



AMIA 2025

**DECEMBER 3-5, 2025
BALTIMORE, MARYLAND**



Comprehensive solutions for every archiving need

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



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Join us at our AMIA panel:

Preserving the Fabric of Film

Safeguarding an Iconic Costume Collection



Wednesday, December 3, 2025



11:00 AM - 12:00 PM

Learn how Iron Mountain helped Warner Bros. Discovery document and preserve thousands of historic costumes, ensuring their legacy endures for generations.

Speakers:



Andrea Kalas
*Vice President,
Iron Mountain Media & Archival Services*



Anna Lynn Martino
*Senior Multimedia Specialist,
Iron Mountain Media & Archival Services*



Charlotte C. Thai
*Sr. Manager, Archives & Metadata
Warner Bros. Discovery Global Archives &
Preservation Services*

Visit us at AMIA Booth #204

ironmountain.com/media-archives



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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.



We are proud to support

AMIA 2025

Join the Universal Pictures team for a
"Restoring the Original Music Masters for The Wiz" panel.
See the film at the SNF Parkway Theatre!



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7:30 AM - 7:00 PM | Grand Ballroom Foyer Kiosk
Registration Desk

9:00 AM - 5:00 PM | Grand Ballroom Salon VIII
Film Restoration Essentials for Small Archives and Non-Profits
Fabio Paul Bedoya Huerta, Filmfinity

This hands on workshop is designed for individuals working in small archives or nonprofit organizations who manage digitized film collections and want to develop or improve their restoration workflows. Using the DaVinci Resolve toolset, participants will be guided through a series of essential restoration techniques that can be implemented with accessible, low cost resources. The session will cover tasks such as image stabilization, cleanup, color correction, and repair of common visual defects. Each step will be demonstrated using sample materials provided in advance, allowing attendees to follow along and apply the same processes in their own environments. The workshop is intended for those with basic experience using DaVinci Resolve and familiarity with digitization workflows, but no prior restoration training is required. Instruction is practical, repeatable, and adaptable to various film formats. Participants will leave with a clear foundation for performing restoration work in house, using tools and strategies suited to their institutional needs.

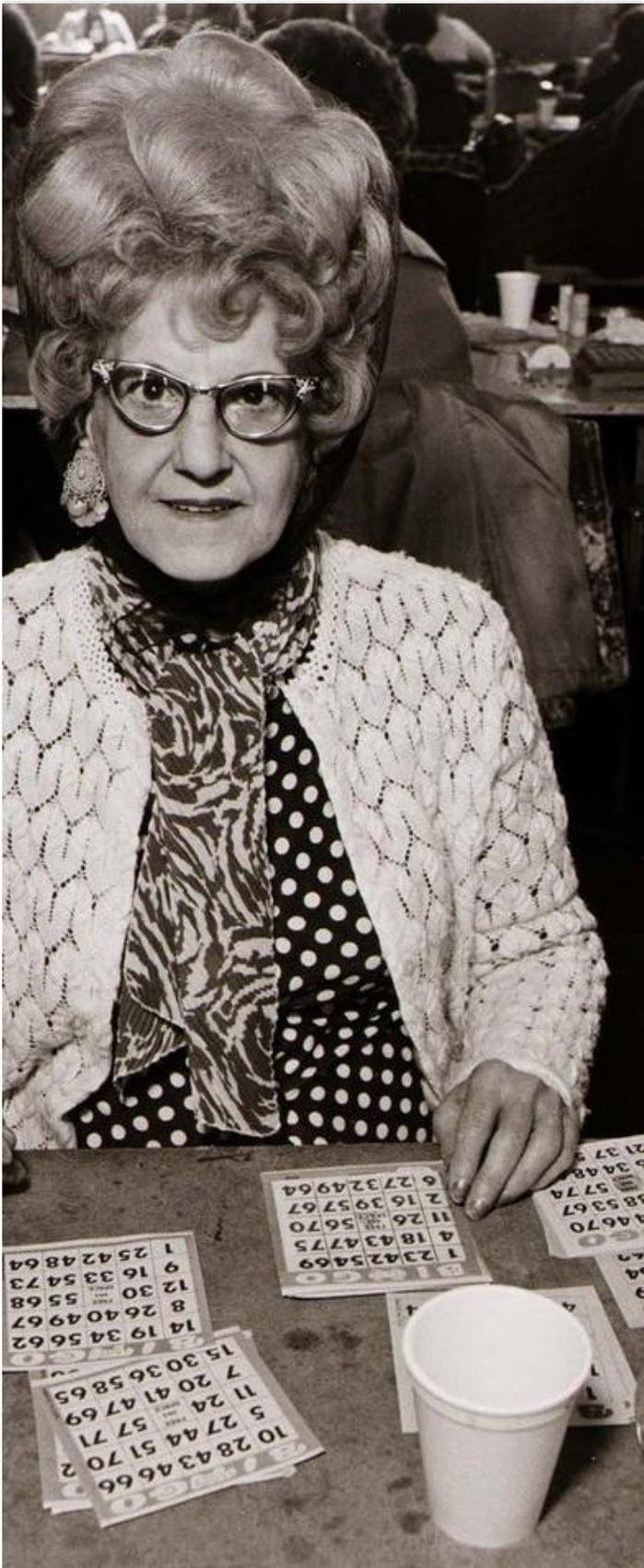
1:00 PM - 2:00 PM | Offsite | Registration Required
Tour: Reginald F. Lewis Museum of Maryland African American History & Culture

The Reginald F. Lewis Museum documents, interprets and preserves the complex experiences, contributions and culture of Black people in Maryland. We serve as a catalyst

for sustained change by providing programs, exhibitions and bold conversations that educate and challenge. The Lewis stewards more than 14,000 objects and archival records in its collection, including highlights such as the 3,500 vinyl records of The Hecht Jazz Collection, hundreds of African objects in our Harvey and McMillan collections, robust archaeology collections, and Billie Holliday's own grand piano. The entirety of the Lewis' Collection is stored on site in the museum's "Vault," which AMIA attendees will get a chance to tour. As an added bonus, attendees will get a private experience of the Lewis' landmark 20th anniversary exhibit, TITAN: The Legacy of Reginald F. Lewis, and temporary exhibit iWitness: The Media and the Movement, on a day the museum is closed to the general public.

1:00 PM - 5:00 PM | Grand Ballroom Salon VII
Automating and 'Not-omating' Access Copies: Using FFMPEG
Russell Zych, LA County Museum of Art
Jackie Forsythe, TAPE Los Angeles

Ongoing conversations about the hype and dangers of Generative AI and/or Large Language Model (LLM) tools that promise increased productivity mark an important moment for archivists to think critically about how we use technology to produce and maintain knowledge. This workshop is a basic introduction to using the open-source command line tool FFMPEG with a healthy dose of thoughtful reflection about the trade-offs of automating video tasks, equipping participants to be better collaborators with colleagues at every level of tech-fluency. As an exercise in making informed decisions about technology, participants will use and then compare two different methods for creating access video files: first using the open-source non-linear editing application Shotcut (compare with PremierePro) and then FFMPEG. Creating the



same product two different ways, participants will gain greater insight into the quirks, advantages, limitations, and appropriate uses of each method.

6:00 PM - 7:00 PM | Grand Ballroom Foyer

AMIA 2025 Opening Night Cocktails

It's opening night in Baltimore! A chance to raise a glass, say hello to friends, and meet new colleagues in person before heading out for dinner or other fun. Thank you to our friends at Duplitech for the photo booth to capture the fun!



Conference 2025

December 3 - 5

Meet us at Booth #101

**Baltimore Marriott Waterfront
700 Aliceanna St, Baltimore, MD 21202**



7:30 AM - 7:00 PM | Grand Ballroom Foyer Kiosk
Registration Desk

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

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

8:30 AM - 10:30 AM | Grand Ballroom Salon V
AMIA 2025 Welcome & Keynote

Welcome to AMIA 2025! Mike Mashon welcomes everyone to AMIA's 35th conference and welcomes Acting Librarian of Congress Robert Newlen as our keynote speaker.

Keynote Speaker: Robert Newlen

With a distinguished career spanning more than four decades at the Library of Congress, Newlen has held leadership roles across the institution, including Interim Director of the Congressional Research Service and Deputy Librarian of Congress. In 2025, he became Acting Librarian of Congress, where he continues to champion public access, institutional transparency, service to the U.S. Congress, and the stewardship of the nation's cultural record. Newlen's keynote will explore the Library of Congress's role in preserving the nation's collective memory amid a rapidly evolving landscape. Highlighting the importance of cultural stewardship, collaboration, and strengthening public trust, he will underscore how the Library's efforts to champion the significance of media collections—and the importance of preserving them—help ensure that the stories that shape our national identity remain accessible for generations to come.

11:00 AM - 11:30 AM | Dover A/C
Locals Only: Preserving and Sharing the History of Surf Films

Veronica Luke, Origins Archival
Laura Jean Treat Liebhaber, UCSB Library
Justin Misch, Origins Archival

In this presentation, UCSB Library Film and Television and Local History Curator Laura Jean Treat Liebhaber and Origins Archival founder Justin Misch will discuss the often discounted genre of surf films, and the different documentation that archival surf footage offers, such as their relationship to travelogs and anthropological films, exhibition and distribution practices, and technological innovations and also offer much to consider from the standpoint of content including their documentation of coastal development, climate change, and the development of a pastime and culture that was foundational to California's identity on and off screen, the humble surf film has thus far been underrepresented at conferences related to moving image preservation and has been the domain of surfing enthusiasts, private collectors, and for-profit entities.



11:00 AM - 11:30 AM | Grand Ballroom Salon II/IV
Mapping the Magnetic Media Landscape: Report from the National Survey

Kelli Shay Hix, Community Archiving Workshop
Moriah Ulinskas, Community Archiving Workshop

From 2023-2024, BAVC Media conducted a national study, Mapping the Magnetic Media Landscape. The purpose of the study is to develop a data driven analysis of the state of magnetic media preservation in the United States. The study gathered data from 131 survey responses, 22 organizational interviews, five preservation vendor interviews, and three site visits. In 2025, the data was analyzed and developed into a publicly available report (scheduled for release July 2025). This presentation highlights key findings from the report, including greatest challenges, needs, and solutions in action from the field. It also describes how three geographically diverse organizations—'Ulu'ulu Moving Image Archive, ENTRE Film Center and Archive, and Smithsonian's Audiovisual Media Preservation Initiative (AVMPI), approach the challenge of the magnetic media crisis.

11:00 AM - 12:00 PM | Grand Ballroom Salon V
Preserving The Fabric of Film: Safeguarding an Iconic Costume Collection

Andrea Kalas, Iron Mountain Media and Archival Services
Anna Lynn Martino, Iron Mountain Media and Archival Services
Charlotte Thai, Warner Bros. Discovery

Warner Bros. Discovery Global Archives and Preservation Services (WBD) manages an exquisite costume collection, featuring legendary pieces that contribute to the studio's storied legacy. Learn how the Media and Archival Services team from Iron Mountain worked onsite to assess thousands of items, like the shirt Paul Newman sported in "Cool Hand Luke" or the two-piece ensemble that Natalie Wood wore in,



“The Great Race.” After assessment, they wrote condition reports, photographed the costumes and rehoused assets as necessary, making recommendations for their long-term care and ensuring costumes spanning from the 1920s to today will be accessible in the future.

11:00 AM - 12:00 PM | Grand Ballroom Salon VII/VIII
Classroom to Archive and Back: Teamwork Makes the Dream Work

Oliver Gaycken, University of Maryland, College Park
Caitlin McGrath, Greenbelt Cinema
Mark Coulbourn, University of Maryland, College Park
Stephanie Sapienza, University of Maryland, College Park

This panel will report and reflect on collaboration among an undergraduate course in film and media preservation taught at the University of Maryland, College Park the preservation unit in the university’s library; a digital-humanities archivist, and a local arthouse cinema that maintains a legacy 16mm collection. Taken together, the experience is an example of an emerging film and media preservation ensemble that includes a university-community partnership. The panel will include highlights from the semester’s discoveries: a Kodachrome home movie from Occupation-era Japan; A Chance for Change, a direct-cinema documentary about the first year of the Head Start program in rural Mississippi (1962); The Story behind Film, a Kodak “informational promotion” from 1970; and Prince George’s in Profile, a film sponsored by the Chamber of Commerce to celebrate the US Bicentennial.

11:30 AM - 12:00 PM | Dover A/C
Enabling Description of Under-Described Archival Video Collections through AI
Kevin Glick, Aviary

This session will explore how emerging AI technologies can be deployed to efficiently generate rich, accessible content descriptions for vast archival video collections that lack detailed professional cataloging. For many archives, the sheer volume of material means that significant portions of their audiovisual holdings remain “under-described,” making them functionally invisible to researchers. Discussion will focus on how two primary technologies can be applied to these challenging collections: (1) Natural Language Processing (NLP) for Oral Histories and Audio; and (2) Video Analysis and Machine Learning for Visual Content. The session will conclude that while AI does not replace professional cataloging, these cost-effective and scalable tools offer a vital first step, maximizing discoverability and freeing archivists to focus on preservation and high-level interpretation.

11:30 AM - 12:00 PM | Grand Ballroom Salon II/IV
Looking Forward at the Virtual Film Bench Grant Project
Thomas Aschenbach, Colorlab

The session will review the work of the NEH-funded Virtual Film Bench research and development grant. A very early version of the software was shown to AMIA audiences in

2023, but a lot of functionality has been added to that first iteration of their vision. They will include an overview of the Virtual Film Bench desktop application, the purpose and evolution of two AI models completed, and the challenges of building custom datasets for training cultural heritage AI. Additionally, they will introduce the National Science Foundation (NSF)-funded open science platform (Open Science Framework) to advocate for its use by AMIA members as a free repository of data as well as a platform for broad collaboration to solve problems.

12:00 PM - 1:00 PM | Grand Ballroom Salon I
Meeting: CAW Working Group

12:00 PM - 1:00 PM | Grand Ballroom Salon IX
Meeting: News, Documentary, and Television Committee

12:00 PM - 1:00 PM | Grand Ballroom Salon X
Meeting: Education Committee

12:00 PM - 2:00 PM | Grand Foyer
Resume Review Table

The Education Committee is bringing back the Resume Review table at the 2025 AMIA Conference! We've had great success in past years due to amazing volunteers who helped staff the table and review resumes! If you're interested in volunteering, please send your availability to jen.oleary1@gmail.com - and for those interested in having their resumes reviewed, come on by!

12:30 PM - 1:30 PM | Dover A/C
Screening the Showcase: The Moving Image Legacy of Johnson Publishing Company
Bleakley McDowell, Smithsonian NMAAHC
David Sohl, NMAAHC / Media Burn

This screening presents newly preserved film and video materials from the Johnson Publishing Company Archive (JPCA), a collection documenting Black life and media across the 20th century. Co-stewarded by the Smithsonian’s National Museum of African American History and Culture and the Getty Research Institute, the archive includes over 10,000 audiovisual items. This 45-minute program highlights selections from televised productions, public affairs segments, behind-the-scenes reels, and rare kinescopes—much of it never broadcast or previously available. With a focus on the Ebony/Jet Showcase (1982–1993), the session explores Johnson Publishing’s role in shaping Black visual culture while offering insight into preservation, access, and archival reuse. Speakers will present the material and discuss the challenges and opportunities of activating a legacy collection across institutional partnerships with a focus on public audiences and scholars.

12:30 PM - 1:30 PM | Grand Ballroom Salon II/IV
VDB's Screen Your Own Adventure! Fifty Years of Video Art



Elise Schierbeek, Video Data Bank
Kristin MacDonough, Video Data Bank

Please join Video Data Bank for a participatory screening session. For nearly fifty years, the video art collection at VDB has served as a valuable resource to students, filmmakers, researchers, screening and festival audiences, museum-goers and other artists. While recent events have fundamentally changed the way VDB will operate in the future, the collection has always been about video artists and their artwork. In this screening session, members of the VDB community will present on some of their efforts to make the collection more accessible. As originally planned, a screening of community favorites from the collection will follow—audience members will be invited to vote between pre-selected titles, resulting in a screening program curated by popular choice.

1:00 PM - 2:00 PM | Grand Ballroom Salon I
Meeting: LGBT Committee

1:00 PM - 2:00 PM | Grand Ballroom Salon IX
Meeting: PBCore Advisory Subcommittee

1:00 PM - 2:00 PM | Grand Ballroom Salon X
Meeting: Education Committee | Student Meeting

12:30 PM - 1:30 PM | Offsite | Registration Required
Tour: Welcome to the Walters Tour + Art MakingTour

The Walters Art Museum was established in 1934 “for the benefit of the public.” Originally called the Walters Art Gallery, the museum started when Henry Walters bequeathed to the City of Baltimore an extensive art collection begun by his father, William T. Walters, two buildings, and an endowment. Moving through the museum’s galleries, visitors encounter a stunning array of objects, from 19th-century paintings of French country and city life to Ethiopian icons, richly illuminated Qur’ans and Gospel books, ancient Roman sarcophagi, and images of the Buddha. The Walters is also a leader in digitization, releasing high-resolution, digital images of collection objects into the public domain for any use, free of charge, on the works of art site and award-winning manuscripts website Walters Ex Libris.

2:00 PM - 3:00 PM | Dover A/C
Beyond Video: Preserving the George Udel Collection
Fin Hatfield, MARMIA
Austin Miller, MARMIA
George Figgs, MARMIA

What do John Waters, Steve Martin, and Carl Reiner have to do with a collection of 2,000 moldy VHS tapes donated to MARMIA in 2022? This panel explores MARMIA’s approach to processing this material, highlighting practical and sustainable methods for its conservation, preservation, and access. Panelists will share how they prioritized materials, developed in-house workflows for cleaning and digitizing problem tapes with limited resources, and created a linked-

data catalog to surface content—including undigitized items—for public use. Presenters will reflect on the collection’s cultural and historical value for the Mid-Atlantic region and beyond, its alignment with the institution’s mission, and how digitized clips are already being used. Emphasizing a resourceful, replicable approach, this session is ideal for practitioners working with legacy formats, community-based collections, or limited resources. Attendees will leave with practical strategies for prioritization, preservation, and descriptive access beyond digitization alone.

2:00 PM - 3:00 PM | Grand Ballroom Salon II/IV
What a Difference a Day Makes: Evolution of CAW Collective

Moriah Ulinskas, Community Archiving Workshop
Marie Lascu, Community Archiving Workshop
Kelli Shay Hix, Community Archiving Workshop
Sandra Yates, Community Archiving Workshop

Since its beginning fourteen years ago as a one-day volunteer-run event, the Community Archiving Workshop (CAW) has evolved into a collective of A/V archivists collaborating with community partners to run national and international workshops and develop grassroots preservation tools. CAW grew rapidly starting in 2018, thanks to an infusion of over \$780k in federal grants. This funding allowed us to develop new workshop modules and training resources and travel extensively to deliver our flagship workshop. Struggling under the weight of this sudden growth—and, like many of our peers, now reeling from the sudden loss of federal support—the collective is embarking on a next phase to assess our operating model, consider what kind of organization we want to be, where we will focus our contributions, and build toward sustainability. The purpose of this session is to share lessons learned with our peers.

2:00 PM - 3:00 PM | Grand Ballroom Salon V
Trust in Archives Initiative: Archives in the Age of AI

Rachel Antell, Archival Producers Alliance
Philip Sulentic, MPI Stock Footage Archive
Fabio Paul Bedoya Huerta, Filmfinity
Brian Real, University of Kentucky
Kevina Tidwell, Brooklyn Public Library
Charlie Eckert, Global ImageWorks

What began in March as an APA/AMIA interest group examining the impact of generative AI on archives has evolved into the Trust in Archives Initiative (TAI)—a cross-disciplinary coalition dedicated to preserving the authenticity of media collections, fostering transparency, and strengthening public trust in archives. In an era increasingly shaped by synthetic media, TAI brings together experts from across sectors to share knowledge, identify emerging challenges, and develop practical tools and resources that help archives uphold the integrity of the historical record. This session will spotlight TAI’s working



groups, collaborative projects, and next steps in supporting archives as they navigate the rapidly evolving AI landscape..

2:00 PM - 3:00 PM | Grand Ballroom Salon VII/VIII

Teaching Media Archives

Hugo Ljungbäck, University of Chicago
Christian Balistreri, Library of Congress
Travis L. Wagner, University of Illinois Urbana-Champaign
Nathan Holmes, SUNY Purchase College
Aparna Subramanian, Independent
Brian Meacham, Yale Film Archive

This roundtable celebrates the release of the Synoptique special issue, "Teaching Media Archives," co-edited by Hugo Ljungbäck and Christian Balistreri. Featuring eighteen articles and essays by archivists, librarians, scholars, and teachers—many of them AMIA members—this special issue explores strategies to activate student interest in archives and media preservation, bridging a gap between film and media education and the archival profession through curricular or extracurricular courses, programs, initiatives, or activities. This special issue provides an expansive view of media archival education today, and the panel will provide an overview of the issue's contents.

2:00 PM - 3:00 PM | Grand Ballroom Salon X

Roundtable: Cloud Storage for Archives: What Goes Up May Come Down

Nicole Martin, Human Rights Watch

This lightning talk addresses the intersection of digital preservation, cloud storage, and the practical and ethical questions faced by archivists in today's data-driven landscape. As cultural heritage institutions and community archives increasingly rely on convenient proprietary cloud platforms for storing and managing unique collections, they encounter a web of technical, practical, and ethical challenges that require careful navigation. Speakers will describe their experience managing files, accessing and batch-downloading collections, verifying data integrity, obtaining logs and performing digital preservation audits. We will discuss information security, vendor privacy policies and their implications, and the specific needs of archives, community groups, and others stewarding rare and unique materials in cooperation with proprietary cloud storage providers. In an era where there are clear commercial interests in cultural heritage data, how do archives navigate partnerships with cloud storage vendors? As a community, how might we work together to ensure archival ethics and basic operational objectives are understood and achieved?

3:00 PM - 3:30 PM | Grand Ballroom Salon Salon 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 - 3:30 PM | Dover A/C

Cinematographic Traces: Archival Challenges at the Museum of Image and Sound of Campinas (MIS-Campinas)

Fernanda Parrado, Universidade de São Paulo (USP)

This session will present a previously unexplored film archive, through a new database developed at the Museum of Image and Sound of Campinas (MIS-Campinas) in Brazil. Drawing from original research conducted by the speaker, Fernanda Parrado, the presentation will explore the content of the archive and its potential relevance to other institutions, particularly the methodologies, tools, and techniques used to identify and analyze each film. Through this case study, the Project Report aims to highlight the importance of preservation efforts within the Brazilian community and its impact in other underrepresented regions. This session is designed to engage with a wide audience—from beginners to advanced professionals—who are interested in film preservation, archival studies, and cultural heritage in general.

3:15 PM - 3:45 PM | Grand Ballroom Salon VII/VIII

Diasporic Archive and Archival Diasporas. Negotiating Collective Identity through the Polish Highlanders Archive

Agata Zborowska, University of Chicago/Katholieke Universiteit Leuven

This presentation examines the Polish Highlanders Archive (in Polish, Archiwum Góralsszczyzny), a self-initiated audiovisual collection created over 25 years by a member of the Polish Highlanders diaspora in Chicago. The Archive consists primarily of hundreds of hours of digitized videos, including home movies and recordings that document community life in the US, as well as visits to the Polish Podhale region, the homeland of the Highlanders. The Polish Highlanders Archive, although informally organized, provides an ethnographic and audiovisual record of a diasporic America—one shaped not only by legal frameworks and historical milestones but also by lived experiences, collective memories, and the agency of migrant communities in shaping their own pasts.

3:15 PM - 4:15 PM | Grand Ballroom Salon II/IV

Writing the Record: AMIA Authors in Focus

Aparna Subramanian, Independent
Michael Marlatt, York University
Karen Gracy, Kent State University
Devin Orgeron, The Moving Image
Melissa Dollman, Deserted Films

Join the Publications Committee for a showcase of recent work by AMIA authors and content creators. This session offers writers and makers the chance to introduce their latest books, articles, and projects—reflecting the expanding ideas, scholarship, and creative approaches within our field. Authors will discuss their work, giving attendees an early look at new publications and resources that are shaping current conversations in the field.

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3:15 PM - 4:15 PM | Grand Ballroom Salon IX
Roundtable: Trust in Archives

3:15 PM - 4:15 PM | Grand Ballroom Salon V
Ray Dolby, Ampex, and Collection Components as Infrastructure
Rebecca Gordon, Stanford University

This panel considers collections whose own materials could provide infrastructure for playing, preserving, or making accessible otherwise obsolete content. Rebecca Gordon will describe how the Dolby Papers shed light on Ray Dolby's connections to Ampex Corporation. An inventory of Ampex AV revealed Dolby's handwriting tucked into some test calibration tapes he created for the Ampex 200 as a teenager. To play the tapes to understand the purpose of calibration (or discover any interesting content) would require using an Ampex 200. Claire Fox will discuss in-progress work to build a legacy software collection within Yale Library's Software Preservation and Emulation unit. Such a collection could be used to support archival materials that are dependent on specific software and hardware to be rendered, much like the Dolby calibration tapes are dependent on the Ampex 200. Q&A will ideally suggest best practices and/or spur solutions that are reproducible across institutions.

4:30 PM - 5:30 PM | Grand Ballroom Salon V
AMIA Pathways Fellowship: Meet the 2025 Fellows
Teague Schneider, Pathways Fellowship
CK Ming, National Museum of African American History & Culture
Wilde Davis, Pathways Fellow
Kaz Mendoza Rodriguez, Pathways Fellow
Connie Li, Pathways Fellow

Adelle Montes, Pathways Fellow
Caitlin Scheil, Pathways Fellow

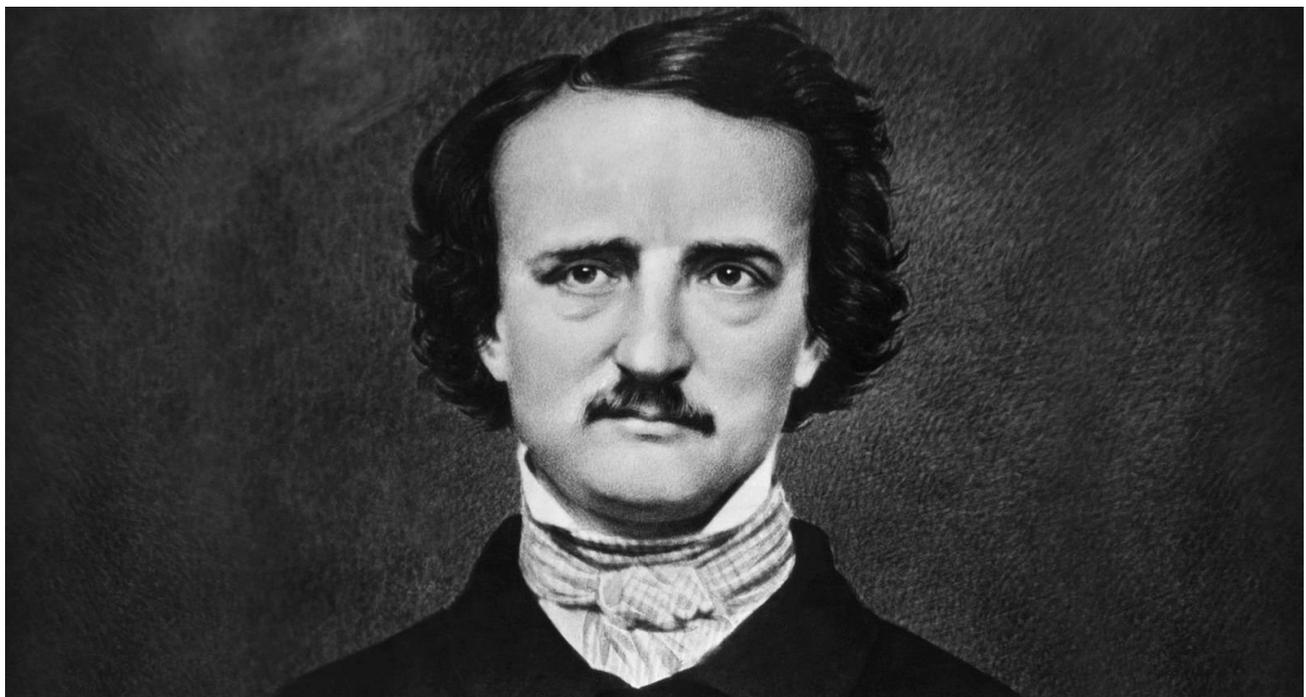
The AMIA Fellowship supports paid internships in combination with mentorship and professional development training to forge pathways in the audiovisual preservation field for people from groups historically underrepresented in the profession. The Fellowship welcomed the 2025 cohort in June and this is an opportunity to meet the Fellows and hear a bit about their internship experiences.

3:30 PM - 3:45 PM | Dover A/C
WCVB TV Boston: Echoes from 50 Years Ago
Karin Carlson-Snyder, Northeast Historic Film

A local news reporter covering the rising cost of eggs and other groceries, a protest against police violence in the Black community, debates over women's healthcare, and conversations about whether a former president could face jail time—while this might sound like last night's headlines, these are actually stories from 1974 Boston. Project Director Karin Carlson-Snyder, from Northeast Historic Film, will provide an overview of the effort to digitize, catalog, and share news stories produced by WCVB-TV Boston during 1973 and 1974. She will discuss how the project has streamlined the archive's cataloging process, the unexpected challenges encountered along the way, and some of the fascinating content that has come to light.

3:45 PM - 4:00 PM | Grand Ballroom Salon VII/VIII
Synthetic DNA for Archival Data Storage: Fact or Fiction?
Bill Banyai, Atlas Data Storage

Storing digital data in synthetic DNA was first proposed 65 years ago by renowned physicist Richard Feynman as the ultimate data storage solution because it is compact, low





cost, energy efficient, and long-lived. With the explosion of the field of synthetic biology in the last 20 years, synthetic DNA technology has progressed to the point where DNA Data Storage commercialization is imminent. In this presentation, we discuss the key workflow components including writing, storing, and reading as well as trade-offs for various applications.

3:45 PM - 4:15 PM | Dover A/C

NYU Moving Image Archiving and Preservation Program: 20 years and Onwards!

Juana Suárez, New York University MIAP

A reflection on the 20th anniversary of NYU Moving Image Archiving and Preservation Program, its contributions to the professionalization of training in the field, reflecting on the past, analyzing the present and thinking creatively on how to face the challenges of the future in the current educational climate in the US.

4:00 PM - 4:15 PM | Grand Ballroom Salon VII/VIII

Metadata is Money: Unlocking Streaming Value Through Enhanced Tagging

Phil Spiegel, SolomonEdwards

Metadata has become a core driver of value in the streaming economy. This presentation shows how platforms like Netflix, Disney+, Paramount+, and Peacock use enriched tagging, AI-assisted classification, and human quality review to improve retention, engagement, and monetization. Attendees will learn how strong metadata taxonomies support discovery, reduce churn, and unlock revenue opportunities while improving operational efficiency. Metadata is not just informational. It is a strategic advantage.

4:30 PM - 5:00 PM | Grand Ballroom Salon VII/VIII

Beyond LUTs: Machine Learning for Chroma Reconstruction in Film Restoration

Fabio Paul Bedoya Huerta, Filmfinity

This session offers a deep dive into the use of machine learning for chroma reconstruction in film restoration, focusing on how locally trained models can recover color information in faded or dye degraded elements. Drawing from ongoing research, it explores reference-based approaches using alternate gauge prints, telecine transfers, visually similar films, and curated still images. More than a conceptual overview, the session will include a step by step walkthrough of the reconstruction process, along with a short live demo illustrating how these models function in a real restoration environment. The results will be critically compared to traditional grading and LUT based workflows, highlighting both the benefits and limitations of machine learning in this context. Designed for practitioners with an intermediate understanding of digital restoration, this session offers practical insights into integrating machine learning into chroma recovery workflows, while emphasizing reproducibility, transparency, and archival responsibility through the use of locally trained and inferred models.

4:30 PM - 5:30 PM | Dover A/C

The New Digital Archivists: Building the Field Through Apprenticeship

Martha Diaz, The Alliance for Media Arts + Culture

Wendy Levy, The Alliance for Media Arts + Culture

Jeffrey Obike, Wide Angle Media

Amber Smalls, Hip-Hop Education Center

How can we create sustainable, equitable pathways into the archival profession? This session introduces the Arts2Work Digital Archivist Apprenticeship, a new Registered Apprenticeship program that prepares emerging archivists—including youth and historically excluded communities—for careers in digital preservation, archival production and exhibition. Developed by the Alliance for Media Arts + Culture, in partnership with the California Opportunity Youth Apprenticeship Initiative, the program centers community-based archives, mentorship, AI technologies, and culturally responsive pedagogy. This Panel is also a celebration – of the launch of the new registered Apprenticeship pathway, and of MARKA, a digital Archive platform designed as a learning innovation hub for community-based archivists and apprentices. Panelists will share a new workforce model for media and arts organizations and institutions, demonstrating how Registered Apprenticeships can expand who enters the profession, how archival labor is valued, and how cultural memory is preserved in today's digital-first world. This session is ideal for anyone interested in community archiving, leveraging workforce models in arts and tech training, and inclusive practices in the field of media production, creative technologies, and narrative change.

4:30 PM - 5:30 PM | Grand Ballroom Salon II/IV

Media Player Solutions and Challenges: Four Organizations Reveal All

Crystal Sanchez, Smithsonian Institution

Blake McDowell, Smithsonian Institution

Dave Rice, The City University of New York (CUNY)

Genevieve Havemeyer-King, The Library of Congress

Megan Cromwell, National Oceanic and Atmospheric Administration, National Ocean Service

This panel brings together a variety of organizations at different levels of implementation in building online streaming solutions for their audiovisual collections. The Smithsonian Institution, The City University of New York, The Library of Congress, and the National Oceanic and Atmospheric Administration will briefly share their organization's current state in support of streaming media online and the choices they have made in selecting media player components, in addition to gaps and challenges they continue to face. The panel will address media player research, technical implementation details, file format derivative standards, workflows, accessibility needs, requirements, challenges, and more. A conversation among and with panel participants will wrap up the session.



5:00 PM - 5:30 PM | Grand Ballroom Salon VII/VIII
35mm Sound Quality From 16mm Films Using "Camera Original" Elements

Nicholas Bergh, Endpoint Audio Labs, Inc.

Although it is typical and even expected for modern film restorations to use the original camera negative rather than a print or intermediate pre-print material, the sound work within a restored film essentially never attempts to achieve a similar quality to the camera negative. In fact, the sound used is not just one generation away from the source like an interpositive, but rather three or more generations away from the original production recording. Custom software tools have now made it possible to auto-conform and forensically remix higher quality "camera negative" production audio back to the original mix. This approach not only increases overall sound quality dramatically, but also eliminates audio anomalies that occur in the analog post-production process— anomalies that are typically the entire reason for modern sound restoration work. This workflow is especially powerful for 16mm independent films, and a number of case studies will be discussed.

6:00 PM - 7:00 PM | Offsite

Tour MARMIA

Visit the headquarters of community-based regional archive, MARMIA (the Mid-Atlantic Regional Moving Image Archive). You can meet and chat workflows and equipment with MARMIA staff, seeing firsthand where they conduct their work to further the independent nonprofit's mission to preserve and provide access to the moving images and recorded sounds of the Mid-Atlantic region. Check out the operation, video rack, tape cleaning and baking stations, reference collections, and more!

MARMIA is a 3-5 minute walk from the Parkway where Archival Screening Night will start at 7:15pm.

6:00 PM - 7:15 PM |

Buses to Archival Screening Night

Buses will begin to loop to the Parkway theatre at 6:00pm and the last bus will leave for the theatre at 7:15 pm.

7:15 PM - 10:00 PM | Parkway Theatre

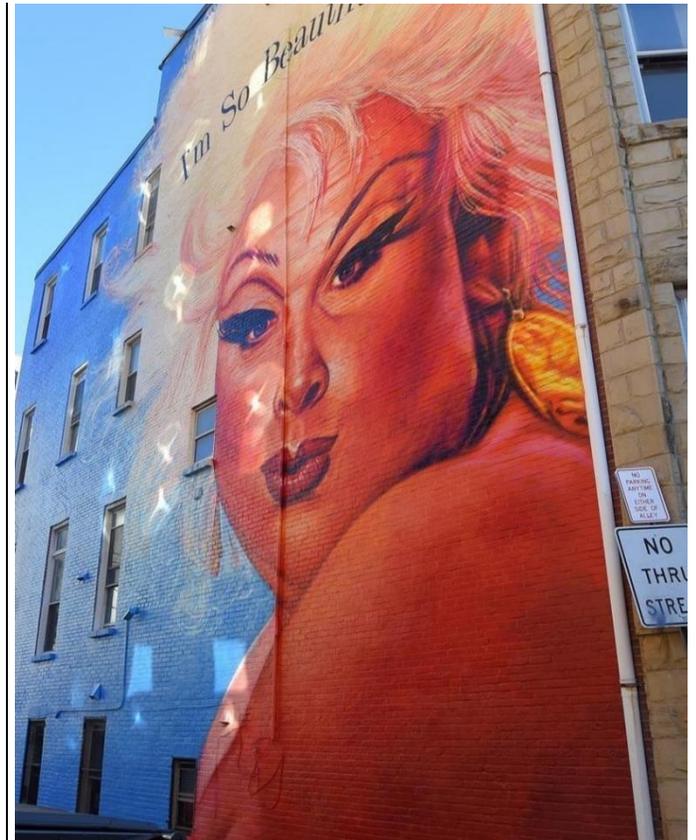
Archival Screening Night

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

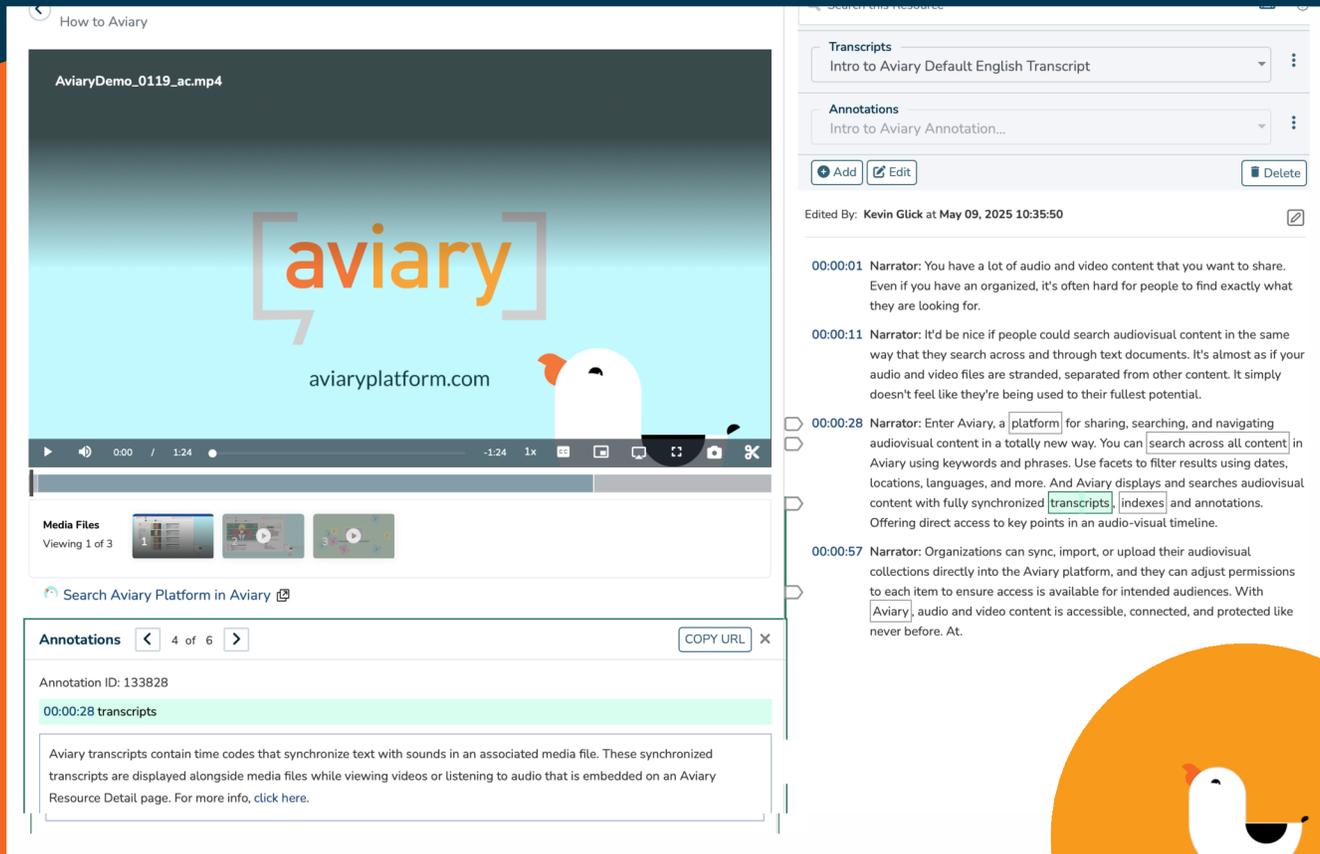
9:00 PM - 10:30 PM | Parkway Theatre

Buses Return to Hotel

Buses will begin to loop back to the hotel at 8:30pm and the last bus will leave for the hotel no later than 20 minutes after the end of ASN.



Video and audio publishing purpose-built for libraries, archives and oral histories



The screenshot displays the Aviary platform interface. On the left, a video player shows a video titled "AviaryDemo_0119_ac.mp4" with the Aviary logo and website URL. Below the player are "Media Files" and a search bar. On the right, the "Annotations" panel shows a list of annotations with a selected one at 00:00:28. The selected annotation text reads: "Aviary transcripts contain time codes that synchronize text with sounds in an associated media file. These synchronized transcripts are displayed alongside media files while viewing videos or listening to audio that is embedded on an Aviary Resource Detail page. For more info, click here."



-  Curate, describe and publish online
-  Control access restrictions for collections and content
-  Integrate with ArchivesSpace, ContentDM and other systems
-  Straightforward pricing: Annual subscriptions start at \$150



7:30 AM - 8:30 AM | Grand Ballroom Salon IX
Meeting: College & University Archives Interest Group
Laura Jean Treat Liebhaber,

7:30 AM - 7:00 PM | Grand Ballroom Foyer Kiosk
Registration Desk

8:15 AM - 9:00 AM | Grand Ballroom Salon V
Keynote Speaker: Alex Ross Perry

Recognized for his sharply observant and adventurous approach, Perry has emerged as a singular voice in contemporary independent cinema. His previous films—including *Listen Up Philip*, *Queen of Earth*, *Golden Exits*, and *Her Smell*—demonstrate his long-standing interest in memory, culture, and the lived experience of media. With his 2023 feature *Videoheaven*, Perry drew on hundreds of sources—films, television, commercials, news reports, and related media—to create a layered and incisive meditation on the video store as a cultural landmark: an essential, now-vanishing site of discovery, community, and cinephile identity. His 2024 feature *Pavements*, an inventive hybrid blending documentary, performance, and archival materials, further expands this exploration of how cultural memory is assembled, preserved, and reinterpreted, examining the fervor and shared mythologies that surround musical icons, and revealing how artists and audiences together shape what becomes part of our cultural canon.

9:00 AM - 9:30 AM | Pavilion
Coffee & Tea Break

Start the morning with a cup of coffee or tea in the Pavilion. Thanks to our friends at Iron Mountain Archives & Media Services!

9:00 AM - 5:30 PM | Grand Ballroom Salon VI
The Pavilion

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

9:30 AM - 10:00 AM | Grand Ballroom Salon VII/VIII
FM RF Archival Methods for Video Preservation: A Case Study
Michael Metzger, Block Museum of Art

This paper explores an unconventional new method for capturing and preserving information from magnetic and optical analog media. The FM RF Archival method, also known as the "Decode" (vhs-decode) workflow, emerged recently in online preservationist circles. This method bypasses baseband AV signal outputs, instead tapping into the RF output of modified media players such as VCRs and capturing signals directly to PCM format via low cost analog-to-digital cards (PCIe/USB). Users then decode, process, and time-base correct these direct digital archives using open-source software tools. Despite the drawbacks (longer processing times; larger files; the need to modify playback devices), the FM RF method promises significant improvements in quality over conventional capture, especially to exhibitors, galleries, museums, and archives seeking maximal picture and sound fidelity. This paper will introduce and compare the FM RF method through case studies from recent media preservation efforts undertaken at Northwestern's Block Museum of Art.



9:30 AM - 10:30 AM | Dover A/C

From Degralescence to Collective Action: Community-Driven Responses to the Magnetic Media Crisis

Brianna Toth, Smithsonian Libraries and Archives

Libby Hopfauf, Seattle Municipal Archives/MIPoPS

Annalise Nicholson. Moving Image Preservation of Puget Sound (MIPOPS)

Joshua Yocum. George Eastman Museum

Emily Nabasny. Smithsonian National Museum of African American History and Culture (NMAAHC)

In response to the escalating crisis of magnetic media degradation and equipment obsolescence—collectively termed “degraescence”—the Magnetic Media Crisis Committee (MMCC) has reformed as an independent, cross-disciplinary collective. Expanding its scope to encompass both audiotape and videotape, the MMCC aims to foster collaborative solutions that are proactive and empowering. This presentation will outline the committee’s mission to support the archival community through knowledge-sharing, resource consolidation, and the development of sustainable preservation workflows. Presenters Libby and Brianna will discuss current MMCC initiatives, including community-driven training programs and the creation of shared documentation platforms, as well as prospective research avenues. Emphasizing that degraescence is not a looming threat but a present reality, the MMCC advocates for collective action and shared responsibility in preserving our audiovisual heritage.

9:30 AM - 10:30 AM | Grand Ballroom Salon II/IV

Designed for Learning: Archiving, Preserving, and Accessing Rare Educational Television

Owen Gottlieb, Rochester Institute of Technology

Mark Quigley, UCLA Film and Television Archive

Ina Archer. National Museum of African American History and Culture (NMAAHC)

Margaret Compton. University of Georgia Libraries' Brown Media Archives & Peabody Awards Collection

More of our television heritage slips away each day as tapes degrade, are discarded, or become inaccessible due to deck degaescence. Television we have saved becomes inaccessible behind copyright curtains. Even more ephemeral than network programming are the orphaned works including those designed for learning – even for Emmy Award winning instructional programming. Television for learning had to solve dual-design problems – engaging the viewer while also inspiring, encouraging, and guiding viewers to learn. This panel celebrates rescued television for learning across a wide spectrum – from Soul Food television by Pearl Bowser to hand drawn children’s literature shows of John Robbins, from religious education programming of the Protestant Radio and Television Center to the salvaged Righteous Apples, a social issues PBS show for teens directed by pioneering African American directors. Join us to explore gems of television and learning history. Sponsored by the News, Documentary, and Television Committee.

9:30 AM - 10:30 AM | Grand Ballroom Salon IX

Roundtable: Disaster Planning in Archives: Case Studies

Linda Smith, New York University

Disaster planning, management, and recovery in AV archives can look so different based on location and available resources. What has worked for you, and what has not? What resources have you turned to?

9:30 AM - 10:30 AM | Grand Ballroom Salon V

Still Got Nitrate? Adventures Building a Nitrate Vault

Doug Sylvester, PRO-TEK Vaults

Tim Knapp, PRO-TEK Vaults

Nitrate film vaults are constructed very infrequently and 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 challenging undertaking—and the process is even more complex when building in California in 2025. 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. In 2022, PRO-TEK began the process of scoping and designing a new nitrate film storage facility. In this session, Doug Sylvester and Tim Knapp will review the construction process and discuss preparations for opening the new facility.

10:00 AM - 10:30 AM | Grand Ballroom Salon VII/VIII

Making WAVs by Asserting Actions: FADGI AV Explores C2PA

Kate Murray, Library of Congress

Morgan Morel, Library of Congress

Dan Hockstein. Library of Congress

The U.S. Federal Agencies Digital Guidelines Initiative (FADGI) AudioVisual Working Group has started a new project to explore the potential digital preservation benefits of adopting Coalition for Content Provenance and Authenticity (C2PA) standards. FADGI seeks to provide guidance about the use of C2PA in digital audio preservation - more specifically, in Broadcast Wave files – as its initial efforts for AV content. The open C2PA standard defines a set of metadata about the provenance of information displayed on a digital device, including images, video, sound or text data both as standalone files and embedded within files. Critically, it provides publishers, creators, and consumers the ability to trace the origin of media, including data created or impacted by artificial intelligence (AI) and machine learning (ML). This presentation will help spread awareness of the effort and serve as an information gathering and feedback sharing opportunity.



11:00 AM - 11:30 AM | Grand Ballroom Salon II/IV
**Multiple Versioning Considerations in the Archives:
Recuperating a Soviet-Ukrainian Documentary Catalog**
Nicholas Avedisian-Cohen, Concordia University
Anna Sidun, Concordia University

This paper presents an intriguing case study in assessing multiple-versioned films. In the summer of 2024 a research group was formed to investigate a collection of unidentified Ukrainian documentaries at the Visual Collections Repository of Concordia. We soon learned that most of these film had uncredited English dubbing and annotation on the can, despite being housed on Soviet-era reels and printed on East German stock. This posed an interesting historiographic question for our research team that we set about trying to resolve.

11:00 AM - 12:00 PM | Dover A/C
It's All On Tape: Case Studies in LTO Technology
Rebecca Fraimow, GBH Archives
Kristin MacDonough, "Fault Lines Mirrors: a Divine Love Story of a Pakistani~American~Muslim" is a solo archive exhibition exploring the evolution of my father, Muhammad N. Mustafa Chaudhary, reflecting on his emotional and spiritual universes, fated with racial/class capita
Linda Tadic. Digital Bedrock
Raananah Sarid-Segal. GBH Archives

LTO data tape is currently one of the most cost-effective and sustainable ways to store large amounts of data – but what does it actually look like to set up and manage LTO workflows on the day-to-day? On this panel, speakers from three organizations operating at different scales – Video Data Bank, GBH Archives, and Digital Bedrock – will present on their LTO workflow use cases. The session will begin with the process of installation, moving to migration between different tape formats, and finally discussing collaborative LTO workflows at scale, for a complete picture of the digital storage lifecycle on tape. The session will conclude with a look forward at the future of LTO technology and how that outlook has changed since 2024.

11:00 AM - 12:00 PM | Grand Ballroom Salon IX
Roundtable: Programming from our Collections in Response to These Times
Andrew Graham, Kinonik
Skylar Kelly, Kinonik

We feel a need to respond to the political and cultural challenges of these times by programming films from our collection that comment on and engage with current issues. How are other film programmers responding to the zeitgeist and have there been challenges to their film choices. How is your audience responding to this method of programming and has there been feedback (positive or negative) from higher-ups regarding your programs. Do you ever fear reprisals for your programming choices?

11:00 AM - 12:00 PM | Grand Ballroom Salon V
Navigating the End of Perchloroethylene and Methylene Chloride
Alison Reppert Gerber, Library of Congress
Todd Mitchell. Library of Congress
Tommy Aschenbach. Colorlab

In recent years, the Environmental Protection Agency (EPA) has finalized prohibitions and workplace protections under the Toxic Substances Control Act (TSCA) for two chemicals frequently used in motion picture film preservation—perchloroethylene and methylene chloride. In this panel, presenters will discuss the regulations and timelines for compliance and findings from research and testing for safer alternatives.

11:00 AM - 12:00 PM | Grand Ballroom Salon VII/VIII
Legal Brief: AI, Fair Use, and the Copyright Office
Patricia Aufderheide, American University
Jenni Matz, Academy of Television Arts and Sciences
Brandon Butler, Butler Jaszi LLC
Katherine Klosek. Association of Research Libraries
Nicolas Garcia. Public Knowledge
Robert Kasunic. American University

Sponsored by the Copyright Committee. The advent of generative AI has spurred lawsuits, regulatory attempts, and controversy. Where does copyright law land these days in relation to AI? Is the archivist's fair use practice affected? What is the role of the Copyright Office? Legal experts who work with nonprofits provide a briefing on latest developments in a fast-changing landscape.

11:30 AM - 12:00 PM | Grand Ballroom Salon II/IV
Help! Finding Resources and Building Community for Film Collections Care
Jenna Simpson, The Colonial Williamsburg Foundation

So, you're in charge of a motion picture film collection, but you're not an expert in film conservation, you don't really know what you have in the collection, resources are limited, and, with that vinegar aroma wafting through the storage vault, you know the clock is ticking . . . how do you tackle the challenge? This case study will show how the Colonial Williamsburg Foundation's Rockefeller Library approached the inventory and condition assessment of their film collection under such circumstances. Turning vinegar to vinaigrette, this effort became an opportunity to learn from others and forge connections within our institution and community.

12:00 PM - 1:00 PM | Grand Ballroom Salon I
Meeting: Nitrate Committee

12:00 PM - 1:00 PM | Grand Ballroom Salon X
Meeting: Small Gauge & Amateur Film Committee



12:00 PM - 2:00 PM | Pavilion

Resume Review Table

The Education Committee is bringing back the Resume Review table at the 2025 AMIA Conference! We've had great success in past years due to amazing volunteers who helped staff the table and review resumes! For those interested in having their resumes reviewed, come on by!

12:00 PM - 2:00 PM | Pavilion

Poster Session I

Poster: Next Steps for "Preserving Community Memory in the Balkans"

Siobhan Hagan, Mid-Atlantic Regional Moving Image Archive (MARMIA)

Kelli Shay Hix, Community Archiving Workshop

Marie Lascau, Community Archiving Workshop

Biljana Milenkovic, Library of Congress

In this poster, archivists will report on the next steps for the AMIA fiscally sponsored project, Preserving Community Memory in the Balkans. The project is a collaboration between archivists, artists, and cultural workers in the Balkan Peninsula region of Southeastern Europe 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 their work with a few of these organizations, SKVER, a regional archive in eastern Serbia and Rainbow Ignite, an organization collecting and safeguarding documentation of LGBTQ+ history in Serbia. The presenters will also outline next steps for building new partnerships and connections in the Balkans.

Poster: Project Management for Moving Image Digitization in an Academic Setting

Pamela A. McClanahan, University of Maryland Libraries

Alexandra Trim, Georgetown Law Library

Ethan Lewis,

The University of Maryland Libraries Digital Collections unit will provide practical information on the project management of a cultural heritage digitization program including requests fulfilled onsite and an example of a vendor video digitization project with the Maryland Public Television archives at UMD. This poster presentation will provide attendees with the step by step workflows of the digitization program and relevant examples implementing those workflows including the approach to problem solving and technical issues. Workflows will follow a digitization project from selection through ingest into the digital archive and long-term digital preservation. Also, there will be information on the approach to equipment and software training for co-workers and student employees. The



integration of project tracking tools, such as Aeon, ClickUp, and Trello, in the process will be shared.

Poster: Case of Mistaken Identity: Navigating Pseudonyms in Archival Research

Edda Manriquez, Academy Film Archive

Case of Mistaken Identity: Navigating Pseudo-names in Archival Research explores how through the collaborative partnership between patron and institution, the Public Access department serves as a bridge to enrich the cataloging process and ultimately create more robust records for future reference.

Poster: Designing for Discovery: An Open Source Exhibits Platform

Beth Mawhinney, University of Denver

This poster presents a custom-built, open source exhibits platform developed to support immersive, narrative-driven presentations of audiovisual and digital collections. Created in collaboration with our Exhibits Librarian, the platform addresses limitations of tools like Omeka and Drupal by offering a media-first platform and a robust admin dashboard, which would allow for visually engaging digital experiences and support the "gallery feel." It embeds streaming video from Kaltura and integrates with our digital collections' discovery layer to surface related materials and drive deeper engagement. Controlled vocabulary terms (LCNAF, VIAF, ULAN) already used in description are repurposed to link exhibits to archival content. As product designer, I joined the project to enhance the platform by streamlining exhibit creation, improve search functionality, and optimize the representation of nuanced relationships between items and collections. All code is openly available on GitHub, inviting collaboration and reuse by other

“Follow your bliss!”
- Joseph Campbell

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institutions facing similar challenges showcasing digital materials.

12:30 PM - 1:30 PM | Dover A/C

Lunchtime Screening: Operation Luggage: The Making of Lady Baltimore

Kate Dollenmayer, Prelinger Archives

“There is little, if any, controversy as to the facts. Baltimore Luggage Company manufactures luggage in the city of Baltimore, which it sells under the trade name of 'Lady Baltimore', in eight different sizes and eight different colors, directly to retail dealers throughout the United States.” So reads a 1961 opinion of the U.S. Fourth Circuit Court of Appeals in the case of *The Baltimore Luggage Company v. the Federal Trade Commission*. The court findings go on, but this session will dwell here, making these facts visible in all their Kodachrome glory by screening a new preservation scan of the 1957 amateur documentary *OPERATION LUGGAGE*. This lovingly filmed tour of the company's offices, factory, and cafeteria in Southwest Baltimore shows African American and white workers in an integrated workplace, while also revealing divisions of labor and association based on race and gender.

1:00 PM - 2:00 PM | Grand Ballroom Salon IX

Meeting: Copyright Committee

1:00 PM - 2:00 PM | Grand Ballroom Salon X

Meeting: Preservation Committee

2:00 PM - 2:30 PM | Grand Ballroom Salon II/IV

Searching for Scarlett: Providing Access to Nitrate Screen Tests

Taylor E Burch, PRO-TEK Vaults

This project revisits and expands documentation for nitrate screen tests from the David O. Selznick Donation, focusing on the casting of Scarlett O'Hara in *Gone With the Wind*. By capturing high-resolution frame stills and integrating them into updated catalog records, the project enhances access to historically significant nitrate materials that have not yet been preserved. The work combines hands-on film inspection, visual documentation, and production research to provide new insights into Selznick's exhaustive casting process. It also highlights the contributions of overlooked actresses and technicians, and introduces a replicable workflow for linking visual and contextual metadata in collection management systems. The frame captures serve not only as tools for research and preservation advocacy, but also as a way to generate public interest in an under-utilized part of the archive. This presentation demonstrates how archival training and visual analysis can be combined to activate nitrate collections for modern access and discovery.

2:00 PM - 2:30 PM | Grand Ballroom Salon V

Where Have All the Archives Gone? The State of Local TV News in NYC

Stephanie Jenkins, Archival Producers Alliance

Jennifer Petrucelli, Archival Producers Alliance

Becca Bender, Channel US

The Archival Producers Alliance is working to determine the state of local television news archives in New York City. This presentation will look at the challenges of locating and accessing this invaluable resource. For the past year, the APA has been gathering information about local NYC TV news assets from the 1930s - 1990s as well as models of preservation that currently exist across the country. The goal is to launch a pilot preservation effort that could serve as a model for a national effort.

2:00 PM - 3:00 PM | Dover A/C

Sustaining Audiovisual Preservation Programs and How to Move Forward

Tre Berney, Cornell University

Alison Reppert Gerber, Library of Congress

Hannah Frost, Stanford

Ben Turkus, NYPL

Bryce Roe, NEDCC

Eric Dawson, Calvin M. McClung Historical Collection

Over the past decade, audiovisual preservation programs have been established across both the heritage sector and commercial industries. However, sustaining these programs presents a host of ongoing challenges. In addition to well-documented issues—such as technological obsolescence, limited funding, and insufficient institutional commitment—new complexities are emerging as we shift toward the near-term future. Effectively communicating continued value to decision makers, the fragility of digital preservation environments, the accelerating pace of technological change, and evolving intellectual property concerns demand that we rethink approaches we have developed over the last decade. Recontextualizing this work and developing sustainable operational models will be critical to ensuring the long-term viability of audiovisual preservation efforts. This panel will bring a breadth of perspectives on audiovisual preservation programs to discuss current challenges and ways to navigate the uncertainty.

2:00 PM - 3:00 PM | Grand Ballroom Salon I

Roundtable: AMIA Online Education:

Taking it to the Next Level

Kelli Shay Hix, Community Archiving Workshop Collective

AMIA is excited to begin shaping our 2026 online education programming—and we'd love your input! Whether you've taken an AMIA online course before or are brand new to our programs, join Kelli Shay Hix, AMIA's Online Education Manager, for an open roundtable conversation about the future of our knowledge and skill-sharing initiatives. We'll explore what courses or training opportunities would be most valuable for you and your organization, and we also welcome ideas for topics you might want to teach or



mentor. This discussion will help us identify gaps, respond to emerging needs, and spark ideas as we build next year's online education calendar (and beyond!).

2:00 PM - 3:00 PM | Grand Ballroom Salon VII/VIII

Can the Sunburst Cure All? Lessons from the Smithsonian's Audiovisual Media Preservation Initiative, 2022-2025

Brianna Toth, Smithsonian Libraries and Archives

Walter Forsberg, Smithsonian Libraries and Archives

Kira Sobers, Smithsonian Libraries and Archives

Kayla Henry-Griffin, Smithsonian Libraries and Archives

Felicia Boretzky, Smithsonian Libraries and Archives

How does the national museum preserve hundreds of thousands of audiovisual assets across 22 museums and research centers—amid shrinking budgets, shifting priorities, and limited staffing? This panel offers a behind-the-scenes look at the Smithsonian's Audiovisual Media Preservation Initiative (AVMPI), a pan-institutional effort to unify and sustain audiovisual preservation across the world's largest museum complex. Presenters will share how AVMPI has built digitization labs, developed scalable workflows, and fostered collaboration among units with varying resources and expertise. But the story isn't just about success—it's also about navigating political headwinds, institutional attrition, and the realities of working within a federal system. Join AVMPI staff as they share lessons learned, practical tools, and strategies for resilience in the face of instability. This session is ideal for anyone in the preservation field—from those just starting out to seasoned professionals—seeking insight into how to build sustainable, adaptable models in support of shared preservation goals.

2:30 PM - 2:45 PM | Grand Ballroom Salon V

California Revealed: Navigating Loss, Resilience, and What Comes Next

Guadalupe Martinez, California Revealed

Christopher Winters, California Revealed

2:30 PM - 3:00 PM | Grand Ballroom Salon II/IV

Discovering Lost Films in Fin de Siècle Flipbooks

Kathy Rose O'Regan, San Francisco Film Preserve

From peep shows to gifs, moving images have proliferated as novelties inside and outside the movie theater since the invention of motion picture photography. The earliest flipbooks pre-date motion pictures by nearly thirty years and books derived from motion pictures came hand-in-hand with the advent of projected films. Thanks to the exhaustive research carried out by Thierry Lecointe and Pascal Fouché, we have confidently identified the image sources for many of the books to be lost early films of cinema magician Georges Méliès, as well as Gaumont, Skladanowsky, and Pathé. In this richly illustrated and presentation, Robert Byrne will share the methodology and research that resulted in conclusive identification of these lost motion pictures as well as presenting numerous reanimations, providing glimpses of films lost more than a century ago.

3:00 PM - 3:30 PM | Pavilion

Coffee & Tea Break

Take a break and grab a cup of coffee or tea in the Pavilion. Thanks to our friends at Prasad Corp!

3:15 PM - 3:45 PM | Grand Ballroom Salon VII/VIII

From Clippings to Cinema: A Hybrid Restoration Case

Xihao Xing, Graduate of the L. Jeffrey Selznick School of Film Preservation, George Eastman Museum

This session presents the 2025 Joye-Turconi Project, a distinctive collaboration between the George Eastman Museum and the British Film Institute, centered on the digital restoration of Lieutenant Rose and the Chinese Pirates (1910), a British Empire film that survives only through a German print and scattered nitrate clippings. The project stands out for its hybrid workflow, in which the film was reconstructed using nitrate clippings from the Turconi Collection at the George Eastman Museum and a 4K DPX scan provided by BFI, with a total of 137 missing frames were reintegrated. Through three phases: frame capture, digital reconstruction, and digital restoration, this session offers an inside look at reconstructing an early silent short film through hybrid workflows that are as much curatorial as they are technical. Alongside technical insight, the session reflects on the racialized imagery of early colonial cinema as well as curatorial concerns that it brings.

3:15 PM - 4:15 PM | Dover A/C

Archiving Radical Media in this Political Moment

JT Takagi, Third World Newsreel

Draye (Andreas) Wilson, Third World Newsreel

Screening two rarely seen films, Mayday Panther and Palestine Vaincra; recently digitized as part of a two year project to preserve Third World Newsreel's 16mm library of late 1960s activist films. In this presentation, J.T. Takagi (TWN ED) and Draye Wilson (Archival Coordinator) will emphasize the importance, as well as the risks of preserving politically provocative films in this current moment. Since 1968, Third World Newsreel (TWN) has advanced movement storytelling and media arts for cultural and social justice. Starting as The Newsreel, a collective of activist filmmakers, it became TWN in the early 1970s, prioritizing media by and about diverse communities through educational distribution, exhibition, production, preservation and training. Its historic films cover the anti-Vietnam War, Black, Latinx, Indigenous and women's movements and include "Black Panther" "El Pueblo Se Levanta (The People Are Rising)," "The Women's Film," and many more.



3:15 PM - 4:15 PM | Grand Ballroom Salon II/IV

Reel to Real: Archiving the Monday/Wednesday/Friday Video Club

Chris Nicols, XFR Collective
Kelly Haydon, XFR Collective
Ana Marie, XFR Collective
Brian Dunbar, XFR Collective

The NYC-based XFR Collective has completed its most ambitious project: digitizing Alan W. Moore's Monday/Wednesday/Friday Video Club collection. Active from 1986-2000, this collection features works from Collaborative Projects, Inc. and Potato Wolf, many of which aired on Cable Channel D. After eight years, 179 tapes are now freely available online. This panel will detail the project's journey, from identifying and stabilizing fragile video formats to technical digitization challenges, including equipment, workflows, file formats, and metadata. This panel will also discuss XFR Collective's volunteer-driven model, its benefits and drawbacks, and lessons learned about maintaining continuity and communication in a DIY collective. The discussion will highlight the impact of online access via the Internet Archive and the collection's long-term preservation at The Wisconsin Center for Film and Theater Research, emphasizing its value for scholarship and understanding independent media history.

3:15 PM - 4:15 PM | Grand Ballroom Salon V

Restoring the Original Music Masters for The Wiz

Jen O'Leary Hashida, NBCUniversal
Chase Schulte, NBCUniversal

The Wiz (1978) has become a cult classic and cultural touchstone in the almost 50 years since it was released. For the 2024 4K UHD restoration of The Wiz, the team at Universal Pictures knew they had something special, with music performed by Diana Ross and Michael Jackson, and with original songs written by Quincy Jones. This panel, with the Universal Pictures' Mastering, Restoration and Archive Teams, will discuss the restoration process of this beloved classic. To create the modern Dolby ATMOS mix, the audio team located the original 2" and 1" music masters. 130 different reels of 35mm, 2", 1" and 1/4" audio were digitized, conformed, and mixed into the final mix session. This project faced challenges from locating specific cues within cartons of music elements, to baking tapes that had started to deteriorate, to editing and remixing the music, cue by cue, and lyric by lyric.

3:15 PM - 4:15 PM | Grand Ballroom Salon X

Roundtable: Sharing and Connecting Resources

Rebecca Gordon, Stanford University
Libby Hopfau, Seattle Municipal Archives/MIPoPS

Given cuts to granting bodies such as the IMLS and NEH, and the cutting off of promised grants to projects-in-motion, staff at non-profit archival institutions and organizations are scrambling. That staff cannot rely on long-standing support streams, and must now do different research to find donors





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or private foundations, adding another task to long days. Others of us might not have funding to share, but are fortunate enough to have just enough bandwidth to help with that research or even know of donors interested in helping, either because of the sort of institution we work for or the particular project position we hold. This Round Table aims to bring together people in both situations for mutual aid: who needs what, for how long, and who can do what from their position, for whom, for how long?

3:45 PM - 4:15 PM | Grand Ballroom Salon VII/VIII
“Too Fragile to Scan?” – Collaborative Innovations Addressing the Physical Challenges of Film
Michael Schneider, Digital Film Technology GmbH

This presentation by Digital Film Technology (DFT), in collaboration with Cinecittà's Archivio Luce in Rome, is aimed at archivists, film restoration experts, and professionals dedicated to preserving historically significant and physically fragile film collections. Archivio Luce is one of the world's oldest film and photographic archives and today serves as a division of Cinecittà in Rome, Italy, the iconic film studio in Italy. They will present one of their latest restoration projects, that was scanned on their recently acquired new film scanner, the Polar HQ. It addresses the challenges of digitizing fragile film materials—such as shrinkage, warping, and degraded perforations—and examines how technological developments are enabling safer and more accurate digitization of films once considered too fragile to scan. Key developments that helped Cinecittà to overcome the challenges of the extremely fragile film material include optical registration systems capable of compensating for damaged or missing perforations and film transport mechanisms that provide greater flexibility and adaptability than earlier static designs. Advanced technologies support archival workflows by reducing the preparatory work required before the scanning stage. The presentation seeks to offer an overview of new technologies in archival film digitization, emphasizing the critical role of continued collaboration between technology developers and archival professionals.

4:30 PM - 5:00 PM | Dover A/C
The Autistic Lived Experience: Community Curation and Memory Workers Fellowship

This project challenges neuro-normative practices in archives and oral history, advancing a neuro-affirming framework for engaging and supporting Neurodivergent people. Aiming to address the underrepresentation of lived Autistic experience within the historical record, the Fellowship fosters professional development for both Autistic and non-Autistic memory workers, strengthening cross-neurotype communication and inclusive oral history practices. This session introduces the project and shares updates on its progress.

4:30 PM - 5:00 PM | Grand Ballroom Salon V
Authenticity in the Generative AI Era: How Archivists Are Coping

Patricia Aufderheide, American University
Williams Cole, independent
Gabriel Ponniah, American University
Murphy Chen, American University

How are archivists facing the challenge of identifying and categorizing AI in the materials they take in and make available? Is C2PA an option? Can built-in labelling work? An American University-based research team interviewed archivists about their existing authentication practices, changes in the face of AI, and plans. Interim results based on 20 interviews suggest a complex landscape in which human curation is still central.

4:30 PM - 5:30 PM | Grand Ballroom Salon II/IV
Signed, Sealed, Delivered? Workflows for New and Existing Donor Agreements

Adrienne Lundy, UCLA Film & Television Archive
May Hong HaDuong, UCLA Film & Television Archive
Mark Quigley, UCLA Film & Television Archive

UCLA Film & Television Archive (FTVA) is the largest university-based moving image archive in the world, with a collection that has expanded to over 520,000 holdings since its founding in 1965. Throughout its history, the Archive has responded to critical, often 11th-hour calls to protect moving image resources or see them irretrievably lost. This has resulted in FTVA having a significant backlog of legacy paperwork, encompassing 4,000 paper records of unscanned, bespoke donor and depositor contracts. In August 2024, a project was launched to scan and input these files into a digital database in order to get a better understanding of restrictions encumbering access to holdings. The project has brought to the surface a bevy of rights issues that must now be untangled. This presentation will outline this project's journey including initial development, common challenges, workflow/database creation, and wider applications of navigating an institution's rights information.

4:30 PM - 5:30 PM | Grand Ballroom Salon VII/VIII
To Denoise or Not to Denoise: Navigating Digitized Film Grain

Jeff McCarty, Paramount Pictures
Charlotte Barker, Paramount Pictures

As digital restoration evolves, the treatment of film grain has become a hot topic among archivists. This panel, “To Denoise or Not to Denoise,” examines how grain—once a subtle part of the film experience—can now appear exaggerated or artificial in 4K and HDR formats. While some argue for preserving grain as part of a film's identity, others see selective denoising as a tool to restore the original viewing intent. This session will explore when grain reduction may be appropriate, especially in HDR, and when it risks over-processing or erasing history. Through case studies and technical analysis, the panel encourages

Hollywood Vaults: A Grateful Farewell and New Chapter

For more than four decades, Hollywood Vaults served the archival community as a trusted home for the preservation and protection of moving images and archival materials. Recently, this legacy enterprise has entered a new chapter with its sale to a family office committed to continuing its tradition of excellence.

As one of AMIA's longtime members, David Wexler, founder of Hollywood Vaults wishes to express deep gratitude to the Association of Moving Image Archivists and its remarkable community. Your shared passion for film preservation, technical innovation, and professional camaraderie has been an enduring source of inspiration and support throughout the company's journey.

Thank you for your decades of encouragement and collaboration in helping Hollywood Vaults achieve its mission of safeguarding the world's creative heritage





thoughtful, context-driven approaches to grain management, rather than one-size-fits-all solutions.

5:00 PM - 5:30 PM | Dover A/C

The 2025 Salary & Demographic Survey: A Preliminary Look at the Numbers

Brian Real, University of Kentucky

This session will present preliminary trends and initial findings about compensation, job roles, and representation across the field. This will include information about the impacts of federal government cuts to funding and jobs, the fires in Los Angeles, and how archives are approaching synthetic media. Join us to discuss what the data reveal about the evolving professional landscape.

5:00 PM - 5:30 PM | Grand Ballroom Salon V

Do Commercial AI Models Understand Film Restoration?: An Investigation Into Models and Datasets

Timothy Yim-Stueve, George Eastman Museum

Fabio Paul Bedoya Huerta, Filmfinity

Using generative AI or upscaling tools in film restorations, due to biases in their training datasets, can result in ahistorical or anachronistic artifacts. Beyond the appearance of erroneous “hallucinations”, AI models categorically stray from the qualities of film. This is due to the fact that most commercial AI models are trained on massive amounts of digital content. This presentation will focus on the practical implications of applying generative AI and upscaling tools to film restorations by exploring results from some of the latest models, such as their efficacy at imitating chroma versus luma information. Exploring possible solutions to these current issues, this presentation will also demonstrate the results from models trained on a local dataset of film scans as a way to create more accurate restorations using AI technology.

5:30 PM - 6:30 PM | Pavilion

Grab a drink in the Pavilion!

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

5:30 PM - 6:30 PM | Pavilion

The Center for Home Movies

The Center for Home Movies (CHM) invites you to drop by the Pavilion for an informal gathering that will serve as a mixer and mini info point about Home Movie Day, the future of CHM, and all things home movies.

7:00 PM - 9:00 PM | Parkway Theatre

Restoration Screening: The Wiz

Jen O'Leary Hashida, NBCUniversal

Nearly five decades since its original release, *The Wiz* remains a defining moment in cinematic history, celebrated for its bold, revolutionary vision of Oz. The film's unforgettable music, a fusion of soul, R&B, rock, and gospel,

is a huge part of its cultural legacy. Jones reimagined Charlie Smalls's Broadway compositions, infusing them with cinematic grandeur that brought music to life on the big screen.

Universal Pictures has restored *The Wiz* in stunning 4K, drawing from preserved archival elements housed within its 113-year-old film and television archive. The restoration utilized the original 35mm negative, the 35mm magnetic audio stems, and both the 1" 8-track stereo music masters and 2" 24-track original music recordings. As part of the project, Universal's team of restoration experts conducted extensive research into the original music produced by Quincy Jones, remixing the original recordings in Dolby Atmos.

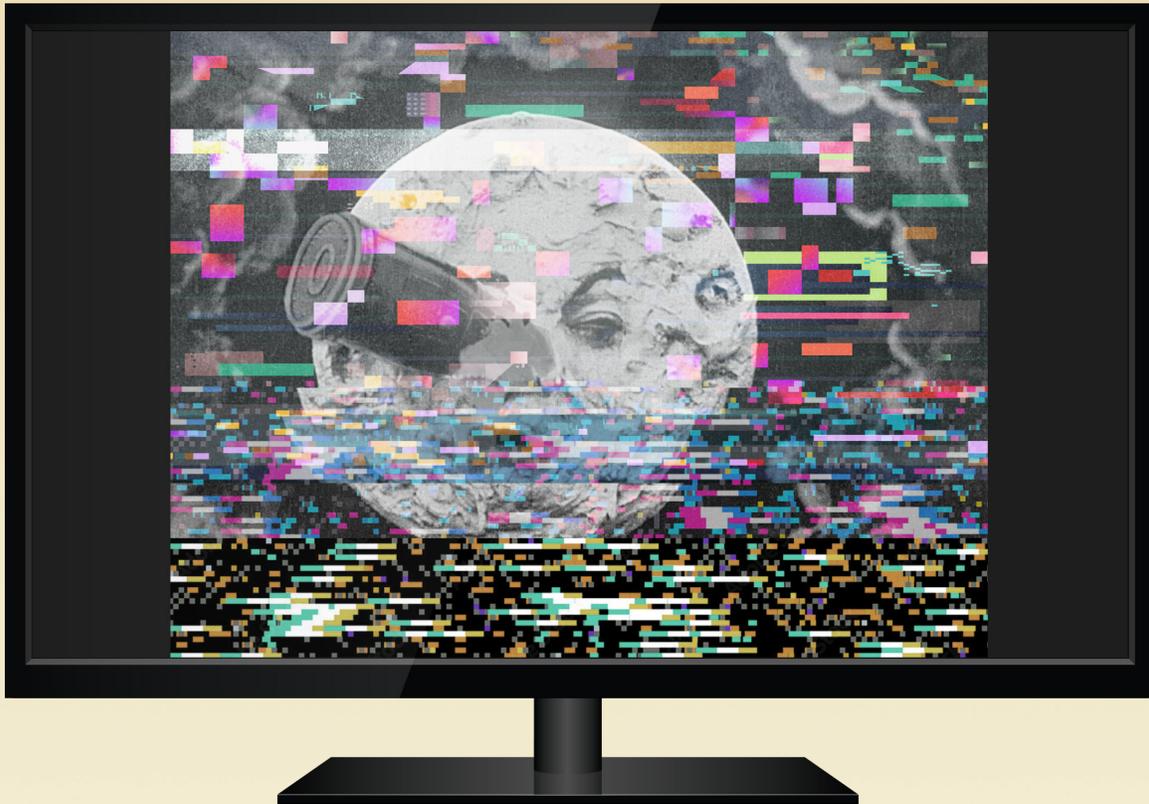
7:30 PM - 9:30 PM

Trivia Night 2025

Test your skills, win prizes, and dethrone the reigning AMIA Trivia Champs! Do you know how old Edgar Allan Poe was when he published his first novel? Or what the state sport of Washington 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!

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7:30 AM - 5:30 PM | Grand Ballroom Foyer Kiosk
Registration Desk

8:00 AM - 8:40 AM | Grand Ballroom Salon V
Screening: Incident

Using surveillance and body-camera footage, *Incident* offers a raw, unmediated look at a 2018 Chicago police shooting and the immediate attempts to shape the story that emerged. *Incident* includes footage depicting real-world violence and racially charged incidents. Some material may be disturbing or emotionally challenging. Viewer discretion is strongly advised. We advise discretion and encourage attendees to care for their well-being during the screening.

8:40 AM - 9:30 AM | Grand Ballroom Salon V
AMIA 2025 Closing Keynote: Bill Morrison

Recognized internationally for his distinctive cinematic language, Bill Morrison creates films that breathe new life into archival materials—transforming fragments of the past into powerful meditations on memory, history, and the passage of time. His acclaimed body of work includes collaborations with leading cultural institutions, including the Library of Congress, and his films have been featured at major festivals and museums worldwide. This keynote will explore his creative process, the making of *Incident*, and the evolving role of archival media in contemporary filmmaking. A screening of *Incident* will precede the keynote. Please note that *Incident* includes real-world violence and racially charged footage.

9:00 AM - 9:30 AM | Pavilion
Coffee & Tea Break

Start the morning with a cup of coffee or tea in the Pavilion. Thanks to our friends at Iron Mountain Archives & Media Services!

9:00 AM - 2:00 PM | Grand Ballroom Salon VI
The Pavilion

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

9:45 AM - 10:00 AM | Grand Ballroom Salon VII/VIII
Advancing Digital Preservation Education in the U.S.: Results from DPOE-N

Kirk Mudle, Pratt Institute School of Information
Anthony Cocciolo, Pratt Institute School of Information
Juana Suárez, New York University

The Digital Preservation Outreach & Education Network (DPOE-N) is a Mellon-funded joint initiative between Pratt Institute School of Information and New York University's Moving Image Archiving and Preservation program. Since 2020, DPOE-N has made an impact on digital preservation training and education in the U.S. through its professional development and emergency hardware microgrant programs. We have awarded a total of \$314,329 to 210 professionals representing 39 states and Puerto Rico, and hosted 20 free workshops. This session reports on the accomplishments and lessons learned from the first four years of DPOE-N, including reflections on what the demand for training indicates about the state of digital preservation in the U.S., and our plans for the future.

9:45 AM - 10:15 AM | Grand Ballroom Salon II/IV
Moi-même and the Lee Breuer Collection: Filmmaking Across Generations

Andrea McCarty, Yale University Library
Mojo Lorwin, Filmmaker

The Lee Breuer Papers provide a fascinating glimpse of the life and work of avant-garde theatrical artist Lee Breuer. The collection includes a vast amount of audiovisual material,

DID YOU KNOW



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including 16 hours of b&w film footage shot by Breuer during a stay in Paris in 1968. Breuer abandoned the film project, but his son, Mojo Lorwin, resurrected and reimagined the film, titled *Moi-même*, in 2024. This presentation focuses on Breuer's rediscovered footage, acquired by the Beinecke Rare Books and Manuscript Library, and the collaboration between Lorwin and the Beinecke to preserve the Breuer collection and to produce a 4K scan of the film footage so Lorwin could finish his father's film.

9:45 AM - 10:45 AM | Dover A/C

Altars, Archives, and A/V Futures: Plática on Latinx/é Media Preservation

Marisa Hicks, Memory Lab at the Urbana Makerspace

C Díaz, ENTRE Film Center & Regional Archive

Victoria Fajardo, BAVC Media

Guadalupe Martinez, California Revealed

Monica Sosa, ENTRE Film Center & Regional Archive

How are Latinx/é communities reshaping media preservation through culturally rooted, Do-It-Yourself/Together practices? This forum centers the voices of U.S.-based Latinx/é archivists, cultural workers, and community organizers who are expanding the archival mission beyond institutional walls. Panelists will share projects that merge everyday memory work, accessible digitization, and creative resistance—from preserving and screening home movies, to building Día de los muertos altars, remixing found film materials, and archiving land-based activism. Together, we'll explore how practices rooted in relational care, guided by community-defined frameworks, challenge dominant preservation models and support communities in stewarding their own audiovisual heritage. Attendees will gain insight into the value of non-institutional approaches, learn about tools and workflows used in grassroots preservation, and reflect on how cultural memory work can thrive on community terms. This session welcomes practitioners, students, and scholars at all levels interested in liberatory approaches to audiovisual archiving.

9:45 AM - 10:45 AM | Grand Ballroom Salon V

Pathways in Action: Alumni Updates Part I

Join fellows from the AMIA Pathways Fellowship as they share brief updates on their current projects and professional journeys. Each alum will present a 10-minute snapshot of their work in archives, preservation, and access—illustrating Pathways' ongoing impact on the field.

Pathways: Made in Michigan: Digitizing and Preserving the WKAR Early Television Films Collection

Leila Sherbini, Michigan State University

In this presentation, Michigan State University (MSU) Media Preservation Resident Librarian Leila Sherbini will discuss the WKAR Early Television Films collection, the project development plan, and the goals of this two-year congressionally-funded project. The WKAR Early Television Films collection consists of over 250 16mm

films from the 1950s that were created by Michigan State College (now Michigan State University) for mid-Michigan's first public television station, WKAR-TV. Over the course of the two-year grant period, Sherbini and her colleague Alyssa Davis, are responsible for the digitization and preservation of these films, resulting in their availability on MSU's Digital Repository. She will walk through their approach to inventory and database development, technologies used for quality control, and access considerations. As an early-career librarian, Sherbini hopes to bring a new perspective to this work, especially during such challenging times.

Pathways: What it Means to be a POC Archivist

Autumn Armstrong, Northern Regional Library Facility (NRLF)

Through doing film preparation at the Prelinger Archives in Richmond CA, my understanding and perception of my community's history in this country changed right before my eyes. The more frames I spliced and the leader I added to the Long Collection, the narrative of black life that I was taught in history classes, one littered with negative images, heartache, racism and segregation, was different than the one the Long family captured in 1960's Chicago. The problems that plague the black community are very real but the daily life documented by the Long family recorded a history of hope, community and love. Film archiving, specifically preparing the Long Collection confirmed to me that the home movie highlights the real unfiltered history of the black community through our own lens. Our history has been recorded but it's up to us as POC archivists to uncover truth and preserve it through our work.

Pathways: Auntie Penny's Tapes: Home Movies, Memory, and Building a DIY Archive

Rai Terry, Simmons University

In December 2023, I received 36 VHS-C tapes from my Auntie Penny, recordings of my cousins and me growing up from the mid-1990s to the mid-2000s. Watching these memories as I digitized them in my bedroom, with my grandmother still living and our family together, sparked the beginnings of what became Auntie Penny's Tapes. Over the past few years, I have taken small steps toward building this DIY archive, exploring the tensions between access and privacy for vulnerable communities, experimenting with cataloging and DAMS systems, and seriously fretting over donor agreements and image releases. The urgency of getting memories off magnetic media, especially for communities with so much history recorded on these fragile tapes, has propelled me into what feels like it will be a lifelong project. This session will reflect on the joys and challenges of preserving personal histories and what they teach about care, ethics, and the meaning of archival work.

**Pathways: Fault Lines Mirrors: a Divine Love Story of a Pakistani~American~Muslim**

Maryam Mustafa,

“Fault Lines Mirrors: a Divine Love Story of a Pakistani~American~Muslim” is a solo archive exhibition exploring the evolution of my father, Muhammad N. Mustafa Chaudhary, reflecting on his emotional and spiritual universes, fated with racial/class capitalism, disability/terminal illness, through the lense of Islamic Sufi spirituality. In this session I will discuss the creative and spiritual process of uncovering and reinterpreting my father’s archival materials, and how my experiences working with USC archives have informed my approach as an organizer. I will explore how themes of spirituality, colonialism, trauma and how we must create community rooted alternatives - such as healing archives that are intergenerational.

10:00 AM - 10:30 AM | Grand Ballroom Salon VII/VIII

Preserving Local Broadcast History: Digitizing and Managing the WMAR-TV News Collection (1948-1993)

Fatemeh Rezaei, The University of Baltimore

What does it take to manage and preserve a massive, at-risk broadcast news collection as the only audiovisual archivist in a small team? This session shares the journey of stewarding the WMAR-TV News Collection (1948–1993), which includes over 2,000 magnetic videotapes, 4,000 reels of 16mm film, and hundreds of early-format reels. The speaker leads all aspects of this effort, from securing two CLIR Recordings at Risk grants to rehousing deteriorating film in archival containers, managing vendor digitization of U-matic and VHS tapes, and using AI tools to generate metadata and shot lists. The session addresses rights and copyright challenges, preservation planning, and workflows for integrating content into Internet Archive and ArchivesSpace. Attendees will gain practical insights into AV project management, grant strategy, and access planning, valuable for anyone responsible for preserving legacy media with limited institutional infrastructure or formal AV support.

10:15 AM - 10:45 AM | Grand Ballroom Salon II/IV

"Lum Ed'ards Talkin'": Highlights from the Chet Lauck Collection

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

Created by and starring Arkansans Chet Lauck and Norris Goff, LUM AND ABNER (1931-1954), a comedy about two old men running a general store, was one of the most popular programs of radio’s “Golden Age.” In the mid-1950s, Lauck began a second career in public relations and marketing, using his character of Lum Edwards (pronounced “Ed’ards”) to promote Continental Oil products, local businesses, politicians, and government initiatives. This paper presents highlights from the Chet Lauck Collection at the UA Little Rock Center for Arkansas History and Culture, with a focus on the advertisements and speeches in which Lauck adapted

his well-known radio characters to alternative ventures.

These materials produce a fascinating portrait of a regional celebrity, one that suggests an especially strong blurring of actor and character, as for most of Lauck’s professional life, Lum Edwards actually did most of the talking.

11:00 AM - 11:30 AM | Grand Ballroom Salon V

Pathways in Action: Alumni Updates Part II

Join fellows from the AMIA Pathways Fellowship as they share brief updates on their current projects and professional journeys. Each alum will present a 10-minute snapshot of their work in archives, preservation, and access—illustrating Pathways’ ongoing impact on the field.

Pathways: Translating Archival Practice to an Exhibition Audience: 20 Years of The South Side Home Movie Project

Camille Townson, South Side Home Movie Project

The South Side Home Movie Project celebrates its 20th anniversary this year. Founded by Dr. Jacqueline Stewart in 2005, SSHMP has collected over 1400 films from 55 South Side families, created 19 episodes of its signature “Spinning Home Movies” program, collaborated with dozens of community organizations and trained myriad archivists (like me!) on the particulars of preserving small gauge home movies. To celebrate these accomplishments, we put together an exhibition on our process and history for the public, incorporating the collaborators that have informed and shaped our community-centered archive. I’ll discuss the process of curation, designing interactive archival installations, and putting together a short film showing off our preservation work.

11:00 AM - 11:30 AM | Grand Ballroom Salon V

Pathways: The Video Zine: Archiving Underground Voices Through Found Footage

Mercer Zervopoulos,

AMIA Pathways and MARMIA alum Mercer Zervopoulos reimagines the video mixtape as the “video zine” to define the archival quality of curated reels featuring found footage, personal recordings, and experimental edits. Similar to the handmade photocopied publications of paper zines, the video zine functions as a tactile archive, documenting underground voices, political ideas, and creative movements often ignored by traditional media. This presentation will examine how the video zine transforms the act of watching into an archival experience, preserving not only the content but also the aesthetic and social context of its time. The discussion will also address accessibility in creating these works and explore potential venues or institutions for hosting and preserving these living archives for future audiences.



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Pathways: Know History, Know Self - Using Archival News Footage to Reconnect Queer and Diasporic Community with Our "Hidden Histories"

Frances Cava-Humphrey, TAMI

Out of the thousands of archived television news recordings in TAMI's collection, there is a smaller collection of footage featuring "hidden" stories of two Texas communities that are important to me - the queer community and the Filipino/American community. Working with TAMI, I've explored hundreds of segments from the KPRC News Collection covering the LGBTQ+ community in Houston as part of a CLIR-funded project, with a goal of digitizing and describing them to share with the community today. Working with a photojournalism exhibit of Martial Law in the Philippines shared in Austin and San Antonio, I've programmed film screenings to connect footage from TAMI's KSAT News Collection with Filipinos in Central Texas. As these communities face political repression, it is our responsibility as archivists to build and nurture these communities' connection to these archival materials, in order to share them with truth and autonomy.

11:00 AM - 11:30 AM | Grand Ballroom Salon VII/VIII
The Wildlife Conservation Society's Archive of Wildlife Films

Leopold Krist, Wildlife Conservation Society

This presentation reports on a two-year archiving and digitization project completed at the Wildlife Conservation Society. The archive is remarkable as it showcases field studies by the notable wildlife biologists: George Schaller, Jane Goodall, William Conway, F. Wayne King, Roger Payne, Carleton Ray, and others. This presentation will share practical findings from the project execution, preservation observations gleaned from extensive hands-on inspection, and recommendations for similar 16mm reversal film collections. Working with this relatively untouched collection of over 3,000 reels, all stored under similar environmental conditions, provided exceptional opportunities for comparative analysis of film preservation issues across decades of production. I was able to observe valuable insights into the archival characteristics of different film stocks throughout the twentieth century, documenting which physical properties demonstrated superior longevity and which film elements proved most susceptible to shrinkage, warpage, and curl.

11:00 AM - 12:00 PM | Dover A/C

Be Kind, Rewind: VHS Culture, Community, and the Archive

Sara Chapman, Media Burn

Skip Elsheimer, A/V Geeks

Becca Zeiger, Texas Archive of the Moving Image

Gregg Turkington, Victorville Film Archive*

Eric Hatch, Beyond Video

Long after its commercial heyday, VHS refuses to disappear. This panel dives into the passionate subcultures keeping the format alive—from private collectors and nostalgia-driven

video stores to online tape-trading communities. By bringing together archivists, collectors, and video store advocates, the session explores how these grassroots efforts function as informal archives and what they reveal about cultural memory, access, and preservation. What drives the continued appeal of this fragile, obsolete format—and what can institutional archivists learn from those who refuse to let it die? Panelists will discuss collaboration opportunities, preservation strategies, and the cultural value of community collections. Highlights include a prerecorded tour of the Victorville Film Archive by Gregg Turkington and case studies from A/V Geeks, Texas Archive of the Moving Image, and others. Join us to explore what happens when analog nostalgia becomes a preservation tool—and how we might rethink the boundaries of archival practice.

11:00 AM - 12:00 PM | Grand Ballroom Salon II/IV

Presenting the Good Practice for TV Archives Management Grid

Alexis Scargill, Nebraska Public Media

Mia Cooper Ferm, Oregon Public Broadcasting

Molly Tigher, WQED Multimedia

Lance Watsky.

Effective archival management of television collections is essential to the long-term value, accessibility, and impact of broadcast media. Well-managed archives support programming, legal compliance, institutional memory, and public trust, helping avert the loss of irreplaceable materials. Over the last year, the AMIA News, Doc and TV committee has developed the Good Practice for TV Archives Management grid—a practical tool designed to help organizations assess the preservation status of their television collections and determine their next steps toward sustainable archival management. The grid provides a structured, adaptable framework for evaluating four key functional areas. This session will present the committee's methodology and rationale for creating the grid and walk through how to apply the grid by offering a real-world use case. The session will also outline plans for broader distribution, and seek feedback and discussion from the AMIA community.

11:00 AM - 12:00 PM | Grand Ballroom Salon IX

Roundtable: Persistence & Vision

Regina Longo, Archives in Motion

Amy Heller, Milestone Films

C Díaz, ENTRE Film Center & Regional Archive

Nancy Friedland, Columbia University Libraries

Dan Streible, NYU, Tisch School of the Arts

Jonathan Marlow, SV Archive [Scarecrow Video]

In response to a devastating year of cuts, layoffs, and policy attacks, we are inviting people from across our film and media communities—including archivists, filmmakers, academics, programmers, distributors, funders, and others—to join us for the second roundtable of the series: "Documenting the Damages and Facing the Future Together." The first in the series took place virtually on



November 7, 2025. Carrying forward the valuable insights and brainstorming from that event, we invite you to share your concerns, ideas, and visions as we face the future together, and take actions to support our communities.

11:30 AM - 12:00 PM | Grand Ballroom Salon VII/VIII
Submerged Action: Underwater Filming Technologies of the Silent Era, as Represented in the Collection of San Francisco Film Preserve

Kathy Rose O'Regan, San Francisco Film Preserve

Underwater filming was surprisingly prolific during the early decades of cinema. In the collection of San Francisco Film Preserve alone, two features—*Below the Surface* and *The White Heather*—feature underwater sequences, including sunken wrecks and fights on the seafloor! This presentation will detail the technology used to capture these striking submerged scenes, while also exploring the ways in which the film industry marketed these technological feats, using *Below the Surface* and *The White Heather* as case studies.

11:45 AM - 12:00 PM | Grand Ballroom Salon V
DIY Digital Preservation Tips for Independent Producers, Part 1: The Problems

Linda Tadic, Digital Bedrock

In September 2025, the International Documentation Association (IDA) hosted a workshop titled *Are Your Films Future-Proofed? Get the Low-Down... Before It's Too Late*. The workshop co-presenters, Sandra Shulberg from IndieCollect and Linda Tadic from Digital Bedrock, described problems and solutions to help independent filmmakers preserve their physical (analog) and digital creative output. This brief report is an excerpt from Linda's presentation, listing some of the problems found in preserving indie filmmakers' digital content. A link to workshop resources on the IDA website will be provided.

12:00 PM - 1:00 PM | Grand Ballroom Salon I
Meeting: Magnetic Media Crisis Committee

12:00 PM - 1:00 PM | Grand Ballroom Salon X
Meeting: Conference Committee

12:00 PM - 2:00 PM | Pavilion
Poster Session II

Poster: Privacy-First Archiving: Implementing Secure Decentralized Storage to Protect Mobile Media
Natalie Cadranel, OpenArchive

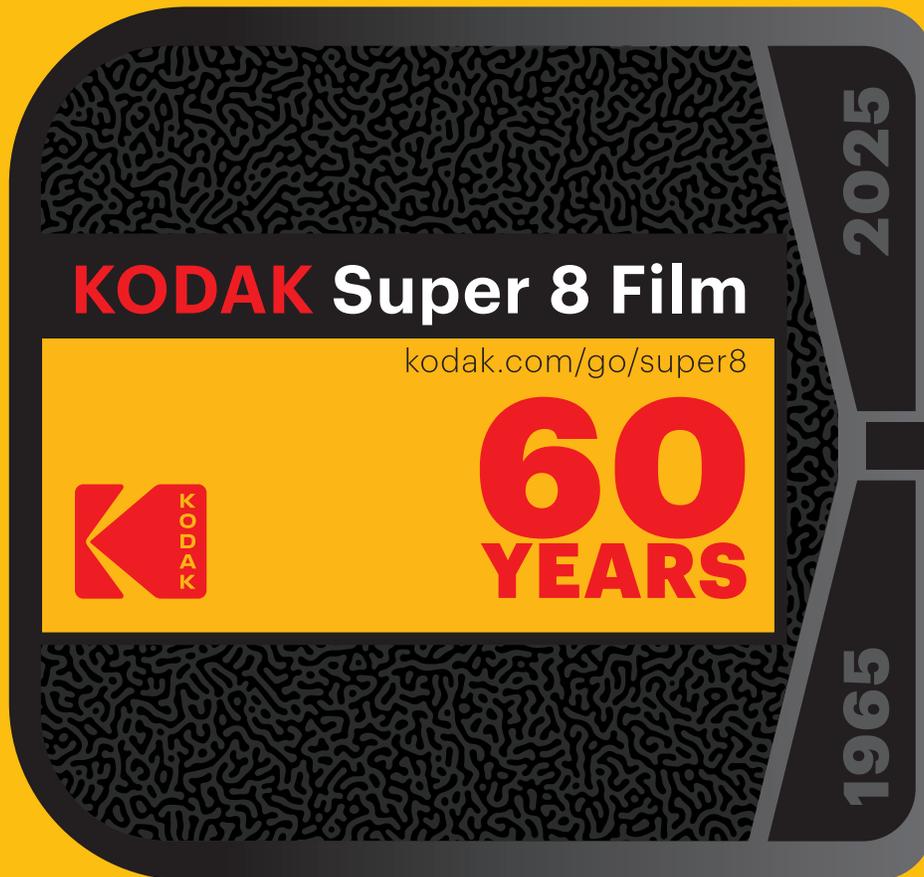
OpenArchive is a research and development organization that builds harm reduction tools and resources to improve the digital archiving ecosystem for organizations and individuals working with mobile media who are disproportionately impacted by information access and security challenges - documenters, archivists, journalists, historians, and legal advocates. In this poster session, we will discuss OpenArchive's research on whether and how decentralization could mitigate digital archiving challenges to security, provenance, and autonomy. We will also cover the research and development process that OpenArchive, in partnership with the Hypha Worker Cooperative, underwent in the creation of a proof of concept called 'DWeb Storage' - now in beta production - that integrates decentralized storage into OpenArchive's open source secure archiving mobile application Save (secure, archive, verify, encrypt). In addition, OpenArchive is in the process of integrating the Filecoin decentralized backend into Save as an additional option for a decentralized backend. The goal of this session is to examine whether this novel mobile-first DWeb Storage is a viable way to foster privacy, accessibility, verifiability, and sustainability when preserving mobile media while also mitigating emergent threats.

Poster: From Betamax to Born-Digital: Engaging Students with Media Artifacts

Sarah Berry, Utah State University Libraries

This poster introduces a Media Instruction Kit developed to help Utah State University students connect with media archive management and digital preservation concepts. Many special collections students have never seen or handled legacy formats—U-matic, Betamax, MiniDV, Zip disks—and often don't recognize them at all! The kit brings these materials into the classroom to teach the history and evolution of analog and digital media found in USU Libraries'





In the spring of 1965, a revolutionary new movie film format was introduced, and the world of filmmaking hasn't been the same since.

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archives, and it has recently been incorporated into regular archives management instruction. By handling media directly, students gain a deeper understanding of the technological transitions that shape archival work and the ongoing challenge of maintaining access to obsolete formats. The kit also serves as a playful entry point for non-archives students, sparking curiosity about audiovisual and born-digital materials in our collections. Through touch, story, and context, the Media Instruction Kit makes preservation tangible—and reminds us why it matters.

Poster: A Working Guide to Diaspora Film Festivals in Toronto

Lisa Shin, University of Ottawa

In a city of around 6 million people with so much diversity and wealth of the arts, film, visual media, and the arts can be the ideal path to creating community. Something that helped me as a newcomer to the city and as an avid film lover, was to become connected with others around the neighbourhood through the arts. The ease of film festivals being spaces to converse, exchange ideas, and collaborate were first-hand felt throughout the year and across the city at various venues. Through a graduate fellowship at the School of Cities with the University of Toronto, I was able to make my vision of creating a consolidated resource for film festivals. Having an online method of navigating countless events and initiatives were researched and ultimately, a working guide was developed on ArcGIS storymaps, with a combination of storytelling and visual cues.

Poster: Mass Media Migration in Action: Inspection Workflows for Large Film Collections

Tuesday Sweeney, Filmic Technologies

Mass media migration is about digitizing as much as possible, as efficiently as possible. With more than a billion feet of film estimated to be deteriorating in archives worldwide, the need for scalable, rapid preservation solutions has never been greater. This poster explores the concept of mass media migration through a case study at the Buffalo Film Academy, which implemented a digitization-centric workflow to identify and inspect previously unknown Super 8, 8mm, and 16mm film materials. The oldest film club in North America still meeting regularly, their collection has been created by generations of Buffalo based filmmakers since 1934. By rethinking traditional inspection and utilizing accelerated digitization, the organization revealed hidden collections for new audiences. The approach highlights the potential of technology-driven workflows to expand access while optimizing time and resources in collection management.

12:30 PM - 1:30 PM | Dover A/C

Lunchtime Screening: Flickers from CAVE: Experimental Art and Butoh Dance Archival Screening by LEIMAY

Benja Thompson, Leimay

Ximena Garnica, LEIMAY

Flickers from CAVE: Experimental Art and Butoh Dance Archival Screening presents a curated selection from the LEIMAY archive's audiovisual material. Based in Williamsburg, Brooklyn since 1996, LEIMAY continues to fight for art, artists, and art spaces. This program focuses on the CAVE Gallery and Guests Artists. The CAVE Gallery featured over 300 artists from 1996-2006, bringing together action painting, installation performance, and experimental music to aggressively combine all manner of media. Each happening was recorded by Shige Moriya, CAVE's curator, and showcases a cascade of DIY artistic experimentation. The Guest Artists portion presents performances featuring world-class dancers steeped in the butoh tradition such as Ko Murobushi and Yuko Kaseki as part of the New York Butoh Festival and its successive incarnations. Created by immigrant artists, the LEIMAY archive reveals a significant chapter in the development of butoh and the New York City avant-garde.

1:00 PM - 2:00 PM | Grand Ballroom Salon IX

Meeting: Disaster Planning & Response Interest Group

1:00 PM - 2:00 PM | Offsite

Tour: John Waters Fells Point Walking Tour

Join us for a walking tour of historic Fells Point, the 300-year-old neighborhood and working waterfront that became Baltimore's own Greenwich Village. See the bars and artist spaces frequented by John Waters and the Dreamlanders in the 1960s. The tour includes locations from "Multiple Maniacs", Edith Massey's thrift store, and more! The tour is a collaboration between MARMIA and Baltimore Heritage.

2:00 PM - 2:30 PM | Dover A/C

Sex Garage: Montreal Queer Archival Solidarity Through Activist Videotapes

Kim Kölle Valentine, University of California Santa Cruz

The 1990 police raid of a queer after-party known as Sex Garage catalyzed emerging political groups into public demonstrations that marked a transformational moment for the Montreal queer community. The events sparked a surge in activist video production that built upon the aesthetic and political strategies of AIDS activist media, exemplifying how queer communities used videotape as a medium of resistance to recirculate political urgency across time and geography. Drawing on oral histories, activist tapes and photos, this paper traces the development of emerging queer communities through transnational exchanges with groups such as Réaction SIDA, ACT UP NY, and Groupe Intervention Vidéo. This approach examines how the development of media practices helped generate enduring



activist infrastructures and circuits of queer solidarity. Collaborations with activists, artists, and researchers can remediate these histories within, beyond and between these objects through community re-circulation, considering makers who evade traditional archival description and cataloging practices.

2:00 PM - 3:00 PM | Grand Ballroom Salon II/IV

Remixing the Past: Creative Re-use of Archival Moving Image

Janine Winfree, Tennessee Archive of Moving Image and Sound

Aparna Subramanian, Independent

Ben Compton, Toronto Metropolitan University.

Timothy Yim-Stueve, George Eastman Museum

As moving image archives expand access to digital collections, new opportunities arise for atypical, creative use of archival materials. This panel explores how institutions can support archival “remixing,” or the transformation of an archival object by placing it into a new context, such as adding music, creating a narrative or essay, or manipulating the image through editing software. With representatives of artists, educators, and archivists, this panel will focus on building collaborative partnerships that encourage artistic expression while still respecting legal and ethical boundaries. Presenters will share examples of creative reuse of archival objects by students, artists, and institutions—including the repurposing of obsolete playback technology. This session aims to bridge the gap between creatives wanting to use archival materials and archives with materials available for creative reuse.

2:00 PM - 3:00 PM | Grand Ballroom Salon VII/VIII

Beyond the Archive: Sustaining Archival Stewardship Through Public Engagement

Ari Negovschi Regalado, Texas Archive of the Moving Image

C. Diaz, ENTRE Film Center and Regional Archive

Monica Sosa, ENTRE Film Center and Regional Archive

Victoria Perez, Texas Archive of the Moving Image

Justin Greene, Austin Public Library

Beyond the Archive: Sustaining Archival Stewardship Through Public Engagement is a co-presentation between Texas Archive of the Moving Image (Austin, TX) and ENTRE Film Center and Regional Archive (Harlingen, TX) to discuss strategies undertaken to promote archival knowledge among the public. From library programming to youth workshops, this panel will reframe public engagement as an integral facet of archival preservation. At a time when the long-term sustainability of archives remains in purgatory due to funding cuts, enthusiasm from the communities we serve can transform into advocacy, retention of history, and the empowerment of community archivists. As organizations tasked with stewarding audiovisual collections in the second largest state in the nation, they will share multi-pronged approaches from the perspective of a mid-size archive serving the entire state (Texas Archive) and a regional



community archive serving South Texas (ENTRE) to ensure the state’s audiovisual heritage is not lost.

2:30 PM - 3:00 PM | Dover A/C

Unlocking Legacy Database Systems for Entertainment Archives

Alexandra Beddall, Solomon Edwards Group

Randal Luckow, Warner Brothers Discovery

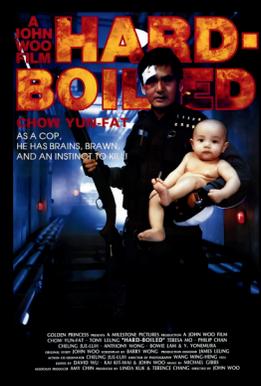
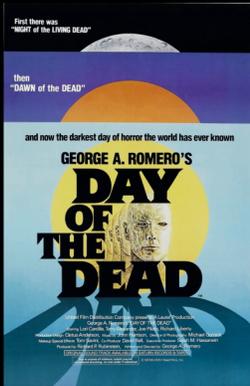
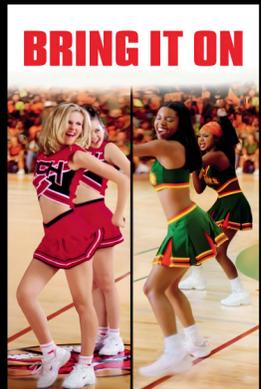
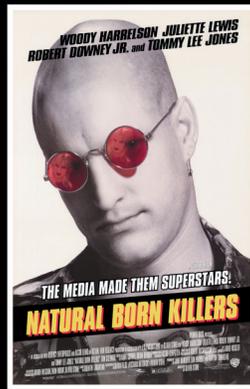
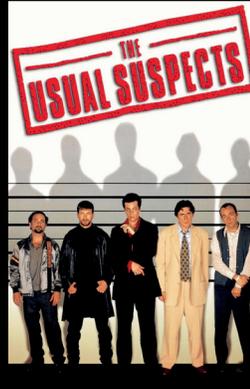
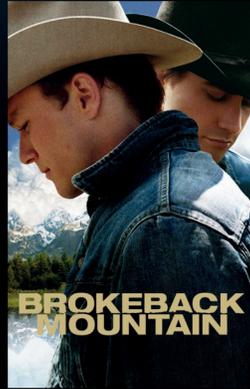
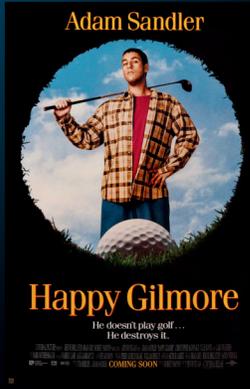
As legacy databases become outdated, archives face the challenge of preserving access to critical historical data trapped in inaccessible systems. This session explores how the Warner Brothers Discovery Archive team revived data from two frozen platforms, Navision and Lotus Notes, by transforming it into interactive, searchable Tableau dashboards. The two presenters will discuss the challenges of restoring access to legacy systems and share practical strategies for extracting, normalizing, and restructuring legacy data while preserving integrity and usability. Attendees will gain insight into bridging digital preservation practices with business intelligence tools. The session highlights the intersection of metadata, visualization, and long-term data stewardship, providing guidance for archivists facing similar infrastructure challenges. Designed for an intermediate audience, this presentation offers both technical workflows and strategic context, demonstrating how archival professionals can adapt modern tools to rescue and repurpose at-risk data.

3:00 PM - 3:30 PM | Grand Ballroom Foyer

Coffee & Tea Break

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

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3:15 PM - 3:45 PM | Grand Ballroom Salon VII/VIII

From Novices to Specialists: Building an In-house AV Workstation

Camila Zimmerman, University of North Texas
Bree'ya Brown, University of North Texas
Justin Lemons, University of North Texas

A Digital Archivist, a Musicologist, and an Audio Engineer walk into a coffee shop to tackle the daunting challenges associated with creating a workstation to offer efficient in-house patron services, while following best practices. The panelists combined their skillsets around the preservation and digitization of audiovisual materials creating a unique collaborative opportunity. Each panelist will reflect on their experiences and challenges in developing an in-house AV workstation for Special Collections, providing a high-level overview of digitization and licensing objectives; project funding; technical workflows that include cultural heritage collections; the establishment of a working relationship with IT; and problem-solving the interoperability of new and old technology with compatible software.

3:15 PM - 4:15 PM | Dover A/C

Vrecord: The Community Speaks

Morgan Morel, Library of Congress
Dave Rice, CUNY TV
Libby Hopfauf, Seattle Municipal Archives/MIPoPS
Benjamin Turkus, NYPL
Blake McDowell, Smithsonian

vrecord is an open source video preservation tool used by archives and preservation labs across the globe. The tool has humble origins; the first iteration was created at the 2014 AMIA Hackday in Savannah, GA. vrecord has changed dramatically since these early days, as a variety of features and tools such as closed captioning and QC views have been added. These enhancements have been funded by various institutions, and many members of our community have provided the development, testing, and issue tracking that have made the tool what it is today. During this lightning talk you'll hear from the developers and users that have been a part of this journey as they discuss how they interact with vrecord, the features they use, and how they see the tool improving to meet the needs of the audiovisual archiving community.

3:15 PM - 4:15 PM | Grand Ballroom Salon II/IV

Unexpected Treasures From The Archives: Clips and Stories

Mitch Peyser, PressPlay2Entertain
Elizabeth Hansen, Texas Archive of the Moving Image
Mary K. Huelsbeck, Wisconsin Center for Film and Theater Research, University of Wisconsin
Sarah V. Hartzell, The Ohio State University Libraries

Hidden deep within our archives lie unexpected gems—rare, forgotten, or long-buried clips that have recently been rediscovered and brought back to life. This fun and entertaining presentation will showcase a curated selection of these archival finds, each paired with the fascinating stories behind them. Highlights include: - A teenage Dom

DeLuise, Edith Piaf, Salvador Dali and more on the first late night TV talk show, The Faye Emerson Show - Rare footage of Janis Joplin at the Texas International Pop Festival - A hilarious gag reel from the TV series Dallas - Excerpts from a 1952 Vienna production of Porgy and Bess starring Cab Calloway, restored from 35mm film - The very first Peanuts cartoons from 1961 ...and much more! Expect a lively, fun, and informative session designed for all AMIA attendees, whether you're a seasoned archivist or a curious newcomer.

3:45 PM - 4:15 PM | Grand Ballroom Salon VII/VIII

Transcribing a Broken Record: Benchmarking STT for Historical Audio

Arthur Cho, Independent Researcher

Modern speech-to-text models promise to unlock archival audio collections, but how well do they perform on degraded historical recordings? This presentation benchmarks commercial and open-source STT systems on oral history collections from the Library of Congress Veterans History Project, focusing on recordings with analog-era audio degradation. We compare commercial APIs with open-source models across the samples using full-duration audio. The session presents practical insights for archivists building transcription pipelines: system requirements and limitations, cost-performance tradeoffs, and decision frameworks for choosing between commercial services versus self-hosted open-source approaches. All code, configurations, and evaluation frameworks will be open-sourced

4:30 PM - 5:00 PM | Grand Ballroom Salon VII/VIII

Magnascope: Preserving the Ephemeral Presentation of Old Ironsides (1926)

Graham Marshall, Paramount Pictures

Old Ironsides, a silent Paramount feature film release in 1926, is notable for its use of the "Magnascope" process of its theatrical presentation. This involved the projectionist using a short focal length lens to substantially enlarge the 1.33:1 image during specified climactic sections of the film. The influence of this inherently ephemeral process is still apparent almost a century later in recent IMAX releases that use expanding aspect ratios for narrative effect. This presentation aims to describe the historical context of the Magnascope process and encourage discussion about how to preserve, recreate, and adapt ephemeral presentation formats.

4:30 PM - 5:30 PM | Dover A/C

We Need to Talk: Critical Interventions for the Profession

Siobhan Hagan, Mid-Atlantic Regional Moving Image Archive
Marie Lascu, Community Archiving Workshop Collective
Chris Nichols, AARP
C Díaz, ENTRE Film Center & Regional Archive
Andy Uhrich, University of Colorado Boulder
Monica Sosa, ENTRE Film Center and Regional Archive
Kristin McDonough, Video Data Bank
Lydia Tang



This forum will discuss topics the profession needs to confront before it's too late to evolve. There are conversations happening outside of the conference of leaders in our field who are considering moves to completely different industries in order to have not just a higher quality of life, but a decent quality of life. With turbocharged targeting of the arts and humanities, we've been pushed over the edge. Let's bring these private conversations out into the public space, face our long-known issues, face additional problems that have mounted in the last year, and identify what we can do now to recreate together. Let's advocate for and implement a foundation that takes care of the people who work in our field so that then we can go and take care of the collections we're so passionate about stewarding and the communities we're passionate about serving, without having our passion extinguished.

4:30 PM - 5:30 PM | Grand Ballroom Salon II/IV
"One More River to Cross" - Land, Power and Community in Southwest Georgia in the late 1960's
Guha Shankar, Library of Congress, AFC

"One More River to Cross" - Land, Power and Community in Southwest Georgia in the late 1960's, centers on an unique film documenting the Black Freedom Struggle in Georgia and the fight for land tenure and self-sufficiency for Black farming communities ran headlong into the realities of white supremacy in the Cotton Belt.

5:00 PM - 5:30 PM | Grand Ballroom Salon VII/VIII
Migration of 550,000 hours of Videotapes for National Library Norway
Tom Lorenz, Cube-Tec

The Norwegian Broadcasting Corporation has recorded approximately 550,000 hours of broadcast material on video cassettes as part of legal deposit efforts. To preserve these assets, the material is being digitized and archived in the National Library of Norway's digital long-term archive using Cube-Tec's QUADRIGA Video system. The system includes 16 broadcast video tape recorders and a customized quality control workflow. This setup allows a single operator to transfer approximately 100 hours of video per shift, ensuring efficient and quality-controlled digitization. For the DVCAM collection, a direct readout feature enables real-time monitoring and archiving of digital video streams directly from the original tapes. This approach enhances error detection and allows for future error correction using proprietary algorithms, ensuring the longevity and integrity of the archived material. Since the beginning of 2024 the system has been in productive use, safeguarding decades of unique broadcast history. This session presents a scalable model for large-volume digitization, offering practical insights for both seasoned practitioners and newcomers interested in high-capacity audiovisual preservation workflows.

5:30 PM - 6:30 PM | Waterview Ballroom
AMIA 2025 Closing Night

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

8:00 PM - 10:00 PM | Alchemy of Arts
Charm City Cine-melee

Separate entry fee required. A Baltimore-centric experimental film performance, fusing layered film projections, improvised soundtracks and live remixing of film audio, light installations, and movement. Baltimore-based musicians and performers go toe-to-toe with Baltimore's experimental filmmakers, collectors, and projectionists, as the Mobtown avant garde meets the Old Bay-stained reels of charm city's private vaults, closets, attics, and flea markets. This event takes place at The Alchemy of Art gallery, a short walk from the conference hotel in Fells Point, a historic waterfront neighborhood with plenty of great dining options for attendees to grab a quick bite before the performance. Confirmed so far: Bob Wagner, Film projections; Tim Wisniewski, Film projections reel to reel tape machines, electronics; Khristian Weeks, Light installation, objects, electronics; Peter Redgrave, Movement, performance; Liz Meredith, Viola, electronics.



10:00 AM - 5:00 PM | Offsite

Community Archiving Workshop

Pamela Vadakan, CAW Collective

Grace Lile, Independent

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

SMALL BUSINESS FOR SALE

Preserving The Past, LLC was established in 1997 by Taylor Whitney, AMIA member since 1998, as a service-oriented business specializing in the assessment, organization, digitization, access and preservation of photographs, historical papers, memorabilia, audio, video and film collections. The studio is in Rochester, NY (easily relocated) with satellite offices in Los Angeles, CA.

After nearly 30 years in business we are excited to pass the torch to the next entrepreneur or established business looking to take Preserving The Past to the next level!

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Recurring revenue
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Pavilion Hours

Thursday

9:00am – 6:30pm

Grab a Drink in the Pavilion

Thursday 5:30pm – 6:30pm

Friday

9:00am – 2:00pm

IRON MOUNTAIN MEDIA AND ARCHIVAL SERVICES

www.ironmountain.com

Iron Mountain Media and Archival 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.

-  AMIA Preservation Partner
-  AMIA Institutional Member

PRASAD CORPORATION

prasadcorp.com

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

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protekvaults.com

Our media and archiving pedigree comes from Eastman Kodak, the leader in photographic film throughout the 20th century. Over the years, the PRO-TEK Vaults team and facilities have evolved to encompass more services and capabilities, including digital scanning and archiving services and the creation of a state-of-the-art film vault in Ventura County. Everyone in the PRO-TEK Vaults team brings a deep respect for historical and cultural significance, creative artistry and preservation science to the important work we do on behalf of our clients. What sets PRO-TEK Vaults apart from other preservation and archiving providers is personalized service. We're big enough to offer specialized capabilities, capacity to expand, and peace of mind, yet small enough to give you personal care, with attention to every detail.

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www.aviaryplatform.com

Video and Audio Publishing Purpose Built for Libraries, Archives and Oral Histories. Aviary empowers cultural heritage organizations to effortlessly organize, curate, describe, and offer secure online access to their valuable yet underutilized audiovisual collections.

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www.sigloarchival.com

Ashigara Manufacturing Inc. has been making movie film storage cans since 1932. Using that experience, we create optimal storage environments and develop products like Siglo Pro to help preserve cultural properties for future generations, particularly film materials. If you have any interest in or concerns about film preservation or storage environments, please visit us at booth 102.

ATLAS DNA DATA STORAGE

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Atlas DNA Data Storage preserves your data, eliminating the fear of loss. Optimized by nature for durability, density, and duplication, synthetic DNA retains data — forever.

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BLACKMAGIC DESIGN

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Blackmagic Design creates the world's highest quality video editing products, digital film cameras, color correctors, video converters, video monitoring, routers, live production

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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 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.

COLORLAB

www.colorlab.com

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 to discover more about our work.

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COUNCIL ON LIBRARY AND INFORMATION RESOURCES (CLIR)

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.

CUIMAGING

www.cuimaging.com

At CUImaging, we are dedicated to bringing a new multi-format film scanner to the market, designed to make high-quality film digitization much more accessible. Our current focus is on 8mm and 16mm formats. This scanner features



continuous high-speed reel-driven scanning at 4K resolution, up to 12-bit high dynamic range, and an adjustable full spectrum light source for optimal color accuracy and color correction. It also incorporates scattered reflection fiber optics for accurate and robust perforation detection, optical and magnetic soundtrack extraction, built-in cleaning rollers, and the possibility to add wet pump module to control scratches and dust. A key advantage of our scanner is that it does not require a high-end computer. Almost any modern laptop or desktop PC will work. We designed the software with affordability in mind, allowing customers to use their existing computers rather than investing in a dedicated high-performance workstation. CUIImaging was born out of necessity. We built our first scanner for our own use because professional options were simply unaffordable. We quickly realized that many others faced the same challenge.

DIGITAL BEDROCK

www.digitalbedrock.com

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

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DIGITAL FILM TECHNOLOGY (DFT)

www.dft-film.com

DFT: Digital Film Technology has been at the forefront of film scanning technology for decades, providing solutions for film archives, restoration markets and postproduction facilities with a range of high quality, leading edge products and services. Our film scanners are recognized worldwide as reference products and have been involved in countless projects. Products such as the Scanity HDR, Spirit 4K or the Spirit DataCine have revolutionized the film industry from the ground up more than once. These products have always ensured that workflows could deliver higher quality, or processes became significantly more efficient. DFT is headquartered in Darmstadt, Germany. Further offices and service locations are located in Los Angeles and London.

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FILMFABRIEK

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.

GALILEO DIGITAL | LASERGRAPHICS | CINETEC

www.galileodigital.com

Lasergraphics has been developing state-of-the art film imaging systems since 1981 and is the only motion picture film scanner manufacturer still investing heavily in R&D for archival scanning. Perfect for archival scanning and restoration, the 13.5K *Director* and 6.5K *ScanStation* can now scan lossless JPEG 2000, VistaVision (35 8-perf), 65-70mm 5-perf, and IMAX (65/70mm 8-perf and 15-perf) film. Both scanners come with new options for split reel plates to fit snugly over any cored reels; software-driven motorized film tension arms; 35mm 3-Track Sepmag/Fullcoat, 17.5mm Sepmag/Fullcoat, and Regular 8mm comMagmagnetic sound readers, Intelligent Noise Reduction (INR), and HDD or SSD internal storage.

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.



GEORGE BLOOD LP

georgeblood.com

George Blood LP is a leading provider of archival audio and moving image preservation. We digitize obsolete and deteriorating audio, video, and film media. We can also migrate and translate data from early tape and disc formats.

George Blood LP can help you save important, historic, and rare information to be preserved and shared with generations to come.

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GRAYMETA | SAMMA

www.graymeta.com

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.

🔗 AMIA Contributing Sponsor

HFC MEDIA SERVICES

www.hfcmediaservices.com

88 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.

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KODAK

kodak.com

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

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MCAF MEDIA

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.

MEDIA MIGRATION TECHNOLOGY

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, DVCPRO and DVCam. MMT can provide a wide range of used motion picture laboratory equipment and parts.



THE MEDIAPRESERVE

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.

MEMNON

memnon.com

Memnon is the global leader in migrating legacy media content, helping content owners transform their content into accessible assets, unlocking new audiences and engagement. We handle all formats of video, audio and film, providing broadcasters, production companies, sports federations, faith based and cultural institutions with the technical expertise they need to preserve, manage and realize the full value of their media content.

MOMENTS LAB

www.momentslab.com

Moments Lab's AI-driven video discovery platform powers the work of broadcasters, production companies, sports rights holders, and brands worldwide. The company's proprietary MXT multimodal AI indexing technology helps content producers unlock their vast media libraries and accelerates video story creation. By reducing the time spent sourcing key moments, Moments Lab enables teams to scale workflows, boost creativity, and generate new revenue. The company's new Discovery Agent introduces chat-based search, advanced semantic understanding, and contextual insights to fuel high-impact storytelling.

MWA Nova GmbH

mwa-nova.com

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.

Established for years and built on an almost 100-years heritage on German engineering ingenuity, MWA Nova is a passionate leading manufacturer of versatile film and audio scanning equipment and a unique and solid partner to film archives and postproduction companies worldwide. 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 small gauge film scanner flashscan NOVA.

↪ AMIA Contributing Sponsor

MYRIAD CONSULTING & TRAINING

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

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.

↪ AMIA Contributing Sponsor

PRESERVE SOUTH, INC.

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

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

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.

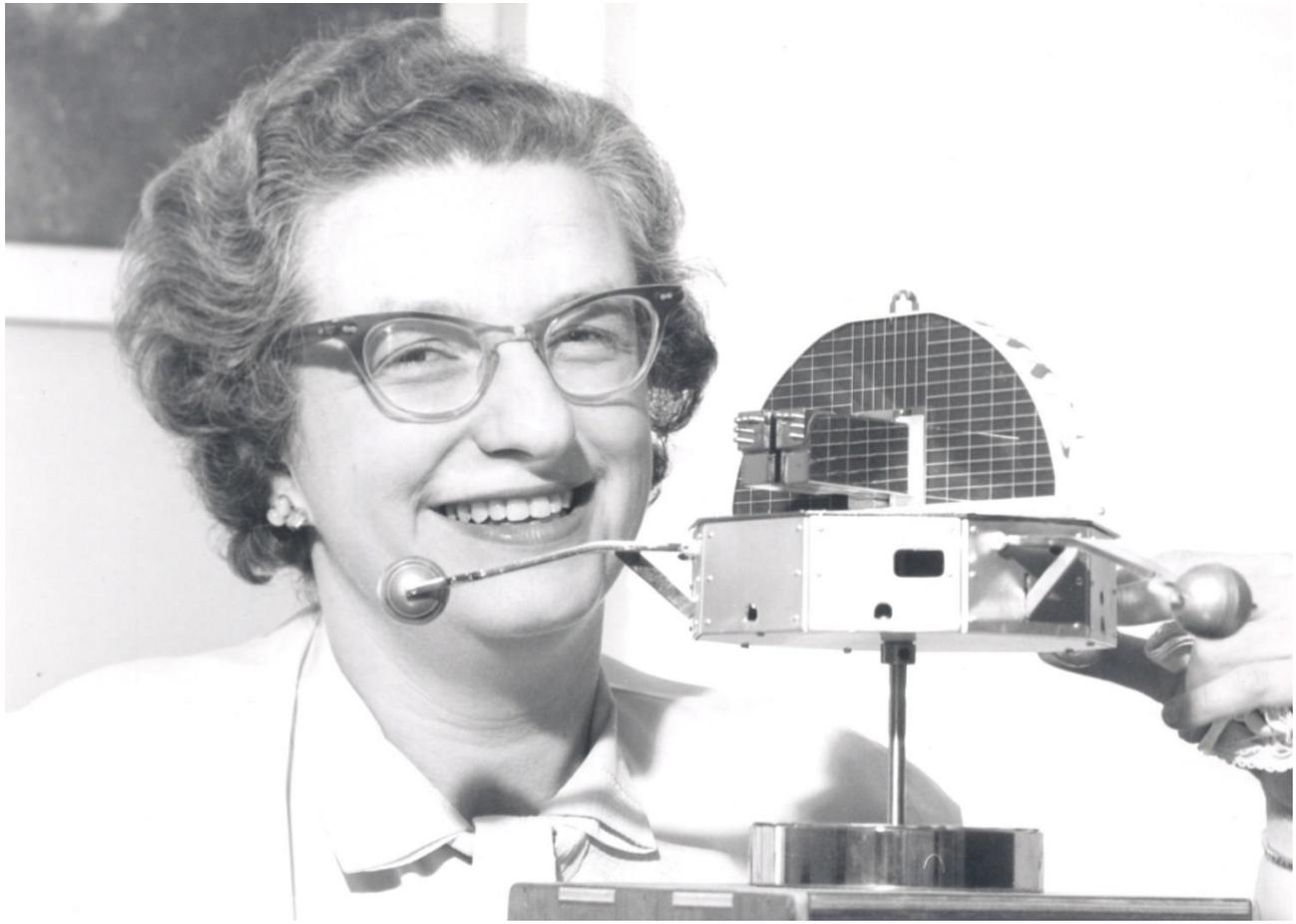
SOLOMON EDWARDS

solomonedwards.com

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STIL CASING SOLUTION

scenesavers.com

The STiL Casing Solution: Help Preserve the Film Industry Anthology. The film community has long understood that images and sound recordings are important in the conservation of our social memory, which is essential to our identity and sense of belonging. Therefore, they must be preserved as part of our common heritage for future generations to enjoy. Founded in 1997 in Quebec City, Canada, STiL Casing Solution focuses on the culture of innovation, mutual benefit, and is very customer oriented. The history of cinema involves the preservation of its most precious material. We offer a comprehensive archiving solution that has made us distinctive and unique in the protection and conservation of the movie industry's assets for the past 25 years

TUSCAN ARCHIVAL BY LEWIS PLASTICS CO.

www.tuscancorp.com

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

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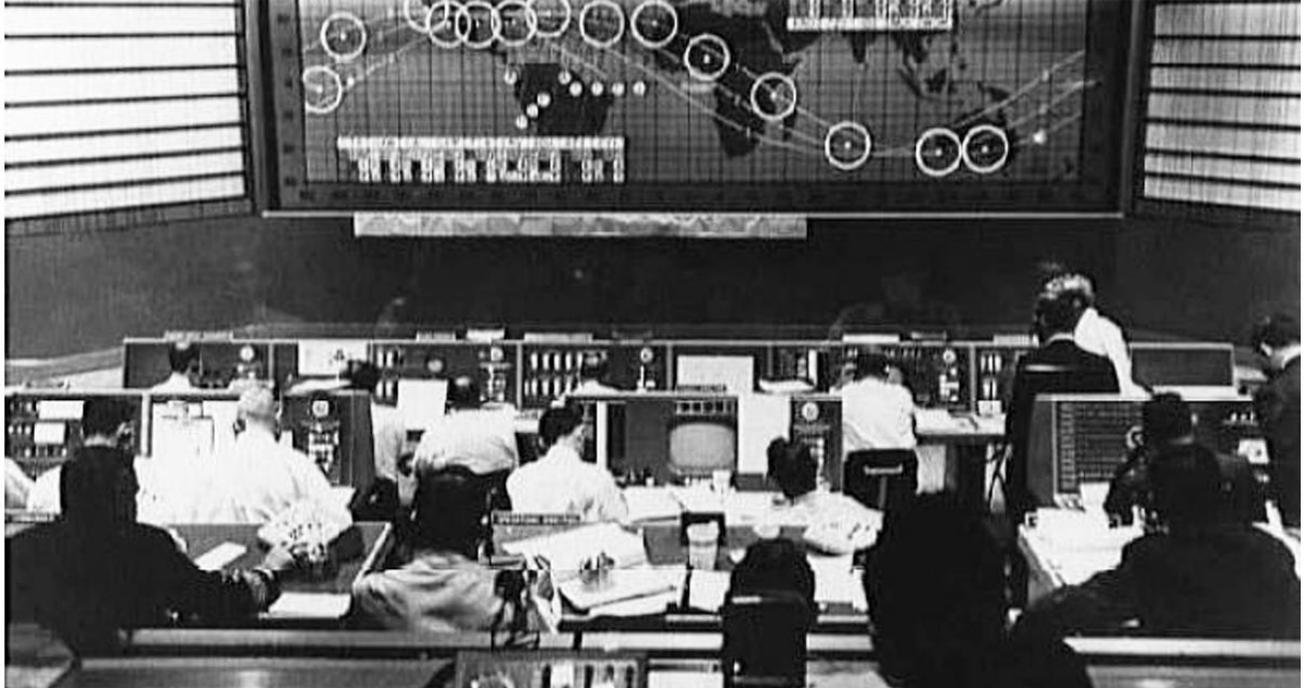
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Human Rights Watch

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