



# AMIA 2021

VIRTUAL CONFERENCE  
NOVEMBER 17-19, 2021





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## ▶ WEDNESDAY | NOVEMBER 10

11:00 AM - 12:00 PM (Pacific)

### MEETING: ORAL HISTORY COMMITTEE

- Casey Davis Kaufman, Chair
- Massimo Petrozzi, Chair
- Teague Schneider, Chair

## ▶ THURSDAY | NOVEMBER 11

8:30 AM - 12:30 PM (Pacific)

### WORKSHOP: BUILDING A WEB ARCHIVE-CAPABLE DIGITAL REPOSITORY WITH WEBRECORDER AND ARCHIPELAGO

- Lorena Ramírez-López, webrecorder
- Ilya Kreymer, webrecorder
- Emma Dickson, webrecorder
- Diego Pino, METRO NYC
- Allison Lund, METRO NYC

Interested in web archiving, but don't know where to start? Or even what tools to use and where to put your WARCS? In Building a Web Archive-Capable Digital Repository with Webrecorder and Archipelago, the teams from webrecorder project and Archipelago will walk you through how to capture websites using open-source tools like Archiveweb.page and how to upload them to a digital repository using Archipelago, an open source digital collections software supported by the Metropolitan New York Library Council NYC.

## ▶ FRIDAY | NOVEMBER 12

12:00 PM - 1:00 PM (Pacific)

### MEETING: CONFERENCE COMMITTEE

- Lindy Leong, Chair
- Laura Montgomery, Program Co-Chair

The Conference Committee is responsible for developing the content of each year's conference as well as for the planning of the annual event. In coordination with the steering committee, fellow committees, and the AMIA Office, this includes scheduling conference sessions, conference events, workshops, and vendor relations.

## ▶ TUESDAY | NOVEMBER 16

16-Nov

11:00 AM - 12:00 PM (Pacific)

### MEETING: INDEPENDENT MEDIA COMMITTEE

- Sarah Mainville, Chair

Informal meet and greet, discussion of current projects and planning for future work.

## ► WELCOME TO AMIA 2021!



Keynote Speakers: Tre Berney, Linda Tadic, and Henry Newman

9:00 AM - 9:50 AM (Pacific)

### AMIA 2021 WELCOME & KEYNOTE

Join us as we officially open AMIA's 2021 conference!

### KEYNOTE CONVERSATION: ENVIRONMENTALLY SUSTAINABLE PRESERVATION: CHALLENGES, SOLUTIONS, AND WHAT'S AHEAD

- Linda Tadic, Digital Bedrock
- Henry Newman, Seagate Government
- Tre Berney, Cornell University Library

In August 2021, the United Nations Intergovernmental Panel on Climate Change (IPCC) issued a report warning that the world will achieve a global temperature increase of 1.5°C (about 2.7°F) within the next 10 years. This increase, directly caused by global greenhouse gas emissions (GHG) generated by human activities, is the amount of heating that scientists agree is the upper limit for avoiding the most dangerous effects of climate change. Archives intersect with GHG through energy use, and in generating e-waste by the technologies we must use to keep our digital content viable. Presenters will explore the energy consumption and e-waste generated in current preservation infrastructures and actions, and expand the scope of inquiry to reveal the environmental impact embodied in the full lifecycle of these infrastructures.

10:00 AM - 10:50 AM (Pacific)

### VISIONS 2035: ENVIRONMENT AND THE ARCHIVE

- Tre Berney, International Association of Sound and Audiovisual Archives (IASA)
- Mokhtaruddin bin Lamsin, National Archives of Malaysia (Research and Advocacy Sector)
- Karen Chan, Asian Film Archive
- Tim Knapp, PRO-TEK Vaults
- Yvonne Ng, WITNESS
- Keith Pendergrass, Harvard Business School
- Rick Prelinger, UC Santa Cruz/Prelinger Library
- Ant Rowstron, Microsoft Research
- Chalida Uabumrungh, Film archive, Thailand

The year is 2035, how have archives and content managers moved to reduce their environmental impact in the face of climate change and the introduction of new technologies? The 1992 Earth Summit concluded that the concept of sustainable development was an attainable goal for all the people of the world. The Paris Agreement of 2015 goal is to create a carbon-neutral world by the middle of the century. A report released in June, 2021 by the University of California, Berkeley's Goldman School of Public Policy said the U.S. can achieve 90 percent carbon-free electricity by 2035 with technologies that exist today. This second in your forward looking Visions series asks archivists their vision for the environment, archives, what it will look like in 2035, and how we got there.

10:00 AM - 10:50 AM (Pacific)

### MAKING METADATA SUBJECT TERMS INCLUSIVE TO MARGINALIZED PEOPLES

- Miranda Villevik, GBH
- Raananah Sarid-Segal, GBH
- Caroline Oliveira, GBH

Events of last summer, and ongoing efforts at GBH to be more inclusive, sparked archives staff at GBH to reexamine and rework their descriptive metadata schemas and guidelines to be more inclusive and responsive to marginalized voices. Metadata terminologies that are more flexible to match social awareness and changing social values are vital to work on both internal and external access systems. This session will discuss creating a new list of terms that is more reflective and inclusive. GBH staff will share their work creating more flexible systems of categorization while cautioning that categorizing can itself perpetuate oppression if not handled properly. Joining the needs of

the archive with the needs of marginalized communities is one way to ensure the archive is able to assess the impact of its legacy and advance and uphold its values for equity and inclusion. The session will end with a conversation about metadata practices. Please note: Some terms discussed in this session deal with sensitive subjects and may be challenging to some audience members.

#### 10:00 AM - 10:50 AM (Pacific)

##### **ACERVO CAPIXABA: AUDIOVISUAL PRESERVATION AND THE CONSTRUCTION OF REGIONAL IDENTITY IN BRAZIL**

- William Marc Plotnick, Cinelimita
- Vitor Graize, Acervo Capixaba
- Erly Vieira Jr, Federal University of Espírito Santo

The Brazilian state of Espírito Santo is home to one of Brazil's most rich and unique regional cinematic histories. Like other Brazilian states, Espírito Santo has its own pioneering silent-era figures, its new-wave influenced movements, and its video-based and super-8 filmmakers. However, as a smaller Brazilian state, the important films produced in Espírito Santo were not preserved with the same vigor as those produced in Rio de Janeiro or São Paulo. Today, Espírito Santo cinema is filled with fractured memories, historical gaps, lost films, and films that remain in a damaged state. For this reason, Acervo Capixaba (Capixaba Archive) has emerged as a vital project from the production company Pique-Bandeira Films, that attempts to preserve, restore, diffuse, and promote Espírito Santo's cinematic history. This panel will bring together two of the main forces behind the Acervo Capixaba project for an intimate conversation about Espírito Santo cinema and their ongoing work.

#### 10:00 AM - 10:50 AM (Pacific)

##### **ROUNDTABLE: FOLKSTREAMS INTERNATIONAL**

- Tom Davenport, Folkstreams.net

Folkstreams.net is a free, curated streaming platform for documentary films about Folklore and Folklife. We would like to discuss how to expand Folkstreams as a service to archives outside the USA, who have holdings related to traditional culture. In addition to providing scholarly background information with the films, Folkstreams "performs the archive" ? we point the viewer to its archive and foster preservation by creating audiences for films that heretofore have been hard to find.

#### 10:30 AM - 11:30 AM (Pacific)

##### **MEETING: PROJECTION & PRESENTATION COMMITTEE**

- Becca Hall, Chair
- Genevieve Havemeyer-King, Chair
- Matt Hidy, Chair

The Projection and Technical Presentation Committee promotes, encourages and facilitates the highest possible technical standards in the public presentation of archival moving images and related audio. Join us for our annual conference meeting to discuss projects and issues within the projection field.

#### 11:15 AM - 12:00 PM (Pacific)

##### **MEETING: PUBLICATIONS COMMITTEE**

- Melissa Dollman, Chair
- Karen Gracy, Chair

Catching folks up on latest developments.

#### 11:15 AM - 11:40 AM (Pacific)

##### **A REPORT FROM THE COMMUNITY ARCHIVE WORKSHOP**

- Moriah Ulinskas,

#### 11:15 AM - 12:05 PM (Pacific)

##### **PAVILION LIGHTNING TALKS**

- Lesley Fletcher, Tuscan Archival
- Hitomi Hosaka, Imagica Entertainment Media
- Linda Tadic, Digital Bedrock

Join us for Lightning Talks, Visions of 2035, and Tech Talks from our exhibitors. The Pavilion is a great hub of information! In this session, you'll see live lightning talks, a few of the Visions 2035 talks you may have missed, and Tech Talks from our exhibitors. Then during the day, take time to go to the Pavilion and visit some of the booths! If you see one of our partners and sponsors online ? just click their name and say hi ? they continue to support AMIA and the conference and make our programs possible.

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**11:15 AM - 12:05 PM (Pacific)**

**IF IT BLEEDS, IT LEADS: TRUE CRIME AND LOCAL TELEVISION**

- Laura Jean Treat, UC Santa Barbara
- Becca Bender, Rhode Island Historical Society
- Lizzy McGlynn, Freelance Archival Producer
- Alex Cherian, Bay Area Television Archive
- Hannah Palin, University of Washington Libraries, Special Collections

Large television archives have increasingly become the domain of collecting institutions ranging from university archives to regional historical societies. Recent conversations among caretakers of these collections revealed that true crime producers may be our most frequent and prominent users, influencing the use and preservation of this material. In this interactive forum sponsored by the News, Documentary, & Television Committee, panelists will frame discussion around case studies based on their experiences providing access to local television archives for true crime productions. Topics will include the role of true crime in both funding archival labor and determining the market value for licensing; the challenges and ethics involved in providing access to and profiting from violent and sensitive materials; building mutually beneficial relationships between researchers/producers and archivists; the role of producers/researchers in establishing intellectual and physical control over unprocessed collections; and how true crime projects can enrich public access to other materials.

**11:40 AM - 12:05 PM (Pacific)**

**ENDANGERED BUT NOT TOO LATE: THE STATE OF DIGITAL NEWS PRESERVATION**

- Edward McCain, Reynolds Journalism Institute
- Neil Mara, RJI Fellow, Research Consultant

This session covers a growing but little-known crisis in preservation of digital news content. As the news industry struggles through dramatic change in the shift to digital, significant parts of the news are getting lost, erased, chewed up by the machinery of technology, untended in the financial struggle to survive and increasingly allowed to digitally decay. These are the findings of our new research report: *Endangered But Not Too Late: The State of Digital News Preservation*, released in April by the Reynolds Journalism Institute and the University of Missouri Libraries. Our research team delved into these issues through more than 100 interviews with 40 news organizations and memory institutions over an 18 month period. We present the issues and research findings, along with

recommendations for the news industry and memory institutions on promising developments and approaches we found that will help address this troubling problem.

**12:00 PM - 1:00 PM (Pacific)**

**MEETING: NITRATE COMMITTEE**

- Rachel Del Gaudio, Chair

Join the annual Nitrate Committee meeting to learn about new initiatives, ongoing projects or to suggest projects with the group. If you or your institution stores, ships or handles nitrate film then you will find this annual meeting beneficial.

**12:15 PM - 12:50 PM (Pacific)**

**TOUR: BROWN MEDIA ARCHIVES & PEABODY AWARDS COLLECTION**

- Ruta Abolins, Brown Media Archives and Peabody Awards Collection
- Margie Compton, Brown Media Archives and Peabody Awards Collection
- Callie E Holmes, Brown Media Archives and Peabody Awards Collection
- Thomas May, Brown Media Archives and Peabody Awards Collection
- Tyler Ortel, Brown Media Archives and Peabody Awards Collection
- Mary L Miller, Brown Media Archives and Peabody Awards Collection
- Brown Media Archives and Peabody Awards Collection
- Kenneth A. McCoy, Brown Media Archives and Peabody Awards Collection
- Kathleen Carter, Brown Media Archives and Peabody Awards Collection

**12:30 PM - 1:30 PM (Pacific)**

**MEETING: EDUCATION COMMITTEE**

- Jen O'Leary, Chair
- Ashley Franks-McGill, Chair

Updates on the Education Committee and plans for the upcoming year.

**1:00 PM - 1:50 PM (Pacific)**

**LIVING ARCHIVES: A ROADMAP FOR DONATION OF DOCUMENTARY PRODUCTION COLLECTIONS**

- Elise Schierbeek, Kartemquin Films
- Carolyn Faber, Kartemquin Films (Consultant)
- Nadia Ghasedi, Washington University Libraries
- Andy Urich, Washington University Libraries

In 2020, Kartemquin Films (KTQ) donated its 55-year-old documentary production collection to Washington University Film & Media Archive (WUFMA) for long-term preservation and access. This presentation discusses a number of unique challenges navigated during the transfer of materials from an active documentary production company to a research library. Logistical, legal and ethical challenges include those around: copyright documentation, educational rights, a diverse range of media formats, sensitive materials in documentary outtakes, and community buy-in for donation. Speakers from both KTQ and WUFMA will shed light on their collaborative approach to the project. Attendees will learn strategies for navigating complex ownership of documentary production collections, ethical considerations in preserving and accessioning documentaries and their outtakes, and solutions for planning for phased donation.

**1:00 PM - 1:25 PM (Pacific)**

**USING AI AND CROWDSOURCING TO UNLOCK VALUE IN ARCHIVAL CONTENT**

- Peter Englesson, Vintage Cloud Steenbeck

What if artificial intelligence and crowdsourcing could unlock the value of heritage content, allowing you to search by the specific contents of each frame? Heritage film institutions around the world contain a wealth of audio-visual content, yet only a small portion has been digitised, restored and made accessible. The content that is accessible is limited by its metadata and indexation. To solve this challenge, a Scandinavian consortium is using artificial intelligence (AI) for video perception combined with crowdsourcing techniques, supported by leading restoration and preservation technologies, to create new opportunities to find, exploit and preserve the value of this content. This will produce a whole new level of indexation and metadata, allowing the content to be found, reused, monetised and catalogued far beyond what is possible today. This is an EU and Eurostars funded project.

**1:00 PM - 1:50 PM (Pacific)**

**THE ARCHIVIST AND THE DISABLED, CHRONICALLY ILL, AND NEURODIVERSE EXPERIENCE**

- Michael Marlatt, York University

This Forum is a space for those in the AMIA community with disabilities, chronic illnesses, or are neurodivergent. The host, Michael Marlatt, is a trained film preservationist with epilepsy and current member of AMIA's Advocacy Committee of the Board. This space is intended for those with disabilities, chronic illnesses, or are neurodivergent to share their own stories and experiences, though these definitions are up to the individual, with no formal diagnoses necessary. Topics addressed may be both positive and negative, including questions about institutional contexts, changes in the field, and changes still needed. No one can address these questions better than those whose experiences they directly impact. Participants are welcome to share as much or as little as they like. No attendees will be asked to disclose anything. Most of all, this space is meant to be a place of support for a community that, while quite large, remains overlooked.

**1:25 PM - 1:50 PM (Pacific)**

**VIDEO ARCHIVE IN THE CLOUD**

- Robert X Browning, C-SPAN
- Alan Cloutier, C-SPAN

Technology presents new challenges and opportunities for video archives. For thirty-five years, the C-SPAN Archives has implemented new technology to manage more than 24,000 recorded hours, 280,000 first-run hours in total, of digital video from the three C-SPAN cable television networks. In this presentation, Archives Executive Director Robert X. Browning and Technical Manager Alan Cloutier, will discuss the transition of the archive to the cloud with the possibility of moving to a zero-footprint archive. The database, the web site, the recording, the transcoding, the viewing, and the storage are all transitioning to the cloud. This presentation provides details and insights on this process and outlines the advantages for other similar archives.



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**2:15 PM - 2:40 PM (Pacific)**

**VIRTUAL READING ROOMS: ETHICALLY AND RESPONSIBLY PROVIDING REMOTE ACCESS TO COLLECTIONS**

- Greg Cram, The New York Public Library

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. The demand for remote access during the pandemic has heightened the need for virtual reading rooms. To date, much of this work is approached in silos at institutions with significant resources. However, when systems are homegrown and resources are limited, how can organizations implement virtual reading rooms sustainably and equitably? This presentation will focus on considerations for implementing virtual reading rooms as a new form of access and discovery. These include the ethical, legal, and technical implications for users, practitioners, donors, and other stakeholders. The speaker will also share approaches to developing and iterating virtual reading room and discuss how cross-institutional efforts can support scalability.

**2:15 PM - 3:05 PM (Pacific)**

**LIBRARY (NATHANIEL DORSKY, JEROME HILER, 1970)**

- Amy Sloper, Harvard Film Archive

The Harvard Film Archive will present their recent digital restoration of LIBRARY (1970), an 18 minute promotional film made by Nathaniel Dorsky and Jerome Hiler, with sound by Tony Conrad and narration by Beverly Conrad, for the Sussex County Area Reference Library in Sussex County, New Jersey.

**2:15 PM - 3:05 PM (Pacific)**

**CHALLENGES IN HANDLING AND PROCESSING FILM SCAN FILES**

- Kimberly Tarr, NYU Libraries
- Michael Grant, NYU Libraries
- Hayden Blankenship, Memnon
- Genevieve Havemeyer-King, New York Public Library
- Bill Brand, BB Optics

As comparatively affordable film scanners have become available in the past decade, more institutions have initiated their own scanning programs. But too often we can feel isolated as we try to sort through issues in storing and managing film scans: challenges in moving and handling DPX sequences, adjusting scans of silent

films with nonstandard frame rates, decisions about color correction, and more. Instead of racking our brains in solitude, let's get together and share issues we have encountered, and the solutions we have arrived at!

**2:40 PM - 3:05 PM (Pacific)**

**HOW SOCIAL DISTANCING BROUGHT SINGAPOREANS CLOSER TO THE ARCHIVES**

- Lisa Wong, National Library Board
- John Choo, National Library Board

The National Archives of Singapore's collection of audiovisual materials and oral history interviews during the COVID-19 pandemic has used crowdsourcing and volunteers to broaden its reach. The materials collected give a glimpse of changes to the everyday in Singapore and chronicles the changing conditions in the ongoing crisis. These efforts are a bittersweet process. As the country goes through major changes with its implementation of social distancing measures and movement restrictions, initiating such projects during an ongoing pandemic improves the comprehensiveness of what the NAS collects. It also offers a chance for reflection in the midst of a crisis.

**3:15 PM - 4:30 PM (Pacific)**

**HAPPY HOUR WITH CENTER FOR HOME MOVIES**

Join the folks at Center for Home Movies for a happy hour! Grab a drink and drop in to enjoy some music, see some home movies, say hi to colleagues, and meet the new CHM board members.

**5:00 PM - 7:00 PM (Pacific)**

**AMIA TRIVIA NIGHT**

- Colleen Simpson, Prasad Corporation

Test your skills, win prizes, and dethrone the reigning AMIA Trivia Champs! Do you know the food that Alfred Hitchcock feared? Or what the official bird of Redondo Beach, CA is? If not, maybe one of your teammates does. Sign up to play as a team or on your own? or show up and we'll assign one for you. Colleen Simpson returns as Trivia Master? don't miss it!

**THURSDAY | NOVEMBER 18****8:00 AM - 9:00 AM (Pacific)****MEETING: PBCORE ADVISORY SUBCOMMITTEE**

- Rebecca Fraimow,

**8:00 AM - 8:50 AM (Pacific)****AN OPEN FORUM ON CONTINUING EDUCATION**

- Sarah Vandegeerde, AMIA CEA International Subcommittee
- Louise Burkart, AMIA CEA International Subcommittee
- Guillaume Boure, AMIA CEA International Subcommittee

'We don't need no thought control!' - we do need a continuing education though. In the post-pandemic workplace, audiovisual memory workers across the globe are developing key technical, cognitive and affective skills at an increasing speed. In this session, we will be looking to identify and assess the needs and assets of the community on continuing education. After a short introduction in English, participants will be invited to join one of the breakout rooms for an open conversation from the perspective of their home countries and of the wider geographical zones they are familiar with. Each breakout room will be moderated live by a leading professional from the field, each in a different language: English with Anne Gant from Eye Filmmuseum (Netherlands); Spanish with Paula Félix-Didier from Museo del Cinema Pablo Ducros Hicken (Argentina) and Caroline Figueroa Fuentes from Hochschule für Technik und Wissenschaft (HTW, Germany); French with Moustapha Mbengue from École des Bibliothécaires, Archivistes et Documentalistes (EBAD, Senegal); German with Uli Ruedel from Hochschule für Technik und Wissenschaft (HTW, Germany); and, Italian with Simone Venturini from Università degli Studi di Udine (Italy). This multilingual forum and survey are sponsored by the AMIA International Subcommittee of the Continuing Education Advisory (CEA) Task Force.

18-Nov

**A PLEA FOR A GLOBAL APPROACH TO AUDIOVISUAL HERITAGE****9:00 AM - 9:45 AM (Pacific)****KEYNOTE: A PLEA FOR A GLOBAL APPROACH TO AUDIOVISUAL HERITAGE**

- Giovanna Fossati, Eye Filmmuseum

An alarming misrepresentation of our global audiovisual heritage is occurring in the digital space. While audiovisual archives in richer countries, in particular in Europe and North America, are eagerly digitizing their national heritage, their counterparts in low- and middle-income countries in Asia, Africa, and Latin America are lagging behind. The keynote will focus on one of the most urgent challenges for our field today: working together towards a truly global and inclusive approach to audiovisual heritage that overcomes national perspectives.

**10:00 AM - 10:50 AM (Pacific)****INTRODUCING THE ACADEMY DIGITAL PRESERVATION FORUM**

- Andrea Kalas, Digital Motion Picture Preservation Project, Academy Science and Technology Council
- Janice Simpson, Disney Media & Entertainment Distribution

The Science and Technology Council at the Academy of Motion Picture Arts and Sciences in collaboration with archivists and experts have developed a new website called 'Academy Digital Preservation Forum.' Andrea Kalas and other members of the group will present the website and take questions and answers.

**10:00 AM - 10:50 AM (Pacific)****WASHINGTON COMMUNITY VIDEO CENTER: PARTNERING TO PRESERVE D.C.'S DIVERSE VOICES**

- Siobhan Hagan, DC Public Library
- Tim Lake, BAVC
- Morgan Morel, BAVC

In 2019, DC Public Library's (DCPL) People's Archive acquired the Washington Community Video Center (WCVC) video tape collection. WCVC was an early video collective operating in 1970s Washington, D.C. which



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aimed to train the DC community in telling their own stories via video, as well as acting as a community video station prototype for the nation. DCPL applied for BAVC's Preservation Access Program (P.A.P.), which offers subsidized preservation rates for collections of artistic and cultural significance. During this panel, representatives from DCPL and BAVC will discuss the difficulties and challenges of preserving and providing access to videos from this collection. These challenges were manifold, including administrative, financial, technical, and environmental hurdles. Attendees will glean insights on: the history of Washington, D.C. and video activists; technical details on videotape preservation work; practical aspects of administrative logistics; and DCPL's workflow to provide access to these archival videos.

#### 10:00 AM - 10:50 AM (Pacific)

##### PAVILION LIGHTNING TALKS

- Dianne Carroll-Yacoby, Kodak
- Jonathan Barlow, Kodak
- Frederic Lapointe, STIL Casing
- Riko Fujiwara, Imagica Entertainment Media

Join us for Lightning Talks, Visions of 2035, and Tech Talks from our exhibitors. The Pavilion is a great hub of information! In this session, you'll see live lightning talks, a few of the Visions 2035 talks you may have missed, and Tech Talks from our exhibitors. Then during the day, take time to go to the Pavilion and visit some of the booths! If you see one of our partners and sponsors online? just click their name and say hi? they continue to support AMIA and the conference and make our programs possible.

#### 10:00 AM - 10:50 AM (Pacific)

##### PRESENTING ADVOCACY CONCERNS

- Brenda Flora, Amistad Research Center
- CK Ming, AMIA Board
- Regina Longo, AMIA Board

The AMIA Advocacy Committee of the Board (ACOB) hosts this open discussion session. Participants will learn more about what an advocacy concern is and how best to bring their concerns and requests for action and comment to the attention of ACOB and the AMIA Board. This will also be an opportunity for members to present their own thoughts and talk candidly about some of the challenges faced by our archives and profession.

#### 11:15 AM - 12:05 PM (Pacific)

##### BUILDING COMMUNITY THROUGH AV EDUCATION & TRAINING OPPORTUNITIES

- Dimitrios Latsis, University of Alabama
- Shawn VanCour, UCLA
- Jackie Jay, University of Alabama & Diablo Valley College
- CK Ming and Teague Schneider, Chair, AMIA Pathways Fellowship Task Force and Academy of Motion Picture Arts and Sciences
- Rebecca Fraimow, GBH

This session will focus on partnerships between archival training programs and audiovisual repositories with emphasis on specific projects (American Archive of Public Broadcasting, Alabama HBCU AV Digitization Project, UA's EBSCO Scholars Program, UCLA's Center for Preservation of Audiovisual Heritage and AMIA's Pathways Fellowship program). Speakers will discuss the planning process and lessons learned from operating and sustaining innovative collaborations that build internships, foster inclusion, and community participation and increase visibility for av materials.

#### 11:15 AM - 11:40 AM (Pacific)

##### PROJECTIONS OF POLONIA: FILM PROGRAMMING TO THE DIASPORA DURING COMMUNISM

- Laurel Day, Ryerson University

From 2012 until 2021, the films that originally resided at the Polish Consulate of Toronto were actively deteriorating due to a combination of improper metal can storage and high temperatures. After spending nearly half a year inspecting, repairing, and re-housing over a hundred 16mm release prints, Laurel Day presents the challenges associated with documenting the films and how the collection compares to similar collections donated by Polish diaspora foundations for her Master's Research Paper. After analyzing the distribution forms and the credits that appear on the films themselves, Laurel will conclude that the PCT collection comprises a larger network of efforts by the Polish government to appeal to the Polish diaspora, efforts that have also been documented in a Brazilian archive at the 2020 Orphan Film Symposium and the Hoover Institution. Although the PCT films remain without an official home, the supporting materials suggest that they are anything but orphaned.

**11:15 AM - 12:05 PM (Pacific)**

**ROUNDTABLE: AV TRANSCRIPTION AND CAPTIONING WORKFLOWS**

- Dinah Handel, Stanford University

I'm interested in discussing methods, benefits and drawbacks, and creative solutions to providing captions for streaming media and audio to our users.

**11:40 AM - 12:05 PM (Pacific)**

**PRESERVING PAKISTANI FILMS AND FRAGMENTS AT THE GEORGE EASTMAN MUSEUM**

- Erica Jones, George Eastman Museum
- Lydia Creech, George Eastman Museum

The focus of this presentation is on the "Sheikh Taimoor Collection" of Pakistani films at the George Eastman Museum. This collection of over 400 titles, produced mainly between 1960s and 1970s during the zenith of the Pakistani cinema industry is a unique and valuable collection of 35mm acetate Urdu, Punjabi, and Hindi language prints. These films were stored for many years in non-archival conditions and consequently suffer from heavy damage, dirt and mold. We will discuss some of the challenges and strategies faced in the preservation of these films and their fragments. As no official Pakistani film archive currently exists, this collection is a pivotal starting point for those who want to preserve these cultural artifacts and open broader discussion of Pakistan. This panel is designed for archivists looking for strategies on handling large amounts of misidentified material in less than ideal conditions within limited time frames.

**12:15 PM - 12:50 PM (Pacific)**

**TOUR: GEORGE EASTMAN MUSEUM'S SOUTH ASIAN CINEMA VAULT**

- Erica Jones, George Eastman Museum
- Lydia Creech, George Eastman Museum

**12:15 PM - 12:50 PM (Pacific)**

**TOUR: VINEGAR SYNDROME**

- Oscar Becher, Vinegar Syndrome
- Justin LaLiberty, Vinegar Syndrome

**1:00 PM - 1:50 PM (Pacific)**

**CRAFTING THE FUTURE-PROOFED DONOR AGREEMENT**

- Jennifer Matz, Television Academy Foundation
- Patricia Aufderheide, American University

- Peter Jaszi, American University Washington College of Law
- Hope O'Keeffe, Library of Congress
- Steven Sielaff, Baylor University Institute for Oral History
- Greg Cram, New York Public Library

Donor agreements are always highly-crafted, taking into consideration the materials themselves, the donor's concerns, patrons' interests, and those of the institution's. It's become imperative to consider how to make agreements friendly to the constantly changing technological conditions, not to mention the evolving formats of the material themselves, so that our patrons can continue to access materials in ways that will become normal in the future (e.g. remotely and by way of consortial networks) while responsibly honoring the donor's intent. How do agreements need to change to reflect born digital materials and new formats? Do we include specific usage rights? What are best practices in this area? And is there any way to fix a donor agreement that's no longer working? Copyright Committee cochairs Jenni Matz and Patricia Aufderheide moderate a discussion with experts in the area.

**1:00 PM - 1:25 PM (Pacific)**

**DIGITISATION OF FILM ARCHIVES AT THE NATIONAL ARCHIVES OF ZIMBABWE**

- Amos Bishi, Harare polytechnic

The research pursues to bring to light the modern landscape of administering audio-visual archives at the National Archives of Zimbabwe (NAZ) and its get on to a journey towards digital preservation. The Victorian era paved the way to analogue technological evolution in the audio-visual archiving fraternity. A technological breakthrough initiated by a Frenchman by the name of Louis Daguerre led to the invention of a photographic image on a silver-coated copper plate medium in 1839. Again, in 1927 the outstanding Thomas Alva Edison positively documented audio on a rotating tin foil cylinder carrier. The form of documented memories in many African archives is mostly in conventional formats. Nonetheless, in the contemporary past, NAZ combined audio-visual archives and television archives that were raised up by the United Kingdom, which was the colonial supremacy over the period of 1890 to 1979. The British administration established the Colonial Film Unit at the commencement of the Second World War, in 1939, as part of political creativity focused on colonies. The NAZ audio-visual unit was born in 1988 under the library section to assist the information desires of the establishment, through the creation, purchase,



Louis B. Nunn Center for Oral History



Wisconsin Historical Society



Iowa State University



Fortunoff Video Archive for Holocaust Testimonies



Peabody Institute of Johns Hopkins



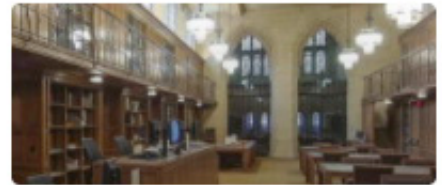
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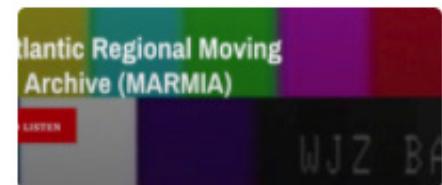
Houston Public Library



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Qatar Talking Archives



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organisation, preservation and dissemination of audio-visual archives. The researcher used a qualitative case study methodology with an interpretivist perspective where the main focus of the research was on the NAZ's Harare head office. Interviews, document analysis and observations were used as the major data collecting tools. The results showed that the institution greatly houses audio-visual materials and still struggling to digitally preserve all the formats. Lastly, the study recommends the adoption of digital preservation mechanisms to facilitate the proper care and access of these precious non-conventional records as declared by UNESCO.

**1:00 PM - 1:50 PM (Pacific)**

**POSTER SESSION**

**POSTER: FRIDAY NIGHT AT THE COLISEUM**

- Morgan Gieringer, University of North Texas

"Friday Night in the Coliseum," a photo-documentary style book about professional wrestling in Houston, was published in 1971. This wildly successful book has been reprinted several times, including the 30th anniversary portfolio version published in 2018. This version of the book featured 20 signed and numbered artist's prints and a DVD of an unreleased 16mm film about professional wrestling in Houston. The poor quality of DVD was initially disappointing, however, UNT Librarians, working directly with Winningham, scanned the original 16mm print which is now freely available for viewing on The Portal to Texas History. This obscure film short film, shot in 1972, is a fascinating glimpse of professional wrestlers, promoters and audience members who gathered every Friday night in Houston. It is also an interesting example of cinematic style represented by both still and moving images, and the dual roles of the photographer as artist and documentarian.

**POSTER: DIGITAL PRESERVATION OUTREACH AND EDUCATION NETWORK: A NEW LIFE AT PRATT INSTITUTE AND NYU MIAP**

- Lauren Sorensen, Pratt Institute, School of Information
- Lindsay Miller, New York University, MIAP
- Ali Post, Pratt Institute, School of Information
- Anthony Cociolo, Pratt Institute, School of Information

In 2018, the Digital Preservation Outreach and Education Network (DPOE-N) moved from its original home with the Library of Congress, to Pratt Institute and NYU's Moving Image Archiving & Preservation program. In 2020, with generous two year funding from Andrew W.

Mellon Foundation, the initiative expanded. Presently, progress has been made and we are able to report back to the community on our activities in furthering digital preservation educational resources, and future plans. This poster will describe the project goals, evaluate the level of success, and articulate the challenges. The poster will also describe actions taken to facilitate a network of learning among scholars, archival peers as well as testimonials of those who have been awarded micro-grants, emergency hardware funding, and participants in workshops held by DPOE-N. Then we will discuss future initiatives and share more details to the community, or if you have already participated, solicit feedback on your experience.

**POSTER: FILM CLEANING SURVEY 2021 RESULTS**

- Julia Mettenleiter, Swedish Film Institute

The AMIA Preservation Committee's poster session shows the initial findings of our Film Cleaning Practices Survey. Over 50 institutions and individuals responded, representing 13 countries. The survey showed some trends in practices and equipment use, and highlighted some areas for further research, which we will mention during this poster session. This is an initial step towards a larger panel presentation and paper, offered at a future AMIA conference.

**POSTER: DIGITIZATION, METADATA, AND COMMERCIAL LICENSING OF LOCAL TEXAS TELEVISION NEWS**

- Anna Esparza, University of North Texas

The presenter will define and explain pre-digitization and post-digitization workflows for a local Texas television news collection held at the Special Collections Department of the University of North Texas Libraries (UNTL), and how licensing digitized materials continue to fund their on-going efforts. UNTL has worked to digitize over 60 years' worth of historical film and provide online digital access to news programming that was originally broadcast under the name WBAP-TV, and later NBC 5/KXAS-TV. Revenue from commercial licensing contributes an increasingly significant percentage of the funding needed to make the collection digitally accessible. The workflows developed streamline the digitization and metadata process by taking the guesswork out of archival digitization and allowing metadata creation to take place without access to the archival materials. UNTL has been able to create a searchable library of 70,000 news segments, which has become a valuable source of archival footage.



#### POSTER: ARCHIVO ROCK&POP: THE BOOTLEG ARCHIVE OF A DECEASED NETWORK

- Gonzalo Ramirez, R2Media

In 1995 the first segmented network in Chile was born, phrases that it was not allowed to work in the channel for people over 30, for example, filled pages of diaries and magazines. Canal 2 Rock&Pop was born with an aura of new, to disrupt the classic way of watching TV, a network for the young made by the young. The project abruptly ended 4 years later, due to mismanagement, and leaving a lot of new faces that are part of the TV right now. This poster presentation will speak about the network, its history, and the efforts to recover part of the programs thanks to copies in VHS scattered through the audience.

#### 1:25 PM - 1:50 PM (Pacific)

##### THE NEW APPROACH TO FILM DIGITIZATION, INTRO AND BBC CASE-STUDY

- Tobias Golodnoff, FASTFORWARD
- , FASTFORWARD
- Jennifer Wilson,BBC

The 20th century is unique in many ways - and from an AV archive perspective it's especially important! Getting access and digitizing the recordings has how-ever been very challenging up until now! This presentation will outline a new and inventive digitization workflow and process which are being used by several large-scale broadcaster and film archives in Europe. The approach has allowed them to digitize tens of thousands of reels in a few years and create lots of new value for the users on both flow television and social media. The presentation will be an introduction to insights a film archive should take into considerations before or during a film digitization project on strategy, workflows and technology. And an introduction to the new approach exemplified through a case study based on BBC Scotland's implementation and use of it, including productivity stats, digitization quality and their value creations efforts and results.

#### 2:15 PM - 2:40 PM (Pacific)

##### THE PATHWAYS FELLOWSHIP: LOOKING FORWARD TO 2022 AND 2023

- Teague Schneiter, Academy of Motion Picture Arts and Sciences
- CK Ming, Smithsonian Institution

The AMIA Pathways Fellowship will support 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.

#### 2:15 PM - 3:05 PM (Pacific)

##### FORGETTING ALLEN DOWNS ? THE IMPORTANCE OF REMEMBERING A TRAILBLAZER IN EARLY MINNESOTA FILM HISTORY

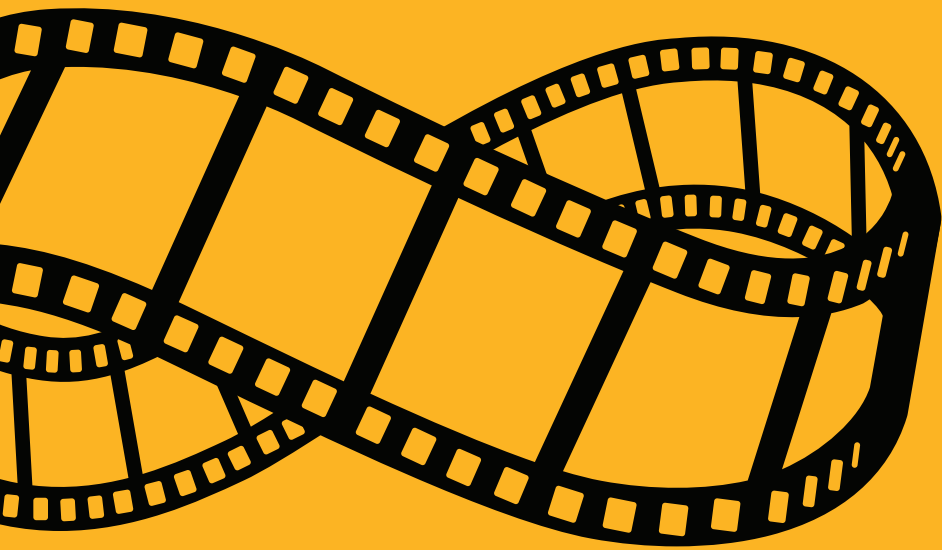
- Michael Walsh, Walker Art Center
- Adam Sekular
- Matthew Bakkom
- Linda Passon-McNally,

Allen Downs earned an MA degree in painting and printmaking from the State University of Iowa in 1940. He became an accomplished photographer and filmmaker and was a professor of photography and film at the University of Minnesota from 1950 through 1977 where he established the Film Department in 1952. Bruce Baillie credits Allen Downs as teaching him everything he knows about filmmaking so how could Allen Downs films end up slated for a dumpster? Thankfully, Matthew Bakkom and Adam Sekuler of Search and Rescue made it their mission to save his films, eventually donating them to the Walker Art Centers Ruben/Bentson Moving Image Collection. We'll look at two of Allen Downs films, Color of the Day (1956) and A Mexico (1973) to provide context for the importance of remembering Allen Downs.

Color of the Day. In one of his earliest films, Allen Downs captures his passion for chasing light and color in the Minneapolis, St. Paul urban landscape. 1956, 17 min, 16mm.

A Mexico traces a road trip down Interstate 35 from St. Paul, Minnesota, to Oaxaca, Mexico. The film has a lucid, dreamlike quality, beginning under the guise of night. 1973, 7 min, 16mm

"Unlike the strict documentary photographer, I am concerned with pictorial structure over subject matter, but unlike the pure abstractionist, I do make use of the subjects in their natural relationships keeping representational quality." --Allen Downs



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**2:15 PM - 3:05 PM (Pacific)**

**TAKE IT OUTSIDE: CHALLENGES/SUCCESSES OF RETURNING TO IN-PERSON SCREENINGS**

- Louisa Trott, University of Tennessee
- Becca Bender, Rhode Island Historical Society
- Eric Dawson, Tennessee Archive of Moving Image & Sound
- Libby Hopfauf, Moving Image Preservation of Puget Sound
- Justin D. Williams, South Side Home Movie Project

As pandemic restrictions are eased and social gatherings prudently start taking place once again in the US, many archives and institutions have begun holding or planning outdoor screenings and outreach events. With consideration for audiences? and performers? safety paramount, organizing and staging these al-fresco events brings many challenges amid shifting guidelines. Featuring several case studies from regional archives around the country, archivists will share their experiences - the challenges and successes - of holding recent outdoor events in this transitional period.

**2:15 PM - 3:05 PM (Pacific)**

**ROUNDTABLE: ON GAINING AND KEEPING RESEARCH LIBRARY ACCESS FOR PRECARIOUS & SESSIONAL WORKERS**

- Rebecca M. Gordon, X University (Ryerson)

Those of us who teach part-time and/or conduct research and writing in addition to our archive or preservation responsibilities, which are often project-based not permanent, know the difficulty of getting/retaining/having research library access as a contingent/precarious/contract worker: it is often assumed that if we are teaching, we have library access, but often a contingent instructor will only obtain library access starting \*the day of\* their contract, which might be the same day classes begin (the situation has become that much worse during Covid, when film/media instructors have needed to rely on media librarians to find out what is available to them to use legally, but budget cuts and limited access to libraries have strained that usually robust connection). In this roundtable, we will brainstorm ways to tackle obstacles to research library access, including finding ways to join with other professional and academic societies to find solutions.

**2:40 PM - 3:05 PM (Pacific)**

**2020 AMIA ANNUAL SALARY AND DEMOGRAPHICS SURVEY OF THE FIELD: FINDINGS AND FUTURE DIRECTIONS**

- Brian Real, Southern Connecticut State University
- Teague Schneiter, Academy of Motion Picture Arts and Sciences

In November 2020, the Association of Moving Image Archivists (AMIA) launched the AMIA Annual Salary & Demographics Survey of the Field. This study was a continuation of research conducted by AMIA in 2019 and it was also informed by similar surveys commissioned by the Society of American Archivists and American Library Association.

**3:00 PM - 4:00 PM (Pacific)**

**MEETING: SMALL GAUGE & AMATEUR FILM COMMITTEE**

- Hugo Ljungbäck, Chair
- Louisa Trott, Chair

Please join us for the Small Gauge and Amateur Film Committee meeting! The preliminary agenda is posted on Basecamp. We look forward to seeing you there.

**5:00 PM - 6:40 PM (Pacific)**

**PREMIERE OF ASN ROADSHOW II**

It's Archival Screening Night! The second Archival Screening Night Roadshow will premiere during the conference, and while you can catch it online during the conference, ASN Roadshow will be in-person at more than 28 locations and you have a chance to see it on a big screen with friends, colleagues, and the public.

**10:00 PM - 10:50 PM (Pacific)**

**AN OPEN FORUM ON CONTINUING EDUCATION (II)**

- Sarah Vandegeerde, AMIA CEA International Subcommittee
- Louise Burkart, AMIA CEA International Subcommittee
- Guillaume Boure, AMIA CEA International Subcommittee

?We don?t need no thought control! ? we do need a continuing education though. In the post-pandemic workplace, audiovisual memory workers across the globe are developing key technical, cognitive and affective skills at an increasing speed. In this session, we will be looking to identify and assess the needs and assets of the community on continuing education. After a short introduction in English, participants will be invited to join one of the breakout rooms for an open conversation from the perspective of their home country and of the wider geographical zones they are familiar with. Each breakout room will be moderated live by a leading professional from the field in English: Karen Chan (Asian Film Archive, Singapore); Mick Newnham (former NFSA, a/v consultant, Sydney); and Shivendra Singh Dungarpur (Film Heritage Foundation, India). This multilingual forum and survey are sponsored by the AMIA International Subcommittee of the Continuing Education Advisory (CEA) Task Force.



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Association of Moving Image Archivists

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## ► FRIDAY | NOVEMBER 19

**8:00 AM - 9:00 AM (Pacific)**

### **MEETING: PRESERVATION COMMITTEE**

- Greg Wilsbacher, Chair

Informal Coffee Drop-in

**8:00 AM - 8:50 AM (Pacific)**

### **AMIA MEMBERSHIP MEETING**

Members and guests are welcome and encouraged to attend the Membership Meeting to hear the annual State of the Association report, updates, and current projects. The open forum provides an opportunity to raise questions not addressed elsewhere in the conference. At the end of the meeting, the 2021/222 Board of Directors will take office as we thank departing board members Dennis Doros, Andrea Leigh, Snowden Becker, and Regina Longo.



### **A KEYNOTE CONVERSATION WITH JULIE DASH AND JACQUELINE STEWART**

**9:00 AM - 9:45 AM (Pacific)**

### **A KEYNOTE DISCUSSION WITH JULIE DASH AND JACQUELINE STEWART**

A keynote conversation with filmmaker Julie Dash and Dr. Jacqueline Stewart about the importance of representation in storytelling, and of preserving and providing access to African American film history and images.

**10:00 AM - 10:50 AM (Pacific)**

### **PRESERVING 20TH CENTURY MILWAUKEE HISTORY THROUGH THE WTMJ-TV PROJECT**

- Shiraz Bhathena, University of Wisconsin Milwaukee
- Mary Huelsbeck, University of Wisconsin Madison
- Heather Sonntag, Wisconsin Historical Society

In 2001, Milwaukee's NBC affiliate, WTMJ-TV, contacted the Wisconsin Historical Society about preserving its 16mm film collection. Housed in the TV station's basement since the station had changed to videotape, the collection of raw newsfilm had been sitting in pristine condition, and represented the daily events of the city from 1950-1980. The University of Wisconsin-Milwaukee has housed the film since, and took on processing the collection. Over the past 20 years, the workflows of processing, cataloging, and providing access to this collection has changed. Today the collection is used regularly in instruction for classes, documentaries, and by patrons doing research, or who want to see some local memories. Panelists will cover a timeline of the collection from its initial donation, what changes have been made in workflows regarding the collection, and use cases of the collection thanks to the hard work people have put into caring for it.

**10:00 AM - 10:50 AM (Pacific)**

### **BUILDING AN UNDERGRADUATE CURRICULUM IN MEDIA ARCHIVING AND PRESERVATION**

- Sabrina Negri, University of Colorado Boulder
- Jamie Wagner, University of Colorado Boulder
- Wyndham Hannaway, GW Hannaway & Associates

The University of Colorado Boulder Libraries and the Department of Cinema Studies and Moving Image Arts are launching a shared undergraduate curriculum in Media Archiving and Preservation in the Spring of 2022. This project, which has been in the making for several years, can finally see the light thanks to a grant awarded by the Institute of Museum and Library Science's Laura Bush 21st Century Librarian Program. This panel will discuss the different stages that the project went through before assuming its current form, the rationale for creating an undergraduate curriculum in media archiving and preservation, the peculiarities of CU Boulder's moving image archive and Department of Cinema Studies and Moving Image Arts, the partnerships created with private institutions in the area, the advantages of creating inter-departmental collaborations, and the practical challenges that the creators of the project had to face throughout the development stage.

**10:00 AM - 10:50 AM (Pacific)**

**HANDMADE CINEMAS, UNRULY FILMS: PRESERVING DIY AND NONTRADITIONAL FILM ELEMENTS**

- Hugo Ljungbäck, University of North Carolina at Chapel Hill
- Patricia Ledesma Villon, University of California, Los Angeles
- Genevieve Yue, The New School
- Karissa Hahn, San Jose State University
- Kathryn Ramey, Emerson College
- John Klacsman

As archivists, we are entrusted with the preservation, safekeeping, and stewardship of rare and original materials created by others. Experimental film elements can present unique challenges when they appear within traditional archives, and often require specialized attention and care. Standard best-practices and workflows are not always best suited for these types of materials, and alternative processes often need to be developed to better meet the needs of these film elements. This roundtable discussion aims to bring greater awareness to the larger film-archival community about special issues and considerations concerning the preservation of artist-made, avant-garde, and experimental film elements. The panelists will discuss how they approach the preservation of their own creative work, what kinds of issues nontraditional film elements pose for long-term preservation, and what they wish film archivists knew or understood about experimental film practices and materials.

**11:00 AM - 12:00 PM (Pacific)**

**MEETING: PATHWAYS TASK FORCE**

- CK Ming, Chair

Informal information meet up.

**11:15 AM - 12:05 PM (Pacific)**

**ALTERNATIVE MODELS: RETHINKING TRAINING IN MEDIA PRESERVATION IN LATIN AMERICA**

- Rafael de Luna Freire, Federal Fluminense University
- Juana Suárez, NYU - MIAP

This session offers a glimpse of different training and education opportunities in the field of AV preservation in Latin America. In the absence of formal university training, some institutions--ranging from universities to cultural heritage institutions--have been implementing a gamut of professionalization programs, at times as isolated initiatives, international collaborations or partnerships with professional associations. The case of the Laboratório Universitário de Preservação Audiovisual

(LUPA) at Universidade Federal Fluminense in Brazil and the Cinemateca de Bogotá, in Colombia, speak not only of versatility and innovation, but also of setting alternative models that can be duplicated elsewhere in the pursuit of more accessible and equitable education in our profession.

**11:15 AM - 12:05 PM (Pacific)**

**POSTER SESSION**

**POSTER: TRIPHENYL PHOSPHATE PLASTICISER IN HERITAGE COLLECTIONS: OBJECT AND HEALTH IMPACTS**

- Lisa Russ, University of Canberra

Triphenyl phosphate (TPP) is a common plasticiser and fire retardant used in the manufacture of plastics, including motion picture film. TPP migrates from the plastic matrix as it deteriorates, often presenting as crystals on the surface. As TPP crystals disintegrate and are disturbed through handling they can be inhaled, ingested, and absorbed through the skin. TPP is a potential endocrine disruptor that interferes with hormonal function to influence obesity, affect child development and behaviour, and sperm concentration. As the prevalence of plastic increases in heritage collections, staff may be at an increased risk of TPP exposure. This poster presents preliminary results from FTIR object testing and an online survey canvassing Australian and international heritage institutions to determine TPP's presence in the heritage sector and inform risk mitigation strategies for safe work practices. Results indicate cellulose acetate as a polymer of interest and inhalation as an exposure pathway in heritage workers.

**POSTER: BURN THIS DISC: TREATING FIRE-AFFECTED OPTICAL DISCS**

- Miguel Resendiz, Smithsonian Libraries and Archives

Every year, the Smithsonian Libraries and Archives accessions many CD-Rs and DVD-Rs. Occasionally, archivists request help from Conservation to assess discs with physical surface condition problems. As part of an intern project to research physical and digital remediation strategies for physically damaged discs, a sample set of 30 non-accessioned discs was prepared and placed in a test fire as part of a disaster recovery training exercise. Variables included uploading eight files of varying types onto these discs, which were then prepared with a range of condition effects simulating received real world examples. All the samples were documented with photography and digital validation (checksums) against controls before the test fire. Our

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ability to both ingest the files and compare their checksums after the test fire, and after treatment, was used to measure the effectiveness of a range of cleaning methods and to provide a treatment recommendation workflow that facilitates collaboration between the Digital Services and Conservation teams.

#### POSTER: REEL TALK: THE STATE OF FILM COLLECTIONS IN MICHIGAN MUSEUMS

- Katie Higley, Central Michigan University

This poster presentation will detail the creation and results of a McNair research project, the Michigan Museum Film Collections Survey. The poster will include how I became interested in this topic, the methods used to create the survey, and the results/implications drawn from the survey. The goal of the survey was to document how Michigan museums preserve and employ their film collections, to encourage their continued preservation, and to advocate for their use in educational programming. With further implementation of the survey, I believe that these goals will be achieved.

#### POSTER: RECONSIDERING FAIR USE AND VIDEO GAME MODS IN 2021

- Kirk Mudle, NYU, MIAP MA Student

This poster examines the legal status of unlicensed fan works, specifically video game modifications (?mods?), through a case study of the recent work and legal challenges of independent game developer and ROM hacker Kaze Emanuar. A case involving video game mods has never been brought before the Supreme Court, but the topic has been addressed by lower circuits in several cases, the most recent being 1998's *Micro Star v. Formgen, Inc.* This presentation reviews the relevant case law on fair use in general and video game mods in particular and applies the four-factor fair use test to a recent unlicensed mod. The analysis shows that fair use is not a reliable tool for the creators of unlicensed game mods, and therefore draws attention to the preservation challenges facing noncommercial fan works today.

#### 11:15 AM - 12:05 PM (Pacific)

##### DVRESCUE: PROJECT CONCLUSIONS & FUTURE WORK

- Libby Hopfauf, MIPoPS
- Dave Rice, CUNY/RiceCapades
- Andrew Weaver, University of Washington Libraries

DV videotape formats face an exceptional obsolescence risk. Falling in-between professional expertise in file-based digital preservation and analog videotape digitization, DV tapes are best preserved by migrating the

data from the tape into a file rather than handling them as a video digitization event. This panel will review the past two years of work on the DVRescue project. Funded by the NEH, DVRescue worked to research DV preservation and create new tools and documentation to facilitate the efficient transfer of data from tape to file. The presenters will demonstrate current versions of the tool, research conclusions, methods for troubleshooting, as well as how they will utilize findings to inform future work.

#### 11:15 AM - 12:05 PM (Pacific)

##### ROUNDTABLE: NEURODIVERGENT ARCHIVISTS MEET-UP

- Casey Davis Kaufman, GBH

This roundtable will provide a space for neurodivergent archivists to get together to talk about their experiences. Topics can include: going through the diagnosis process (including self-diagnosis), job hunting, disclosure, accommodations, advocacy, and mental health, among others.

#### 12:05 PM - 1:00 PM (Pacific)

##### MEETING: COPYRIGHT COMMITTEE

- Jenni Matz, Chair
- Pat Aufderheide, Chair

A recap on the Copyright panel (donor agreements) during AMIA and an update on future meetings regarding the CASE Act.

#### 12:05 PM - 1:00 PM (Pacific)

##### MEETING: NEWS, DOCUMENTARY, & TELEVISION COMMITTEE

- Laura Treat, Chair
- Natasha Margulis, Chair

The NDTV Committee promotes and supports active preservation of and access to news, documentary and television material in repositories and broadcast facilities, both public and private. All are welcome to learn more about the committee and how to participate.

#### 12:15 PM - 12:50 PM (Pacific)

##### TOUR: ALBANIAN NATIONAL FILM ARCHIVE

- Eriona Vyshka, Albanian National Archive

**1:00 PM - 1:50 PM (Pacific)****UNSEEN CIVIL RIGHTS MOVEMENT: DIGITIZATION OF THE PINCUS FILM COLLECTION**

- Brenda Flora, Amistad Research Center
- Khalif Aziz Birden, Amistad Research Center

For ten weeks in 1965, documentary filmmakers Ed Pincus and David Neuman filmed in Natchez, Mississippi, charting the early attempts to organize and register Black voters in the city. The footage became the documentary Black Natchez (1967) and the short film Panola (1970). The Amistad Research Center is in the midst of a project to digitize the raw footage shot by Pincus and Neuman in 1965, as well as additional footage from a return trip in 1967 for a follow-up film that was never completed. During this session, archivists will discuss their work to describe and provide access to the collection, and will share never-before-seen excerpts from the recently digitized films.

**1:00 PM - 1:25 PM (Pacific)****THE NEMOSINE SOLUTION: THE FUTURE OF MEDIA STORAGE**

- Nadja Wallaszkovits, Phonogrammarchiv, Austrian Academy of Sciences
- Abeer al Mohtar, Instituto Superior Técnico, Universidade de Lisboa
- Moisés L. Pinto, Instituto Superior Técnico, Universidade de Lisboa

NEMOSINE is an EU founded project for the development of innovative packaging solutions for storage and conservation of audiovisual media and cultural heritage objects based on cellulose derivatives. The objective is to improve traditional storage solutions by developing an innovative package with the main goal of energy saving and extending the lifetime of the media. In contrast to conventional film cans, the packages will be equipped with the latest sensor & adsorption technology, to monitor decomposition processes and to adsorb decomposition products. A control software platform, based on predictive modeling, will simulate degradation processes and will alert of the risks on each material to provide the archivist advice on appropriate preservation decisions. The panel will introduce the topic, outlining actual storage situations and related problems in film- and audiovisual archives, followed by the presentation of the innovative features of NEMOSINE packages and their advantages within an archival workflow.

**1:00 PM - 1:50 PM (Pacific)****PAVILION LIGHTNING TALKS**

- Ikumi Yamashita, Imagica Entertainment Media
- Siobhan Hagan, MARMIA
- Linda Tadic, Digital Bedrock
- Lesley Fletcher, Tuscan Archival

Join us for Lightning Talks, Visions of 2035, and Tech Talks from our exhibitors. The Pavilion is a great hub of information! In this session, you'll see live lightning talks, a few of the Visions 2035 talks you may have missed, and Tech Talks from our exhibitors. Then during the day, take time to go to the Pavilion and visit some of the booths! If you see one of our partners and sponsors online? just click their name and say hi? they continue to support AMIA and the conference and make our programs possible.

**1:25 PM - 1:50 PM (Pacific)****CLOUD TO ARCHIVE, INVERSING THE FIXITY PROBLEM**

- Erik J Weaver, ETC
- Denis LeConte, Iron Mountain Entertainment Services

Dive deeper into the second paper from ETC on long-term preservation from the perspective of a cloud-first. A collaboration with Iron Mountain Entertainment Services and the Entertainment Technology Center.

**2:15 PM - 3:05 PM (Pacific)****MOSTLY LOST PRESENTS: LIES (!) TOLD BY FILM DISTRIBUTORS**

- Rachel Del Gaudio, Library of Congress
- David March, Library of Congress
- Robert James Kiss, Independent Researcher

Film-historical primary sources are a minefield of lies and untruths, ranging from fabricated performer biographies and invented box-office statistics, to spurious synopses of films by ?reviewers? who never watched them. Such willful deceptions impact our ability to correctly identify holdings or to construct meaningful histories. In this talk, regular Mostly Lost contributor Robert James Kiss presents the cautionary tale of distributor Criterion Service, which in 1915 offered theaters a weekly program of ?all-American films? by independent manufacturers from around the nation. The company?s seemingly hyper-organized release schedule was maintained only by a clandestine scheme of ?creative rebranding,? with San Mateo-lensed works passed off as Los Angeles productions, New York comedies and Colorado westerns served up as creations of Santa Barbara filmmakers, and so on. Dismantling this



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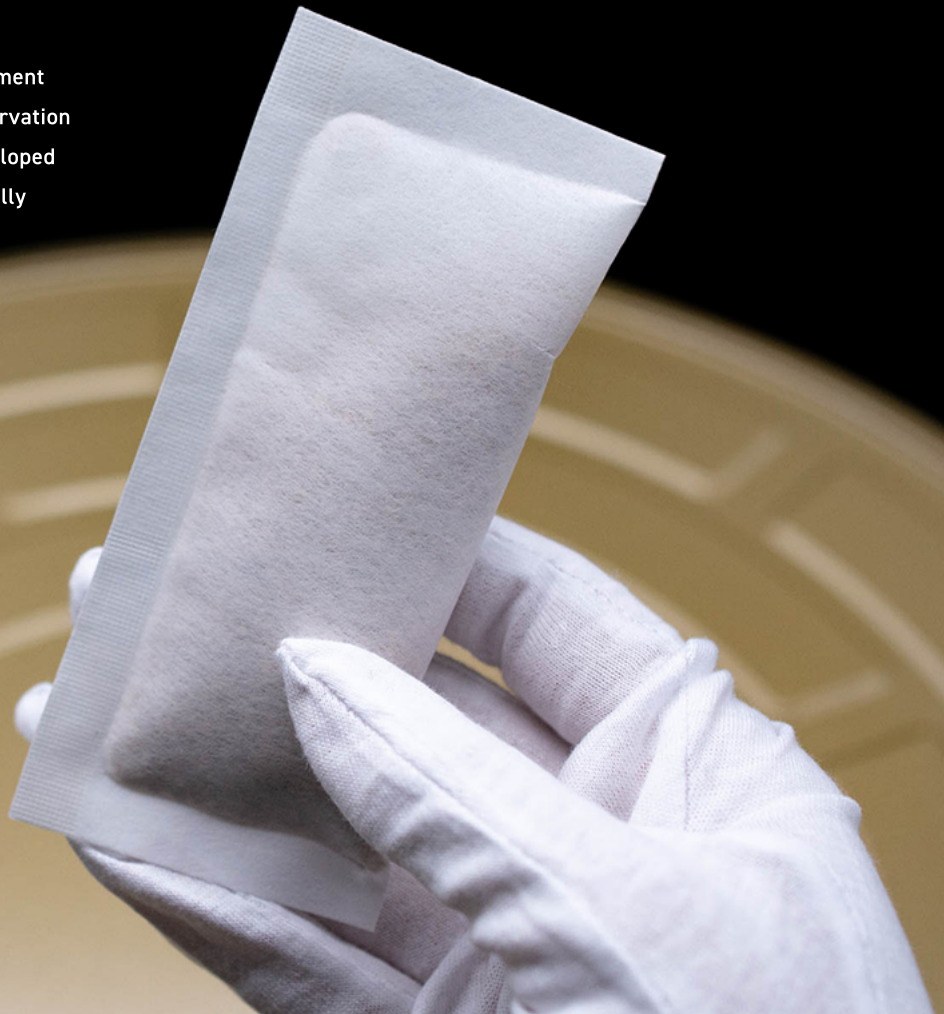
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mountain of untruths involving around 300 productions exposes significant shortcomings in accepted accounts of local and regional U.S. filmmaking.

**2:15 PM - 3:05 PM (Pacific)**

**ARTIST-LED DOCUMENTATION IN THE WESTERN FRONT VIDEO COLLECTION**

- Abigail Sebaly, Western Front

Vancouver-based Western Front has recently initiated a large-scale effort to digitize its complete media archives. Comprising 1400 video works, this collection documents the organization's nearly half-century as one of Canada's leading artist-run centres for contemporary art and new music. Since its inception, artists such as co-founder Kate Craig were rigorously committed to documenting Western Front's activities, using each opportunity to explore new video technologies and experimental strategies for the preservation of live events and the advancement of media art. The resulting collection has been captured on historical video formats such as ½-inch open reels and U-matic tapes. Presented by project archivist Abigail Sebaly, this screening includes excerpts from performance art, new music, and media art events, created by artists worldwide, while also highlighting some of the technical challenges of pursuing this work during the pandemic.

**2:15 PM - 2:40 PM (Pacific)**

**OPENARCHIVE: HOW ETHICAL, OPEN SOURCE TOOLS PRESERVE TRUTH TO POWER**

- Natalie Cadranel, OpenArchive

I will share OpenArchive's mobile app 'Save' with the wider AMIA community. We will discuss its current functionality, future goals, and whether it does or does not meet their mobile archiving needs. I am looking forward to engaging more deeply with the community at large to understand their unique threat models, usability needs, type of media recorded, region, and political climate. Session Goals: This session seeks to explore new audiences and use case scenarios as well as develop inter-organizational bonds. Attendees will have a chance to learn about and use our tools and can help us to improve them via usability feedback. We also aim to bring issues of 'narrative agency' and online privacy to the forefront for personal digital media by creating tools that afford users full control and long-term preservation of their historical record online. We'd like to create a lasting conversation with participants and foster new partnerships.

**3:15 PM - 4:55 PM (Pacific)**

**SCREENING: JANE CAMPION'S TWO FRIENDS**

Two Friends, the first feature film by Academy Award winner Jane Campion (Sweetie, An Angel at My Table and The Piano). When Two Friends was shown at the 1986 Cannes Film Festival along with her three shorts, the film world heralded the brave new feminist voice of the extraordinary New Zealand director. Thank you to Milestone Films for providing the film.

**5:05 PM - 6:50 PM (Pacific)**

**SCREENING: NEW YORK NINJA**

John is just an average man working as a sound technician for a New York City news station, until one day his pregnant wife is brutally murdered after witnessing the kidnapping of a young woman in broad daylight.

Turning to the police for help, John soon learns that the city is overrun with crime and the police are too busy to help. Dressing as a white ninja, John takes to the streets as a sword wielding vigilante hell bent on cleaning up the streets of the city he once loved by ridding it of muggers, pickpockets, rapists, and gang members. However, in John's quest for justice, he soon finds himself the target of every criminal in the city, including a mysterious villain known only as the Plutonium Killer. Will John survive to become the hero that New York City so desperately needs? Our thanks to the folks at Vinegar Syndrome for this AMIA 2021 screening!

**MONDAY | NOVEMBER 22**

**8:00 AM - 9:00 AM (Pacific)**

**MEETING: INTERNATIONAL OUTREACH COMMITTEE**

- Randi Checchine, Chair
- Lorena Ramirez-Lopez, Chair

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