

**MILWAUKEE**

**A 1** NEXT EXIT



**AMIA 2024**

DECEMBER 4-6, 2024  
MILWAUKEE, WISCONSIN



---

## AMIA BOARD OF DIRECTORS

President	Rachael Stoeltje
Treasurer	Randal Luckow
Secretary	Taylor McBride
Directors	Daniela Currò
	Brian Meacham
	Mike Mashon
	Hannah Palin
	Juana Suarez
	Laura Treat

---

## AMIA OFFICE

1313 Vine Street  
Los Angeles, CA 90028  
amia@amianet.org  
323.463.1500

---

## AMIA STAFF

Managing Director	Laura Rooney
Events & Operations	Kristina Kersels
Membership	Beverly Graham

---

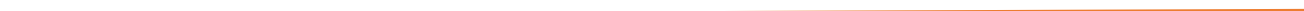
*Cover photo - Born as Jerry Silberman, Gene Wilder grew up in Milwaukee. He made his acting debut playing Balthazar in Romeo and Juliet on April 7th, 1949 at the Wisconsin Avenue School.*

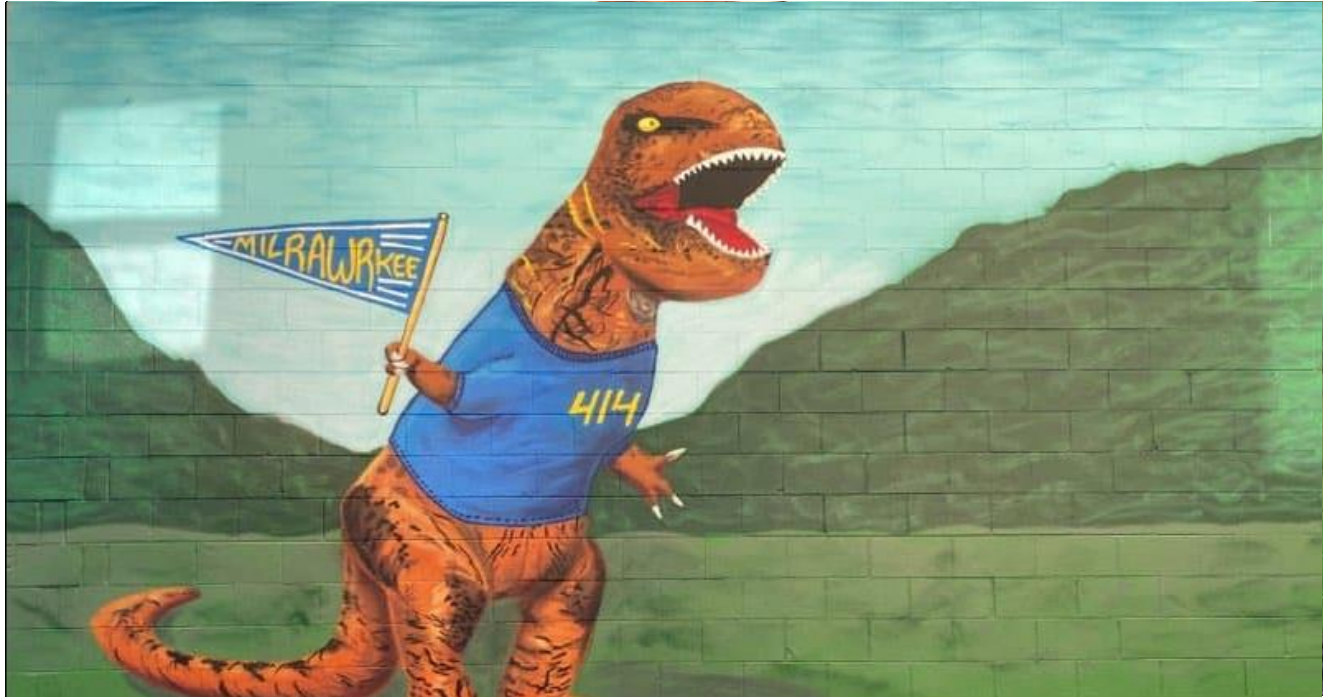


# Thank You!

We want to take a moment to express our sincere gratitude to our generous sponsors for their continuing support of AMIA. Their commitment not only makes the conference possible but also enables many of AMIA's programs throughout the year.

Our sponsors and supporters are essential partners in fostering knowledge and collaboration in our field, and we are truly grateful for their contributions. We encourage you to connect with and support these colleagues that make our programs possible.





7:30 AM - 6:30 PM | Registration Desk  
**Registration Desk**

9:00 AM - 5:00 PM | Lakeshore B  
**Film Restoration Essentials for Small Archives and Non-Profits**

- Fabio Bedoya, Filmworkz

Join us for a comprehensive workshop on film restoration, designed to empower small archives and non-profit organizations with the knowledge to perform complete restorations. We will explore accessible tools and technologies that ensure the integrity and quality of historical films. The workshop will introduce machine learning tools for color recovery and frame replacement, making advanced restoration techniques available to institutions with limited resources. Our instructor brings extensive experience in digital intermediates and film restoration from various international projects, including collaborations with major studios and independent filmmakers. Participants will learn cost-effective restoration methods that do not compromise on quality. This workshop is intended for individuals with a basic understanding of video editing or digital intermediate processes. It aims to enhance participants' skills in film preservation, ensuring that our cinematic heritage is preserved for future generations.

9:00 AM - 5:00 PM | Executive A/B

**Legacy Equipment: Maintenance & Repair Workshop**

- Jackie Jay, Farallon Archival Consulting
- Victoria "Kiki" Fajardo, BAVC Media
- Kristin MacDonough, Video Data Bank
- Steve Davis, Vanderbilt Television News Archive

With a focus on four common video decks, this full-day pre-conference workshop will cover maintenance, simple fixes, and diagnosing problems. Attendees will have the chance to work hands-on with the playback machinery, working with specialists on each type of deck, and have the opportunity to ask questions of repair experts.

9:00 AM - 5:00 PM | Executive C/D

**Hack Day**

- Annie Schweikert, Stanford Libraries
- Tim Lake, BAVC
- David Rodriguez, Florida State University

A unique opportunity for practitioners and managers of moving image collections to join with developers and engineers for an intense day of collaboration to develop solutions for digital audiovisual preservation and access. Within digital preservation and curation communities, hack days provide an opportunity for archivists, collection managers, technologists, and others to work together develop software solutions, documentation or training materials, and more for digital collections management needs. No prior experience in coding or computer programming is needed, just a willingness to learn, share knowledge and collaborate.



5:30 PM - 6:00 PM | Regency A

**Newcomer's Orientation**

New to the conference? Join us for a short orientation, meet board members, staff, and Conference Navigators!

6:00 PM - 7:00 PM | Atrium

**AMIA 2024 Opening Night Cocktails**

It's opening night in Milwaukee! A chance to raise a glass, say hello to friends, and meet new colleagues in person before heading out for dinner or other fun. Hosted by our friends at Duplitech.

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!

We excel at the complicated part.

<http://www.digipreslabs.com>



7:30 AM - 7:00 PM | Registration Desk  
**Registration Desk**

8:30 AM - 9:00 AM | Foyer  
**Coffee & Tea Break**

Start the morning with a cup of coffee or tea. Thanks to our friends at Iron Mountain Media and Archive Services!

8:45 AM - 10:45 AM | Regency B  
**AMIA 2024 Welcome**

8:45 AM - 10:45 AM | Regency B  
**AMIA 2024 Keynote: Ethics, Authenticity, and Your Responsibility in an Age of GenAI**

- John Tariot, Film Video Digital
- Melissa Shew, Center for Teaching and Learning/Marquette University
- Johan Oomen, Netherlands Institute for Sound & Vision
- Rachel Antell, Archival Producers Alliance

As artificial intelligence reshapes society, archives find themselves at the crossroads of innovation and responsibility. AI offers remarkable opportunities to enhance accessibility, discover hidden narratives, and broaden public engagement with historical materials. However, it also raises critical challenges, including the implications of AI-generated content on historical integrity and the critical responsibility of archivists in ensuring authenticity and maintaining public trust in a digital-first world.

11:00 AM - 12:00 PM | Regency C  
**Risk and Reward: What Archivists Should Know About Film Projection**

- Patricia Ledesma Villon, Walker Art Center
- Lori Felker, DePaul University
- Kevin Rice, Process Reversal
- Ben Balcom, University of Wisconsin, Milwaukee
- Ross Lipman

As archivists, we are entrusted with both the preservation and access of rare and original materials created by others. However, many archivists are not often trained to project films or understand the technical standards around film projection as part of access, which is often segmented to the role of projectionists and other technical roles. Projection of works in their original formats, particularly film, is often integral to the nature of the material we steward and can additionally help highlight artistic intent around the medium and further support archival advocacy. Presented by the AMIA Small Gauge and Amateur Film Committee, this roundtable discussion is composed of filmmakers, theatrical projectionists, and archivists. It aims to bring greater awareness to the larger archival community about special issues and considerations concerning the projection of artist-made films, archival prints, and other valuable prints of both



small and large gauge formats in addition to theatrical and microcinema 16mm/Super 8 projection.

11:00 AM - 12:00 PM | Regency B  
**The Jack Warner Scripts: A Case Study**

- Alisha Perdue, Iron Mountain Media and Archive Services
- Hillary Howell, Iron Mountain Media and Archive Services
- Jeff Briggs, Warner Bros. Discovery
- Randal Luckow, Warner Bros. Discovery

Archival experts from both Warner Bros. Discovery Global Archives & Preservation Services and Iron Mountain Media and Archive Services will present on the discovery, preservation and digitization of 600 bound scripts created for Jack Warner's personal collection. Dated between the 1920s-1970s, noteworthy scripts include Don Juan, The Adventures of Robin Hood, My Fair Lady, Who's Afraid of Virginia Woolf? and many others. The collection will be fully digitized and shared for the first time, creating a comprehensive representation of the book by digitizing not only the pages, spine, and front/back covers, but also by imaging vintage publicity stills from the features that are taped inside the books.

11:00 AM - 11:30 AM | Regency A  
**Diaspora Identities in Archival Home Movie Practice**

- Agata Zborowska, University of Chicago/KU Leuven

This presentation looks at vernacular moving image practices and related oral histories as sources for studying the transformation of the diaspora's identity through a case study of the Not-So-Ordinary project on home movies and Polish Chicago. The research project is conducted by Agata Zborowska (University of Chicago/KU Leuven) in partnership with Chicago Film Archives. The presentation will discuss the preliminary results of the project that aims to contextualize films and videos through oral histories and explore the



media's potential to evoke memories and narrativize one's experience. The presented case study is an example of how to analyze not only the movies' content and aesthetics but also the practices related to their creation, viewing, sharing, and their role in the lives of individuals, families, and communities.

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

### **Arkansas Voices: The Oral History Recordings of Dr. Johnye Strickland**

- Amanda McQueen, University of Arkansas at Little Rock Center for Arkansas History and Culture

In 1973, Dr. Johnye Strickland founded the Oral History Program at the University of Arkansas at Little Rock. During her 52-year tenure at UALR, she and her students recorded hundreds of hours of interviews on open reel tapes, audio cassettes, and microcassettes. Thanks to a grant from the Arkansas Natural and Cultural Resources Council, the UALR Center for Arkansas History and Culture has digitized these recordings, making the stories they contain accessible again. This presentation will introduce the Johnye Strickland Collection, describe the grant project, and highlight some unique oral histories, including interviews with Vietnamese refugees, conversations with women in Arkansas politics, folk histories of Petit Jean Mountain, and discussions of craft with Arkansas poets. Strickland's recordings feature an array of Arkansan voices – from those newly arrived to those long established – and the stories they tell enrich our understanding of this often-overlooked state's cultural and political history.

12:00 PM - 1:00 PM | Executive B

### **Meeting: Education Committee**

12:00 PM - 1:00 PM | Executive C

### **Meeting: Publications Committee**

12:00 PM - 1:00 PM | Executive D

### **Meeting: CAW Workshop Working Group**

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

### **Queer Exhibition and VHS Preservation**

- Allison Farrell, University of Wisconsin -- Milwaukee
- Julio Garcia, University of Wisconsin -- Milwaukee

Our screening, from the UWM Film Studies Collection's Queer Media library, highlights three early films by Sadie Benning. Sadie's work stands apart (including from their father, James Benning) in its DIY, punk rock, stream-of-consciousness storytelling. In this session, we will interrogate the difficulty of accessing their films through screening a VHS copy directly as a prelude to our VHS digitization project. These works, filmed in Benning's bedroom using available materials on a Fisher-Price PXL 2000, are prime examples of the resulting "Pixelvision" style for which they are known. In tandem with Pixelvision is the

difficulty in deciphering the images onscreen and risk of loss while rerecording in another medium. While watching a good-quality VHS release of "A Place Called Lovely," "It Wasn't Love," and "Girlpower," we aim to demonstrate both the importance of preserving queer voices through media while emphasizing the value of using already existing media for exhibition.

1:00 PM - 2:00 PM | Executive B

### **Meeting: LGBT Committee**

1:00 PM - 2:00 PM | Executive C

### **Meeting: News, Documentary, and Television Committee**

1:00 PM - 2:00 PM | Executive D

### **Meeting: Preservation Committee**

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

### **Best Practices for Use of Generative AI in Archival Documentaries**

- Rachel Antell, Archival Producers Alliance
- Stephanie Jenkins, Archival Producers Alliance
- Jennifer Petrucelli, Archival Producers Alliance

Generative AI (GenAI) is flooding our world with a dizzying amount of synthetic media, and there is little guidance on how to responsibly navigate this new reality. The Archival Producers Alliance will present the Best Practices Guidelines we have developed for use of GenAI in documentary films. In this panel, we will explore the potential risks that GenAI presents to the Archive, to preservation, to the historical record, and to documentary film--as well as ways of mitigating these risks when using it. We will also discuss the methodology that went into developing the guidelines and how we see the Archival and Documentary spaces evolving in light of this powerful new technology.

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

### **Preparing Streaming Media for Accessibility: Three Organizations Share Their Efforts**

- Rachael Stoeltje, Indiana University Libraries
- Jon Dunn, Indiana University Libraries
- Heather Heckman, University of South Carolina Libraries
- Crystal Sanchez, Smithsonian Institution
- Walter Forsberg, Smithsonian Institution

Given the April 2024 updated Rule on the Accessibility of Web Content and Mobile Apps Provided by State and Local Governments, many organizations are working on plans to make their digitized archival audio-visual material accessible to all. With the vast quantity of streaming media available currently across our organizations, this panel will present the issues, the efforts that are beginning now and the challenges that will be faced. This will serve to introduce this topic to the AMIA community and to promote discussion within our field.





2:00 PM - 2:30 PM | Regency C

**No Reel Left Untouched - A Case Study of 150,000 Reels**

- Mark Smirnoff, Prasad Corp
- Geetha Sanumathy, Prasad Corp

The National Film Archive of India (NFIA), the largest archive in India, is in the midst of a project to preserve almost 150,000 reels of film in its collection and to physically restore almost 60,000 of those reels. This case study looks at the workflows and processes, as well as new management structures created. The project is ongoing, with lessons still to be learned.

2:30 PM - 3:00 PM | Regency C

**Lateral Thinking with Withered Technology**

- Sydney Perkins, myself

The domain of digital audiovisual preservation has been largely confined to grandfathered production technology. While signal processing has continued to improve in adjacent disciplines, we lag behind and stubbornly soldier onward using old technology and techniques. I'm proposing a workflow for visual restoration on image scans of optical tracks as a superior alternative to conventional sound readers and audio software. I'll show how this workflow enables results of higher fidelity, and I'll go in to detail about its archival and ethical merits. The process only uses image scans of optical tracks along with free and low cost software with a wide user base; therefore, I consider it "lateral thinking with withered technology," in the words of game designer Gunpei Yokoi, whose 16mm FMV games will be the first subject of the case study portion. We defy you to guess the second subject, and heartily ask you to divulge it afterward.

3:00 PM - 3:30 PM | Foyer

**Coffee & Tea Break**

Take a break and grab a cup of coffee or tea. Thanks to our friends at Iron Mountain Media and Archive Services!

3:15 PM - 4:15 PM | Regency C

**Filipino American Historical Society of Chicago**

- Ashley Dequilla, Filipino American Historical Society of Chicago
- Rebecca Hall, Chicago Film Society
- Camille Townson, South Side Home Movie Project

The Filipino American Historical Society of Chicago: Autonomous Archiving is an invitation to experience the historical documentary-style 16mm home movies created by union pipefitter Nicholas Viernes (1902-199) and learn about the work done to conserve these films. As part of In this session, we will present three of the earliest films from among the 300 home movies in the FAHSC collection: "Little Farmers of Reynoldsburg" parts 1 and 2 (1936 and 1937), which highlights portrait shots of an interracial family and their farm animals in rural Ohio; and "All-Stars" (1939), featuring an interstate Filipino migrant baseball tournament at Grant Park near the Field Museum of Natural History. The families and migrant communities showcased in these home movies document bold moments of joy and prosperity within a rapidly diversifying social landscape of the early 20th Century. Presented by Ashley Dequilla, FASHC archivist and collection manager, and Rebecca Hall, Chicago Film Society co-founder and projectionist.

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

**YouTube Do's and Don'ts: Create, Manage, Monetize, Share**

- Elizabeth A Hansen, Texas Archive of the Moving Image
- Mitch Peyser, PressPlay2Entertain
- Skip Elsheimer, A/V Geeks
- Todd Weiner, UCLA Film & Television Archive

YouTube continues to be the second most visited website, the second most popular social media channel, and the second most popular search engine. It is accessed by 47% of the online population at least once a month. And although a Google search may bring users to your website, you may never reach those natively searching YouTube. A holistic





access plan should include a YouTube strategy. In this session, Mitch Peyser, President of PressPlay2Entertain, Elizabeth Hansen, Managing Director of the Texas Archive of the Moving Image, and Skip Elsheimer, Founder of A/V Geeks, explore the do's and don'ts, (and pros and cons) of creating and managing a YouTube channel with examples from their respective organizations as well data from the UCLA Film & Television Archive. We will cover creating and launching a channel, aligning that channel with your objectives, and practical tips on SEO and monetization. We'll also discuss the risks, what can go wrong, and how to avoid missteps. Attendees are encouraged to bring their questions and experiences to the session.

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

**Roundtable: Accompanying Documentation: What to Do With Paperwork Found in Film Cans**

- Facilitator: Courtney Holschuh, The Library of Congress

What does your institution do with paperwork found in film cans? Trash it? Scan it? File it? Leave it in the can? This discussion will about what types of paperwork are typically found in cans, what is potentially important to keep, and how your institution handles paperwork.

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

**Serious Business: 1970s Feminist Film Distribution; A Site for Archival Knowledge**

- Amy Reid, The University of California, Santa Cruz

"Serious Business: 1970s Feminist Film Distribution; A Site for Archival Knowledge " presents the diasporic journey of a now non-existent distribution company's collection of films. Working with catalogs, ephemera, letter correspondences, oral history work, and home archives from Freude's son, this presentation shows ways to build an alternative understanding of experimental and feminist film culture in the long 1970s when films were no longer accessible.

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

**The Preservation of Digital Live Performance Art**

- Jenny Hu

This research project focuses on the preservation of Digital Live Performance Art (DLPA). Technological advancements have significantly transformed the performance landscape, enabling artists to engage with digital technology in real time during live shows. The origins of tech-centered audiovisual performances can be traced back to dance, theatre, expanded cinema, audio and video synthesis, and live programming. With the advent of new equipment, software, platforms, projection techniques, various coding environments, and visual programming languages, DLPA has developed into a unique form of artistic expression, no longer merely a supplementary component of musical or theatrical performances. DLPA blends performance art with digital (and analog) technology and human-computer interaction. This research explores two categories: live-

coding and mixed-media performances through the lens of museum conservation. By identifying conservation challenges such as documentation, technology obsolescence, and performance delegation, the research aims to develop a documentation resource to aid individual artists and institutions in preserving DLPA.

4:30 PM - 5:30 PM | Regency C

**Introducing Moving Image Archives into Media Studies**

- Jason Evans Groth, North Carolina State University Libraries
- Josh Thorud, University of Virginia

This session explores the integration of archival media into media production and digital storytelling education. By leveraging archival footage, students can create compelling narratives that connect historical content with contemporary perspectives. The session will provide practical strategies and case studies from media literacy and production classes, highlighting how archival media can enhance learning and foster creativity. The two case studies will come from two university libraries working with Media Studies courses, with different archival content, leading to a broader discussion of best practices and strategies for incorporating and potentially exhibiting student projects using moving image archives. The session will include access to example assignment prompts and files for reuse in many educational contexts.

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

**Whisper AI Transcription, Human Implementation**

- Nina Rao, Emory University
- Simon O'Riordan, Emory University
- Owen King, GBH Archives
- Emily Lynema, Indiana University

Since the 2022 debut of Whisper, OpenAI's automatic speech recognition software, an ecosystem of complementary tools and modifications has evolved, now offering organizations stewarding AV materials unprecedented opportunities to leverage this tool to increase the accessibility and discoverability of their digital collections. In this session, panelists from Emory, GBH, and Indiana will discuss their experiences and research implementing Whisper into their media management and preservation workflows, discussing Whisper's performance across varied AV collections as well as the human impacts of working with Whisper. These insights from three organizations with varied scopes of collections and distinct but connected avenues of research may be helpful to a variety of organizations engaged in similar work or interested in starting up such a project. Attendees will gain insight into the strengths and weaknesses of leveraging Whisper, the challenges and opportunities presented by the technology, and practical guidance on implementing or expanding AV accessibility-related projects.

# Preserving digital masters is complicated – it's more than just storage.

**Digital Bedrock preserves your valuable production assets and masters so the content can be monetized in the future.**



**Our detailed preservation actions include:**

- Analyzing and organizing the data to ensure you are preserving the correct assets, and nothing is missing or corrupted
- Creating exact, immutable copies for disaster recovery, and storing the copies offline in secure, geographically dispersed vaults
- Monitoring the digital content's file health over time

Digital Bedrock was developed from years of experience and familiarity with what the Entertainment Industry needs. We understand the content, and your security requirements.

Our clients include media production companies, producers, artists, and Academy Award-winning directors.

**Digital Bedrock is your trusted digital preservation partner and data insurance policy.**

## **DIGITAL BEDROCK**

**SECURE OFF-LINE DIGITAL PRESERVATION**



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

### **Cinema Slides: The Greatest Images Never Seen**

- Robert Byrne, San Francisco Silent Film Festival

Projected glass “lantern” slides were part of the cinema-going experience from the very beginning. Slides were used for advertising products, instructing, informing (or scolding) audiences, and spectacularly advertising the delights of upcoming shows. Not only visually stunning, these slides provide unique insight into audience behavior and expectations, as well as advertising and promotional strategies. Many archives and museums hold cinema slides that have been passively collected, but that generally reside on the fringes of the institution’s collection. In his richly illustrated presentation, Rob discusses the history of glass projection slides within the cinema, placing them in both a historic and aesthetic context, as well as the archival challenges and opportunities presented by these fragile objects that many institutions hold in their collections. The presentation will include the opportunity to view and handle original slide artifacts and coincides with the launch of the online Cinema Slide Archive.

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

### **From Busby Berkeley to Frank Zappa: the Treasure Trove of Philip Jenkinson**

- Rosie Rowan Taylor, British Film Institute

Private film collectors now arguably represent the last frontier of film preservation. Many key film titles still missing or even yet to be discovered, may well be hiding in private hands. The private film collection of British broadcaster and journalist Philip Jenkinson is testament to this. He was embedded in, and well known throughout the British film collecting community, which included Kevin Brownlow (film historian), and Ronald Grant (founder of the London Cinema Museum), and with Key American connections such as David Bradley (American writer, actor, director, and university instructor). He edited early films for some of Britain's most important filmmakers, including Ken Russell, one or two of which made it into his collection. Rosie Taylor has worked with this complex and fascinating collection, now preserved in the BFI National Archive, finding important connections and hidden gems, and discovering the important role private collectors play in film preservation.

5:30 PM - 7:00 PM | Regency B

### **In Plain Sight! Women Directors: Restoration Case Studies**

- Kirsten Larvick, Women’s Film Preservation Fund/IndieCollect
- Sandra Schulberg, IndieCollect
- Eva Yuma, IndieCollect

Since 2016, IndieCollect has digitally restored more than 80 films — half of them by women directors. Kirsten Larvick (Women’s Film Preservation Fund), Sandra Schulberg (restoration producer), and Eva Yuma (restoration colorist) focus on the 4K restoration of A Question of Color by Kathe Sandler, whose negative had to be pieced together with help

from the Black Film Center & Archive. How IndieCollect works with archive and distribution collaborators is part of the story, as well as our approach to programming restored films by women in theaters and other venues. We’ll also report on launch of 20-title “American Independents” film series & restoration summit from Dec 6-12 at Laemmle’s Monica Film Center to mark 10th year of our #SaveIndieFilm campaign and educate various publics about the demise of works on celluloid.

7:30 PM - 9:30 PM | Regency D

### **Trivia Night 2024**

- Colleen Simpson, Prasad Corp – Trivia Master

Test your skills, win prizes, and dethrone the reigning AMIA Trivia Champs! Do you know the name of the brewery where Laverne & Shirley worked? Or what the state lullaby of Montana 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!

7:30 PM - 9:30 PM | UWM Union Cinema

### **Mystery Restoration Screening**

On Wednesday evening, AMIA hosts a surprise Restoration Screening and a flashback to the music of the 1980s.





8:00 AM - 7:00 PM | Registration Desk

### Registration Desk

9:00 AM - 5:30 PM | Atrium

### The Pavilion

Don't miss an opportunity to visit the Pavilion - a hub for sharing information at the conference.

9:00 AM - 10:00 AM | Foyer

### Coffee & Tea Break

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

9:30 AM - 10:30 AM | Regency C

### Looming Analog Sunset: Ensuring Long-Term Preservation of Your Organization's Past

- Carin Forman, AWS
- Andrea Kalas, Paramount Pictures
- Linda Tadic, Digital Bedrock
- Heidi Shakespeare, Memnon Archiving Services

We are at a specific time in archival history when technology to digitize and create discoverability over these materials is at a mature place where scripts, video, and film can be searched for reuse, historical preservation, story telling and monetization. We are also at a moment when the playback machines of historical audio tape and video tape are getting more and more scarce, along with the engineering expertise to run them. This session, comprised of four leaders who have worked in a number of different capacities and organizations in the fields of archiving, digital and physical storage, media supply chains, and preservation, share their insights as to why this is the moment to digitize your archive. They will discuss how the perfect storm of playback machine obsolescence and degrading assets also presents the perfect opportunity to realize legitimate value from archival media content.

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

### Human-centered AI-assisted Video Cataloging

- Raananah Sarid-Segal, WGBH
- Owen King, WGBH
- Miranda Villevik, WGBH
- Caroline Mango, WGBH

This panel will present a human-centered approach to AI-assisted cataloging. Panelists from GBH Archives, working on the American Archive of Public Broadcasting, will describe the development, implementation, testing, and use of AI-based media analysis tools within workflows for item-level cataloging digital videos. Panelists include cataloging, digital ingest, and metadata operations staff who have been involved in the creation and use of AI-based cataloging tools. We will discuss the CLAMS (Computational Linguistics Applications for Multimedia Services) suite of open source AI tools, post-processing CLAMS output for use in cataloging, questions we sought to answer regarding cataloging ease and efficiency, and the results of our experiments with tool integration. We will explain how our approach and roadmap differs from initiatives seeking to make cataloging fully automatic.

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

### Building Professional Mentorship in the Field

- Ashley Franks-McGill, Duplitech
- C Diaz, ENTRE Film Center
- Rhana Tabrizi, Margaret Herrick Library
- Lindy Leong, ArtCenter College of Design
- Elise Schierbeek, Video Data Bank
- Chase Schulte, NBCUniversal

We believe that the mentor/mentee relationship is mutually enriching and that mentorship – formal or informal – is critical to an inclusive profession. You can be a mentor at any stage in your career. Over the past few years AMIA has worked to expand mentorship within the community, both through the Pathways Fellowship and our Mentorship pilot program. How do we inspire new mentors and mentor advisors, and what resources do they need in order to feel capable and confident in this new role. How can we expand mentorship - formally and informally - throughout AMIA and the field. Panelists, including advisors, mentors, and

NBCUNIVERSAL STUDIOPOST  
PROUDLY SUPPORTS

# AMIA

# 2024



**HOMICIDE**  

---

**LIFE ON THE STREET**

**Join Us!**

**Homicide: Life on the Street -**

**A Remaster Case Study**

**Thursday December 5, 4:30 - 5:30 pm**

**PRESERVATION &  
RESTORATION  
FILM-TELEVISION-  
MUSIC**

**NBCUniversal**  
STUDIOPOST

[universalstudioslot.com](http://universalstudioslot.com)





mentees from the program, will lead a discussion about what's next. Led by Ashley Franks-McGill and C Diaz, AMIA's Mentorship Coordinators.

9:30 AM - 10:00 AM | Regency D

#### **Essential Yet Challenged: Decentralized Model of Film Preservation in China**

- Yizhou Wei, Film Archive Studies Center, Xiamen University

Unlike in the United States, China's film preservation efforts have long exhibited a centralized model. As a continuation of cultural control from the planned economy era, film preservation in China has been monopolized by a single institution, with minimal involvement from the private sector and academia. However, with the dissolution of the planned economy, the advancement of digital technology, the rise of private film collections, and the influence of educational film archive concepts from Taiwan, new forces are gradually emerging that may challenge this centralized model. This presentation aims to review and analyze the current state of film preservation in China, outlining the unique value and significance of a decentralized model in the contemporary Chinese context.

10:00 AM - 10:30 AM | Regency D

#### **Preserving Community Memory in the Balkans Project Report**

- Siobhan Hagan, Smithsonian Libraries and Archives
- Kelli Hix, BAVC Media

In this presentation, archivists will report on the AMIA fiscally sponsored project, Preserving Community Memory in the Balkans. The project is a collaboration between archivists, artists, and cultural workers in Serbia and the United States to develop preservation initiatives and foster regional preservation networks. The region is rich in culture and history, yet there is little infrastructure or funding to collect or preserve the abandoned and community-held archival collections that exist in former factories, homes, and private collections. To address this challenge, independent, volunteer-led organizations are taking the lead. The speakers will discuss the work of SKVER, a regional archive in eastern Serbia; the evolution of Timok Digital, SKVER's regional annual education and training workshop; the development of Serbia's first Memory Lab; the Serbian translation of the Community Archiving Workshop's "La Lotería Audiovisual"; and the work of Rainbow Ignite, an organization collecting and safeguarding documentation of LGBTQ+ history in Serbia.

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

#### **Developing a National Network of Magnetic Media Preservation Training Sites**

- Kelli Hix, BAVC Media
- C. Diaz, ENTRE Film Center
- Zachary Rutland, Skid Row History Museum and Archive
- Azad Namazie, UCLA
- Tim Lake, BAVC Media

In 2019, BAVC Media began a project to provide equipment and community-centered, peer-to-peer driven training in magnetic media preservation to Host Site Partner Organizations and their communities around the United States. Five years later, over 13 Host Sites in California, New York, Missouri, Oklahoma, Hawai'i, Texas, and Maryland have participated, and approximately 45 community members have been trained. The program (supported by the National Endowment for the Humanities) offers a model for preservation training that bridges gaps between cultural workers and technicians, and offers a pathway for rigorous training outside of academic programs, internships, and apprenticeships. In this panel, BAVC Media and representatives from Host Site Partner Organizations, ENTRE Film Center and Skid Row History Museum and Archive, share the challenges, outcomes, and lessons learned from five years of the program. We encourage a lively discussion of how other organizations and individuals approach technical training in preservation.

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

#### **Archiving Television: A Preview**

- Owen Gottlieb, Rochester Institute of Technology
- Ruta Abolins, University of Georgia, Special Collections Library | Brown Media Archives & Peabody Awards Collection
- Hugo Ljungbäck, University of Chicago
- Eric Hoyt, Wisconsin Center for Film and Theater Research

The Archiving Television panel brings together a selection of the authors from the forthcoming anthology, currently in production (University of Georgia Press, Spring 2025). The authors will provide a cross-section of the volume, which provides new interventions, shedding light on contemporary understandings and practices of the archiving of audiovisual material. Cases on the panel drawn from subject areas including instructional (classroom) television, reviving from within collections, campus television, and the formation of the remarkably complete Peabody awards archives. "Archiving Television critically engages and evaluates the archives and archival processes that collect, order, and preserve elements of television as historically, culturally, socially, politically, and economically significant material. The overarching intent of this anthology is to interrogate where television as historical material "lives." To do so, we bring together scholarship by academics, archivists, and practitioners to reflect on the processes and places that



confer television with historical value.” -Lauren Bratslavsky, Introduction.

11:00 AM - 12:00 PM | Regency D

### **Lessons Learned from the Public Broadcasting Preservation Fellowship**

- Rebecca Fraimow, GBH Archives
- Aida Garrido
- Jackie Jay, Farallon Archival Consulting
- Michelle Moriarity Witt, North Carolina Department of Natural and Cultural Resources
- David Sohl, Media Burn Archive

In 2018, the American Archive of Public Broadcasting launched the Public Broadcasting Preservation Fellowship, designed to provide students at archives and information science graduate programs with the opportunity to learn about audiovisual materials by digitizing at-risk tapes from public broadcasting institutions. The program was revived for a new round of Fellowships in 2022, but the long impact of the COVID-19 pandemic and changes in the digital preservation landscape provided additional challenges for the Fellowship model as originally designed.

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

### **Roundtable: GenAI and Archives: Understanding the Implications**

- Facilitated by: Rachel Antell, Stephanie Jenkins, and Jennifer Petrucelli, Archival Producers Alliance

Having published a set of best practices guidelines for the use of generative AI in documentaries, the APA is looking to join with archives in a discussion of the risks and benefits of engaging with genAI. This roundtable will be a space to share experiences, insights & questions; and to potentially lay the groundwork to create guidelines for archives in navigating this new landscape.

11:00 AM - 11:30 AM | Regency C

### **AV Processing Strategies: the Holder and de Lavallade Papers**

- Anicka Austin, Stuart A. Rose Manuscript, Archives, and Rare Book Library

The Geoffrey Holder and Carmen de Lavallade papers at Emory University's Rose Library is a 307 linear feet collection showcasing the artistic legacies of two Black pioneers in dance, choreography, visual arts, and theater. Media material in the collection covers a significant array of performances, rehearsals, and artistic research that spans across VHS tapes, film reels, CDs, and Betacam tapes totaling 1957 items across 46 boxes. This presentation will discuss strategies, lessons learned, and successes in managing this media-rich collection amid COVID-19 challenges, detailing AV inventory creation and effective arrangement and description strategies. It will also discuss the ways Rose Library's leadership and existing policies and procedures supported the process and how this collection highlighted areas of improvement in our documentation practices.



Attendees will gain insights into managing large-scale AV projects and promoting inclusive archival practices, both vital for preserving the cultural heritage of performing artists.

11:30 AM - 12:00 PM | Regency C

### **A Nonprofit Archive Primer: Show and Tell with Deserted Films**

- Devin Orgeron, Deserted Films
- Melissa Dollman, Deserted Films

DIY Palm Springs home movie archive Deserted Films will lead an informal chat (the telling part). From the challenges of starting a 501c3, to fundraising, awareness raising, event and website curation, physical storage, file storage, etc. Deserted Films hopes to demystify the process for the uninitiated (it's not always pretty and it's not always what you learned in school!). The "showing" part is where it gets fun. Melissa and Devin have pulled some gems from their collections. Marvel to shots of the magnificent Palm Springs aerial tramway; enjoy Palm Canyon from the 40s through the 80s; take a dip in the pool; relish the beauty of architectural treasures; say hello to the stars and party with the locals. Our goal is share what's unique about Palm Springs while also inspiring folks to consider how a small, regional archive might fit into the landscape of their own region.





12:00 PM - 2:00 PM | Pavilion

### Poster Session

#### **The 8-Files: Investigating the Mysteries of 8mm Video Transfers**

- Brianna Toth, Smithsonian Libraries and Archives
- Siobhan Hagan, Smithsonian Libraries and Archives

The Smithsonian's Audiovisual Media Preservation Initiative (AVMPI) is a pan-institutional, centralized resource that supports the needs of individual Smithsonian units to preserve and provide access to audiovisual collections. AVMPI has focused on enhancing current in-house transfer capacity for 8mm "small gauge" video formats: Video8, Hi8, and Digital8. However, we observed a noticeable lack of published standards for these amateur formats and preferred to not only rely on "anecdotal", or anecdotal evidence shared among trusted professional peers. Therefore, AVMPI set forth conducting analysis on 8mm video assets to investigate the best way to digitally transfer these formats. Through this poster, we will share our results and how we used them to transfer unique oral histories of prominent figures at Tuskegee University discussing the history of African American Land Grant Colleges (from the National Museum of American History Archive Center collections).

#### **Broadcasting Baltimore: Digitizing and Describing Hidden Histories**

- Joana Stillwell, Mid-Atlantic Regional Moving Image Archive (MARMIA)

This poster will present the first two years of MARMIA's three-year CLIR-funded project, "Broadcasting Baltimore: Digitizing Hidden Histories in the WJZ-TV Collection." The goal is to digitize and describe 1000 hours of video from the WJZ-TV Collection that documents the voices of underrepresented communities in Baltimore from 1977-2000. We've increased description and access by implementing a sync integration through our platforms: Internet Archive, ArchivesSpace, and Aviary. The sync keeps metadata and digital objects consistent and improves discoverability through transcripts and indexes. We are additionally collaborating with the statewide digital preservation program, Digital Maryland, to increase discoverability. This project has improved description with a focus on highlighting content about those who have been historically excluded, as well as improved workflows, and tools. Recent activations of our reformatted analog records through documentaries and exhibitions reflect how this project is furthering our mission to keep our analog collections relevant to users today.

#### **Audiovisual Archiving and Preservation at the University of Houston**

- Johana Canales, University of Alabama

Dear Peer Review Panel and Committee, my name is Johana Canales and I am a second year MLIS student attending the University of Alabama. I will be starting an audiovisual archiving and preservation internship at the University of Houston in August and I would like to create a poster presentation about the work I will be doing there. Unfortunately, I do not know the specifics of my project yet since I have not started it, so I cannot provide you with any further information about it at this time. I will be under the supervision of Emily Vinson. I should be able to provide you with a proper proposal by late September or early October.

#### **Godard's History of Cinema: AI Transcription Protocols**

- Nicholas Avedisian-Cohen, Concordia University - Visual Collections Repository

Few know that in the late 1970s Jean-Luc Godard had intended to make a film about the history of cinema. Godard and long-time friend Serge Losique, founder of the Montreal World Film Festival, together envisaged a collaborative film that would be based around a series of lectures Godard gave to students at Concordia University, where Losique taught. For a variety of reasons the film was never made. But the lectures have survived and are currently held by the university archive. Preserving and making them accessible has been a long and often challenging ordeal. AI and Natural Language Processing tools have helped immensely in this endeavor. In particular, the use of AI to transcribe and sub-title source material with dialogue frequently inaudible to the average human ear has provided the prospect of recovering and purveying more of the footage than was previously imagined.

#### **Stanley Kubrick's First Three Films**

- Michael Dawson, Cinedustrial

This poster will involve Stanley Kubrick's first three films and how they were restored in a two state process. The titles are Day of the Fight, The Flying Padre and the Seafarers. There will be a display that will illustrate the beginnings of Kubrick's first three films as archival examples of how various visual demonstrations of his work compare to his later work. There will also be frame shot comparison allowing the viewer to detect frame shot comparisons to his later work.

#### **Responsibly Stewarding for Others: Preserving Armenian Culture**

- Linda Smith, New York University

This poster is meant to show a workflow for working with materials in a language and about a culture that one is not a part of and isn't familiar with. In her experience at the Zohrab Information Center, Linda was able to rely on her supervisor and coworkers for translation assistance, and conducted research to better understand materials and their significance.



Linda shares some of her key takeaways and discusses how much this experience has shaped her as an archivist.

12:00 PM - 1:00 PM | Executive B

**Meeting: Open Source Committee**

12:00 PM - 1:00 PM | Executive C

**Meeting: Disaster Preparedness/Recovery**

12:00 PM - 1:00 PM | Executive D

**Meeting: Oral History Committee**

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

**Staff Picks from the Prelinger Archives**

- Adrienne Finelli, Prelinger Archives
- Kate Dollenmayer, Prelinger Archives
- Kristin Lipska, Prelinger Archives
- Jennifer Miko, Prelinger Archives
- Emily Chao, Prelinger Archives
- Megan Needels, Prelinger Archives

Prelinger Archives is in the final year of a three-year grant for mass-digitization of its film collection funded by Filecoin Foundation for the Decentralized Web. Since the start of the project, Prelinger Archives staff have scanned over 2.5 million feet of film and uploaded over 1500 items, while collectively developing practices of inclusive and reparative description to allow multiple avenues into a vast trove of moving images. This curated screening session will highlight rarities and treasures within the collection that have inspired, delighted and bewildered staff. The speakers, all Prelinger Archives staff, will each share experiences from the project as footage is screened and will speak to working with a unique collection that contains a wide array of materials (outtakes, home movies, warped films).

1:00 PM - 2:00 PM | Executive D

**Meeting: Small Gauge/Amateur Film Committee**

1:00 PM - 2:00 PM | Executive C

**Meeting: Next Steps for the International Outreach Committee**

2:00 PM - 3:00 PM | Regency C

**Who the F\*ck is "Dr. Ted": Archiving Lost Pornographic Films**

- Oscar Becher, Vinegar Syndrome
- Lindsay Erin Miller, Vinegar Syndrome
- Andi Emberley, Suny Purchase
- Lucy Talbot Allen, New York University
- Camila Garcia Cabrera, Jacob Burns Film Center

Looking beyond known, seminal works such as DEEP THROAT and DEBBIE DOES DALLAS, this panel aims to delve into the complexities of preserving low-budget independent works made at the height of the sexual revolution produced for the purposes of exploring sexuality and sensuality. The

expansive collection of Dr. Ted, also known as the Exodus Trust, the MultiMedia Resource Center (MMRC) and the Institute for the Advanced Study of Human Sexuality, has passed through many archivists hands. This panel showcases the work of archive professionals who have worked on this collection through sharing their insights into the conservation and access issues related to preserving sex-film works

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

**A Collaborative Effort: Born Digital Video Preservation Strategies at LC**

- Morgan Oscar Morel, Library of Congress
- Laura Drake Davis, Library of Congress
- Charles Hosale, Library of Congress
- Marcus A. Napier, Library of Congress

This session will discuss approaches taken by different areas at the Library of Congress for the receipt of, processing, and providing access to born-digital content. Opportunities for interacting with creators and donors, establishing suggested guidelines, developing new workflows, and the need for additional flexibilities will be discussed. Is the democratization of technology to create high-quality moving image content helping or hindering collecting efforts? How does the moving image archive profession navigate this format-rich environment to ensure long-term preservation? Speakers from the Library of Congress will highlight: processing considerations for moving image collections at the National Audio-Visual Conservation Center (NAVCC); collaboration and workflows for providing limited access to commercially-available content; and the American Folklife Center's (AFC) Fieldwork File Format Recommendations. Presentations will include impact of collaborations, variety of file formats received, lessons learned, and strategies moving forward

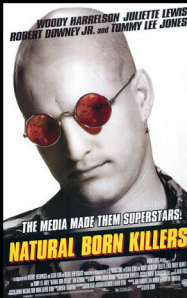
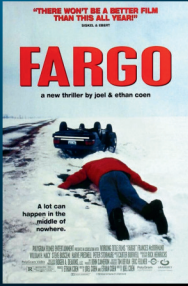
2:00 PM - 2:30 PM | Regency D

**German Federal Archives Landmark Project: Safeguarding the National Film Heritage**

- Tom Lorenz, Cube-Tec

The Federal Archives have the legal mandate to permanently preserve the archives of the Federal Government and make them available for use. The film holdings of the Federal Archives currently comprise over one million film reels, which are to be digitized for preservation purposes and to make them available in the online databases. In a pre-project, all of the Federal Archives' film holdings were relocated to the greater Berlin area. Around 650,000 archival units (i.e. film canisters) are now stored in large climate-controlled interim storage facilities. The condition of these archival units was systematically documented by the archive technology specialist and the storage position for each film canisters was individually compared with the database entries of the Federal Archives. To move forward quickly the Federal Archives acquired 10 INSPECTIONscan systems and corresponding workflow system for the technical assessment of its huge analog film holdings.

# Celebrating a Decade Restoring the Classics





2:00 PM - 2:30 PM | Regency A

### **Películas Caseras: Fostering Archival Autonomy and Empowerment Among Latine Communities**

- Yesenia Perez, UCLA Film & Television Archive
- Marisa Hicks-Alcaraz, University of Illinois, Urbana-Champaign

This session will identify how affect theory and a relational paradigm can be implemented through an intersectional lens as an epistemological framework to engage Latine communities in Southern California and the Midwest with moving image archiving. Examining current outreach efforts, we will explore various methods through which relationality can be centered within preservation work and programming, particularly through two projects centering películas caseras: the Home Movie Remezcla project and Home Movie Day Events. Ultimately, we will propose approaches to outreach that not only engender collective memory, but facilitate direct actions leading to the redistribution of power and resources to Latine communities who will subsequently be able to lead preservation projects without institutional intervention.

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

### **Roundtable: Cloud Technologies and Best Practices for Archive Migrations**

- Facilitator: Mario Monello, AWS Media & Entertainment

The discussion will focus on what is working, current challenges, and how new technologies are impacting the future of archive migrations. Participants will share their real-world experiences and best practices for archive migrations, digital preservation, global accessibility, and distribution, and what the future holds.

2:30 PM - 3:00 PM | Regency A

### **Digitizing, Documenting, and Working with All Your Dance Stuff**

- Jenai Cutcher, New York Public Library
- Stephanie Neel, Mark Morris Dance Group

Archival materials are increasingly being perceived for what they are: tools for inclusion, education, accessibility, and social justice. However, collecting and maintaining archives falls outside the current capacity of most performing arts organizations and individuals. Available means for documenting performance are degrading and in danger of being lost. Most performing artists are concerned with providing access to their works for future generations, but the migration process and both using and maintaining digitization equipment is complex and not financially sustainable. Currently, individuals and small- to mid-sized companies have no option but to address these problems independently. Dance documentarians Jenai Cutcher and Stephanie Neel are forming the Creative Archives Group to centralize and consolidate resources, technologies, and services through a community-based digital archiving hub. This hub will bridge connections between AV archivists and performing arts groups to create high-quality materials and

empower artists to actively create, maintain, and engage with their archives.

3:00 PM - 3:30 PM | Pavilion

### **Coffee & Tea Break**

Take a break and grab a cup of coffee or tea. Thanks to our friends at PRO-TEK Vaults!

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

### **Archival Visibility: Preservation, Access, and Education with Milwaukee LGBTQ+ Collections**

- Shiraz Bhatena, University of Wisconsin-Milwaukee
- Ann Hanlon, University of Wisconsin-Milwaukee Libraries
- Abigail Nye, University of Wisconsin-Milwaukee Libraries

The University of Wisconsin-Milwaukee Archives is known for its commitment to documenting marginalized communities and provides access to the one of the largest LGBTQ+ history collections in the Midwest. Many of these collections are audiovisual, including episodes and raw footage from Public Access television shows, oral histories in audio and video form, and radio shows from the 1970s. But after these collections are preserved, how can a learning institution ensure that they are being utilized to their fullest capabilities, both online and in the classroom? Panelists will present an overview of selections from our LGBTQ+ AV collections. We will discuss how tools such as OHMS, IIF, and speech-to-text tools have helped in facilitating access for patrons on a world-access level. Finally, panelists will demonstrate different ways that the archives' LGBTQ+ audiovisual collections have been used in instruction, highlighting the unique affordances of audiovisual materials in a classroom context.

3:15 PM - 4:15 PM | Regency D

### **Eames in the Castle: Preserving Films Made for the Smithsonian**

- Walter Forsberg, Smithsonian Libraries and Archives
- Amy Gallick, Library of Congress - NAVCC

Film preservation case study and historical background presentation detailing films produced by Ray and Charles Eames for the Smithsonian Institution, held and collaboratively preserved by the Library of Congress and the Smithsonian.

3:15 PM - 4:15 PM | Regency C

### **"Degralescence" 10 Years Later: Community Solutions to a Mounting Predicament**

- Brianna Toth, Smithsonian Libraries and Archives
- Dan Hockstein, Smithsonian Libraries and Archives
- Ashley Blewer, NPR
- Libby Hopfauf, Moving Image Preservation of Puget Sound/Seattle Municipal Archives



- Susie Cummings, NPR
- Nicole Martin, Open Archive

Over the years many individuals and institutions have speculated on how much time is left before it's "too late" to save our cultural heritage recorded on magnetic media that is not yet digitized. The National Film and Sound Archive of Australia predicts magnetic media will be unsalvageable after 2025! Over the past 5 years magnetic media's progressive degradation has required modified conservation treatments that are more intensive for tapes to be successfully transferred. Examples of this include needing to bake tapes longer at higher temperatures or multiple times and that the removal of contaminants is becoming more difficult. However, instead of discussing "degradescence" as the impending doom of our profession, we want to come to terms with the reality that it may have arrived, but there is still action that can be taken — if we collaborate and think of this as a "human problem" with human solutions. To do this, this forum seeks to re-establish conversations and community building that were a part of AMIA's Magnetic Media Crisis Committee.

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

#### **AMIA Pathways Fellowship: Meet the 2024 Fellows**

- Autumn Armstrong, Pathways Fellow
- Eve March, Pathways Fellow
- Frances Cava-Humphrey, Pathways Fellow
- Janeth Delgado, Pathways Fellow
- Justin Martin, Pathways Fellow
- Maryam Mustafa, Pathways Fellow
- Mercer Zervopoulos, Pathways Fellow
- Paula Roque-River, Pathways Fellow
- Yasmin Mohaideen, Pathways Fellow

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 2024 cohort in June and this is an opportunity to meet the Fellows and hear a bit about their internship experiences.

4:30 PM - 5:30 PM | Regency C

#### **Preparing, Identifying, and Responding to the Archival Impacts Climate Change**

- Edward Benoit III, Louisiana State University
- Jill Trepanier, Louisiana State University
- Krista Hollis, LEED Green Associate

More than before, archives must assess their unique climate change-related threats to their collections and missions as part of their overall disaster and emergency management plans. This forum will discuss the different climate change threats impacting archives, the IMLS-funded PROTECT-GLAM national categorical risk assessment scale utilizing a GIS analysis of climate models, and best practices for sustainability and greening the archives. The forum will

conclude with an open discussion of climate change action priorities for the archival community.

4:30 PM - 5:30 PM | Regency D

#### **DAR to be Different: Demystifying Aspect Ratio and Forming a Community Consensus**

- Morgan Oscar Morel, Library of Congress
- Dave Rice, CUNY TV

Out of the many technical details encountered in the preservation of analog video materials, the nuances of aspect ratio are among the most confusing. Available explanations of terms like Display Aspect Ratio, Pixel Aspect Ratio and Storage Aspect Ratio often confuse more than they elucidate. This presentation will attempt to clearly and succinctly explain and simplify these concepts, and discuss their impact for AV preservation and archiving. Additionally, the session will include the opportunity for a community discussion meant to work towards a consensus of how our field will handle the incongruencies surrounding this topic.

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

#### **Homicide: Life on the Street – A Remaster Case Study**

- Cassandra Moore, NBCUniversal
- Chase Schulte, NBCUniversal
- Casey Keltner, NBCUniversal StudioPost

Homicide: Life on the Street ran for 7 seasons between 1993 and 1999. Its all-star cast included breakout star Andre Braugher, and it garnered critical acclaim, including Peabody and Emmy Awards, and was listed as one of TIME magazine's "Best TV Shows of All-TIME." The 4K Remastering process encountered a myriad of challenges including: locating picture and audio assets that had undergone multiple ownership transitions and questionable cataloging practices; recreating the final edit from over 600 boxes of uncut negatives; and navigating music licensing for streaming distribution. Members of NBCUniversal's Mastering & Archive team and NBCUniversal StudioPost will discuss how they overcame these obstacles to get the series ready for streaming distribution.

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

#### **Establishing a Community Digitization Program for AV Materials**

- Callie Holmes, UGA Walter J. Brown Media Archives
- Thomas May, UGA Walter J. Brown Media Archives

In April of 2024, UGA's Walter J. Brown Media Archives held our first "Free the Tapes" community digitization event, where we invited members of the public to drop off up to 5 audiovisual items to be digitized by BMA staff, free of charge, with no donation to the archives required. The program culminated with a Home Movie Day style screening of clips that were digitized as part of Free the Tapes. We will discuss logistics, including working with our UGA Libraries colleagues who specialize in public programming and



community outreach, and how we advocated within our organization to get the event approved (including by UGA's legal counsel). We will also discuss how we adapted when we received about 5x as many items as we had anticipated and how we used Airtable to track digitization and manage all patron communication. We will go in depth into "lessons learned," including how we adapted our program for our Fall 2024 Free the Tapes event. Ultimately, our Free the Tapes event was a success, both in terms of public feedback and internally with staff, and this program will be valuable to anyone considering something similar in their community.

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

### **Saving the Unsalvageable: An Unusual Preservation Approach for BW Reversal Film**

- Dino Everett, USC HMH Foundation Moving Image Archive
- Isabella Scaffidi, American Cinematheque

This panel looks at an unusual and novel technique for saving the most damaged and brittle film reels. This is not for making fancy looking marquee restorations so much as for last ditch efforts of saving footage that is so historically important that any evidence remains valuable, even if it is visually flawed.

5:30 PM - 6:30 PM | Pavilion

### **Grab a drink in the Pavilion!**

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

7:00 PM - 8:00 PM | Regency A

### **Made in Milwaukee: Recent Experimental Films from the City**

- Hugo Ljungbäck, University of Chicago
- Lori Felker, DePaul University
- Ben Balcom, University of Wisconsin-Milwaukee
- Britany Gunderson,

For over five decades, the University of Wisconsin-Milwaukee's Department of Film, Video, Animation, and New Genres has fostered a significant community of experimental filmmakers, who flock to the school for its focus on artist-driven practice. As one of the few schools that still requires students to gain experience working with 16mm film production, Milwaukee has become well-known in avant-garde film circles for its experimental film scene, and the city is now home to an abundance of institutions, programs, festivals, and itinerant spaces that focus on experimental film. In celebration of Milwaukee's vibrant experimental film community, this screening session will present a survey of recent experimental 16mm films from Milwaukee, highlighting how analog filmmaking is being reinvented by contemporary filmmakers, who make specific use of the medium's unique affordances and limitations. This session is sponsored by the Small Gauge and Amateur Film Committee.



8:15 PM - 9:15 PM | Regency A

### **Screening of Queer Short Films by AMIA LGBT Committee**

- Kristen Muenz, The Wexner Center for the Arts

Take a break from a long day of conference-going with a micro-film festival hosted by AMIA's LGBT Committee! We'll be celebrating queer cinema by screening a handful of the committee's personal favorite short films spanning genres, geographical locations, and the infinite richness and vibrancy of the queer community. (A full film program will be available at the door, complete with descriptions, backgrounds, and any content warnings.)



# TUSCAN ARCHIVAL

By: Lewis Plastics Co., Inc.



ProVent's actively ventilated design greatly improves airflow, which reduces acetic acid levels and extends the lifespan of the film.



Tuscan offers a full range of 16mm and 35mm ProVent sizes for protected storage of film from 400 ft. - 2000 ft.



The 360-degree stacking feature makes both stacking and unstacking a much less labor-intensive process.

## BREATHE LIFE INTO ARCHIVAL FILM STORAGE



### THE BIGGEST NAMES IN FILM TRUST TUSCAN ARCHIVAL



Lesley Fletcher  
331-703-1113

tuscan@lewis-plastics.com  
tuscancorp.com



7:30 AM - 7:00 PM | Registration Desk  
**Registration Desk**

8:15 AM - 9:15 AM | Pavilion  
**Coffee & Tea Break**

Start the morning and get ready for the keynote with a cup of coffee or tea. Thanks to our friends at Iron Mountain Archives & Media Services!

8:30 AM - 9:15 AM | Regency B  
**Closing Keynote: DAM in GLAM: A Vision for the Future**

- Chris Lacinak, AVP

Join us for this keynote presentation by Chris Lacinak, placing a spotlight on AMIA's 2025 Digital Asset Symposium, where he'll explore the critical intersection of Digital Asset Management (DAM) within Galleries, Libraries, Archives, and Museums (GLAM). Chris brings a perspective based on his extensive experience working at the intersection of archives and DAM, serving in his roles as: Founder and CEO of AVP; Consultant; NYU MIAP Adjunct Professor; AMIA Board Member; DAS Conference Chair; Contributor to standards and best practices; Creator of the "DAM Right" podcast. This diversity has positioned him as both an insider and outsider, a practitioner and an entrepreneur, straddling the realms of archives, DAM, cultural heritage, and corporations. This vantage point has afforded him unique insights into the evolving relationship between archival and DAM practices, operations, and technologies. In this thought-provoking presentation, Chris will share what he has learned along the way and offer a vision for what lies ahead, consisting of both high level forecasts and pragmatic guidance.

9:00 AM - 2:00 PM | Pavilion  
**The Pavilion**

Don't miss an opportunity to visit the Pavilion! The Pavilion is a hub for sharing information at the conference.

9:45 AM - 10:45 AM | Regency D  
**Elevating Autistic Voices Through Neuro-Affirming Practices in Audiovisual Archives**

- Casey Davis, Autistic Voices Oral History Project
- Sam Fleishman, Autistic Voices Oral History Project

This session will delve into the Autistic Voices Oral History Project (tAVOHP), an initiative challenging neuro-normative assumptions within archives and oral history, shifting the field toward a neuro-affirming framework. Launched in 2023, tAVOHP addresses the underrepresentation of Autistic lived experiences in the historic record by documenting and preserving the stories of Autistic advocates. Participants will receive an introduction to the neurodiversity paradigm, neuro-affirming frameworks, Autistic culture, and discuss the "double-empathy problem." Emphasizing cross-neurotype communication as a core competency, this session aims to set a precedent for future memory work. Project staff will share Autistically-informed methodologies for conducting oral history, providing practical strategies for enhancing communication, creating inclusive spaces, building trust and understanding, and empowering Autistic narratives. Attendees will learn how to create supportive environments for Autistic patrons, donors, colleagues, and others, fostering a more inclusive and empathetic approach to archival practices. The session will also introduce the The Autistic Lived Experience: Community Curation and Memory Workers Fellowship funded by IMLS in partnership with AMIA and the Association for Autism and Neurodiversity (AANE). AMIA members are encouraged to apply for the fellowship, with the call for applications open through January 2025.





9:45 AM - 10:45 AM | Regency C

## Got Nitrate? Adventures Building a Nitrate Vault in 2024

- Doug Sylvester, PRO-TEK Vaults
- Tim Knapp, PRO-TEK Vaults

Nitrate film vaults are constructed very infrequently and taking on this challenge in 2024 is not for the faint of heart. The handling and storage of nitrate film requires exceptional levels of expertise, care, training, and safety precautions. Building a new nitrate film vault is, therefore, a complex endeavor. PRO-TEK Vaults is one of the few certified providers of nitrate film restoration and preservation services in the U.S. and PRO-TEK's team regularly provides guidance and services to presidential libraries, universities, museums, news organizations, corporations, and motion picture studios. Over the last few years, industry colleagues discussed their desire for additional nitrate film storage in the greater Los Angeles area. In this session, Tim Knapp and Doug Sylvester from PRO-TEK will discuss the process they started in 2022 to scope, design, build, and operate a new nitrate film vault which will open in early 2025.

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

## Walls of the Classroom Disappear: Early Educational Television 16mm Films

- Matthew Wilcox, Michigan State University Libraries
- Emily Vinson, University of Houston Libraries

This session examines the 16mm film collections of KUHT (Houston, TX, first aired May 25, 1953) and WKAR (East Lansing, MI, first aired January 15, 1954), two of the earliest public educational TV stations in the U.S. We will explore the historical context behind their establishment following the FCC's freeze on new broadcast licenses, highlighting their mission to provide educational and cultural programming. The session reviews their diverse content, from academic subjects to cultural programming, showcasing innovative educational broadcasting approaches. We will also discuss the technical choices between filmed productions and kinescope recordings and their implications for preservation. Finally, we will share strategies for digitizing these collections, including securing funding and overcoming obstacles to ensure these historical materials are accessible to modern audiences.

9:45 AM - 10:45 AM | Regency B

## Pathways Fellowship Alumni: Reports from the Field

- Patricia Ledesma Villon, Pathways Alumni Coordinator

### Stashed and Forgotten

- SHAN Wallace

Delving into my work as both an image-maker and an archivist, highlighting the intersection of these two practices. It also focuses on my contributions at MARMIA, where I digitize home movies and offer free digitization services to the community.

## My Experience Trying To Maximize the AMIA Pathways Fellowship Experience

- Adira Philyaw

As a remote student in Florida State University's Masters of Science in Information (MSI) program attending class from a small town during the Pandemic, opportunities to work in the Archives were limited before I discovered the AMIA Pathways Fellowship Program. Since becoming a Pathways Fellow, I have had the chance to work across academic, federal, and non-profit sectors thanks to AMIA's Network and the doors it opened for me. Using these experiences, my presentation will focus on the skills I gained as a Pathways Fellow, how I leveraged those skills, and what I hope to accomplish career-wise in the future.

## Activating the Archive: Ramon Williams at the Bud Billiken Parade

- Rai Terry, South Side Home Movie Project
  - Camille Townsend, South Side Home Movie Project
- From 1940-1960 Chicago's South Side man with a camera, Ramon Williams, recorded the history of the Bud Billiken Parade, the largest Black parade in the world. This presentation will overview two aspects of activating this footage: how Ramon's historic orphan 16mm films came to be in the South Side Home Movie Project's archive, and how in partnership with the folks at Bud Billiken Parade, we were able to bring Ramon back down the route this year. From social media to the front page of the Chicago Reader, we'll share the impact and lessons, joys and pains of re-activating this footage for the public.

## From Teaching to Studying: Aiming Outside of my Current Field

- Sherly Torres, New Urban Arts

In the summer of 2022, I practiced AV archiving at the Rhode Island Historical Society as an AMIA Pathway fellow. I grew up in Puerto Rico and Providence, RI within the Latinx community studying artmaking and art education. Art conservation and museum studies is a career goal of mine and at the RIHS I learned many aspects of how the organization handles its audiovisual archives respectively under Becca Bender's guidance, their main AV archivist at the time. I'm thankful AMIA offered me this experience and training especially before starting my path to earn a masters in art conservation.



11:00 AM - 12:00 PM | Regency D

## **A Decade of Preservation: Al Larvick Fund's Home Movie Collaborations**

- Kirsten Larvick, Al Larvick Fund
- Brian Belak, Al Larvick Fund
- Diana Little, The MediaPreserve
- Jum Hubbard, Al Larvick Fund

The Al Larvick Conservation Fund granting organization celebrates its 10th anniversary in 2024. The Fund provides support for digitization and conservation of American home movies and amateur media, with a unique approach that extends to collection individuals and families. The Fund administers two annual grants: a National Grant for recipients across the country and a Regional Grant for Upper Midwestern states. Its mission goes beyond providing digitization, ensuring that the materials are actively utilized and celebrated through detailed Airtable cataloging, screening programs, and oral histories. These activities ensure that the personal media are made accessible and well-curated for future generations. The panel session will feature contributions from board members, vendors, and grant recipients, showcasing the organization's transformative impact and its role in revitalizing personal and community histories, while also addressing its limitations.

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

## **Archiving Film Culture: Collaborating to Increase Access and Outreach**

- Matt St. John, Wisconsin Center for Film and Theater Research
- Mary Huelsbeck, Wisconsin Center for Film and Theater Research
- Eric Hoyt, Wisconsin Center for Film and Theater Research
- Olivia Babler, Chicago Film Archives

With the project "Expanding Film Culture's Field of Vision," the Wisconsin Center for Film and Theater Research (WCFTR) is processing and sharing collections from individuals and institutions that helped push American film culture beyond the mainstream, across different regions and time periods. The project, funded by a National Historical Publications and Records Commission grant, includes four collections: Amos Vogel (Cinema 16 founder, New York Film Festival co-founder, Annenberg Center director of film), Chuck Kleinhans (Jump Cut co-founder/editor, Northwestern University professor, experimental filmmaker), Elfrieda Abbe (film critic, *Angles: Women Working in Film and Video* editor), and the Wisconsin Film Festival. Speakers from WCFTR and Chicago Film Archives will discuss collaborations between the two Midwestern archives and other film organizations that produced screenings, film scans, and digital exhibits for this project, increasing access to the rare avant-garde and independent films represented in these collections.

11:00 AM - 11:30 AM | Regency C

## **Talk About Talkies**

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

In the moving image preservation community there's a lot of concern about and discussion of image quality, resolution, and formats. What about the sound? As film scanners have improved over time, they have added features and functionality. A decade ago sound film was scanned in two passes - once on a telecine to capture the picture, then again on a sound reproducer - which then required assembling the two elements together in an editing program. Now most film scanners will scan both sound and picture in one pass. Is this a good thing? Have we compromised performance for this convenience and labor/cost savings? Recently George Blood Audio/Video/Film/Data was in the market for a new film scanner. At last year's AMIA we presented on the factors impacting image capture, and showed the results from different models. This year we present our findings on the sound reproduction, both mag and optical, of three high end film scanners.

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

## **Navigating AI Integration in Audiovisual Archives: Practice & Policy**

- Johan Oomen, Netherlands Institute for Sound & Vision

This presentation explores research on integrating AI in various organisational contexts, with a focus on audiovisual archiving. AI's potential is evident in search & exploration, preservation, artistic expression, and big-data analysis. Policies like the AI Act and Ethical Guidelines for Trustworthy AI shape strategies for responsible AI use. However, integrating AI in audiovisual domains poses challenges, such as choosing between off-the-shelf and bespoke solutions, aligning AI with legacy systems, considering public values in procurement, ensuring scalability and long-term viability, and fostering AI literacy. The audiovisual domain's specificity necessitates developing good practices. The AI4Media Network of Excellence engaged media practitioners to capture their experiences. This presentation shares these insights, offering practical guidance on sustainable, responsible AI integration into workflows and formulating policies for AI technology selection and use.

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

## **Roundtable: The Race to Get Your Assets Migrated to Digital ... Can You Afford not to Start?**

- Facilitator: Mark Gray, GrayMeta Inc. (SAMMA)

The Australian National Film and Sound Archive has stated "(Magnetic) Tape that is not digitized by 2025 will in most cases be lost forever." The AMIA community has always had a mandate for storage, accessioning and preservation. This will be a discussion on "how did you get started?" "Are my videotapes stored correctly?" "How much metadata do I need for effective accessioning?" "How do I migrate



videotapes to digital files?" "Where do I store digital files?" "Do I do it with my staff or do I have to contract it out?" This will be a forum for AMIA participants to share their experiences and learn from others.

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

### Exploring Experimental Machine Learning in Film Restoration

- Fabio Bedoya, Filmworkz

In this session, we will explore the cutting-edge applications of machine learning in film restoration, addressing not only color recovery and frame replacement but also the intricate processes of colorization, source/gauge matching, and nitrate decay recovery. Through a series of detailed case studies, I will demonstrate how AI tools are revolutionizing the field, making advanced restoration techniques more accessible. Drawing from a rich background in digital intermediates and a history of international collaboration, I will guide attendees through the ethical and practical considerations of integrating AI into film preservation workflows. The session is designed for those with an intermediate understanding of the field, but beginners will also find the discussions enlightening and informative. Participants will leave with a deeper appreciation of the capabilities of machine learning in film restoration. We will delve into how these tools can be leveraged to overcome traditional challenges, ensuring the longevity and integrity of our cinematic heritage.

11:30 AM - 12:00 PM | Regency C

### The Future of LTO Technology in Digital Preservation

- Linda Tadic, Digital Bedrock
- Larry Blake, Swelltone

LTO data tape is used by archives as a stable solution for backing up digital files. The current generation, LTO-9, has also introduced some challenges when there are differences in the physical environment of the writing location vs. that of the reading location. One of the noted features of the format since LTO-5, the LTFS open file system used for writing data to LTO tape, will no longer be supported by IBM past version 2.4.5 on PCs running Windows 10 or 11. Additionally, there is a trend by LTO tape library and software manufacturers to ignore LTFS and incorporate object storage technologies into LTO tape libraries, resulting in data on tape being locked into proprietary systems. This session will explain the implications of these changes in the LTO format as related to digital preservation, to help guide attendees' future use of LTO data storage in their digital preservation planning.

12:00 PM - 2:00 PM | Pavilion

### Poster Session II

#### Dr. Grace McFadden & The Quest for Civil Rights: A Look at South Carolina's Civil Rights History

- Adira-Danique Philyaw, University of South Carolina's Moving Image Research Collection/AMIA Pathways Fellow (2023)

It is estimated that approximately 80% of archival footage from the American Civil Rights Movement is held by local US television news stations (Frick, 2023). Unfortunately, this footage is unaccounted for and/or has not been properly preserved. This poster highlights the contributions and impact of Dr. Grace McFadden's oral history project, The Quest for Civil Rights: Oral Recollections of Black South Carolinians, which aired on South Carolina's WIS-TV. In this project, Dr. McFadden interviewed African-American activists and professionals who were influential in the fight for American civil rights, especially in South Carolina. This footage centers African-American voices in South Carolinian history and makes space for African-American women to tell their stories, which were often overlooked when documenting the Civil Rights Movement. The Quest for Civil Rights footage has been preserved by the University of South Carolina's Moving Image Research Collection (MIRC) and Dr. McFadden's interviews can be viewed on their website.

#### Mapping the Magnetic Media Landscape - Updates on the National Survey from BAVC Media and NEH

- Kelli Hix, BAVC Media

From 2023-2024, BAVC Media conducted the study, Mapping the Magnetic Media Landscape, to develop a national, data driven understanding of the state of magnetic media preservation in the United States. The survey will support the development of training, education, and advocacy in the field. In preparation for the publishing of the project report, scheduled for spring 2025, we are organizing data gathered from survey results, interviews, and site visits. During the poster presentation, we welcome the opportunity to provide a project update, share our process, and gather feedback on how the final report can serve the community.

#### From Project to Permanent: Establishing WQED's First Archives

- Molly Tighe, WQED Multimedia

Discover the journey of WQED Multimedia, the nation's first community-supported public media station, as they launch their first archival program. This poster delves into WQED's rich history and efforts to preserve its Black history collections. Learn the foundational steps for building a new archive and how the collaborative spirit within the archival community supports that work. Share your thoughts on establishing a new program through an interactive survey and help shape the future of media archives.

# ORIGINS ARCHIVAL



**AMIA**

*Sponsor*

8mm | 16mm | 35mm

Motion Picture Film Scans

Digital Restoration

CONVENIENTLY LOCATED AT THE

**KODAK** **HOUSE**

*7758 Sunset Blvd., 2nd Floor,  
Los Angeles, CA 90046*



#### **Alcoholism in Milwaukee: Remastering a WTMJ TV Newsreel**

- James Pride, University of Wisconsin - Milwaukee

This poster shares lessons learned from a remastering of a news segment from a WTMJ TV newsreel on Alcoholism in Milwaukee using the kinescope copy of the original broadcast as a reference. This project was part of a graduate fieldwork project performed in the University of Wisconsin - Milwaukee's Archives Department on the WTMJ TV News Collection. The poster will cover the approach to matching the cuts in Adobe Premiere, the difference between optical and digital titles, the process for recreating the titles, and the use of noise reduction tools in Adobe Audition. Reflections will also be provided on the unique challenges of this project, such as the loss of experience-based knowledge on older broadcast television technologies.

#### **Decentralized Web Storage - A Community Based Alternative**

- Nicole Martin, Open Archive

OpenArchive is a nonprofit organization that co-develops/creates responsive, secure, verifiable, and ethical archiving tools - like our free, open-source secure archiving app Save - and resources with human rights defenders and NGOs to advance justice and accountability. In this poster presentation, Nicole Martin, Teague Schneider, and Natalie Cadranel discuss OpenArchive's new research and novel development using the Decentralized Web (DWeb) as a backend offers a more robust, distributed, verifiable, secure way to archive media. DWeb as a backend enables: community control of collections, preservation of data as evidence, circumvention of content takedowns or censorship, and the verification and protection of sensitive information. In environments that prioritize data integrity, authenticity and security, decentralized alternatives can provide archives a way to build community-based infrastructure, transition away from big tech, and securely store human rights data. This presentation will also cover some of the emergent threats and challenges when working with decentralized storage technology.

#### **Back to the Future: Past-Proofing NPR's Production Data Workflows**

- Ashley Blewer, NPR
- Susie Cummings, NPR

Come learn how NPR's Research, Archives & Data Strategy (RAD) team tackles iterative change while maintaining an active production pipeline. NPR's production archives rely on automated ingest and export of data from various sources, including internal story and content APIs, XML from transcript vendors, and internal publishing APIs. This poster will walk through the current digital transformation taking place both within and outside of the archives to optimize and

strengthen these connections, move away from legacy system architectures, and reduce manual processing steps for information specialists. Learn about our previous technical solutions, current infrastructure decisions and changes, and RAD's necessary future work. We would love to chat about NPR's archives and transcripts data processing workflows, how technical changes are made within organizations, and how other archives are managing their descriptive records and audiovisual data!

#### **Doing Time w/John Dillinger: The Only True Crime is Not Preserving Your Collection**

- Brian Sargent, Fox Archives

Crown Point, Indiana April 1934. The last moving images of gangster John Dillinger, taken at the Crown Point County Jail 33 days before he was shot and killed.

12:00 PM - 1:00 PM | Executive D

**Meeting: Copyright Committee**

12:00 PM - 1:00 PM | Executive C

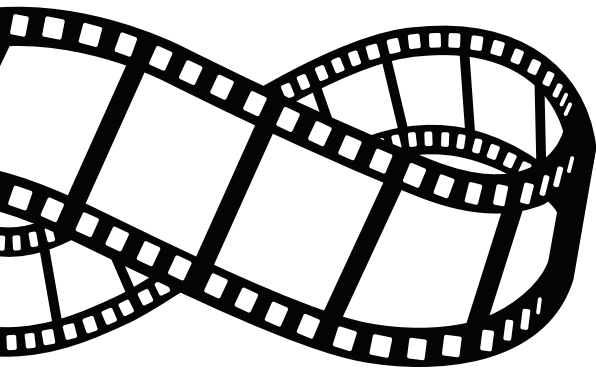
**Meeting: Conference Committee**

2:00 PM - 3:00 PM | Regency C

#### **Transforming Audiovisual Archives with AI: Innovations, Challenges, and Ethical Considerations**

- Zack Ellis, TheirStory
- Sandra Aguilar, USC Shoah Foundation
- Doug Boyd, University of Kentucky Louie B. Nunn Center for Oral History

Join us for an insightful discussion on the transformative impact of AI on audiovisual archiving. Traditional methods of transcription, indexing, and cataloguing have been laborious and costly, yet essential for enhancing the usability of collections. Over the past decade, AI has promised a revolution in these processes, though its effectiveness has been debated. Recent advancements, including OpenAI's Whisper and ChatGPT, have significantly enhanced AI transcription accuracy and mainstreamed AI technologies. Concurrent developments in AI Named Entity Recognition (NER) further facilitate the automatic extraction of key entities. Organizations like the USC Shoah Foundation, University of Kentucky's Louie B. Nunn Center for Oral History, and the TheirStory oral history platform have embraced these innovations, integrating them with tools. Join Sandra Aguilar (USC), Doug Boyd (University of Kentucky), and Zack Ellis (TheirStory) as they share their experiences, explore the benefits and challenges, and discuss the ethical considerations shaping the future of audiovisual archiving.



# Film Forever.

With film, there is no compression,  
no format obscurity, no corruption of media,  
no third party server, no hacking.  
There it is, as it was and as it will be.

**Analog is archival. Use film.**

For more information please contact  
[technical.motionpicture@kodak.com](mailto:technical.motionpicture@kodak.com).

**#SHOOTFILM**

Learn more at [Kodak.com/go/motion](https://Kodak.com/go/motion)

©Kodak, 2024. KODAK and the KODAK logo are trademarks of Kodak.





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

### **Author, Author! An AMIA Publishing Roundtable**

- Devin Orgeron, Deserted Films
- Melissa Dollman, Deserted Films
- Liza Palmer, The Moving Image/Film Matters
- Brian Real, University of Kentucky
- Karen Gracy, Kent State University
- Anthony Silvestri, Minnesota Press
- Michael Marlatt, Archival Accessibility Consultant/
- Jimi Jones, University of Illinois at Urbana-Champaign

AMIA members are among the leading professional and scholarly voices worldwide on issues surrounding the preservation, archiving, and restoration of film, video, and digital moving images. They write not only for AMIA's journal, *The Moving Image*, but also author books and articles for a wide variety of publications. This session offers a sneak peek at a few upcoming publications, with time for Q&A with the authors / editors. Have something you're working on and want to figure out how to get it in the world? Curious about publishing? Want to make folks aware of something you've just published? Join us for a mostly informal chat. Let's get our work out there!

2:00 PM - 2:30 PM | Regency D

### **Exploring 3D Printing for VCR and VTR Repair**

- Anthony Gonzalez, Independent

A decade into the magnetic media crisis, video's obsolescence means that playback equipment is getting harder to maintain, making digital reformatting efforts more difficult. Expert knowledge of how to repair and maintain VCRs and VTRs is becoming rarer, and the supply of original parts is decreasing. Without access to industrial manufacturing processes, new parts can't be made. Or can they? This presentation will explore 3D printing's current and potential applications for repairing VCRs and VTRs and give an overview of the technologies and software involved in workflows for 3D Printing for Repair (3DPfR). The presenter will also discuss their own experiences with a 3DPfR project for a Sony SLV-740HF consumer VHS player, including their successes, failures and areas for future research. This presentation will cover how 3D printing can be used to repair legacy video equipment and the work that still needs to be done to reach this goal.

2:30 PM - 3:00 PM | Regency D

### **DIY Video Lab: Crowdsourcing, Escaping Perfectionism, and Embracing Apprenticeship Models**

- Ari Negovschi Regalado, Texas Archive of the Moving Image

In this session, TAMI seeks to provide archivists with insight into how to implement a lab build-out at a fraction of the cost. In 2023, the organization was able to complete a digitization lab build-out for \$4,700 by using tactics such as crowdsourcing donations through a successful "Equipment Round-Up" campaign on social media, purchasing consumer-



grade equipment, and gleaning second-hand sales. In the spirit of knowledge-sharing, our presentation offers a down-to-earth approach that will reveal "imperfections" in our workflow and destigmatize affordable solutions to solve costly problems. We'll also cover the merits of an apprenticeship model, which has become integral to the lab's daily operations. By de-centering the emphasis on advanced degrees to work in the moving image archiving field, we have increased our capacity while simultaneously breaking down barriers to entering this elusive field by encouraging those with no formal archival training or degrees to join Team TAMI.

3:00 PM - 3:30 PM | Foyer

### **Coffee & Tea Break**

Take a break and grab a cup of coffee or tea. Thanks to our friends at PRO-TEK Vaults!

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

### **Supporting Federal AV Accessibility: New FADGI Guidelines and Software Updates**

- Charlie Hosale, Library of Congress - American Folklife Center
- Crystal Sanchez, Smithsonian Institution
- Chris Lacinak, AVP
- Bertram Lyons, Medex

Since 2021 the Federal Agency Digital Guidelines Initiative (FADGI) Audio-Visual Working Group has maintained an active Accessibility Subgroup focused on documenting accessibility guidelines and processes for cultural heritage institutions and supporting accessibility features in AV archives tools. At this session FADGI and project partners will present lightning talks on the subgroup's initiatives and related work. Improvements and feature enhancements to embARC, vrecord, BWF MetaEdit, and ffmpeg will be



discussed, as will four recent FADGI publications: Definitions for Key Accessibility Features for Digital Audiovisual Collections Content, Software Accessibility for Open Source Digital Preservation Applications, Guidelines: Embedded Metadata in WebVTT Files, and The Current State of Accessibility Features for Audiovisual Collections Content in Five FADGI Institutions. The subgroup's products assist archives and libraries to serve users who are blind, have low vision, are deaf or hard of hearing, prefer to read transcripts and subtitles, or prefer sign language.

3:15 PM - 4:15 PM | Regency C

#### **Hack Day Awards**

- Annie Schweikert, Stanford Libraries
- Tim Lake, BAVC Media
- David Rodriguez, Florida State University

Earlier in the week practitioners and managers of digital audiovisual collections joined with developers and engineers for an intense day of collaboration to develop and refine simple tools for digital audiovisual preservation and access. Today we'll review their work and hear the results of some of these collaborations.

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

#### **Roundtable: Archiving Historical Debates and Preserving Minoritized Counter Histories Within Collections**

- Facilitator: Leah Simon, NYU

How do institutions archive historical debates and preserve minoritized counter histories within their collections? This roundtable will offer archivists a space to reflect on the ongoing debates surrounding how politics and ethics inform the work of preserving counter archives and at-risk historical debates.

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

#### **Large AI Models for Video Content Summarization**

- Kyeongmin Rim, Brandeis University
- Kelley Lynch, Brandeis University

This presentation will introduce video content summarization (VCS) and its real-world applications. We'll explore how artificial intelligence (AI), particularly large language models (LLMs) and large vision-language models (LVLMs), can be used to understand and summarize video content, and then we will show how pipelined approaches with proper pre- and post-processing elements can improve the results. Additionally, we'll cover the effectiveness of AI in video summarization and the challenges that remain. Our goal is to provide the audience with a broad understanding of VCS and how AI is transforming this field. We'll also showcase a practical implementation of VCS pipelines in the CLAMS project, an open-source AI-assisted metadata extraction platform developed via collaboration between Brandeis University and AAPB (GBH MLA).

3:15 PM - 3:45 PM | Regency D

#### **Artists and Archives: A Model for Community Engaged Archives at Visual Studies Workshop**

- Almudena Escobar Lopez, Toronto Metropolitan University
- Tara Merenda Nelson, Visual Studies Workshop

How do collaborations between artists, community members and archives push forward archival methodologies and practices? This session will present strategies of curatorial and artistic modes of collaboration within the archive, using Visual Studies Workshop (VSW) as a case study. Artist/filmmaker and curator Tara Merenda Nelson and curator, scholar, and archivist, Almudena Escobar López will co-present on the central role of the archives within VSW's public programming initiatives. Merenda Nelson will present on VSW's Community Curator Program and the seasonal Salon series that directly connect members of the community with VSW archives, as well as the media transfer laboratory. Escobar López will discuss VSW's artistic residencies and their use of archives as an example of archival intervention and inquiry.

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

#### **Enabling Integrated Access to Audio-Visual and Traditional Archives Using "Records-in-Contexts"**

- Jamie Lee, National Archives of Singapore

This presentation discusses the National Archives of Singapore's experience using ICA's new archival description standard, Records-in-Contexts (RiC) to integrate archival descriptions for audio-visual (AV) and paper-based archives. With a specific focus on broadcast and sound archives, the presentation will assess how RiC addresses perennial integration and data modelling challenges for AV resources, evaluate how other AV-centric ontologies may be used to complement and/or extend RiC, and propose design patterns that may be referenced by other institutions seeking to use RiC for archival description of AV materials.

3:45 PM - 4:15 PM | Regency D

#### **The Art of Archiving Video Art**

- Nilson Carroll, Visual Studies Workshop

Throughout the 1970s, video artists were studying, deconstructing, and recomposing surplus scientific and consumer video equipment in pursuit of new technological languages. What emerged from this period of invention were hand built video tools such as the PaikAbe synthesizer and the Jones analog/digital synthesizers - machines that had been custom crafted (or 'hacked') by artists who were pushing the boundaries of existing technologies to create instruments that could serve a purpose beyond that which was deemed commercially desirable. Fifty years later, the work made by these innovators requires equally inventive workflows and technologies in order to be preserved. This session will explore archivist Nilson Carroll's (Visual Studies Workshop) preservation of works made by video artist Peer Bode (Experimental Television Center, Institute for





Electronic Arts) in the 1970s. Carroll has been working closely with Bode to preserve the artist's early experiments recorded on 1/2" videotape, many of which feature "glitches" that push the video signal to its limits or display the signal in new ways. Examples of Bode's tapes will be shown and the problem solving that went into the preservation of those tapes will be discussed.

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

### **Navigating Rights and Usage: Best Practices for Accepting Donations**

- Lance Watsky, Filmic Technologies
- Karen Cariani, WGBH Archives
- Ruta Abolins, University of Georgia/Brown Media Archives & Peabody Awards Collection
- Greg Cram, New York Public Library

This panel aims to guide archivists on the critical process of negotiating rights before accepting audiovisual donations. Our goal is to empower attendees with the necessary knowledge and tools to establish clear rights agreements and ensure ethical usage of donated materials, thus enhancing their collections' value and accessibility. The panel will emphasize best practices for acquiring news and documentary collections, highlighting the importance of addressing rights at the point of acquisition.

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

### **The Community Speaks: Engagement & Experiences from the DVRescue Project**

- Libby Hopfauf, Moving Image Preservation of Puget Sound/Seattle Municipal Archives
- Dave Rice, City University of New York
- Siobhan Hagan, CAW/Memory Lab
- Austin Miller, MARMIA
- CK Ming, National Museum of African American History & Culture, Smithsonian Institution
- Morgan Oscar Morel, Library of Congress
- Kelly Haydon, Human Rights Watch & XFR Collective
- Tim Lake, BAVC Media
- Brianna Toth, Smithsonian Libraries and Archives

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

describe their experience and practical application of the tools.

4:30 PM - 5:30 PM | Regency C

### **Contemporary Challenges for Nitrate Film Collections - Storage, Use and Access**

- Prue Castles, National Film and Sound Archive of Australia
- Courtney Holschuh, Library of Congress
- Akane Nohara, Imagica Entertainment Media
- Catherine Cormon, Eye Museum

Nitrate film is often one of the oldest materials held in audiovisual collections. It is a challenging format; stable when stored in good conditions but potentially dangerous when poorly managed. With the development of scanning technology that captures the unique tints and tones of nitrate many archives are pursuing active programs of digitisation and access. This raises some interesting challenges with the movement and handling of nitrate materials and whether our current procedures accurately reflect the actual risks of the format. Do we really understand when nitrate is dangerous? Should we reconsider storage conditions when building new facilities? Do we have the right information available to determine and manage the risks AND to ensure that beautiful nitrate film content is available to our audiences.

4:30 PM - 5:00 PM | Regency D

### **No Past-Proofing: Eliminating Film Printing from Motion Picture Archiving**

- Larry Blake, Swelltone

Film was the best and only choice shooting, finishing, exhibition, and archiving of theatrical motion pictures for over a century, and has been eclipsed in the past 25 years by digital technologies. However, in spite of the near-obliteration of film infrastructure at every step of the process, that long history has led many to believe that film remains that best choice for long-term archiving. This paper will detail the "before" (the starting points of restorations and contemporary movies) and the "after" (what deliverables will be needed in 100 years). Focus will also be given to three often-overlooked factors: the long-term cost of film and its migration problems; the inability of film to archive sound; and the reliability of digital archiving, including how common mistakes can be avoided. The goal remains to make, finish, and archive motion pictures in a truly future-proof, and not a past-proof, manner.

5:00 PM - 5:30 PM | Regency D

### **Insights from the Cinema's First Nasty Women Audience Demographics Survey**

- Russell Zych, Los Angeles County Museum of Art
- Maggie Hennefeld, CFNW Project Director
- Laura Horak, CFNW Project Director

Cinema's First Nasty Women is a multi-part research, curation, and outreach project focused on expanding critical



engagement with long-overlooked feminist films and filmmakers of the silent period. This session will present the results of the project's most recent study: a demographics and attitudes survey of contemporary silent cinema audiences. The anonymous online survey was issued in spring of 2024, and received more than 3,000 responses. Survey questions covered basic demographic data, film viewing habits, exposure to silent cinema, familiarity with silent cinema organizations, and interest in feminist film scholarship. Presentation attendees can expect to come away with a more accurate understanding of the silent film community's social profile in terms of gender, race, sexuality, age, and class. Analysis and discussion will explore practical takeaways for marketing, outreach, and advocacy decisions--but also raise questions about the purpose and impact of public programming.

5:30 PM - 6:15 PM | Foyer

**Closing Cocktails**

Grab a drink on your way to Archival Screening Night as we say goodbye to Milwaukee and close out AMIA 2024.



6:30 PM - 7:30 PM | Entrance

**Buses Loop to Theatre**

Buses will be boarding at the side entrance (Dr. Martin Luther King Jr. Drive) next to the Starbucks.

7:30 PM - 9:30 PM | UWM Union Cinema

**Archival Screening Night**

- Brittan Dunham, ASN Coordinator
- Jeremy Spracklen, ASN Technical Coordinator

Archival Screening Night is a showcase for AMIA members' recent acquisitions, discoveries and preservation efforts. The program represents the magnificent spectrum of media formats, works, and collections protected and preserved by the AMIA community.

8:30 PM - 9:45 PM | Entrance

**Buses Loop to Hotel**

Buses will loop back to the hotel. The last bus will leave 20 minutes after the end of the screening.



9:00 AM - 4:00 PM | Offsite

**Community Archiving Workshop**

- Grace Lile,
- Pamela Vakadan, California Revealed
- Amy Sloper, Harvard Film Archive
- Guadalupe Martinez, California Revealed
- Kaitlyn Palone, University of Central Oklahoma
- Justin Lemons, University of North Texas

Community Archiving Workshop (CAW) provides moving image archivists the opportunity to serve the community of Milwaukee 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, inspection and cataloging, and in doing so, learn how to identify risk factors and make preservation recommendations.

# Crafting excellence in film & audio scanners

dft-film.com

## **DFT POLAR HQ**

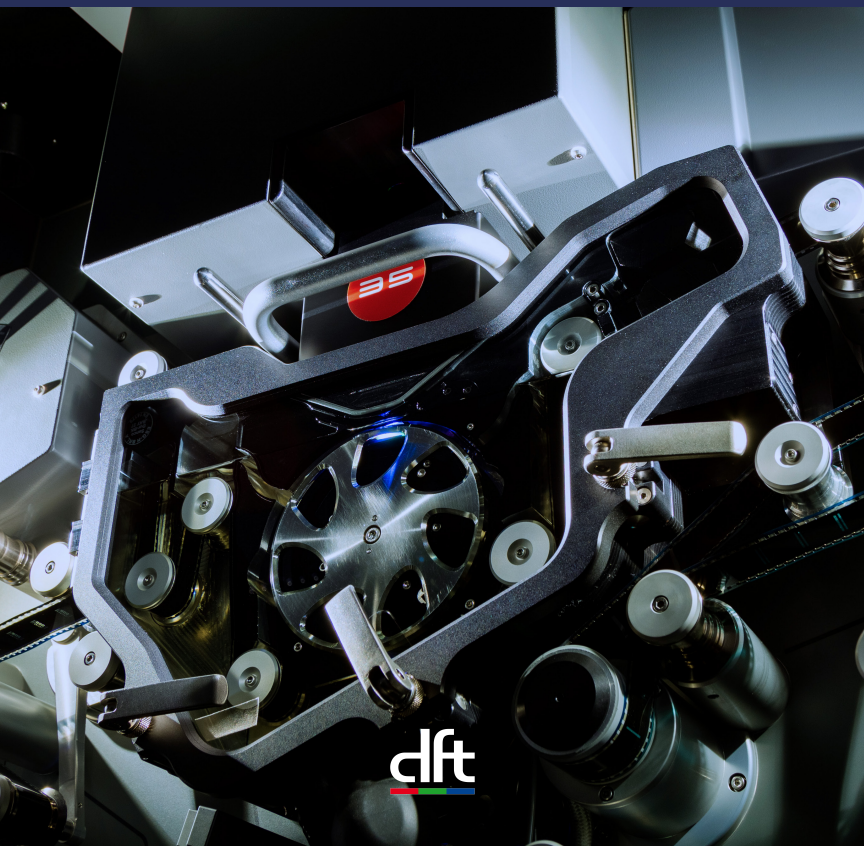
native 8K archive film scanner

## **SCANITY HDR**

high-speed 4K RGB film scanner

## **DFT SONDOR VERSA**

multi-format audio scanner



**dft**



## 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**

[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**

[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.

#### **COLORSCENE INC. | DIAMANT-FILM RESTORATION**

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

ColorScene Inc. is a trusted name in film and video restoration and archival solutions. As the exclusive U.S. representative of DIAMANT-Film Restoration, we provide industry-leading tools for automatic, semi-automatic, and interactive film restoration, cleaning, and repair. Our expertise and tailored solutions have earned us the confidence of film archives, post-houses, studios, and laboratories worldwide. With decades of experience in the



industry, we also offer comprehensive consulting, sales, and support services to ensure our clients achieve the highest quality results in preserving and restoring their valuable media assets. Additionally, we are a trusted reseller for Blackmagic's Cintel Film Scanner, providing state-of-the-art tools for high-quality film scanning that complement our restoration solutions.

## **COUNCIL ON LIBRARY AND INFORMATION RESOURCES (CLIR)**

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

The Council on Library and Information Resources (CLIR) is an independent, nonprofit organization that supports the works of libraries, archives, museums, and other cultural institutions through promotion, publication, and programs. Stop by the CLIR booth to meet staff and learn about our current digitization grant programs, fellowship opportunities, and other exciting projects on the horizon.

## **COLORLAB**

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

### **Contributing Sponsor**

Located in Rockville, Maryland, and serving the industry since 1972, Colorlab is a full-service motion picture laboratory specializing in film preservation and restoration. We offer daily services in film processing, printing, and high-resolution scanning, along with expertise in tape recovery, digitization, film recording, and digital mastering. Our team also excels in disaster recovery and handling heavily compromised films, working to restore and preserve even the most challenging materials. At Colorlab, we proudly collaborate with archivists, filmmakers, and institutions to safeguard their visual legacies. Visit [www.colorlab.com](http://www.colorlab.com) to discover more about our work.

## **DIGITAL BEDROCK**

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

### **Bronze Sponsor**

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

to do this complex work or make large-scale hardware investments.

## **FILMFABRIEK**

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

FilmFabriek is a Dutch based company supplying film scanning solutions all over the world. All our film scanners are designed, built and tested in The Netherlands to ensure the highest possible quality and reliability. We focus on research & development in order to offer innovative film scanning solutions to all existing and potential clients. While we offer solutions for many applications our scanning products are specifically designed to meet the exacting requirements of film archives.

## **GRAYMETA | SAMMA**

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

### **Contributing Sponsor**

GrayMeta is a leader in media supply chain quality control and videotape digitization solutions. Choosing GrayMeta's SAMMA for videotape migration is a testament to an organization's commitment to preserving its media assets for future generations. The combination of automation, quality control, format flexibility, scalability, cost-effectiveness, and expert support makes SAMMA an unrivaled solution in the field of media preservation. Videotapes deteriorate over time, risking the loss of valuable historical, cultural, or corporate content. By investing in SAMMA, you are protecting your media's legacy against the ravages of time and technological obsolescence.

## **HFC MEDIA SERVICES**

[www.hfcm mediaservices.com](http://www.hfcm mediaservices.com)

87 Years of Media Excellence with Hollywood Film Company. Since 1938, HFC has led in media preservation, merging legacy expertise with cutting-edge tech. Our award-winning innovations and global reach provide comprehensive services—from archival solutions to asset destruction and logistics—keeping timeless classics alive for generations. Visit us to explore our legacy and digital solutions.

## **IRON MOUNTAIN MEDIA AND ARCHIVE SERVICES**

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

### **AMIA Preservation Sponsor**

Iron Mountain Media and Archive Services provides cutting-edge solutions to safeguard cherished memories and artifacts that make up our global cultural heritage. With decades of expertise, we ensure your film archives are secure, accessible, and future-proof. We offer tailored services including Physical and Digital Asset Management; Archival Services; Restoration and Remastering; Data and Media Migration; and Consulting and Advisory Services. The Media and Archive Services team is composed of diverse



industry veterans, and together, we are a trusted partner to major film studios, entertainment companies, record labels, broadcasters, independent creators and more. We are proud to be a long-standing partner and support of AMIA.

## KODAK

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

### Bronze Sponsor

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).

## LASERGRAPHICS | GALILEO DIGITAL

[lasergraphics.com](http://lasergraphics.com)

### Contributing Sponsor

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. 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

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

Media Migration Technology (MMT) specializes in the supply, design and manufacture of motion picture film and videotape handling devices: MMT offers a large selection of film cleaning machines and technology. New and used equipment is available. MMT's partner is CIR which manufactures film winding, quality control and a range of film viewing tables. Many specialist film splicers are available. For professional videotape collections, MMT offer the TapeChek range of automatic cleaner/evaluators, both as new and re-manufactured models. Videotape formats are 1", U-Matic, VHS/S-VHS, Betacam, DVCPPro and DVCam. MMT can provide a wide range of used motion picture laboratory equipment and parts.

## THE MEDIAPRESERVE

[ptlp.com](http://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.

## MCAF MEDIA

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

Providing archival consultation, inventory assessment, inventory curation, data management and migration, as well as scanning both moving and still images for non-profit organizations, corporations and Hollywood studios.

## MWA

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

### Contributing Sponsor

MWA Nova: continuity, stability, flexibility. 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!

## MYRIAD CONSULTING & TRAINING

[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

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

### Contributing Sponsor

Origins Archival. Origins Archival is a motion picture film scanning company conveniently located at the Kodak House in Hollywood, California. We are committed to the meticulous task of digitizing and remastering motion picture film heritage, specializing in 8mm, 16mm and 35mm. With state-of-the-art frame-by-frame film scanners and industry-leading digital restoration software, we are equipped to fulfill the unique requirements of a broad range of clients, including archives, institutions, production companies,



filmmakers, and private collections. With over 750,000 feet of film scanned to date, Origins Archival has established itself as an invaluable asset for film communities and archivists around the world.

## **PRASAD CORPORATION**

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

### **Preservation Sponsor**

AMIA Institutional Member

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.

## **PREMIERE DIGITAL**

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

Premiere Digital simplifies the complexities of content distribution and supply chain management. They're a trusted media services, software solutions, and post-production partner. SmartBag, Premiere's newest archive service, ensures media assets are securely transferred from legacy formats and safely organized and archived with AI/ML capabilities to make content easily searchable for ongoing distribution.

## **PRESERVE SOUTH, INC.**

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

AMIA Institutional Member

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.

## **SCAN2SCREEN**

[www.scan2screen.com](http://www.scan2screen.com)

Scan2Screen – embracing authentic film colors, powered by science. Founded in 2023, Scan2Screen is headquartered in California and Switzerland, with an additional lab in Berlin. Scan2Screen's innovative approach to digitization combines high-resolution multi-spectral scanning with sophisticated color rendering software to capture the diverse range of different historical film colors and translate the vibrancy and authenticity of analog films into the digital realm. This

advanced process underscores the company's dedication to preserving the artistic and historical integrity of the films, all rooted in over a decade of scientific research into film digitization and historical film colors.

## **SCENE SAVERS**

[scenesavers.com](http://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**

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

AMIA Institutional Member

The STiL Casing Solution: Help Preserve the Film Industry Anthology. The film community has long understood that images and sound recordings are important in the conservation of our social memory, which is essential to our identity and sense of belonging. Therefore, they must be preserved as part of our common heritage for future generations to enjoy. Founded in 1997 in Quebec City, Canada, STiL Casing Solution focuses on the culture of innovation, mutual benefit, and is very customer oriented. The history of cinema involves the preservation of its most precious material. We offer a comprehensive archiving solution that has made us distinctive and unique in the protection and conservation of the movie industry's assets for the past 24 years. Our Analog Media Preservation system enhance air circulation to minimize premature film degradation (vinegar syndrome) over decades and was the first system designed to counter the effect of time. Film has value as an object. As an industrial designer, STiL Casing Solution's CEO has developed a product design methodology that reflects the same improvements, not only about how the case look but how functional and innovative it should be. Our techniques in film preservation enhances films conservation therefore extending its useful life. Since the company's inception, we have been forging partnerships with prestigious institutions like the Academy of motion picture art and sciences and film studios worldwide. Our preservation technology reflects our primary mission of preserving the diversity of media and the multiple stories they carry in order that future generations know what came before.





**Tuscan Archival by Lewis Plastics Co.**

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

**Bronze Sponsor**

AMIA Institutional Member

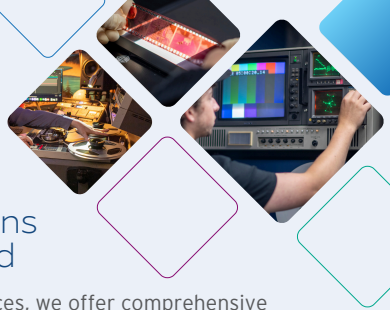
Proudly made in the USA, Tuscan Archival by Lewis Plastics Co., Inc. is the industry's leading provider of premium film containers for film preservation and archival storage. Whatever you archive, Tuscan has the complete product line to fully preserve your films in 8mm, 16mm, and 35mm sizes. As the largest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





- Ruta Abolins**  
Brown Media Archives -- University of Georgia
- Gary Adams**  
Blackmagic Design
- Sandra Joy Aguilar**  
Shoah Foundation
- Desiree Alexander**  
Cornell University
- Chris Alexander**  
Media Mgmt Consultant
- Francesca Alfano**  
Academy Oral History Projects / University of Alabama
- Charles Allen**  
Indiana University
- Lucy Talbot Allen**  
NYU MIAP
- Rachel Antell**  
Archival Producers Alliance
- Autumn Armstrong**  
AMIA Pathways Fellow
- Meharunnisa Athar**  
Syracuse University
- Patricia Aufderheide**  
American University
- Anicka Austin**  
Stuart A. Rose Manuscript, Archives, and Rare Book Library

- Olivia Babler**  
Chicago Film Archives
- Halena Bagdonas**  
University of Wyoming - American Heritage Center
- Arabeth Balasko**  
Cincinnati Museum Center
- Ben Balcom**  
UW-Milwaukee
- Beret Balestrieri Kohn**  
Milwaukee Art Museum
- Christian Balistreri**  
The Library of Congress
- Nicholas Bauer**  
N/A
- Oscar Becher**  
Vinegar Syndrome
- Greta Beck**  
North Dakota State Archives
- Fabio Bedoya**  
Filmworkz
- Marci Behm**  
Iowa PBS
- Brian Belak**  
UCLA Film & Television Archive
- Rita Belda**  
Sony Pictures Entertainment



## Comprehensive solutions for every archiving need

At Iron Mountain Media & Archive Services, we offer comprehensive solutions to protect and activate your media collections, ensuring they are secure, accessible, and ready for future use.



### Unmatched Archival Excellence

Superior technologies for optimal preservation and accessibility of your valuable collections



### Transformative Media Solutions

Innovative media digitization and preservation ensuring your assets' longevity



### Smart Vault

Intelligent, secure, and efficient digital media storage and asset management



### Secure Physical Media Storage

State-of-the-art, climate-controlled storage and custom vaults for your valuable media assets



Connect with us to learn more about how we can help protect and activate your media collections.

 [ironmountain.com/media-archives](https://ironmountain.com/media-archives)



Join us at our AMIA panel:

**The Jack L. Warner Bound Scripts Case Study:**  
See Jack L. Warner's iconic script collection brought to life, preserved, and digitized for the first time.



Wednesday, December 4, 2024



11:00 PM - 12:00 PM CDT

Speakers:



Jeff Briggs

Senior Archivist  
Warner Bros. Discovery Global  
Archives & Preservation Services



Hillary Howell

Director, Premium Archival Services  
Iron Mountain Media & Archive Services



Alisha Perdue

Senior Marketing Manager  
Iron Mountain Media & Archive Services

**Riley Benninghoff**

NYU MIAP

**Edward Benoit**

Louisiana State University

**Christopher Benton**

La. State Archives

**Nicholas Bergh**

Endpoint Audio Labs, Inc.

**Tre Berney**

Cornell University / IASA

**Amber Bertin**

Iowa State University

**Mark Beutel**

Church of Jesus Christ of Latter Day Saints - CHD

**Shiraz Bhathena**

University of Wisconsin Milwaukee

**Larry Blake**

Swelltone

**Ashley Blewer**

NPR

**David Block**

A + D Images Inc

**George Blood**

George Blood Audio/Video/Film/Data

**Henry Borchers**

University of Illinois at Urbana Champaign

**Douglas Boyd**

University of Kentucky

**Claire Bramhall**

Selznick School

**Kelly Brichta**

University of Colorado Boulder

**Graham Brown**

George Eastman Museum

**Bree'ya Brown**

University of North Texas

**Molly Brown**

New York University

**Neil Brydon**

MIAP, New York University

**Taylor Burch**

Selznick School

**Laurie Burke**

Iron Mountain Media and Archive Services

**Brandon Burke**

Iron Mountain Library and Archival Services

**Kelly Burton**

National Gallery of Art

**Robert Byrne**

San Francisco Film Preserve

**Zachary Cabanas**

L. Jeffrey Selznick School of Film Preservation

**D. Calle**

National Library of Medicine

**Johana Canales**

University of Alabama

**Nick Carbone**

New York Public Library

**Karen Cariani**

WGBH

**Karin Carlson-Snider**

Northeast Historic Film

**Nilson Carroll**

Visual Studies Workshop

**Diane Carroll-Yacoby**

Kodak

**Stephanie Cashman**

Milwaukee Art Museum

**Prue Castles**

National Film and Sound Archive

**Chris Castro**

BAVC Media

**Frances Cava-Humphrey**

AMIA Pathways Fellow

**Rick Ceballos**

Washington University in St. Louis

**Sara Chapman**

Media Burn Archive

**Stephanie Taein Chung**

Canyon Cinema

**Dwight Cody**

Boston Connection Inc The

**Broderick Coning**

Academy Film Archive

**Greg Cram**

The New York Public Library

**Lydia Creech**

Washington University in St. Louis

**Ben Creech**

Block Museum of Art

**Andrew Crook**

University of North Carolina-Chapel Hill

**Lucas Cullen**

Susie Cummings

NPR

---

**Daniela Curro'**

University of South Carolina MIRC

**Rachel Curtis**

Library of Congress

**Carmel Curtis**

Indiana University

**Jenai Cutcher**

New York Public Library

**Casey Davis**

Autistic Voices Oral History Project

**Laura Davis**

Library of Congress

**Steven Davis**

Vanderbilt Television News Archive

**Eric Dawson**

TAMIS

**Olivia De Keyser**

Netflix & Vista Theater

**Julia Delgadillo**

New York University

**Janeth Delgado**

AMIA Pathways Fellow

**Ashley Dequilla**

University of Chicago

**Patricia Devery**

StoryCorps

**Gloria Diez Giella**

Archival Freelancer

**Jamie DiVenere**

Iron Mountain

**Melissa Dollman**

Deserted Films

**Dennis Doros**

Milestone Film & Video

**Dennis Doros**

Milestone Film & Video

**Rhony Dostaly**

The New York Public Library

**Shahed Dowlatshahi**

California Revealed

**Brian Dunbar**

Independent

**Jon Dunn**

Indiana University Libraries

**James Eccles**

Deluxe Media

**James Eccles**

Deluxe Media

**Paul Eddy**

Beaumont Public Library System

**Haden Edmonds**

Harry Ransom Center

**Skip Elsheimer**

A/V Geeks LLC

**David Emrich**

Prime Meridian Media Inc

**Dan Erdman**

Media Burn

**Rachel Erpelding**

University of Wisconsin-Madison Information School

**Deb Eschweiler**

deb eschweiler, editor

**Harry Eskin**

Multicom Entertainment Group

**Susan Etheridge**

Packard Humanities Institute

**Ian Evans**

University of California Santa Barbara

**Jason Evans Groth**

University of Virginia

**Dino Everett**

USC HMH FOUNDATION ARCHIVE

**Carolyn Faber**

School of the Art Institute of Chicago

**Victoria Fajardo**

BAVC Media

**Allison Farrell**

University of Wisconsin -- Milwaukee

**Lori Felker**

Filmmaker

**Mia Ferm**

Oregon Public Broadcasting

**DAVID FILIPI**

Wexner Center for the Arts

**Adrienne Finelli**

Prelinger Archives

**Samantha Fleishman**

The Autistic Voices Oral History Project

**Felicity Flesher**

NBCUniversal

**Lesley Fletcher**

Tuscan Archival by Lewis Plastics Co., Inc.

**Karma Foley**

Freelance

**Walter Forsberg**

Smithsonian

---

1994

# PRO-TEK VAULTS

2024



Preserve.



Optimize.



Monetize.

FILM | STILLS | DIGITAL | STORAGE | ASSET MANAGEMENT

Act Now

#PRESERVATION PLANNING

Let's Talk



323.468.4469

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

**Jackie Forsyte**

T.A.P.E. Los Angeles

**Frank Foss**

Milwaukee Art Museum

**Adam Foster**

Academy Film Archive

**Lucie Fourmont**

Blackhawk Films

**Rebecca Fraimow**

GBH Archives

**Ashley Franks-McGill**

Duplitech

**Amy Gallick**

Library of Congress

**Rosario Garcia**

University of Illinois Urbana-Champaign

**Camila Garcia Cabrera**

Vinegar Syndrome

**Joseph Gardner**

Northeast Historic Film

**Aida Garrido**

CUNY TV

**Michael Gates**

BYU Library

**Amanda Gedeon**

Washington University in St. Louis

**Andrew German**

NFL Films

**Jack Gibbons****Randy Gitsch**

Pro-Tek Vaults

**David Godwin**

Forward Looking!

**Greg Gonzalez****Anthony Gonzalez**

California Revealed

**Steven Goodman**

Host of Higher Education Today

**Owen Gottlieb**

Rochester Institute of Technology

**Micah Gottlieb**

Mezzanine

**Melanie Goulish**

Michigan State University

**Andrew Graham**

Kinonik

**Mickey Gral**

Chicago Film Archives

**Michael Grant**

New York University Libraries

**Jana Grazley**

City of Vancouver Archives

**Darren Gross**

MGM Amazon Studios

**Scott Grossman**

Amazon MGM Studios

**Britany Gunderson**

UW-Milwaukee

**Nina Guzman**

Walter J. Brown Media Archive

**May Hong HaDuong**

UCLA Film & Television Archive

**Joshua Hafen**

L. Jeffrey Selznick School of Film Preservation

**Siobhan Hagan**

Smithsonian Libraries and Archives

**Malia Haines-Stewart**

Block Museum of Art

**Rebecca Hall**

Chicago Film Society

**Aiko Hamamoto**

San Jose State University

**Ann Hanlon**

University of Wisconsin-Milwaukee

**Andrew Hansbrough**

(785) 864-0063

**Elizabeth Hansen**

Texas Archive of the Moving Image

**Joshua Harris**

University of Illinois / SEAPAVAA

**Ben Harry**

Brigham Young University

**Christina Hartman**

Massachusetts College of Art and Design

**Dorinda Hartmann**

Library of Congress

**Sarah Hartzell**

The Ohio State University

**Delphine Hatfield****Heather Heckman**

University of South Carolina

**Alyssa Heflin**

Rhode Island Historical Society

**Marisa Hicks-Alcaraz**

University of Illinois Urbana-Champaign

---

**Travis Hill**

MCAF Media

**Boyd Hillestad**

UW-Madison, Dept of Communication Arts

**Kelli Hix**

BAVC Media

**Dan Hockstein**

Smithsonian Institution - AVMPI

**Robert Hoffman**

Texas Tech University

**Staci Hogsett**

UCLA Film & Television Archive

**Krista Hollis**

The Menil Collection

**Meghan Holly**

Library of Congress

**Callie Holmes**

UGA - Brown Media Archives

**Courtney Holschuh**

The Library of Congress

**Richard Hooper**

Selznick School of Film Preservation

**Libby Hopfauf**

Moving Image Preservation of Puget Sound + Seattle  
Municipal Archives

**Seán Horsford**

Syracuse University

**Charles Hosale**

Library of Congress - American Folklife Center

**Alan Houke****Hillary Howell**

Iron Mountain

**Eric Hoyt**

University of Wisconsin-Madison

**Han-Wen Hsu**

The Metropolitan Museum of Art

**Jim Hubbard**

Al Larvick Fund

**Mary Huelsbeck**

UW-Madison

**Joshua Insel**

San Jose State University

**Tristen Ives**

UWM Union Cinema

**Robert Jaeger**

Milwaukee Public Library

**Jackie Jay**

Farallon Archival Consulting LLC

**Steven Johnson**

Duplitech

**Vince Jones**

PBS NC

**Caroline Jorgenson**

Margaret Herrick Library, AMPAS

**Robert Jung**

Image Protection Services

**Andrea Kalas**

Paramount Pictures

**Elijah Katz**

Student

**Michael Kelly**

Video Portraits of Iowa

**Casey Keltner**

NBCUniversal

**Nicolette Khan**

NPR

**Owen King**

GBH Archives

**Sabrina Kissack**

NYU MIAP

**Tim Knapp**

PRO-TEK Vaults

**Sydney Kysar**

UCLA

**Bill Lacek**

Tuscan Archival by Lewis Plastics Co., Inc.

**Chris Lacinak**

AVP

**Timothy Lake**

BAVC Media

**Olivia Landgraaf**

DePaul University

**Tim Lanza**

Ohio State University

**Joseph Larsen**

Minnesota Historical Society

**Alexandra Larson**

NYU MIAP

**Kirsten Larvick**

IndieCollect

**Marie Lascu**

Community Archiving Workshop (CAW)

**Jamie Lee**

National Library Board

**Andrea Leigh**

Retired

---



**Justin Lemons**

University of North Texas Libraries

**Lindy Leong**

Art Center College of Design

**Eva Letourneau**

Cinematheque quebecoise

**Ethan Lewis**

University of Maryland

**Olivia Lindsley**

UCLA MLIS

**Heather Linville**

Library of Congress

**Ross Lipman**

Corpus Fluxus

**Kristin Lipska**

Prelinger Archives

**Diana Little**

The MediaPreserve

**Joey Litvak**

TIFF

**Hugo Ljungbäck**

University of Chicago

**Anne Loos**

National Archives and Records Administration

**ERICA LOPEZ**

Fox Archuves

**Sophia Lorent**

George Eastman Museum

**Tom Lorenz**

Cube-Tec

**Aaron Lu**

NYU MIAP

**Gregory Lukow**

(retired, Library of Congress)

**Rachel Lukow**

(retired)

**Simon Lund**

Cineric

**Adrienne Lundy**

UCLA Film & Television Archive

**Kelley Lynch**

Brandeis University

**Emily Lynema**

Indiana University Libraries

**Kristin MacDonough**

Video Data Bank

**Mitsuru Maekawa**

Omni Art G.K.

**Caroline Mango**

GBH Archives

**Edda Manriquez**

Academy Film Archive

**Eve March**

AMIA Pathways Fellow

**Ryan Marino**

New York Public Library

**Michael Marlatt**

false

**Jake Marston**

NYU MIAP

**Nicole Martin**

Human Rights Watch

**Scott Martin**

SMU

**Justin Martin**

AMIA Pathways Fellow

**Jeff Martin**

Freelance

**Guadalupe Martinez**

California Revealed

**Mike Mashon**

n/a

**Jeffery Masino**

Digital Bedrock

**Jenni Matz**

Television Academy Foundation

**Thomas May**

University of Georgia - Brown Media Archives

**Taylor McBride**

Smithsonian Institution

**Brent McCullough-Phillips**

Rockefeller Archive Center

**Andrew McDonnell**

University of Kentucky Libraries

**Kirk McDowell**

George Eastman Museum

**Scott McGee**

Turner Classic Movies

**Anne-Marie McHugh**

IMAGE PROTECTION SERVICES

**Sean McKinney**

Selznick School

**Douglas McLaren**

Film Studies Center

**Casey McNamara**

New York Public Library

---

# Safeguard Your **Film Heritage** for Future Generations

Preserving Timeless Film Reels with Expert  
Preventive Conservation Solutions



At Prasad Corporation, we specialize in protecting your irreplaceable film reels from the ravages of time. Our comprehensive Preventive Conservation (PC) process ensures your timeless content is expertly preserved through advanced, cost-effective solutions.

## Our Services Include:

- Physical Inspection & Inventory Assessment
- Customized Treatment Plan Based on PIR (Physical Inspection Report)
- Digitization for Access and Longevity
- Digital Restoration for Visual and Audio Quality
- AV Synchronization, Colour Grading, and Mastering with QC

Preserving the past is essential to the future of a country, and our expertise ensures your legacy is protected before it's lost forever.

**Amanda McQueen**

UA Little Rock Center for Arkansas History and Culture

**Francisco Medina**

Pro-Tek Vaults

**Melanie Meents**

Harvard University Library

**Michael Metzger**

Block Museum of Art

**Kerstin Mewes**

MWA Nova GmbH

**Jennifer Miko**

Prelinger Archives

**Austin Miller**

MARMIA

**Mary Miller**

Brown Media Archives, University of Georgia

**Lindsay Miller**

Vinegar Syndrome

**CK Ming**

Smithsonian Institution

**Seth Mitter**

Canyon Cinema

**Oki Miyano**

Audio Mechanics

**Rob Mobley**

Indiana University

**Yasmin Mohaideen**

AMIAPathways Fellow

**Dan Molloy**

Briscoe Center for American History, University of Texas at Austin

**Mario Monello**

Amazon Web Services

**Aquiles Montalvo**

La. State Archives

**Cassandra Moore**

NBCUniversal

**Morgan Morel**

Library of Congress

**William Morrow**

Footage File, LLC

**John Morton**

Tennessee Archive of Moving Image and Sound

**Kristen Muenz**

The Wexner Center for the Arts

**Maryam Mustafa**

AMIA Pathways Fellow

**Tani Nakamoto**

AMPAS - Oral History Projects

**Azad Namazie**

UCLA

**Marcus Nappier**

Library of Congress

**Paul Narvaez**

Pro-Tek

**Jonathan Naveh**

Margaret Herrick Library

**Megan Needels**

Prelinger Archives

**Stephanie Neel**

Mark Morris Dance Group

**Ari Negovschi Regalado**

Texas Archive of the Moving Image

**Emily Nejako**

Indiana University Indianapolis

**Tara Nelson**

VSW

**Yvonne Ng**

WITNESS

**Annalise Nicholson**

Moving Image Preservation of Puget Sound (MIPoPS)

**Susan Nickerson**

Nickerson Research

**Afsheen Nomai**

KEXP

**adison norbury**

NYU

**Gabz Norte**

UCLA Library AV Preservation

**Abigail Nye**

University of Wisconsin-Milwaukee

**Jen O'Leary Hashida**

NBCUniversal

**Kimberly O'Quinn**

Moving Image Research Collections, University of South Carolina

**Kathy O'Regan**

San Francisco Film Preserve

**Devin Orgeron**

Deserted Films

**Simon O'Riordan**

Emory University

**Gladys Ornelas**

ENTRE Film Center & Regional Archive

**Kaitlyn Palone**

University of Central Oklahoma

---

**Chloe Patton**

Getty Research Institute

**Alisha Perdue**

Iron Mountain Entertainment Services

**Yesenia Perez**

UCLA

**Jennifer Petrucelli**

Archival Producers Alliance

**Jennifer Petrucelli**

Archival Producers Alliance

**Mitchell Peyser**

PressPlay2Entertain

**Adira Philyaw**

BAVC Media / Pathways Alumni

**Michael Pogorzelski****Emily Pojman**

University of North Texas

**John Polito**

Audio Mechanics

**Frederick Pond**

University of Vermont

**Andrew Pratt**

MCAF Media

**Richard Prelinger**

Prelinger Archives

**Marty Preston**

PRO-TEK Vaults

**James Pride**

Mukwonago Community Library

**Juliana Principe Salazar**

New York University

**James Pustejovsky**

Brandeis University

**Patrick Queen**

NAVCC

**Lorena Ramirez Lopez**

Myriad Consulting

**Ben Ramos**

Fox Archives

**JoAnna Ramsey**

University of Colorado Boulder

**Crystal Rangel**

New York Public Library

**Nina Rao**

Emory University

**Antonio Rasura**

Kodak

**Danielle Rausch**

University of Utah

**Brian Real**

University of Kentucky

**Amy Reid**

University of California, Santa Cruz

**Janet Reinschmidt**

Academy Film Archive

**Dan Reisig**

UV&S

**Alison Reppert Gerber**

Smithsonian Libraries and Archives

**David Rice**

CUNY TV

**Kevin Rice**

Process Reversal

**Kyeongmin Rim**

Brandeis University

**Johnfritzlange12 Rizzo**

Metropolis Post Inc

**April Rodriguez**

Minnesota Historical Society

**Guadalupe Rodriguez****Ricardo Rodriguez Ramirez**

Toronto Metropolitan University

**Ivayla Roleva-Peneva**

Syracuse University Libraries

**Paula Roque-Rivera**

AMIA Pathways Fellow

**Olivia Ross**

XFR Collective

**Rosalinda Rowe**

The AV Collective

**Benjamin Rubin**

Moving Image Research Collections, University of South Carolina

**Benjamin Ruder**

University of Chicago Film Studies Center

**Michael Ruffing**

CLEVELAND PUBLIC LIBRARY

**Zachary Rutland**

Skid Row History Museum and Archive

**Jake Ryan**

Selznick School of Film Preservation

**Dorothea Salo**

University of Wisconsin-Madison

**Crystal Sanchez**

Smithsonian Institution

---



**Geetha Sanumathy**  
Prasad Corporation

**Natalie Sarafian**  
Academy Film Archive

**Brian Sargent**  
Fox Archives

**Raanannah Sarid-Segal**  
GBH Archives

**Elias Savada**  
Motion Picture Information Service

**Sean Savage**  
independent archivist

**Isabella Scaffidi**  
American Cinematheque.com

**Deirdre Scaggs**  
University of Kentucky

**Alexis Scargill**  
Nebraska Public Media

**Brandon Schaeffer**  
MCAF Media

**Ken Schellin**  
Plum Media

**Elise Schierbeek**  
Video Data Bank

**Angela Schmidt**  
University of Alaska Fairbanks

**Allan Schollnick**  
3rdi QC and Digital

**Pete Schreiner**  
Ideaxmagic

**Chase Schulte**  
NBCUniversal

**Andrea Schuster**  
University of Iowa

**Annie Schweikert**  
Stanford Libraries

**Pauline Senkowsky**  
Arrow Films

**Sok-Min Seo**  
United Nations

**Mariam Sergenian**  
Selznick School

**Melissa Shew**  
Marquette University

**Jon Shibata**  
BAMPFA

**Seulki Shim**  
Korean Film Archive

**Geoffrey Shobert**  
Selznick School

**Lee Shoulders**  
Getty Images

**Juliana Siler**  
Elon University

**Anthony Silvestri**  
University of Minnesota Press

**Bowman Simon**  
UW-Milwaukee union cinema

**Leah Simon**  
NYU MIAP

**Charles Simons**  
NYU MIAP

**Colleen Simpson**  
Prasad Corporation

**Noah Skogerboe**  
Dartmouth College Library

**Amy Sloper**  
Harvard Film Archive

**Kaylyn Sly**  
The Church of Jesus Christ of Latter-day Saints

**Sean Smalley**  
New York Public Library

**Mark Smirnoff**  
Prasad Corporation

**Jeremy Smith**  
UMass Amherst

**Amanda Smith**  
Wisconsin Center for Film and Theater Research

**Linda Smith**  
NYU MIAP

**James Snyder**  
Archive & Preservation (A&P) Consulting

**David Sohl**  
Media Burn

**Benjamin Solovey**  
FPS

**Matt St. John**  
Wisconsin Center for Film and Theater Research

**Molly Rose Steed**  
The University of Utah

**Joshua Sternfeld**  
National Endowment for the Humanities

**Joana Stillwell**  
MARMIA

**Rachael Stoeltje**  
IU Libraries Moving image Archive

**Jeffrey Stoiber**

George Eastman Museum, The L. Jeffrey Selznick School of Film Preservation

**Juana Suarez**

NYU Tisch

**Aparna Subramanian**

Film & TV Institute of India

**Philip Sulentic**

MPI Stock Footage Archive

**Elizabeth Sullivan**

NYU MIAP

**Ashley Swinnerton**

Renegade Archival Consultant

**Doug Sylvester**

PRO-TEK Vaults

**rhana tabrizi**

Margaret Herrick Library

**Alohie Tadesse**

California State University, Northridge

**Linda Tadic**

Digital Bedrock

**John Tariot**

Film Video Digital

**Kimberly Tarr**

New York University

**Rosie Rowan Taylor**

BFI National Archive

**Mark Taylor**

National Air and Space Museum (Smithsonian Institution)

**Gary Teetzel**

Amazon MGM Studios

**Oleksandr Teliuk**

Selznick School of Film Preservation

**Rai Terry**

South Side Home Movie Project

**Joshua Thorud**

University of Virginia

**Molly Tighe**

WQED Multimedia

**Sherly Torres**

New Urban Arts

**Brianna Toth**

Smithsonian Libraries and Archives

**Camille Townson**

South Side Home Movie Project

**Kathleen Trainor**

Museum of Modern Art

**Laura Treat**

UC Santa Barbara Library

**Jill Trepanier**

Louisiana State University

**Louisa Trott**

University of Tennessee

**Allan Tudzin**

Prime Focus Technologies

**Benjamin Turkus**

New York Public Library

**Andy Uhrich**

Washington University in St. Louis

**Moriah Ulinskas**

Community Archiving Workshop

**Marie Valigorsky**

Pennsylvania State Archives

**Joaquin Vargas**

NYU MIAP

**Mira Velimirovic**

Nickerson Research

**Tavi Veraldi**

Chicago Film Society

**Miranda Villesvik**

GBH Archives

**Patricia Ledesma Villon**

Walker Art Center

**Jonah Volk**

Columbia University

**SHAN Wallace**

Pathways Alumni

**Kristy Waller**

Emily Carr University of Art + Design

**Bernhard Wanko**

MWA Nova GmbH

**Lance Watsky**

Filmic Technologies

**Michael Wawzenek**

Gene Siskel Film Center

**Andrew Weaver**

University of Washington

**Yizhou Wei**

Film Archive Studies Center, Xiamen University, China

**Kyle Westphal**

Chicago Film Society

**Daniel White**

Florentine Films

**David Wiegleb**

Independent Contractor

---



**David Todd Wiener**

UCLA Film & Television Archive

**Matthew Wilcox**

Michigan State University

**Greg Wilsbacher**

University of South Carolina

**Steve Wilson**

Harry Ransom Center The University of Texas

**Casey Winkleman**

UCLA IS Library and Media Preservation Lab

**Chris Winters**

California Revealed

**Timothy Wisniewski**

Chesney Medical Archives Johns Hopkins University

**Michelle Moriarity Witt**

N.C. Department of Natural and Cultural Resources

**Wua Ling Wu**

Toronto Metropolitan University

**Xihao Xing**

Selznick school

**Sandra Yates**

Texas Medical Center Library

**Eva Yuma**

IndieCollect

**Lindsay Zarwell**

National Geographic

**Agata Zborowska**

University of Chicago/Katholieke Universiteit  
Leuven/University of Warsaw

**Rebecca Zeiger**

Austin Public Library

**Mercer Zervopoulos**

AMIA Pathways Fellow

**Katie Zwick**

Film at Lincoln Center

**Russell Zych**

Los Angeles County Museum of Art



**AMIA**

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