Greg Wilsbacher will provide an overview of the project's goals and design, with an emphasis on the deep learning tasks being developed. Tommy Aschenbach will discuss the overall structure of the Virtual Bench player application under development. Attendees will learn about the possibilities and challenges of analyzing the materiality of film as a light-sensitive strip (and not just a series of image frames) and have an opportunity to ask questions about the project and provide input at the early stages of the project.

6:00PM - 7:00PM | Sternwheeler

Closing Night at AMIA 2022

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



Pavilion Hours

Thursday

9:00am – 6:30pm

Grab a Drink in the Pavilion

Thursday 5:30pm – 6:30pm

Friday

9:00am – 2:00pm

Blackmagic Design

Booth 19 - 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.

Colorlab

Booth 12 - colorlab.com

Located in Rockville, Maryland and operating since 1972, Colorlab is a full-service motion picture laboratory. We offer daily film processing, printing, and scanning. With a focus on preservation, we also specialize in tape recovery and digitization, film recording, and digital mastering. At Colorlab we take pride in serving a vast community of archivists and filmmakers. Visit www.colorlab.com to learn more.



DANSK Media Preservation LLC

Booth 16 - danskmediapreservation.com/

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

DFT - Digital Film Technology

Booth 1/2 - <https://dft-film.com/>

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

Digital Bedrock

Booth 23 - digitalbedrock.com/

Digital Bedrock provides managed digital preservation services. Its off-cloud architecture combines object storage technologies for searching unstructured data, with green and secure storage. Your digital content is actively managed over time by monitoring its bit health and format obsolescence vulnerabilities, as well as managing geographically dispersed redundant storage for disaster recovery. Our digital preservation services were developed from experience and familiarity with archives and institutions, allowing more collection caretakers to rest easy knowing that they have a partner for low-cost, secure, and managed digital preservation services in a non-cloud based and future-proof environment. We use an open architecture, so there is no vendor lock-in. We are your staff and infrastructure, eliminating the need to train employees to do this complex work or make large-scale hardware investments.

FilmFabriek

Booth 14 - filmfabriek.nl

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

Filmworkz

Booth 20 - <https://filmworkz.com/>

We launched in 2022 bringing the power of the Emmy award-winning image processing technology of our family company, Digital Vision World, to an entirely new audience in the form of OFX plugins, together with our Archive Restoration Company, R3store Studios, and our Footage Fanatics at R3el.com.

From freelancers to international broadcasters, indie film makers to Hollywood studios and everyone in-between, Filmworkz is proud to take the Digital Vision 30 year heritage into the next decade and beyond by making the world's most comprehensive suite of image-processing DVO Tools more accessible than ever before. Filmworkz now offers a low-cost subscription option for the entire range of Digital Vision products and technology including our most popular DVO Tools including Clarity, Brickwall and Regrain RGB which are now available on a range of OFX platforms, without the need for any major, up-front capital investment.

And it's just the start... there's much more INCREDIBLE stuff coming down the line so keep an eye and join us on our mission; why not take a free trial today or join the Filmworkz Academy and be a part of our rapidly growing community of creators?



Iron Mountain Entertainment Services

Booth 13 - [Website](#)

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.

Kodak

Booth 24 - <https://kodak.com/US/en/corp/default.htm>

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

Lasergraphics

Booth 21 - <https://lasergraphics.com/>

Lasergraphics has been developing state-of-the art film imaging systems since 1981 and is the only motion picture film scanner manufacturer still

investing heavily in R&D. In addition to warped film handling, 3-flash HDR, and infrared dust/scratch detection/reduction, our newly redesigned Director scanner now offers up to 10K resolution, multiple formats, and sprocketless film transport for safe film handling. The Director 10K is perfect for archival scanning and restoration.

The ScanStation can scan at up to 60 fps and up to 5K resolution – making it the fastest film scanner available. The ScanStation Personal scans up to 30 fps and up to 5K resolution and is an affordable solution for professionals on a budget. All Lasergraphics scanners have 2D optical pin registration (no edge guiding) for the best stability with shrunken and damaged film and can simultaneously capture image and magnetic or optical soundtracks and output to ProRes, TIFF, DPX, and AVI – without any post-processing.

Media Migration Technology

Booth 3- mmtfilm.com/

Media Migration Technology (MMT) and CIR provide specialist equipment and technical support to the media restoration, digitization and preservation community. Media Migration Technology is the successor to the RTI Film Group's activities, which include Lipsner Smith film cleaners, TapeChek broadcast videotape cleaner/evaluators, BHP film printers, Calder film processing machines, Colourmaster analyzers and many specialized laboratory products.

CIR is an internationally renowned manufacturer and designer of film archiving products such as 5k archive scanners, film viewing tables, rewinders, splicers. Please visit mmtfilm.com and cir-srl.com or email info@mmtfilm.com

Memnon Archiving Services

Booth 4 - memnon.com/

Memnon is a world-leading specialist in the digitisation, migration and archiving of video, film and audio content, as well as data formats. We also offer services around media management, indexing, metadata management, documentation and secure, sustainable storage of your digital content. Our emphasis on efficiency and scale allows us to process large archives in a cost-effective manner while also maintaining stringent quality standards.



With more than four million hours of content digitized for hundreds of different projects around the world, Memnon operates facilities in Europe, the United States, the UK and Australia, and has implemented on-site digitization solutions for clients in Israel, Qatar, South Africa, Spain and the USA.

MWA America, LLC

Booth 7 - [Website](#)

ANNOUNCEMENT: FREE FILM SCANNING!

Institutional member and AMIA 2022 exhibitor MWA AMERICA is giving away ten FREE 6.5K resolution scans of any 8/S8/16/S16/35mm motion picture film at the conference! First-come, first-served! Contact Paul Getchel: paul@mwaamerica.com for more details and to reserve your free scan and remember to BRING YOUR FILM!

Prasad Corporation

Booth 1/2 - prasadcorp.com

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

Preserve South, Inc.

Booth 6 - preservesouth.com

Preserve South carries a tradition of great customer service, coupled with stellar quality on all digitization and media migration projects. Atlanta-based Preserve South leverages the assets and equipment of partner company [Backporch Broadcast](#) and merges it with the industry experience of longtime industry alums Nathan Lewis, Emily Halevy, John Yancey and Matt Leatherman. This combination of resources allows Preserve South the opportunity to deliver the best in comprehensive digitization and preservation solutions in the South. Specializing in digitization and media migration, Preserve South leverages years of industry experience to provide stellar quality on all projects.

The MediaPreserve

Booth 15 - ptlp.com

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

Screen Savers

Booth 5 - scenesavers.com

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

STiL Casing Solution

Booth 22 - stilcasing.com

The STiL Casing Solution: Help Preserve the Film Industry Anthology. The film community has long understood that images and sound recordings are important in the conservation of our social memory, which is essential to our identity and sense of belonging. Therefore, they must be preserved as part of our common heritage for future generations to enjoy.

Founded in 1997 in Quebec City, Canada, STiL Casing Solution focuses on the culture of innovation, mutual benefit, and is very customer oriented. The history of cinema involves the preservation of its most precious material. We offer a comprehensive archiving solution that has made us distinctive and unique in the protection and conservation of the movie industry's assets for the past 24 years. Our Analog Media Preservation system enhance air circulation to minimize premature film degradation



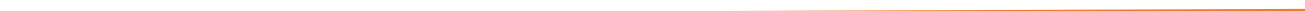
(vinegar syndrome) over decades and was the first system designed to counter the effect of time. Film has value as an object. As an industrial designer, STiL Casing Solution's CEO has developed a product design methodology that reflects the same improvements, not only about how the case look but how functional and innovative it should be. Our techniques in film preservation enhances films conservation therefore extending its useful life. Since the company's inception, we have been forging partnerships with prestigious institutions like the Academy of motion picture art and sciences and film studios worldwide.

Our preservation technology reflects our primary mission of preserving the diversity of media and the multiple stories they carry in order that future generations know what came before.

Tuscan Archival by Lewis Plastics Co.

Booth 25 - <https://tuscancorp.com>

Proudly made in the USA, Tuscan Archival by Lewis Plastics Co., Inc. is the industry's leading provider of premium film containers for film preservation and archival storage. Whatever you archive, Tuscan has the complete product line to fully preserve your films in 8mm, 16mm, and 35mm sizes. As the largest and only U.S. manufacturer, Tuscan Archival's proprietary "ProVent" design achieves premium film preservation. With rapid turnaround and a great price point, Tuscan Archival is the perfect solution for all your preservation projects.





Partial List to December 2, 2022

Gary Adams
Blackmagic Design

Amal Ahmed
NYU-MIAP

Sarah Ainsworth

Chris Alexander
PBS NewsHour / WETA

Desiree Alexander
Cornell University

Scott Allen
University of South Carolina

Torin Andersen
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Michael Angeletti
SMPL

Carrie Atkinson Weber

Patricia Aufderheide
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University of Wyoming,
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Tracy Balsz
Prasad Corporation

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Allied Vaughn

Mackenzie Beasley

Oscar Becher
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Howard Besser
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Jeffrey Bickel
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Larry Blake
Swelltone

George Blood
George Blood LP

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Pacific Film Archive (B

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Felicia Boretzky
New York Public Library for the
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Liz Borges-Herzog

Jan Willem Bosman Jansen
Ignite Films

Kelly Burton

Brandon Butler

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Nicholas Carbone

Madison Caress

Karen Cariani
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Snider**
Northeast Historic Film

**Diane Carroll
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Kodak

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Cinedustrial

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George Blood LP

Julia Devine**Claire Dienes**

The Metropolitan Museum of Art

C. Diljaz

ENTRE Film Center & Regional
Archive

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Iron Mountain

Kate Dollenmayer

Academy Film Archive

Melissa Dollman

Tribesourcing Southwest Film
Project/ Deserted Fil

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New York Public Library

Shai Drori

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Sophia Ellis**Skip Elsheimer**

A/V Geeks LLC

Eben English**Dan Erdman**

Media Burn Archive

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Multicom Entertainment Group

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UCLA

Robert Ewart

British Film Institute

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Eye Filmmuseum

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**Benjamin Harry**

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Diana Little

The Media Preserve

Hugo Ljungba'ck

University of Chicago

Lindsay Long



MTI Film is a unique, full service, post-production facility providing world class restoration and preservation services, as well as the developer of the industry standard restoration software - **DRS™ Nova**.

We pride ourselves on delivering pristine quality, and have worked on many epic films such as *Lawrence of Arabia*, *Taxi Driver*, *An Officer and a Gentleman*, as well as hundreds of other titles.

DRS™ Nova is the ultimate product that is revolutionizing our industry through constantly renewing its technology and creating an impact in Hollywood and globally.

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UNC Libraries

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Pixar Animation Studios

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Jamie Zeffery

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