



# AMIA 2023

NOVEMBER 15-17, 2023  
TULSA, OKLAHOMA



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Join us at our AMIA panel:

## **Preserving Appalachian Culture:**

A Case Study on the Recovery and Remediation of Appalshop's Legacy Media Content after the 2022 Flood



### **Speakers:**



Caroline Rubens  
Director,  
Appalshop Archive



Kelly Pribble  
Director, Media Preservation  
Technologies, IMES



Alisha Perdue  
Senior Marketing Manager,  
IMES



**November 15, 2023**



11:00 AM - 12:00 PM CDT

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## AMIA STAFF

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*Cover photo - Wilma Mankiller is honored and recognized as the first female Principal Chief of the Cherokee Nation. She is also the first woman elected as chief of a major Native tribe. She spent her remarkable life fighting for the rights of American Indians.*



9:00 AM - 5:00 PM | Promenade A | Separate Registration  
**The Art of Small Gauge Projector Maintenance and Repair**

- Louisa Trott, University of Tennessee
- Dino Everett, USC HMH Foundation Moving Image Archive
- Skip Elsheimer, A/V Geeks
- Kristin Lipska, Prelinger Archives
- Jennifer Miko, Prelinger Archives
- Seth Mitter, Canyon Cinema

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

9:00 AM - 5:00 PM | Promenade B | Separate Registration  
**Audiovisual & Preservation Technology Basics for Non-Engineers**

- James Snyder

The workshop will focus on providing a good technical basis, in plain English, for those who do not already have audiovisual engineering training. The goal is to 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 general, digitization of audiovisual materials, and what is involved in file-based workflows, metadata and long-term data

archiving once materials are digitized. People who attend the workshop 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 to know what materials they are looking at, how to handle their preservation, how to plan for their digital conversion, and have a functional knowledge of the terminology and concepts required to write grants and contracts for digital conversion and storage of audiovisual materials.

9:00 AM - 5:00 PM | Promenade C | Separate Registration  
**PBCore Training Workshop: Day I**

This PBCore training workshop is for archivists, media collection managers, production professionals, and anyone else interested in best practices for managing metadata around audiovisual collections. The workshop will provide extensive hands-on training with PBCore and the existing suite of PBCore tools, as well as offering attendees the opportunity to bring real-world cataloging problems and use cases to the workshop for discussion. The first day of the workshop will be a full day and the second day (Wednesday) will comprise two sessions. Thanks to a generous grant from NEH, the workshops are offered free of charge.

6:00 PM - 7:00 PM | Promenade D  
**AMIA 2023 Opening Night Cocktails**

It's opening night in Tulsa! 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. Don't forget to try a Dupli-Rita - a drink created for AMIA 2023 from our friends at Duplitech (the signature glasses are first come/first serve!).

For nearly 10 years, Digital Preservation Laboratories, a family-owned and operated preservation and archiving laboratory in Burbank, California, has been trusted as the premiere facility to service the most complicated archiving challenges for both large and small digital image collections.



We understand that your requirements, whether they be custom software development or large-scale data migration, are probably unique, and you might want to specify a tailored workflow that only a boutique facility can accommodate. Feel free to reach out to us because we would love to learn more about your preservation challenges!

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7:30 PM - 9:30 PM | Oklahoma Ballroom

**Trivia Night 2023**

- Tivia Mater: Colleen Simpson, Prasad Corp/DFT

Test your skills, win prizes, and dethrone the reigning AMIA Trivia Champs! Do you what language passes for Nien Nunb's alien language in Return of the Jedi? Or what the state fruit of Delaware is? If not, maybe one of your teammates does. Play as a team 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!



8:45 AM - 9:15 AM | Foyer

8:45 AM – 9:15 AM | Tulsa South

## Coffee & Tea

Good morning! Grab a cup of coffee or tea to start your first day at the conference. Thanks to our friends at IMES.

9:00 AM - 10:30 AM | Tulsa South

## AMIA 2023 Welcome & Keynote Speaker:

### Dr. Raymond Doswell

Welcome to AMIA 2023 and our Keynote Speaker; Dr. Raymond Doswell. Raymond Doswell is a seasoned public historian, educator, and museum executive with close to 30 years of experience. He has worked collaboratively with regional and national entities such as museums, filmmakers, governmental organizations, public museums, manufacturers, colleges, and schools, advising and directing projects on history and culture. This work includes managing and advising the development of permanent and traveling history exhibitions. He has also traveled extensively as a public speaker on topics of African American history. Doswell served as Vice-President of Curatorial Services at the Negro Leagues Baseball Museum, where he managed exhibitions, archives, and educational programs, from 1995-2022. He was appointed Executive Director of the Greenwood Rising Black Wall Street History Center in January 2023.

11:00 AM - 11:30 AM | Promenade B

## Let's Play: The Pleasure and Pain of Videogames Preservation

- Patrick McIntyre, National Film and Sound Archive of Australia

Many archives and museums around the world are grappling with the rapid growth of video games as a dominant entertainment and cultural form. The challenges are numerous and complex, from the technological to the industrial and cultural. In 2019, the National Film and Sound Archive of Australia (NFSA) began pro-actively collecting games alongside film, television, music, radio and other audiovisual forms. Working in collaboration with games developers, industry bodies and peer cultural institutions, it has pioneered new ways of understanding games as a cultural form, and how the history of games can be preserved. This presentation will look at NFSA's early approaches to the challenges of videogames preservation, share observations about emerging practice, and examine how the missions of cultural institutions must constantly evolve along with the audiences and industries they serve.

11:00 AM - 12:00 PM | Promenade A

## Anything You Can Do I Can Do Better

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

Why does the output from high end film scanners look so different from each other? Like so much else in life,

designing a scanning system entails both setting priorities and managing the impact of those choices on other parameters. This paper will explain the relative merits of various components of the imaging systems used to digitize film, including line vs full frame, collimated vs diffuse light, single vs multiple flash, and others. Side-by-side images from respected film scanners will be shown, using calibrated film sources.

11:00 AM - 12:00 PM | Tulsa South

## Preserving Appalachian Culture: Recovery and Remediation of Appalshop's Legacy Media Content

- Alisha Perdue, Iron Mountain Entertainment Services
- Caroline Rubens, Appalshop Archive
- Kelly Pribble, Iron Mountain Entertainment Services

Appalshop will discuss how the flood devastated their extensive archival collection of audio recordings, videos, photographs and artwork that document history and life in the Appalachian Mountains and Iron Mountain Entertainment Services (IMES) will explain how they are restoring and remediating a portion of the affected audio and visual assets. Iron Mountain's Living Legacy Initiative is supporting Appalshop with a charitable grant in their recovery, including storage and remediation services. Learn about Appalshop's extensive archive and the challenges of protecting collections in the face of climate change, as well as gain expert advice to minimize risk to your own collections.

11:00 AM - 2:00 PM | Promenade C | Separate Registration

## PBCore Training Workshop: Day II

This PBCore training workshop is for archivists, media collection managers, production professionals, and anyone else interested in best practices for managing metadata around audiovisual collections. The workshop will provide extensive hands-on training with PBCore and the existing suite of PBCore tools, as well as offering attendees the opportunity to bring real-world cataloging problems and use cases to the workshop for discussion. The first day of the workshop will be a full day and the second day will comprise two sessions. Thanks to a generous grant from NEH, the workshops are offered free of charge.

11:30 AM - 12:00 PM | Promenade B

## Evaluating Virtual Machines for the Preservation of Video Games

- Kirk Mudle, New York University

This preservation project investigates the use of virtual machines for the preservation of video games. From MoMA's collection, Rand and Robyn Miller's classic adventure game *Myst* (1993) is used as a sample record to evaluate the performance of four different emulation options for the Mac OS 9 operating system—SheepShaver, QEMU, Apple's "Classic Environment," and Yale's University



Library's Emulation-as-a-Service-Infrastructure (EaaSI) platform. Serving as the control for the experiment, Myster is first documented running natively on an original PowerMac G4 and iMac G3 at MoMA. The native performance is then compared with each emulation software. Finally, a fully configured virtual machine is packaged as a single file and tested in different contemporary computing environments. More generally, this project clarifies the risks and challenges that arise when using virtual machines for the long-term preservation of computer and software-based art.

12:00 PM - 1:00 PM | Diplomat  
**Meeting: Small Gauge/Amateur Film Committee**

12:00 PM - 1:00 PM | Directors Row 3  
**Meeting: Moving Image Related Materials and Documentation Committee**

12:00 PM - 1:00 PM | Executive  
**Meeting; Education Committee**

1:00 PM - 2:00 PM | Diplomat  
**Meeting: CAW Working Group**

1:00 PM - 2:00 PM | Directors Row 3  
**Meeting: Open Source Committee**

2:00 PM - 2:30 PM | Promenade A  
**S-VHS for Archivists: Super, or just Supercilious?**

- Morgan Oscar Morel, Library of Congress

What's the deal with Super VHS? It's not faster than a locomotive, or able to leap tall buildings in a single bound, so what's so "Super" about it? S-VHS is often misunderstood and misused in preservation contexts. This is due to the lack of technical resources on the topic geared specifically towards cultural heritage workers. This presentation will explain what Super VHS (S-VHS) is, how to identify it, and how to properly transmit and capture it in a preservation workflow. Participants will be equipped with the knowledge and skills needed to fight truth, justice and a better tomorrow (for magnetic tape media).

2:00 PM - 3:00 PM | Directors Row 3  
**Roundtable: Professional Mentorship**

Bring your coffee (or tea) and join us for a discussion about mentorship! Mentorship is critical to an inclusive profession. Have you ever been a mentor or considered being a mentor? 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.

2:00 PM - 3:00 PM | Executive

**SGS: Roundtable: Small Gauge and Amateur Film at 20**

- Hugo Ljungbäck, University of Chicago
- Louisa Trott, University of Tennessee
- Patricia Ledesma Villon, Walker Art Center

2021 marked the 20th anniversary of the Small Gauge Symposium, hosted by the Small Gauge Film Preservation Task Force at the 2001 AMIA conference. That symposium grew out of a focused effort by archivists, preservationists, researchers, and scholars to raise awareness of the cultural, historical, and artistic significance of small gauge and amateur film. It also provided a platform to actively address collection development and preservation issues relating to these formats. Much has happened since those initial meetings 20 years ago, and organizations across the world have emerged to support the study of small gauge and amateur film. As we celebrate two other anniversaries—the centenaries of 9.5mm (1922–2022) and 16mm film (1923–2023)—this seems an opportune moment to take stock of how the subfield of small gauge, amateur, and nontheatrical film has developed and advanced over the past few decades. Participants are invited and encouraged to share their own thoughts, reflections, and recollections of how we got here, and what we've achieved along the way.

2:00 PM - 3:00 PM | Promenade B  
**A Decade of Preserving Public Media History**

- Karen Cariani, GBH
- Rachel Curtis, Library of Congress
- Miranda Villesvik, GBH

Staff from the American Archive of Public Broadcasting (AAPB) will provide an update on their work over the past decade. The AAPB, which has received nearly \$25,000,000 of investment from various organizations, including the Mellon Foundation, IMLS, NHPRC, NEH, and CLIR, has digitized over 150,000 historic public television and radio programs and original materials from stations, producers, and archives across the country. The staff will discuss their fellowship







programs, curatorial work, and community outreach efforts, and research with Brandeis University on machine learning to make their archive more searchable and discoverable. Looking ahead, the AAPB has set ambitious goals of digitizing another 150,000 endangered programs from around the nation and doubling the size of the archive. The session promises to offer insights into the challenges and innovative solutions for archiving and preserving American public media history. Attendees can expect to deepen their understanding of this important work and its significance.

2:30 PM - 3:00 PM | Promenade A  
**Digitization Double Takes**

- Dave Rice, CUNY
- Libby Hopfauf, MIPoPS

Historically, the videodeck plays and the computer records and a single recording is born. But what if ... using a combination of techniques, such as deck control and multiple capture passes, the digitization is made from a series of complete and partial tape playbacks rather than just a single one? This presentation will examine situations where a multiple-pass approach to videotape digitization can provide a more accurate and complete result rather a singular one. The presenters will also review multiple projects, such as DVRescue and Digital Video Commander, which coordinate deck control and digitization with live assessment of the transfer to facilitate better transfer work.

3:00 PM - 3:15 PM | Foyer  
**Coffee & Tea Break**

Take a break and grab a cup of coffee or tea. Thanks to our friends at IMES.

3:15 PM - 4:15 PM | Promenade A  
**Maintenance Culture: Sustaining Access to Complex, Born-Digital Creative Works**

- Frances Harrell, Myriad Consulting & Training; Maintenance Culture
- Emily Vinson, University of Houston
- Yvette Ramirez, University of Michigan, Maintenance Culture contributor, Independent Archivist.

Maintenance Culture—a National Endowment for the Humanities grant-funded project—was developed in response to the increasing volume of complex, born-digital objects within small and mid-sized collections; the rapid obsolescence of the technology they depend on; and the lack of practical, implementable guidance and curricula for institutions that may not have AV preservation specialists or new media conservators on staff. Chaired by Myriad's Executive Director, Frances Harrell, this panel address the complexities associated with preserving born-digital works of art (time-based media, software art, installation art, augmented reality works, etc.) and will introduce the Maintenance Culture Guidelines, which offer a flexible workflow for preserving complex, born-digital works. The

session will also include presentations from Maintenance Culture collaborators, Libby Hopfauf and Emily Vinson. Representing the Pacific Northwest and Eastern Texas respectively, they will offer their distinct regional perspectives and will discuss how Maintenance Culture's resources are implemented at their institutions.

3:15 PM - 4:15 PM | Promenade B  
**Building a Sustainable Initiative with the World's Largest Museum Complex**

- Brianna Toth, Smithsonian Libraries and Archives
- Walter Forsberg, AVMPI Curator of Audiovisual Media, Smithsonian Libraries and Archives
- Alison Reppert Gerber, Smithsonian Libraries and Archives

The Audiovisual Media Preservation Initiative (AVMPI) is the culmination of over 8 years of strategic planning, which began in 2015 with a pan-institutional survey of the Smithsonian's audiovisual collections. The fruit of this labor has resulted in staffing a team of 6 who have been tasked with preserving and caring for at risk audiovisual materials across the Smithsonian's libraries and archives. To do this, new agnostic workflows will be developed, digitization labs will be built, and existing digitization setups will be revamped, so that collections can be given greater visibility and access. Due to the scale of this undertaking and the diversity of the collections AVMPI will work with, nimble methodologies will be put into place. This panel will introduce the AVMPI team, provide the unique context of the initiative, discuss long-term goals, and present the work currently underway.

3:15 PM - 4:15 PM | Tulsa South  
**Developing A Model for Intentional Growth: Community Archiving Workshop's Strategic Planning Initiative Project**

- Kelli Hix, BAVC Media/CAW
- Afsheen Nomai, KEXP Radio
- Pamela Vadakan, California Revealed
- CK Ming, National Museum of African American History and Culture

Since its beginnings over a decade ago, the Community Archiving Workshop (CAW) has grown from an informal group of volunteers to a collective of A/V archivists collaborating with community partners to run national and international workshops and develop grassroots preservation tools. With support from funders including the National Endowment for the Humanities (NEH), the Institute of Museum and Library Services (IMLS), and the National Historical Publications and Records Commission (NHPRC) and under the fiscal sponsorship of AMIA, the group has received over \$780,000 in funds over the past five years. In August of 2022, CAW received support from the Mellon Foundation to review this rapid organic growth, survey other community-centered work in the field, and develop an intentional path forward through the creation of a strategic plan. In this session, CAW members will present the results



of the year-long strategic planning initiative project and share their process and resources in support of other organizations interested in adapting collective working structures.

4:30 PM - 5:00 PM | Promenade A

#### **Shining a New Light on the DVD**

- Nancy E. Friedland, Columbia University

Film and media collections in public and academic libraries were established in large part as a result of the home consumer video market. From videocassette to far superior optical disc formats, libraries over the past forty years have amassed exceptional collections representing our global cinematic and television history. These collections are more often treated as general circulating collections, and not treated to the practices of special collections that identify and preserve unique materials. However, these collections are increasingly representative of unique moving image titles, particularly in relation to the flux and challenges presented by streaming video. Shining a new light on the DVD format outlines how libraries should begin a process to reevaluate these collections as special unique titles and consider new practices for long term preservation and collaborative collecting initiatives.

4:30 PM - 5:30 PM | Promenade B

#### **Iteratively Building a Film and Video Preservation Program**

- Katrina Windon, University of Arkansas
- Mary Leverance, University of Arkansas
- Emily Ward, University of Arkansas

Building a preservation program for film and video materials can be time- and resource- intensive, with administrators to convince along the way. Archivists and preservation librarians from the University of Arkansas will discuss their experience of iteratively building a preservation program that used existing and low-cost resources as proof-of-concept and interim tools while advocating for and building towards larger goals. Topics discussed include improvements to researcher-driven digitization workflows; collection storage; and collections management and inventorying.

4:30 PM - 5:30 PM | Tulsa South

#### **The Almost-Lost: Woody Guthrie, Steve Kahn, and the BPA Films**

- Libby Burke, Bonneville Power Administration Library

This session documents the circumstances that created then almost lost the Bonneville Power Administration (BPA) film *The Columbia*. In 1941, the BPA Motion Picture Division's Steve Kahn hired Woody Guthrie to compose songs for a yet-unwritten film about hydroelectric power and the Pacific Northwest, which included footage of migrants and depression-era jobs programs. Woody came up with 26 songs in 30 days—the length of his government appointment. Kahn had footage from an earlier film, the

Guthrie songs, some stock footage and half a screenplay. These components languished on the shelf for 7 years. “*The Columbia*” was completed in 1949 but largely ignored and ultimately destroyed, except for a few hidden prints. Over the years, a number of individuals, through perseverance and good fortune, brought this story of “26 Songs in 30 Days” to light. This presentation tells the whole story, and includes clips of Woody’s songs in the film.

5:00 PM - 5:30 PM | Promenade A

#### **IIIF for AV: Introduction to the International Image Interoperability Framework**

- Jon W. Dunn, Indiana University Bloomington
- Emily Lynema, Indiana University Bloomington

The International Image Interoperability Framework (IIIF) is a set of open standards for delivering high-quality, attributed digital objects online at scale, developed and supported by an international consortium of leading cultural institutions. Originally created to support interoperability of still images from libraries, archives, museums, and other repositories, version 2 of the IIIF Presentation API now supports audio and moving image resources and collections. This session will introduce the IIIF Presentation API standard, discuss use cases from libraries, archives, and scholars that motivated its development, and demonstrate its support across multiple video players, annotation tools, and digital asset management platforms.

6:30 PM - 7:30 PM | Promenade A

#### **SGS: Screening: Let the Emulsion Show: MIX NY LBGT Film Festival**

In 1987, at the height of the AIDS epidemic, Jim Hubbard and Sarah Schulman organized the MIX NY Film Festival, in response to experimental film venues in New York City not programming contemporary work made by LBGT filmmakers. Thirty-five years later, which of those personal films are currently accessible for exhibition, and in what format? If the original elements are housed in collections, are they on a path to preservation? Is it appropriate to assume that institutions that refused to program this work when it was created will now prioritize adding it to their current collection?

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8:15 AM - 9:15 AM | Tulsa South

## **Resignifying the moving image for inclusiveness in the Latinx community.**

- Fernanda Parrado, Celluloid

This session will explore the profound impact of colonization on film preservation in South America, focusing on the use of small gauge and amateur films as a means of resistance for people of color. By examining alternative tools used by the Latinx community, we will gain insights into how to amplify the voices of marginalized communities, fostering inclusivity in history and making heritage films more accessible to their own community.

8:15 AM - 9:15 AM | Diplomat  
**AMIA Membership Roundtable**

9:00 AM - 10:00 AM | Pavilion  
**Coffee & Tea Break**

Grab a cup of coffee or tea in the Pavilion. Thanks to our friends at PRO-TEK!

9:00 AM - 5:30 PM | Tulsa North  
**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.

Highlights include –

- Chat with NEH's Josh Sternfeld about #PresAccessFunded grants: \$10K-\$350K to preserve or provide access to your humanities collection! Sign up for a 15-minute talk on Thursday or Friday in the Pavilion
- Pavilion Screening: The Center for Home Movies Presents: A Celebration of Home Movies and more.
- Learn more about the Pathways Fellowship! Are you interested in becoming a host site or a mentor? Stop to talk to the Pathways team or pick up more information.

9:00 AM - 5:30 PM | Tulsa North  
**The Raffle – Two Ways**

Raffle time! This year it's a raffle two ways. You can buy a ticket the old fashioned way (tickets are 3/\$5) or you can visit an exhibitor in the Pavilion. Each exhibitor has a number of tickets – stop by the booth say hello and get a ticket. No purchase (or even a promise to purchase) required. Just stop to say hello.

Grand Prize is a registration + two nights at the conference hotel in 2024. First prize is a 55" Television. It is on display in the Pavilion (we have the box in case you need to ship it home). Second prize is a registration + workshop for AMIA 2024.





9:30 AM - 10:30 AM | Directors Row 3

**Roundtable: Revisiting the Magnetic Media Crisis A Decade After the Library of Congress National Recording Preservation Plan**

In 2012, the Library of Congress published its National Recording Preservation Plan, with the oft-quoted words: “many analog audio recordings must be digitized within the next 15 to 20 years—before sound carrier degradation and the challenges of acquiring and maintaining playback equipment make the success of these efforts too expensive or unattainable.” In the decade since, archivists have been using these numbers to advocate for the preservation not only of audio material, but all magnetic recordings. This round table invites a discussion of the state of magnetic media preservation now that we are halfway through the estimated timeframe for preservation of some formats.

9:30 AM - 10:30 AM | Promenade A

**SGS: Distributor Catalogs, Classroom Study Guides, and the History of 16mm**

- Gregory Waller, Indiana University
- Madeline Webb-Mitchell, Indiana University (IULMIA)

As part of a year-long project at Indiana University marking the centenary of 16mm, the Indiana University Libraries Moving Image Archive has undertaken the digitization and online delivery of two unique collections of ephemeral documents: more than 300 catalogs representing both the broad spectrum of large and small libraries handling 16mm films and also the holdings of commercial non-theatrical distributors, corporations, and companies specializing in particular genres like religious films; and more than 6700 study guides for individual films from companies like Encyclopedia Britannica and Coronet explaining how teachers should most effectively deploy these films in the multimedia, mid-century classroom. This panel will provide an overview of these collections, which provide invaluable (and largely overlooked) information about the marketing, distribution, exhibition, and use of 16mm films when this format greatly expanded and reshaped the parameters and the uses of film in the U.S.

9:30 AM - 10:30 AM | Promenade B

**Radar Love: Digitizing Radar Films For Ornithological Science**

- Andrew Farnsworth, Cornell University's Lab of Ornithology
- Jessie Laudadio, George Blood LP
- Rachel Del Gaudio

Along with changes in climate, migratory bird populations are under global threat with documented serious decline in diversity of the world's birds. Thankfully, weather surveillance radar offers an amazing opportunity and methodology to monitor birds and their distributions in space and time. Used across the country beginning in the

1950s, the WSR-57 was the first ‘modern’ weather radar. The invention included a mounted motion picture film camera over the radar screen which documented blips as they moved across the display. The collection of these reels includes 16mm, 35mm, and unperforated 35mm from various weather stations. The Cornell Lab of Ornithology and George Blood LP are immersed in digitizing hundreds of these rolls of film that capture invaluable information for expanding knowledge of bird populations, understanding changes in climate, and doubling the temporal sampling of the atmosphere and its biology and meteorology.

9:30 AM - 10:30 AM | Tulsa South

**High-Definition Voyage: The HDV Migration Challenge**

- Jenni Matz, Television Academy Foundation
- Nick Camardo, University of Southern California Digital Repository
- Jossel Franco, Television Academy Foundation
- Erica Titkemeyer, Myriad Consulting & Training, UNC-CH
- Alan Auyeung, University of Southern California Digital Repository

This panel session delves into the technical challenges of migrating data from HDV videotape. Having a different format standard than MiniDV, many open-source toolsets geared towards capturing DV content are incompatible with HDV, leaving archivists to rely on unsupported, proprietary tools. This session will explore a case study of a large-scale video migration project carried out by the USC Digital Repository involving oral history interviews from the Television Academy Foundation captured in HDV. The Foundation's Interviews collection includes 940 interviews spanning over 3,000 hours of cataloged and publicly accessible first-hand accounts of television industry pioneers and professionals. Representatives from USCDR and the Foundation will discuss the troubleshooting process, the solutions that were implemented, and the strategies that were considered to ensure the long-term preservation of the interviews.

9:30 AM - 6:30 PM | Playing in the Pavilion

**The Center for Home Movies Presents: A Celebration of Home Movies**

For the anniversary of small-gauge film The Center for Home Movies would like to celebrate over two decades of Home Movie Days across the world! CHM will reach out to past Home Movie Day hosts, home movie archives and our home movie community to collect home movie highlights, photos and other Home Movie Day ephemera for a celebratory compilation. A highlight reel could be screened to the AMIA community as part of Archival Screening Night as well. AMIA Conference attendees are invited to engage with the program, share reminiscences of past Home Movie Days, and hopefully find inspiration to participate in or host a local Home Movie Day of their own!

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## DIGITAL PRESERVATION & ARCHIVE RESTORATION

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11:00 AM - 12:00 PM | Promenade A

**SGS: International Amateur Cinema: Histories, Archives, Metadata**

- Charles Tepperman, University of Calgary
- Dan Streible, New York University
- Simona Schneider, University of Udine
- Dimitrios Latsis, University of Alabama
- Maria Vinogradova, New York University

This panel builds on an ongoing international collaboration between film historians and archivists that sheds new light on amateur, small-gauge filmmaking practices around the globe. In particular, the panel traces points of international commonality and divergence, from common film themes and styles in amateur work, to linguistic differences of terminology, cataloging, and treatment of small gauge film stock. At issue here are the ways that amateur uses of small gauge film formats coalesced around common themes, but also fragmented into locally (geographically, linguistically, politically) different meanings. Through this project, film historians and archives are refining historical accounts and strategies for describing, cataloging and preserving amateur films.

11:00 AM - 12:00 PM | Promenade B

**The AMIA Pathways Fellowship: Meet the 2023 Fellows**

- SHAN Wallace
- Ani Kawada
- Chris Carranza
- Adira Philyaw
- Christian Reeder
- Ashley Tacheira
- Aditi Prasad
- Rhana Tabrizi
- Connie Xuncax
- Michelle Lin

The AMIA 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. The Fellowship welcomed the 2022 cohort in June and this is an opportunity to meet the Fellows and hear a bit about their internship experiences.

11:00 AM - 12:00 PM | Tulsa South

**The Restoration of Woody Woodpecker: Preserving Successive Exposure Animated Films**

- Jen O'Leary Hashida, NBCUniversal
- Chase Schulte, NBCUniversal
- Cassandra Moore, NBCUniversal

Among the most iconic of Universal Pictures animated characters is Woody Woodpecker, created by Walter Lantz Productions in 1940. One of the most unique legacy projects undertaken at NBCUniversal has been the DolbyVision Restoration and Preservation of Lantz Cartoons from the

original 35mm successive exposure negatives. Successive Exposure (SE) refers to the process in which animated material was filmed three times through individual red, blue, and green filters to produce three black-and-white film frames. Rather than use three-strip Technicolor to capture color images, the SE system utilizes a single strip of black and white film and places the three colors next to each other. For NBCUniversal's restoration, 139 episodes (133 safety film reels and 6 nitrate reels), approximately 7 minutes each, were scanned and digitally recombined. Chase Schulte, Jen Hashida and Cassandra Moore will discuss the importance of Lantz cartoons in the history of animation, and how the process unfolded.

12:00 PM - 1:00 PM | Diplomat

**Meeting: Conference Committee**

12:00 PM - 1:00 PM | Directors Row 3

**Meeting: AMIA Disaster Preparedness and Response Task Force**

12:00 PM - 2:00 PM | Pavilion

**Poster Session I**

- **No-Disclaimer: Effects of Uncensored Media on Staff Mental Wellbeing**

*Anna Esparza, University of North Texas*

The presenter will explain post-digitization workflows for a local Texas television news collection held at the University of North Texas Libraries (UNTTL), and how watching uncensored media of the time affects the psyche during this ongoing project. UNTL has worked to digitize over 60 years' worth of historical film and provide online access to news programming originally broadcasted under the name WBAP-TV, and NBC 5/KXAS-TV. During the workflow staff will quality check all digitized files and become unsuspecting victims of triggering media during a period where censorship of news was unheard of. The presenter will share their research, interviews conducted with the staff and students on how the project has affected them mentally, and if they've developed sensitive triggers due to the graphic news media. The presenter will also share how the staff and students cope with the project, the implementation of disclaimers in hiring interviews, and individual wellness checkups.

- **Rip It!: A Preservation Workflow for DVD Video Discs**

*Matthew Yang, New York University*

DVD discs have been embraced by numerous film archives as a convenient playback carrier for on-site public access to their collections. However, these discs face significant preservation challenges, including disc rot and obsolescence, which put their unique data at risk of being lost. To prevent complete data loss, it is crucial to extract



the data from these discs in a timely manner. This poster presentation aims to address this pressing need by proposing a processing and preservation workflow for DVD video discs. This workflow will enable archives to effectively address long-term digital preservation concerns, including the preservation of the discs' intellectual and technical organization, as well as ensuring bit-level preservation.

- **Filling Archival Gaps Through Academic-Industry Collaborations: A Scottish Case Study**  
*Nelson Correia, Edinburgh Napier University*

This poster outlines key points of the Film Bang research project on the history of the Scottish film and television sector. The project is an ongoing academic-industry collaboration employing video-recorded oral histories to investigate the evolution of the local screen workforce over the last half-century and enhance the National Library of Scotland Moving Image Archive's digital holdings. The Moving Image Archive holds more than 46,000 items related to the history of the Scottish screen sector, including an oral history collection, recorded mostly by the Archive's curatorial staff since the 1970s. However, due to resource shortages in recent years, it has become increasingly difficult to sustain the production of new materials. The new batch of oral histories from this project helps to fill the gap in the collection and instantly complies with the organisation's legal, ethical and technical requirements, making the partnership mutually beneficial.

- **Sustainable Curation: Preserving the Furious Flower Poetry Center Conference Recordings**  
*Layne Carpenter, James Madison University*  
*Bodeene Amyot Cairdeas, James Madison University*

For the past year and a half, JMU Libraries has embarked on partnership with the Furious Flower Poetry Center to preserve and provide public access to the decennial Furious Flower Conference recordings. These video recordings feature prominent black poets from 1994, 2004, and 2014 and will include footage from the upcoming 2024 conference. In support of this work, our team integrated ArchivesSpace, Preservica, and Aviary to steward, curate, and preserve the collection. The integration allows us to harmonize metadata with ArchivesSpace as the source and requires cross-departmental collaboration. As with all projects of this scope, we have encountered numerous roadblocks, but have also come to creative solutions. This poster will explore the ArchivesSpace-Preservica-Aviary integration, our

Digital Curation workflow, and the challenges we have faced thus far. Our work is part of the 4.5-year Flowerings Project Phase II grant awarded to James Madison University from the Mellon Foundation.

- **16mmfilmography.org - Celebrating a Century of 16mm Film**

*Skip Elsheimer, AV Geeks, LLC*

16mmfilmography.org is dedicated to cataloging every film ever released on the 16mm film format, commemorating its 100th anniversary. Our objectives encompass: Comprehensive Film Archive: Our primary goal is to compile an exhaustive inventory of 16mm films. We will extract data from various sources, including the Library of Congress Motion Picture Catalogs of Copyrights, Union Catalogs, trade journals, and more. We anticipate an expansion to allow users to contribute films not found in existing catalogs. Archiving Institutional Holdings: Institutions, collectors, and enthusiasts will be empowered to document their 16mm film collections, aiding in identifying film existence and ownership. This initiative aims to distinguish rare titles and assist collectors and archives in making informed decisions regarding their holdings. Want Lists for Films: We will provide a platform for institutions and collectors to create want lists, facilitating the redistribution of films to suitable homes when reducing collections. Film Condition Documentation: A critical aspect of preservation, we will document the condition of existing 16mm films, contributing to their longevity. Digital Accessibility: We will link or embed digitized films, increasing accessibility to historical content. Scholarly Resources: Users can access links to scholarly works about 16mm films, promoting research and analysis. Community Building: To ensure the sustainability of our database, we intend to create a vibrant community of 16mm film enthusiasts who actively contribute by adding, editing, and maintaining records. We currently use WordPress as our data management platform, with A/V Geeks maintaining the site. As we gain momentum, we plan to establish a non-profit entity for dedicated site maintenance and potential migration to a more suitable platform.

- **The Digital Readiness Toolkit: Updated Resources for AV**

*Kelli Hix, Community Archiving Workshop*

In 2022, The Community Archiving Workshop (CAW) joined Wisconsin Library Services (WILS) to develop expanded resources for audiovisual collections in WILS' free online tool, the Digital Readiness Toolkit. A



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year and a half later, the updated toolkit is online and available for free for organizations of all sizes who wish to assess and address their ability to store and maintain complex digital collections. CAW expanded the already robust toolkit by adding over fourteen additional resources, expanding the glossary, and by developing a self assessment tool that leads the user through a self-guided assessment that culminates in the development of a digital project tailored to their prioritized needs. Come see our poster, bring your questions about digital readiness, and scan the QR code to begin your self assessment or find tools and resources for your digital project!

12:30 PM - 1:30 PM | Promenade A

### **SGS Screening: Home Movies as Microhistories**

- Patricia Ledesma Villon, Walker Art Center
- Débora Butruce, Brazilian Association of Audiovisual Preservation
- Daniel Melfi, Toronto Metropolitan University

This screening session brings together two presentations of home movies. Daniel Melfi will present films from the Don Vitalini fonds, preserved at Bologna's L'Archivio Nazionale del Film di Famiglia. The collection contains 64 8mm films shot by priest Don Cirillo Vitalini between 1959 and 1990, and Melfi examines what the films reveal about the social and cultural importance of home movies as recording and demonstrating developments in Italian society from the postwar period until the late 1980s. Débora Butruce of the Brazilian Association of Audiovisual Preservation (ABPA) will screen a selection of domestic and amateur films from different regions of Brazil recently digitized by Digitalização Viajante. The program presents a broad and rich panorama of records about different historical and cultural contexts in Brazil, and will be a unique opportunity to see these films, which have been historically neglected but must be reconsidered as an important cultural record worthy of preservation, research, and access.

1:00 PM - 2:00 PM | Diplomat

### **Meeting: Nitrate Committee**

1:00 PM - 2:00 PM | Directors Row 3

### **Meeting: News, Documentary, TV Committee & Local TV Task Force**

1:00 PM - 2:00 PM | Executive

### **Meeting: LGBT Committee**

2:00 PM - 2:30 PM | Promenade B

### **Virtual Reading Rooms: Building the Legal Foundations**

- Greg Cram, The New York Public Library

How can cultural heritage institutions use copyright to advance their missions? Virtual reading rooms provide remote, mediated access to digitized and born-digital archival materials held by cultural heritage institutions. They have the potential to widen access and provide a secure and mediated environment for using materials with copyright,

privacy, or cultural protocol restrictions. This session presents a recently-released whitepaper that discusses the legal framework for The New York Public Library's Virtual Reading Room program. Attendees will learn about NYPL's approach to use the exceptions and limitations in copyright law to provide enhanced access to remote patrons of time-based media collections to further its mission to promote the progress of knowledge. Attendees will walk away with strategies to tailor their virtual reading room programs to align with their institution's risk profile.

2:00 PM - 3:00 PM | Promenade A

### **SGS: Preserving and Presenting Small Gauge Formats**

- Hugo Ljungbäck, University of Chicago
- Kirk McDowell, George Eastman Museum
- Andrew Watts, University of Calgary
- Nicholas Caluda, Jefferson Parish Library

This panel brings together three presentations on small gauge formats and their unique challenges and possibilities for preservation and pedagogy. Based on archival research on a relatively unknown collection of 28mm films at the Library and Archives Canada, Andrew Watts explores the 28mm format through a media-archaeological lens to reflect on what its obsolescence can tell us about the ways film historiography is written today. Kirk McDowell looks at a collection of strange films at the George Eastman Museum, consisting of five-inch wide loops of diacetate film. The Vitalux format was briefly produced in the 1920s before the widespread acceptance of 16mm, and McDowell examines the provenance of the museum's collection and addresses the challenges these films present for preservation efforts. Nicholas Caluda discusses how public libraries can collaborate with moving image archivists to help educate the public on the importance of small gauge formats and their present uses. Caluda offers models for programming and suggests how public libraries and archives can excite and engage their community members.

2:00 PM - 3:00 PM | Tulsa South

### **More than News: A Survey of Locally Produced Television Programs**

- Karin Carlson-Snyder, Northeast Historic Film
- Karen Cariani, WGBH Media Library & Archives
- Elizabeth Hansen, Texas Archive of the Moving Image
- Kathleen Carter, Walter J. Brown Media Archives & Peabody Awards Collection, University of Georgia

When you were younger did you get up on Saturday morning to draw with Captain Bob, or rush home from school to watch Jabberwocky? Have you ever been glued to a singing competition filled with contestants from your hometown or the local bowling finals? Did you learn how to bake the perfect peach pie or mend torn pants from a local television program? Programs like these, created and broadcast locally, give a regional perspective to national issues, provide a platform for some under-represented



voices, and represent regional values and interests. Archivists from Northeast Historic Film, WGBH, Texas Archive of the Moving Image, and Walter J. Brown Media Archives will discuss the importance of locally produced programs, review some challenges presented by this media, and screen some highlights from local TV collections across the country.

2:30 PM - 3:00 PM | Promenade B

**Resolution Test Scans of 35mm Motion Picture Film in 4K, Super 4K and 8K**

- Michael Schneider, Digital Film Technology

The session will focus on the optical reproduction of 35mm motion picture color film (and its limitations) and to demonstrate the technical opportunities of future digitization projects and content exploitation. Technical scanning tests based on resolution charts (i. e. line pairs per mm) and real images (test scenes and real film scenes with actors) will be presented. Tests will show two different scenarios: the first is a side-by-side comparison of native 8K versus native 4K film scans, the second comparing a native 4K scan to a Super 4K scan. In the second scenario, Super 4K scans are scanned at native 8K resolution and downscaled to 4K resolution for storage and further processing. The quality achieved at Super 4K is in between a native 8K and a native 4K scan, offering an economic alternative to improve the quality of 4K images without having to extend storage capacity, network bandwidth, and other components in the downstream process.

3:00 PM - 3:30 PM | Pavilion

**Coffee & Tea Break**

Grab a cup of coffee or tea in the Pavilion. Thanks to our friends at DigiPres Labs!

3:15 PM - 3:45 PM | Promenade A

**SGS: These Are Your Grandpa's Dirty Movies: The 16mm Pornographic Underground**

- Dan Erdman, Media Burn

A historical consequence of the introduction of 16mm that has often been overlooked is the wave of pornographic films that followed in its wake, all shot, distributed, and screened illegally and secretly. This talk will demonstrate how the history of pornographic movies—often called “stag films”—has run parallel to the history of 16mm film itself, at first supplementing existing social practices, only to eventually develop into the primary medium for an independent culture of production and exhibition that would take on a life of its own. By demonstrating, through the use of primary sources, the ways in which stag films were sold by their makers and utilized by their audiences, this presentation will contribute to the general store of knowledge about this obscure corner of 16mm film history, and aid in the preservation of this most misunderstood material.

3:15 PM - 3:45 PM | Tulsa South

**StoryCorps Virtual: Tackling Video Recording During the Pandemic**

- Patty Devery, StoryCorps
- Sunni Wong, StoryCorps

During the COVID-19 pandemic, StoryCorps created a video conferencing platform built on Vonage Tokbox technology to record our interviews, which had previously been audio-only and recorded in person. The Recording & Archive department worked closely with the Digital Innovation team to develop, test, and implement this platform. As part of the planning process, we discussed needed features, audio specs, and workflow needs, which were included in the initial launch. As we moved into the long-term reality of the pandemic, we started working on the “2.0” version of the platform for a better experience for our participants and facilitators with UX and archiving compatibility upgrades. The StoryCorps Virtual platform is now a part of what StoryCorps offers our participants and partner organizations, broadening our reach and allowing for greater accessibility. This presentation will discuss the technical details of the platform, ingest workflows, lessons learned, and where the platform is headed.

3:15 PM - 4:15 PM | Directors Row 3

**Roundtable: Nitrate Mad Libs: Implementing the Nitrate Film SOP At Your Institution**

Attend the unveiling of the Nitrate Committee’s POLICY AND PROCEDURES FOR THE SAFE STORAGE, HANDLING, TRANSPORT, AND PROJECTION OF CELLULOSE NITRATE FILM template. The thorough document cites regulations, details best practices, and provides reference material for all things nitrate film. Give feedback and learn how to easily alter the document to meet your institution’s needs.

3:15 PM - 4:15 PM | Promenade B

**Archivists and/as Educators: Activating Film-Related Materials**

- Dimitrios Latsis, University of Alabama
- Eric Hoyt, Wisconsin Center for Film and Theater Research, University of Wisconsin-Madison
- Mary Huelsbeck, Wisconsin Center for Film and Theater Research, University of Wisconsin-Madison
- Adrienne Lundy, NYU, MIAP

This roundtable invites teachers and archivists working with film-related media, either as curated collections, primary sources for research or teaching tools, to discuss pedagogical and information literacy strategies for activating the archive in teaching film and media history. Archivists who have had experience collaborating with instructors will be discussing specific talking points and student feedback as part of their contributions to this roundtable discussion. A related focus of the roundtable is the use of archives in social justice activism.



3:45 PM - 4:15 PM | Promenade A

**SGS: Decoding Colonial Ideology in Sponsored Travel Films: Holiday Native Land**

- Brian Virostek, Library and Archives Canada
- Nicolas Renaud, Concordia University

A presentation of excerpts and a description of the creative process behind *Holiday Native Land*, a montage experiment that remixes sponsored films from the 1920s to the 70s that advertised the Canadian wilderness as a holiday destination. These films' commercial objectives and spectacular views lie on the surface of an ideology of modernity and power. They reflect a collective need for power over the land and the First Peoples connected to it. Through the recombination of images, music, and narration in a diptych composition, *Holiday Native Land* explores the colonial unconscious lurking in these enchanting Canadian landscapes, making connections between different eras, locations, and voices. This film is an example of collaboration between the artist in the archive and the artist-scholar as well as a dialog between Indigenous and non-Indigenous perspectives. *Holiday Native Land* highlights a collaborative and innovative method of preserving, researching, and interrogating 16mm sponsored films.

3:45 PM - 4:15 PM | Tulsa South

**A Rebuild Season: Restoring the Baseball Hall of Fame Archives**

- Caleb Simonds, National Baseball Hall of Fame and Museum

The National Baseball Hall of Fame and Museum Recorded Media Archives (RMA) contains approximately 14,000 hours of moving images and sound recordings in a variety of formats, documenting the history of baseball and the institution. Content includes home movies of Hall of Famers, fan-shot footage of historic stadiums, recordings of institutional events such as the Hall of Fame Induction Weekend, and rare interviews with Negro Leagues players. For years the majority of the collection has been inaccessible to both staff and researchers, but after a year of rebuilding, the RMA is in a position to make a comeback. This presentation from the Rebuild Project Co-Lead will familiarize attendees with the collection and present a timeline for the RMA restoration, outlining the steps taken to renovate the space, rethink best practices for accessibility, and to establish goals for the future of the RMA within the museum.

4:30 PM - 5:30 PM | Promenade A

**SGS: Tomorrow's Promises: Researching and Restoring the Films of Edward Owens**

- Kyle Westphal, Chicago Film Society
- Carolyn Faber, John M. Flaxman Library at the School of the Art Institute
- Emily Martin, Video Data Bank

Edward Owens (1949–2010) had a brief but sterling career in underground cinema in the late 1960s. Mentored as a teenager by Gregory Markopoulos at the School of the Art Institute of Chicago, Owens demonstrated a unique creative vision and a technical dexterity with superimposition that belied his youth. Despite international festival recognition and the support of tastemakers such as Jonas Mekas and Parker Tyler, Owens did not sustain a career. He made four films on 16mm by the age of 20, and then faded from the scene without a trace. A queer, Black teenage prodigy whose style mixed obtuse experimentalism with the awestruck love of a home movie maven, Owens was long absent from histories of the American avant-garde. A consortium of institutions came together to research and restore Owens's 16mm output. The multi-year project will be detailed by curators, programmers, and preservationists who contributed to restoring Owen's legacy.

4:30 PM - 5:30 PM | Promenade B

**Producing Short Documentaries using Archival Footage**

- Lance Watsky, Filmic Technologies
- Tuesday Sweeney, University of Colorado Boulder
- Karen Steiger, Dominican University

This session will introduce audiences to a successful remote film preservation internship program that can be replicated at other archives and institutions. For the past three years, Lance Watsky coordinated an internship, assigning interns around the country to use digitized newsreel footage to create three- to five-minute short productions on the topic of their choice. Interns are responsible for researching their topic, finding the "decisive moment" in film footage, and identifying targeted audiences for their documentaries. During the presentation, there will be a panel discussion involving Lance Watsky, and former interns Karen Steiger, Tuesday Sweeney, and possibly others, followed by a screening of select documentaries. The purpose of the presentation is to inspire librarians and archivists to connect their material to new audiences and provide interns with a production that they can share for networking and personal purposes.

4:30 PM - 5:30 PM | Tulsa South

**Mishaps and Discoveries : Turning Mistakes Into Techniques**

- Dino Everett, USC HMH Foundation Archive
- Shai Drori, Timeless Recordings
- Rachel Del Gaudio

The panel being proposed is one of reality and will have each of the presenters exposing mishaps and accidents that they have experienced while working in the field. This can be as easy as accidentally erasing a newly created digital file to the discovering the entire contents of a film reel piled up on the floor while someone was not looking. The purpose is not to reveal that the presenters are in some way bad archivists but to acknowledge (especially for those entering the field) that no one is immune from mistakes and everyone will



eventually make some.. The important thing is what do we learn from these mistakes and in these cases the presenters will also be revealing new techniques and tricks they have learned and now use in their workflow that were developed directly from these mistakes.

5:30 PM - 6:30 PM | Tulsa North

**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.

5:45 PM - 6:45 PM | Directors Row 3

**Meeting: PBCore Advisory Subcommittee**

6:30 PM - 8:00 PM | LL Hotel Entrance

**Buses to Archival Screening Night**

7:30 PM - 9:30 PM | Circle Cinema

**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.

9:00 PM - 9:45 PM | Circle Cinema

**Buses Depart for Hotel**

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8:30 AM - 9:30 AM | Tulsa South

**Closing Keynote: Mark Davidson & Steven Jenkins**

Mark Davidson is Senior Director of Archives and Exhibitions for the Bob Dylan Center and Woody Guthrie Center in Tulsa, Oklahoma. He holds a PhD in musicology from the University of California, Santa Cruz, and an MSIS in archiving and library science from the University of Texas at Austin. His dissertation, titled "Recording the Nation: Folk Music and the Government in Roosevelt's New Deal, 1936–1941," explored folk music collecting under the Works Progress Administration. Mark is co-author and co-editor of *Bob Dylan: Mixing Up the Medicine* (Callaway, 2023).

Steven Jenkins is a thirty-year veteran of the nonprofit sector, having held leadership positions at San Francisco Bay Area organizations including University of California Press, Glide Foundation, San Francisco Film Society/San Francisco International Film Festival, Frameline/San Francisco International LGBT Film Festival, San Francisco Cinematheque, Film Arts Foundation, and the Ansel Adams Center for Photography. Jenkins served as Editor-in-Chief of *Artweek* and *Bay Area Citysearch*; Senior Editor of *see: a journal of visual culture*; and has contributed hundreds of articles on visual arts, music, film, literature and culture to national publications including *New York*, *Out*, *California*, *Detour*, *SF Camerawork*, and *Publishers Weekly*. His books as a writer and editor include *City Slivers* and *Fresh Kills: The Films of Gordon Matta-Clark* and *Model Culture: James Casebere: Photographs*. As a curatorial and development consultant he has guided programming and fundraising

efforts for a wide variety of nonprofits and independent artists. Jenkins earned a B.A. in English at UC Berkeley and an M.A. in English at San Francisco State University.

9:00 AM - 10:00 AM | Pavilion

**Coffee & Tea Break**

Grab a cup of coffee or tea in the Pavilion. Thanks to our friends at PRO-TEK!

9:00 AM - 2:00 PM | Playing in the Pavilion

**The Center for Home Movies Presents: A Celebration of Home Movies**

For the anniversary of small-gauge film The Center for Home Movies would like to celebrate over two decades of Home Movie Days across the world! CHM will reach out to past Home Movie Day hosts, home movie archives and our home movie community to collect home movie highlights, photos and other Home Movie Day ephemera for a celebratory compilation. A highlight reel could be screened to the AMIA community as part of Archival Screening Night as well. AMIA Conference attendees are invited to engage with the program, share reminiscences of past Home Movie Days, and hopefully find inspiration to participate in or host a local Home Movie Day of their own!

9:00 AM - 2:00 PM | Tulsa North

**The Pavilion**

Don't miss an opportunity to visit the Pavilion! The Pavilion brings together exhibitors with demos, skill shares, and "ask



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an expert” spaces. Our goal is to create a hub for sharing information at the conference.

Highlights include –

- Need a professional headshot? Or to refresh your current headshot? A professional photographer will be in the Pavilion 11:30am – 1:00pm and available to take your photo. And it’s free – thanks to our friends at PRO-TEK.
- Chat with NEH’s Josh Sternfeld about #PresAccessFunded grants: \$10K-\$350K to preserve or provide access to your humanities collection! Sign up for a 15-minute talk on Thursday or Friday in the Pavilion
- Pavilion Screening: The Center for Home Movies Presents: A Celebration of Home Movies and more.

9:45 AM - 10:15 AM | Promenade B

**Preserving the Legacy of Black Performing Arts**

- Morgan Gieringer, University of North Texas

The Black Academy of Arts and Letters (TBAAL) is a 43-year old arts organization whose mission is to promote, foster, and preserve artistic expressions of African, African American, and Caribbean communities. The TBAAL Archive, transferred to the University of North Texas in 2014, includes over 1,000 recordings of original performances and events presented by TBAAL. In 2021 UNT began an NHPRC funded project to digitize these historic recordings, ensuring that the history of TBAAL and the unique contributions of artists such as Margaret Walker, Ossie Davis, Ruby Dee, Kirk Franklin, Esther Rolle, Jennifer Holliday, and Erykah Badu will be preserved for future generations. This session will include information about the importance of diverse digital archives, writing a successful grant for moving image digitization and cover the workflows employed by project staff for digitization, transcription and metadata. Discovery and accessibility of digitized recordings is enhanced by time-based transcription for each recording.

9:45 AM - 10:45 AM | Promenade A

**GBAV and GBH's NEH Challenge Grant to Preserve and Digitize At-Risk Media**

- Raananah Sarid-Segal, GBH Educational Foundation
- George Blood, GBAV
- Peter Higgins, GBH
- Samantha Driscoll, GBH
- Caroline Mango, GBH

Explication of our work over the last 3 years in shipping, digitizing, and making available to members of GBH previously relatively inaccessible material through internal service Avalon. Will walk through life cycle from tape to digital asset. The GBH project goal was to digitize 1/3 of the collection, about 83,000 items on deteriorating and obsolete formats; to update the Open Vault website for public access; lessen technical debt by aligning and eliminating diverse

metadata stores and access technology, and develop a sustaining ability to archive future digital GBH productions. WGBH leveraged a capital campaign that was under way to focus major donors on supporting the GBH archive by identifying key collections to be digitized. The presentation will share processes, results, and experience.

9:45 AM - 10:45 AM | Tulsa South

**SGS: A Modern Microcinema: Hand-Manipulated Films and the Living Legacy of 16mm Film**

- Justin Clifford Rhody, No Name Cinema
- Abigail Smith, No Name Cinema

This presentation contextualizes No Name Cinema (NNC) within the history of microcinemas and small-gauge alternative film exhibition in the United States. It also provides an overview of the continued usage of 16mm film in contemporary artistic practices through a deep dive into the thriving activities of NNC—a microcinema, gallery and community gathering space that specializes in small gauge film exhibition in Santa Fe, New Mexico. This presentation will also include a screening of The Interior Frontier (a recent short by the artists shot on Super-8 and 16mm), as well as an expanded cinema performance involving analyst and regular 16mm projectors, dual 35mm slide projectors (with found slides previously soaked in rat urine, currently covered in mold), and live improvised sound created in collaboration with Gretchen Korsmo. This screening addresses the historical artistic uses of 16mm for the creation of experimental film as a living tradition by presenting contemporary films by artists working in the medium today. These works explore the essential physicality of film, utilizing the economy and accessibility of the 16mm format which can be projected in non-commercial settings like the microcinema.

11:00 AM - 11:30 AM | Promenade A

**Bringing the Gault Collection Home: Community Engagement through Archival Collaboration**

- Kathy Rose O'Regan, San Francisco Silent Film Festival

Archives do not operate in a vacuum – at least we don’t have to! The San Francisco Silent Film Festival (SFSFF), Chicago Academy of Sciences, and the Irish Film Institute (IFI) worked openly and collaboratively along with local historians to restore the Gault Collection. Filmed in one of the few remaining Irish (Irish Gaelic) speaking areas of Ireland in the earliest days of the newly founded Irish Free State, the Gault Collection provides an astonishing window into rural Irish culture during a pivotal time in the country’s history. As archivists, access should always be our goal. The Gault Collection restoration project is an excellent example of what can be achieved when institutions work together toward a common end, in consultation with community members who so often can contribute exponentially more to a project through local knowledge than can be achieved through institutional research alone.



11:00 AM - 12:00 PM | Directors Row 3

**SGS Roundtable: Small Gauge and Amateur Film in 20**

- Hugo Ljungbäck, University of Chicago
- Louisa Trott, University of Tennessee
- Patricia Ledesma Villon, Walker Art Center

The “digital turn” in commercial film production and projection has prompted a new generation of filmmakers to rediscover and revitalize small gauge film practices, while digitization has provided new platforms for nontheatrical film collections through online streaming sites like YouTube and the Internet Archive. Digital technologies have also made it possible for thousands of hours of amateur media to be created, posted, streamed, and circulated through apps like Facebook, TikTok, and Snapchat every day, intensifying concerns about saving amateur media in a digital culture where today’s trends will be forgotten tomorrow, as the “digital dark age” looms ever closer. The goal of this open forum is to bring together archivists, technicians, artists, scholars, researchers, and students—“veterans” and “newcomers” alike—to spotlight and examine current issues and concerns for our field, and to help determine our priorities and directions for the near- and long-term future.

11:00 AM - 12:00 PM | Promenade B

**Appalshop After the Flood: Navigating Water Damage and Regional Disasters**

- Fin Hatfield, Moving Image Archiving and Preservation (MIAP) at New York University (NYU)
- Juana Suarez, MIAP - NYU
- Caroline Rubens, Appalshop Archive
- Skip Elsheimer, A/V Geeks

Delve into the challenges of water damage recovery in audiovisual archives following the 2022 flood at Appalshop in Whitesburg Kentucky. As climate change intensifies weather patterns, archives will face increased risk for large-scale damage, resulting in the need for large-scale recovery projects with budgetary limitations. Reflect on the flood and the APEX action done on site this October, which was a collaboration between Skip Elsheimer from A/V Geeks, Caroline Rubens from Appalshop, Juana Suárez from MIAP and APEX, and MIAP students Anthony Gonzalez, Fin Hatfield, and Jenny Hsu who as part of a class project helped organize the action and plan some of the workflows. The panel will discuss several issues that archives face after regional natural disasters, and recommendations for long-term disaster recovery. By comparing current best practices and actionable recommendations, we aim to develop more strategies that are tailored for similar situations.

11:00 AM - 12:00 PM | Tulsa South

**From CRTs to LEDs: Evaluating the Translation Amongst Video Displays**

- Dave Rice, CUNY
- Jim Leonard, oldskool
- Ben Turkus, NYPL

The performance discrepancies between cathode ray tube displays and modern LED/LCD based monitors can provide numerous challenges for archivists that strive to sustain a consistent presentation experience to obsolete content. This panel delves into the challenges, corner cases, and solutions offered to address such discrepancies. The panel will review and explore methods for presenting interlaced video, telecined video, and overscanned video. How well do access copies of NTSC SD video at 720x486 mimic the original playback technology? Should access files for NTSC video present 29.97 frames per second or would presenting the images as fields (twice as many at half the height) be more authentic? This panel reviews the trace of the cathode ray against the refreshed pixels of the LCD and explores the consequences and side effects transitions content from one form of display to another.

11:30 AM - 12:00 PM | Promenade A

**Stratified Approaches to Audiovisual Preservation**

- Ben Harry, BYU -- Special Collections

Best practices for video preservation are still in development. In the last eight years there has been greater adoption of FFV1 and J2K as preservation formats. For small institutions, digital preservation of video still may be prohibitive even with these helpful lossless compression schemes. With limited storage space, we have come up with methods to allocate resources more responsibly. We have sought a way to meet the needs of video content with flexibility so as to allow for targeted resource allocation. This presentation outlines the factors we have considered, our approaches, and some results.

12:00 PM - 1:00 PM | Diplomat

**Meeting: Copyright Committee**

12:00 PM - 1:00 PM | Directors Row 3

**Meeting: Preservation Committee**

12:00 PM - 2:00 PM | Pavilion

**Poster Session II**

- **Lessons and reflections from Singapore’s first Home Movie Day**

*Matthew Yang, New York University*

Organized by the Center for Home Movies (USA), Home Movie Day is an annual global event that celebrates home movies and amateur filmmaking. In August 2022, a group of enthusiasts organized possibly the first Home Movie Day event in Singapore to celebrate the short form as a community and to map Singapore’s home movie network. Without precedent nor experience, the organizers relied on pure imagination that resulted in a two-day event featuring a Super 8mm workshop and screenings of home movies shot in Singapore from the 1960s to the present, that included supported works made by Singapore-



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based filmmakers for the event. This presentation will provide insight into the development of the event and the results of it, reflect on the lessons learned, discuss dilemmas faced, share discoveries made, but more importantly, screen selected home movies from the successful inaugural edition.

• **Recommended Formats Statement: Moving Image Works 2023-2024 Updates**

*Laura Drake Davis, Library of Congress*  
*Morgan Oscar Morel, Library of Congress*

Learn about the 2023-2024 updates to the Recommended Formats Statement (RFS) for Moving Image Works, including the addition of FFV1 Version 3 in Matroska to the Preferred formats list. This poster will illustrate how changes are initiated, reviewed, and approved, including the role of the moving image community in the process. Members of the Moving Image Works RFS team will be available to discuss the RFS as well as answer questions about recent changes. The Recommended Format Statement from the Library of Congress identifies hierarchies of the physical and technical characteristics of creative formats, both analog and digital, which will best meet the needs of all concerned, maximizing the chances for survival and continued accessibility of creative content well into the future.

• **Mapping the Magnetic Media Landscape**

*Kailen Sallander, BAVC Media*  
*Kelli Hix, BAVC Media*

Calling all organizations large and small with av in their collections! BAVC Media is conducting a two year project, Mapping the Magnetic Media Landscape, to develop an expansive, data driven understanding of the field of magnetic media preservation in the United States. The resulting data will be used to identify and address our greatest challenges in the changing field of audiovisual preservation. Stop by our poster presentation to learn more about the project and to participate. Participation is voluntary and anonymous, and has a lasting effect on the direction of av preservation in the coming years. Participating organizations receive a media toolkit, resources to support advocacy efforts, the option to participate in a community of practice, and a free training course in av preservation.

• **The Memory of Invisible: Love Letters for the Professionals in the Audiovisual Archive Field**  
*Juliana Príncipe, Moving Images Archiving and Preservation, New York University*

The Memory of Invisible Project is an initiative to

acknowledge the professionals who have been active in the audiovisual archive field and institution for several decades. We dedicate this project for the technical and administrative professionals who undertake the preservation and presentation of film. However, their names have remained invisible. We would like to invite you to share a story about these forgotten professional. It could be in the form of a short story, oral history, photograph, or video. #memoryofinvisibleproject

12:30 PM - 1:30 PM | Tulsa South

**Screening: Transsexuals (Susan Milano, Elyshia Pass, Shridhar Bapat, Daniel Landau, Garret Ormiston, USA, 1971)**

- Adam Charles Hart, Media Burn Archive
- Sara Chapman, Media Burn Archive
- Susan Milano, Independent Artist/Curator

Fifty years ago, it was virtually impossible to access gender affirming surgery in the United States, so Deborah Hartin, one of the individuals featured in this documentary, traveled all the way to a doctor in Casablanca to achieve what she had long wanted. Having spent most of her 20-plus years trying to conform to life in the body of a man, she ultimately made the choice to follow her destiny and fully become the person she knew herself to be. A year after her surgery, a group of video production students interviewed Hartin for a documentary they were making about the subject. Along with Esther Reilly and others in the transgender community, Hartin shared her story and revealed how the procedure had transformed her body. Because of technical limitations, TRANSEXUALS could not be broadcast on commercial television. It was never distributed and rarely shown publicly.

2:00 PM - 3:00 PM | Promenade A

**It's Your Film, Not You. Vinegar Syndrome Case Studies**

- Susan P. Etheridge, Packard Humanities Institute
- Kimberly Tarr, New York University
- Greg Wilsbacher, University of South Carolina

Acetate deterioration (aka "vinegar syndrome") has been an existential threat to moving image archives for decades. There is currently no universal standard for the prevention and mitigation of vinegar syndrome. As a result, archives the world over have developed a wide range of physical and environmental practices to combat acetate deterioration. But what works and what doesn't? What is fact, and what is fiction? This panel will introduce the audience to the AMIA Preservation Committee's Vinegar Syndrome Project, a forthcoming online guide to acetate deterioration.



2:00 PM - 3:00 PM | Promenade B

**Enhancing AV Accessibility with Whisper AI: 4 Threads of Research**

- Dave Rodriguez, Florida State University
- Nina Rao, Emory University
- Owen King, GBH (formerly WBGH Boston)
- Chloe McLaren, Cornell University

Automated speech recognition (ASR) has evolved significantly in recent years, offering organizations stewarding AV materials unprecedented opportunities to leverage these tools to increase the accessibility and discoverability of their digital collections. In this session, panelists from 4 different institutions will discuss their experiences and research evaluating and implementing ASR tools into their preservation workflows, with a specific focus on Whisper AI, an open source, command-line utility developed by OpenAI. The panelists will discuss their distinct but connected areas of research related to using and configuring Whisper, providing organizations engaged in similar research or interested in starting up valuable time and resource-saving information. From the session, attendees will gain insight into the strengths and weaknesses of leveraging ASR tools, the challenges and opportunities presented by the technology, and practical guidance on how to develop or expand AV accessibility-related projects.

2:00 PM - 3:00 PM | Tulsa South

**Women on Tape: Recovering Early Women's Video Culture**

- Adam Charles Hart, Media Burn Archive
- Helena Shaskevitch, City University of New York
- Susan Milano, Independent Artist/Curator
- Dan Erdman, Media Burn Archive

The early 1970s saw a flourishing of vital video work made by women, but these artists had few outlets and their work went largely unseen. This panel will discuss this country-wide community of artists and the network of festivals and screenings they created to showcase each other's work, as well as recent attempts to preserve and share early women's videos.

3:00 PM - 3:30 PM | Foyer

**Coffee & Tea Break**

Grab a cup of coffee or tea in the Pavilion. Thanks to our friends at DigiPres Labs.

3:15 PM - 3:45 PM | Promenade B

**Toward Open Platform for AI-assisted Smart Archives**

- Kelley Lynch, Brandeis University

The Computational Linguistics Applications for Multimedia Services (CLAMS) platform provides access to free and open-source computational content analysis tools for multimedia material. We previously presented CLAMS at AMIA meeting 2020 as an initial prototype implementation. This year we present a robust update of the prototype implementation.

The platform now sports a variety of image, video, audio and text processing tools that interact via a common multi-modal representation language named MMIF (Multi-Media Interchange Format). We describe the overall architecture, some of the tools included in the platform, the process to set up and run complex workflows, visualizations included in CLAMS, and evaluate aspects of the platform on data from the American Archive of Public Broadcasting, showing how CLAMS can add metadata to mass-digitized multimedia collections, metadata that are typically only available implicitly in now largely unsearchable digitized media in archives and libraries.

3:15 PM - 4:15 PM | Promenade A

**Analog Film Preservation in 2023**

- Diane Carroll-Yacoby, Eastman Kodak Co
- Andrew Oran, FotoKem
- Thomas Aschenbach, Colorlab

From FotoKem, workflows utilizing analog FILM from the OPPENHEIMER project will be discussed. Kodak will discuss the creation of a custom format B&W Negative film which was utilized in the project. Drawing from a broad spectrum of film projects undertaken by Colorlab, discussions will include the critical role of film in not only preserving but also enabling exhibitions and enhancing digital works. We'll include discussion on the tangible impacts of recording digital works onto film. Discussions will address the challenges of material preservation and archival longevity, essential aspects often overlooked in digital productions. Equally, we take a deep dive into the exhibition aspects, revealing how the choice of medium can profoundly influence audience perception and engagement.

3:15 PM - 4:15 PM | Tulsa South

**An Artist in the Archive: Ode to the Underloved**

- Crystal Z Campbell, University at Buffalo
- Almudena Escobar Lopez, Toronto Metropolitan University

An Artist in the Archive: Ode to the Underloved will focus on the possibilities of historical rupture posed by artistic intervention in the archive or conversely, in the absence of an archive. Presented by Oklahoma native and artist, Crystal Z Campbell, in direct response to the AMIA 2023 Conference location in Tulsa, Oklahoma, this session will present artistic strategies for work around public secrets, centering Tulsa's history as a case study. Campbell has engaged with the 1921 Tulsa Race Massacre in multiple bodies of work ranging from painting, public art, writing, and film installations, and will discuss the challenges of working in Oklahoma state where the work has been censored and removed from exhibitions, as well as the gatekeeping of archives that perpetuate century long silences, complicated by bans on critical race theory. In addition to addressing modes of how Campbell has worked with and against archival modes of preservation, Campbell's talk will share strategies for how artists can bring



forth histories hidden in plain sight and imagine how archival ruptures can be forms of care or repair.

3:45 PM - 4:15 PM | Promenade B

**AMPlifying a Collection: Leveraging AI to Generate Transcripts [and more]**

- Emily Lynema, Indiana University Libraries
- Carmel Curtis, Indiana University Libraries

In 2015, Indiana University (IU) undertook a massive project to digitize audio, video, and film assets resulting in over 350,000 digitized items. With support from the Mellon Foundation, the IU Libraries collaborated on the development of the open source Audiovisual Metadata Platform (AMP) to help address the lack of descriptive metadata for these materials. Using AMP, archivists and librarians can more easily leverage artificial intelligence and machine learning services for tasks such as speech-to-text, named entity recognition, scene detection, and facial recognition to support identification, discovery, and rights determination for digital collections. This session will provide an overview of AMP and then share the results of a pilot project using AMP to create transcripts for a portion of the IU Libraries Moving Image Archive's Clio Awards collection. Currently in process, this collection includes thousands of reels of television, movie, and radio ads from the 1960s through the 1990s.

4:30 PM - 5:30 PM | Promenade A

**It Came From Beneath the Bay: Found Footage Films 1988-2019**

- Greta Snider, San Francisco State University
- Courtney Fellion, San Francisco State University

This screening session looks at films made by students and alums of the San Francisco State University's School of Cinema, whose program has a rich and storied record of engaging with creative re-use of media. Courtney Fellion looks at re-appropriation of found footage by SFSU student filmmakers in the Reagan era, including alums Craig Baldwin (Rocket Kit Congo Kit, 1986), Lynne Sachs (The House of Science: a museum of false facts, 1991), and Cauleen Smith (Chronicles of a Lying Spirit, 1991) in whose counter-archival films the readymade material has taken on a subversive double meaning. Greta Snider will explore the navigation of the boundaries of sexuality and identity in the found footage films of SFSU alums Michael Wallin (Decodings, 1988), Natalie Tsui (International Face, 2019), and Ellie Vanderlip (With Their Feet Flat On the Floor, 2019) in which the orphaned material must serve the dual purposes of detournement and metaphor.

4:30 PM - 5:30 PM | Promenade B

**Activist Archiving: Centering Human Rights, Deploying Open Source Tools Internationally**

- Alex Esenler, OpenArchive

Activist Archiving: Centering Human Rights, Deploying Open Source Tools Internationally This session seeks to explore the deployment of new archival technologies and tools within communities. Attendees will have a chance to learn about OpenArchive and Save – a workflow tool built with and for activist and archivist communities – and our recent work in Eastern Europe, Latin America, and the MENA region. This forum will be a participatory session to discuss how OpenArchive's method of deploying Save adapts to different community needs and contexts. We are keen to connect with an interdisciplinary audience that works across fields and geographic regions – and draw on their experience and expertise – to further explore best practices for implementation, fostering the adoption of new technologies, and iterating on deployment processes. We would like to create a lasting conversation with participants and foster new partnerships.

4:30 PM - 5:30 PM | Tulsa South

**Reframing Preservation and Acquisition through Inclusive and Reparative Description Projects**

- Taylor Morales, Academy Film Archive
- Shani Miller, Academy Film Archive

How can moving image archives intentionally integrate equity and inclusion into acquisition and preservation decision making? This session will introduce one potential resource. Led by a consortium of seven moving image archives, In Frame seeks to identify gaps in more than 100 years of film preservation through the creation of an open access database of filmmakers and films across broad areas of focus related to disability, ethnicity, gender, race, and sexual orientation. This session will begin with a brief overview of the In Frame project which uses scholarly texts, film festival catalogs, and other sources to identify historically underrepresented films and filmmakers. The speakers will then facilitate an open discussion with attendees about the potential impact and implications of this work and similar projects on acquisition and preservation practices. We hope this session will encourage and empower archives to make representation and inclusion a core tenet of their policies.

5:45 PM - 6:45 PM | Promenade D

**Closing Cocktails**

Grab a drink and say goodbye to colleagues before heading out to enjoy your last night in Tulsa.



10:00 AM - 5:00 PM | Off Site

**Community Archiving Workshop**

- Pamela Vadakan, Community Archiving Workshop
- Grace Lile, Independent
- Mona Jimenez, Community Archiving Workshop

Community Archiving Workshop (CAW) provides moving image archivists the opportunity to serve the community of Tulsa and work with local volunteers to help an organization gain intellectual and physical control over an endangered audiovisual collection. The workshop provides a space for conference attendees to partner with local volunteers to conduct basic processing, cataloging and inspection and, by doing so, will learn how to identify risk factors and make preservation recommendations. 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 Tulsa community and learn about local history.





## 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 102

[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.

#### **Christy's Editorial**

Booth 107

[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 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.





## **Color Scene**

Booth 100

[www.colorsce.com](http://www.colorsce.com)

ColorScene is a highly respected systems integration company offering sales, service & support with an emphasis on image restoration, color grading, and film & digital image capture. ColorScene's founder and CEO was the original design architect for daVinci Resolve. Bringing this unique product knowledge and deep understanding of the finishing process, the company practices a creative hands-on consulting approach to offer the best products and solutions for its customers.

## **Colorlab**

Booth 206

[www.colorlab.com](http://www.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](http://www.colorlab.com) to learn more.

## **Digital Bedrock**

Booth 302

[www.digitalbedrock.com](http://www.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.

## **Digital Film Technology**

Booth

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

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

## **Duplitech**

Booth 104

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

The Duplitech team provides digital preservation and archive restoration services including Film Inspection, 4K Film Scanning, Tape Migration, Digital Restoration (Film/Video/Audio), Dolby Vision HDR Color Grading, and Master QC. From our humble beginnings as a physical media duplicator, we've been adapting, evolving, and perfecting our solutions for over 25 years.

## **Disk Archive Corporation**

Booth 301

[www.diskarchive.com](http://www.diskarchive.com)

We specialize in cutting-edge, high-availability, high-security enterprise-class archives and content libraries designed for the film, television, and legal evidence market. Trusted by Broadcast, Media, and surveillance companies, Producers, Distributors, and Archives worldwide, ALTO systems thrive in the most challenging environments, with over 400 systems in daily use.

## **KODAK**

Booth 306

[www.kodak.com](http://www.kodak.com)

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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## **FilmFabriek**

Booth 207

[www.filmfabriek.nl](http://www.filmfabriek.nl)

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

## **Filmic Technologies**

Booth 305

[www.filmictech.com](http://www.filmictech.com)

Filmic Technologies' systems are designed to update the film preservation workflow, providing access and the ability to assess entire collections quickly and efficiently. The workflow can be simplified because EasyReel™ Technology does all the heavy-lifting, providing frame by frame analysis of each film. Coupled with a design that allows anyone to be an operator, EZ16 and EZ35 are true mass digitization machines, ready to preserve films for generations.

## **Filmworkz**

Booth 311

[www.filmworkz.com](http://www.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 (scroll down for 'we are family' ) 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.

## **Iron Mountain Entertainment Services**

Booth 103

[www.imes.media](http://www.imes.media)

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.

## **Lasergraphics/Galileo Digital**

Booth 109

[www.lasergraphics.com](http://www.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 for archival scanning. Perfect for archival scanning and restoration, the 13.5K Director and 6.5K ScanStation can now scan lossless JPEG 2000, VistaVision (35 8-perf), 65-70mm 5-perf, and IMAX (65/70mm 8-perf and 15-perf) film. Both scanners come with new options for split reel plates to fit snugly over any cored reels; software-driven motorized film tension arms; 35mm 3-Track Sepmag/Fullcoat, 17.5mm Sepmag/Fullcoat, and Regular 8mm comMagmagnetic sound readers, Intelligent Noise Reduction (INR), and HDD or SSD internal storage.

The Archivist — scanning 17.5mm, 16/S16mm, 9.5mm, and 8/S8mm film at up to 30 fps and up to 5K resolution — is an affordable solution for archives on a budget. Galileo Digital has also taken on global distribution for the new Cinetech BSF Hydra Film Cleaner. Now probably the industry's finest film cleaner, the BSF Hydra uses the only solvent rated 'EXCELLENT' BY Kodak and operates at a cost 96-98% LOWER than HFE film cleaners.



## **Media Migration Technology**

Booth 106

[www.mmtfilm.com](http://www.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.

## **Meta Martis**

Booth 303

[www.metamartis.com](http://www.metamartis.com)

Meta Martis offers its cutting-edge videotape migration service to preserve and repurpose your invaluable media assets, at scale, on premise, including extracted metadata. Combining proven, best in class technology, Meta Martis goes beyond mere digitization to offer comprehensive media inspection and cleaning, meticulous signal analysis, and machine learning-driven extraction of people, logos, speech-to-text in 40 languages, and more. Your files are delivered on eco-friendly archival storage, complete with a visually intuitive, searchable library that gives producers and editors instant access to all migrated content. Used by esteemed institutions like the Library of Congress for mass media migration, Meta Martis rolls in its FlyPack system making it self-contained, mobile, and on-premise—eliminating the need to ship your tapes to remote facilities. Instead, we bring archival excellence to your doorstep, ensuring all tape inspection, cleaning, migration, and metadata curation happen securely at your location, using your schema, and required specifications.

## **NEH | Josh Sternfeld**

Booth 301

Appointments

National Endowment for the Humanities (NEH) Senior Program Officer Josh Sternfeld will attend this year's conference and available to discuss federal funding opportunities for audiovisual collections care and digitization, research and development, education and

training, community archiving, repository improvements, and more. Look for him at the NEH table in the pAVillion or feel free to arrange a brief 15-minute in-person consultation via email at [jsternfeld@neh.gov](mailto:jsternfeld@neh.gov) for November 15 through the morning of November 17

## **MWA Nova GmbH | MWA North America**

Booth 105

[www.mwa-nova.com](http://www.mwa-nova.com)

Experience, quality and innovation are three other main characteristics of their systems for audio and film postproduction and archive applications. MWA Nova currently offers more specialist solutions for the actual physical transfer and replay of celluloid, nitrate and magnetic film for archival purposes than any other single manufacturer. Our sales engineer Bernhard will be happy to answer any questions and arrange for you a demo of the spinner S2! Visit [mwa-nova.com](http://mwa-nova.com)

## **Myriad Consulting & Training**

Booth 204

[www.myriadconsultants.org](http://www.myriadconsultants.org)

Myriad is a national nonprofit consulting firm that specializes in collections preservation and planning for small to mid-sized cultural organizations. From digitization project planning to organizational strategy and facilitation, it's our mission to bring you practical plans and solutions to help you transform the way you share, manage and preserve your collections and the stories they represent.

## **Origins Archival**

Booth 304

[www.originsarchival.com](http://www.originsarchival.com)

Established in 2018, Origins Archival is a Los Angeles based creative studio committed to the meticulous task of digitizing and remastering a wide array of motion picture film heritage, ensuring integral parts of history from the turn of the 20th century through the digital millennium are preserved. We believe education, community, and inclusivity will contribute to finding peace through culture. These three core values are the cornerstones of our mission: collaborating with and supporting filmmakers, archives, institutions, production companies, and private collections in digitizing their motion picture film libraries; demystifying and encouraging the contemporary use of motion picture film; educating like-minded and curious individuals about the importance of audiovisual preservation; unearthing, remastering, and publishing



lost motion picture film treasures; producing physical archival matter, such as film prints, books, and disc sets, ensuring digital artifacts remain present in the real world; continuing the work previous generations of audiovisual archivists have so tirelessly set forth. With over 650,000 feet of film scanned, over a dozen films restored, and more than 2,000 books sold, Origins Archival is devoted to being a multi-faceted asset for film communities and archivists around the world.

### **Prasad | DFT**

Booth 203

[www.prasadcorp.com](http://www.prasadcorp.com)

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

### **Preserve South, Inc**

Booth 108

[www.preservesouth.com](http://www.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.

### **Scene Savers**

Booth 309

[www.scenesavers.com](http://www.scenesavers.com)

Scene Savers is a consulting and archival services company specializing in helping organizations digitize, protect and provide access to their invaluable audio, video and motion picture film assets. Our engineers have worked with many legacy tape formats since their inception, while providing the latest in transfer technology, such as HDR and 5k scans from motion

picture film. With more than 37 years of experience working with AV materials, we've developed custom workflows for projects ranging from patron requests to large, complex news film collections with searchable metadata. Let's talk about how we can help with your project.

### **STiL Casing Solution**

Booth 208

[www.stilcasing.com](http://www.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.



## **The MediaPreserve**

Booth 110  
[www.ptlp.com](http://www.ptlp.com)

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

## **TuscanArchival by Lewis Plastics Co., Inc.**

Booth 202  
[www.tuscancorp.com](http://www.tuscancorp.com)

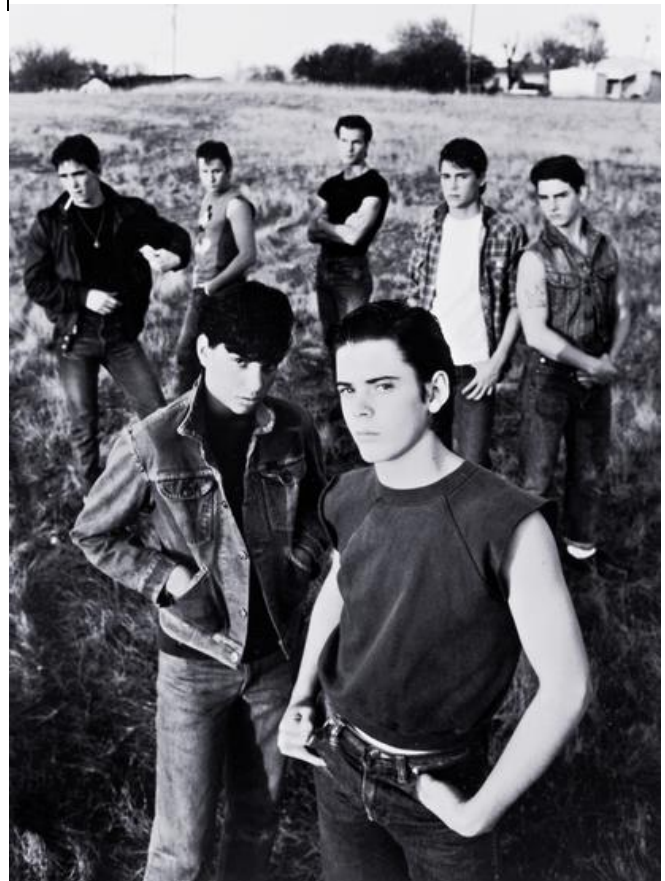
Proudly made in the USA, Tuscan Archival by Lewis Plastics Co., Inc. is the industry's leading provider of premium film containers for film preservation and archival storage. Whatever you archive, Tuscan has the complete product line to fully preserve your films in 8mm, 16mm, and 35mm sizes. As the largest 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.

## **Underground Vaults & Storage**

Booth 307  
[www.uvsinc.com](http://www.uvsinc.com)

Since 1959, UV&S has been a trusted partner for the motion picture and entertainment industry from around the globe. Offering our flagship storage facility, "The Saltmine" located 650 feet underground, cutting edge technology solutions and turnkey branding and logistics for major festivals and events, clients from nearly every industry turn to UV&S for answers. With an unrivaled commitment to customer service and a diverse range of products, we pride ourselves on listening to what clients really need, allowing us to provide customizable storage solutions worldwide. UV&S operates multiple above and below ground facilities in the United States and United Kingdom. Contact Kerry Sue Underwood, 661-478-7510 or Jeff Ollenburger, 800-873-0906 ext. 4203.





**AMIA**

[WWW.AMIANET.ORG](http://WWW.AMIANET.ORG)