



AMIA 2016

NOVEMBER 9-12, 2016

PITTSBURGH, PENNSYLVANIA



AMIA 2016

Welcome to the 26th annual conference of the Association of Moving Image Archivists!

AMIA was founded with an open door. This year we are focusing on that core tradition and at this conference, together, will take an important step in actively working towards making it part of everything we do, as an organization and as individual professionals. At our opening plenary we will hear from others who have moved diversity and inclusion to the center of their work. Committee chairs have pledged to follow up the plenary with action steps. We have prioritized this important discussion on diversity and inclusion – beginning with the opening plenary on Thursday, a breakout session to focus on turning discussion into action, and a second plenary on Friday morning to look at what our next steps could be. Be part of the conversation here at the conference and stay part of the conversation as we move these ideas forward.

I've been incredibly honored and humbled to work with all of the board members in the past year. Jacqueline Stewart's work on the board along with Moriah Ulinskas and the Diversity Committee has been a model of leadership and support; Siobahn Hagen has taken up the reins of our online education efforts and is forging great partnerships; Chris Lacinak's hard work on the Digital Asset Symposium showed that the work of digital archiving is no longer a newcomer to our field but a mature part of our work; Reto Kromer's bridge-building work with our partner organizations around the world has kept AMIA in dialogue with our field's leading voices; Jayson Wall has worked consistently to inspire Los Angeles-based members; Randal Luckow has worked tirelessly employing his skills as a committee chair and as Board Secretary; Colleen Simpson's work to make our financial reporting clear and straight-forward and our investments sound has allowed AMIA to continue to serve its membership well. If you see them this week, will you thank them for working so hard for the organization?

Thank you, too, to the Conference Committee, chaired by Carol Radovich and Regina Longo, for the tireless work done by the committee – it can't be recognized enough.

Have a great week in Pittsburgh!

- Andrea Kalas, AMIA President



What Makes a Great Archivist?

The archivist's role in society is a laborious one—keeping history safe and preserved is no easy task. Archiving and preserving moving images in particular can be quite the headache.

We understand, we're archivists too.

Our nitrate services specialists have been inspecting and handling film for decades, and we're one of the few remaining nitrate film service providers for restoration, repair, and preservation around. The Director of Operations at our Burbank vaults came to us from the Library of Congress' nitrate storage facility and has been here for 22 years. The Manager in charge of our still photos archival services is one of the founding members of AMIA, and has been inspecting film with us here at PRO-TEK for 15 years. Combined, our film experts have over 200 years of experience in film preservation.

Not only are we archivists dedicated to keeping history alive just like you, we're a team of film buffs, historians, and fans; we've even got a few filmmakers within our ranks. We're much more than a storage facility.

That means even if you ARE looking for storage, you can expect only the highest quality care, because your film sits right in between our own personal collections, and those of major motion picture studios that trust us with theirs as well.

Imagine taking your collection to be housed, walking into an unkempt warehouse, and feeling the dust as you enter. You hand off your precious materials to an indifferent staff, and watch as they wheel it away to become just another can on a shelf. This is a reality for a lot of people—but it doesn't have to be for you.

Because even our storage comes with something

unparalleled in the industry: the wisdom and care that only seasoned experts can provide. Not to mention the state-of-the-art facilities.

So whether you're a film archivist looking to store a private collection in the best possible conditions, or you're a special collections archivist working for a larger corporation, we've got you covered. When it comes to preservation, we're in this together.

Call us for a tour and come take a look, we'd love to show you around.

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Welcome to Pittsburgh!

One of Pittsburgh's nicknames is the "City of Bridges." Throughout the year the AMIA Board, Steering Committee, Diversity Committee and Conference Committee worked tirelessly to bridge constituencies within the membership to help make the 2016 conference more representative of the changing face of AMIA, and more responsive to the needs of our professional community.

This year sees the growth of our curated streams, the addition of sessions that are open and free to the local community, a new fee schedule for conference attendees, and more than double the amount of travel funding granted to conference goers. We thank each and every individual and institution that put forth new ideas and helped to bring them to fruition.

As a result of these initiatives, the conference is jam packed with goodies. There are a plethora of local sites to visit boasting rich archives and cinema histories, tours of local archival facilities, a full roster of pre-conference workshops and symposia, Hack Day, four curated streams of programming, three days of panels, two poster sessions, the perennial favorite vendor café, first timer mixers, and screenings galore. Without a doubt, there is something for everyone.

The annual conference is the result of the collective efforts of many committees and members. Our Pittsburgh local committee has gone above and beyond to help facilitate tours of Media Preserve, Iron Mountain, and the Paramount Film Exchange, and to create a guide of things to see and do in the 'burgh. We also want to thank the Archival Screening Night coordinators, the task force working to offer sessions online, the team putting together the newcomer's event, the stream curators, the Diversity Committee for their work on the plenary sessions, the Education Committee for fostering the student membership and conference experience, the organizers of Hack Day, The Reel Thing, and Trivia Night, and each of the individual chairs and presenters.

On behalf of everyone who has contributed to this year's Conference, we wish you a great week!

*Carol Radovich and Regina Longo, chairs
Tara Kelley, Roshan Kindred, Lindy Leong, Julie Lofthouse, Laura Montgomery,
Yvonne Ng, Brian Real, Dave Rice, Steve Wilson, Dan Wagner, Lindsay Zarwell*

11:20	7:15	1:40	3:43
12:20	8:15	12:30	COLOGNE
12:24	8:19	12:30	DAYTON
1:59	9:54		FT. WAYNE
3:44	10:55	1:40, 5:05	INDIANAPOLIS
5:21	11:39		CHICAGO
7:29			ST. LOUIS
8:29			KANSAS CITY
			WICHITA
			AMARILLO
			ALBUQUERQUE
			WINSLOW
			LAS VEGAS
11:43- 11:43-			1:36
3:26 - 3:26 -			LOS ANGELES
			SAN FRANCISCO

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5



To Our Sponsors: Thank you!

Without the generous support of our sponsors, many of AMIA's events, programs and activities wouldn't be possible.

On behalf of all of us at AMIA - thank you!

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Archival and Restoration Services

Deluxe's talented staff recently worked with Sony Pictures to scan and restore the picture and sound of John Huston's 1953 film *Beat the Devil* starring Humphrey Bogart and Jennifer Jones.

For more than a century, Deluxe has partnered with content owners and archivists to create, preserve, and restore their content.

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Table of Contents



Welcome to AMIA 2016	1
Welcome to Pittsburgh	3
Thank You to our Sponsors and Partners.....	5
AMIA Board and Committees	8-9
AMIA Awards and Scholars	10-11
General Information	13
Plenary Sessions	15
Friday Evening Screenings	16
Session Streams	17
Conference at a Glance	19
The Program	
Tuesday	25
Wednesday	27
Thursday	31
Friday	43
Saturday	55
The Vendor Cafe	65
Attendee List	75
Photo Credits	82
Thank you	84

AMIA Committees

Everyone at the conference is welcome (and encouraged!) to attend any of the meetings listed throughout the week in the Program. If you're interested in joining a committee contact the chair or the AMIA office. Join now and help to lead AMIA forward!

COMMITTEES OF THE BOARD

AMIA Board Committees are focused on the business and service functions of the Association, and are created and appointed by the Board of Directors

Awards and Scholarships	Pam Wintle, Chair
Conference	Carol Radovich and Regina Longo, Chairs
Elections and Nominations	Michele Winn, Chair
Publications	Melissa Dollman and Devin Orgeron, Chairs

COMMITTEES OF THE MEMBERSHIP

AMIA Committees of the Membership are focused on the principal activities of the profession and are established and managed by the membership

Advocacy	Caroline Yeager and Gloria Ana Diez, Chairs
Access	Ariel Schudson, Chair
Cataloging and Metadata	Randal Luckow, Chair
Copyright	Casey Davis Chair
Diversity	Moriah Ulinskas, Chair
Education	Kelle Anzalone and Carla Arton, Chairs
Independent Media	Lauren Sorensen and Kathryn Gronsbell, Chairs
International Outreach	Lorena Ramirez-Lopez, Chair
Lesbian, Gay, Bisexual and Transgender	Janice Allen and Robert Lemos, Chairs
Magnetic Tape Crisis	Peter Brothers and Melitte Buchman, Chairs
Moving Image Related Materials and Documentation	Randal Luckow and Meghan Fitzgerald, Chairs
News, Documentary & Television	Amy Ciesielski, Chair
Nitrate	Rachel Parker and Heather Heckman, Chairs
Open Source	Kara Van Malssen, Jack Brighton and David Rice, Chairs
Preservation	Daniela Curro and Emily Vinson, Chairs
Projection and Technical Presentation	Brittan Dunham and Rebecca Hall, Chairs
Regional Audiovisual Archives	Siobhan Hagan and Amy Ciesielski, Chairs
Small Gauge and Amateur Film	Taylor McBride and Dino Everett, Chairs

TASK FORCES

Task Forces are ad hoc committees of the board, typically with a one year charge

Film Advocacy	Elena Rossi-Snook, Chair
Online Continuing Education	Jim Hone and Lance Watsky, Chairs
Conference Online	Dinah Handel, Kristin Lipska, and Erwin Verbruggen, Chairs

AMIA PUBLICATIONS

The Moving Image	Don Crafton and Susan Ohmer, Editors
	Liza Palmer, Managing Editor

AMIA STUDENT CHAPTERS

Emerson University	University of Amsterdam
McGill University	University of California, Los Angeles
New York University	University of Rochester
Ryerson University	University of Texas at Austin
Simmons College	University of Toronto

AMIA Board



BOARD OF DIRECTORS

Andrea Kalas, President
Colleen Simpson, Treasurer
Randal Luckow, Secretary
Siobhan Hagan, Director of the Board
Reto Kromer, Director of the Board
Chris Lacinak, Director of the Board
Jacqueline Stewart, Director of the Board
Jayson Wall, Director of the Board

AMIA OFFICE

Laura Rooney, Managing Director
Beverly Graham, Membership Manager
Kristina Kersels, Events and Operations Manager

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2016 AMIA Scholars & Travel Grants



Join us for the Conference Welcome on Thursday morning where we will recognize the recipients of the Scholars Program and Travel Grants.

2016 Scholarships and Internship Recipients

Image Permanence Institute Internship
Sony Pictures Scholarship
The Rick Chace Foundation Scholarship
Universal Studios Scholarship

Tulta Behm
Robin Margolis
Frances Trempe
Fatma Amer

Caroline Hauer International Fund

The Carolyn Hauer International Fund provides travel funding for archivists from developing areas to attend the annual conference. The 2016 recipients are:

San Francisco Silent Film Festival Conference Travel Grant

Funded by the San Francisco Silent Film Festival, the travel grant offers travel funding for the Annual Conference. The 2016 recipient is:

Elizabeth Carroll

AMIA Community Fund

Funded by member contributions, the Community Fund provides travel funding for the Annual Conference. This year, contributions were matched by AMIA and three travel grants were funded by our friends at Roundabout Entertainment. The 2016 recipients are:

2016 AMIA Awards



Each year, AMIA awards recognize outstanding professional achievement in and contributions to the field of moving image archiving.

AMIA Silver Light Award

Jean-Louis Bigourdan

The Silver Light Award recognizes outstanding career achievement in moving image archiving and significant contributions to the field.

William S. O'Farrell Volunteer Award

Dennis Doros

The William S. O'Farrell Award is to recognize significant contributions to AMIA and to the field through their volunteer efforts.

The Alan Stark Award

Dave Rice

The Alan Stark Award honors individuals who have made a significant contribution through their efforts on a special project or in project management that contributes to, and supports, the work of moving image archives and/or the operations of AMIA

Read more about the 2016 Award recipients after the Conference in the AMIA Winter Newsletter.

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General Information



AMIA Registration Desk

Conference packets and additional conference information will be available at the Registration Desk during these hours:

Tuesday - Friday	17th Floor	7:30am - 6:00pm
Saturday	17th Floor	7:30am - 3:00pm

AMIA Vendor Cafe | 17th Floor

Please join us for the always informative AMIA Vendor Exhibits in the Cafe.

Thursday	Vendor Hours	9:45am - 6:30pm
Thursday	Cocktails in Vendor Cafe	5:45pm - 6:30pm
Friday	Vendor Hours	9:10am - 2:00pm

Poster Sessions | The Vendor Cafe

Up-to-date research emphasizing the issues and concerns encountered within the moving image archive profession will be presented in Poster Sessions on Thursday and Friday 12:00pm - 2:00pm in the Vendor Cafe. Each day will feature new Poster presentations.

Buses to The Hollywood Theatre

The Hollywood Theatre Dormont will be the location for The Reel Thing and Archival Screening Night. There will be shuttle service to the location - please check the listing for times. You can also get to the theatre on the light rail or by taxi or shared ride service.

Please wear your badge!

AMIA registration badges will allow you access to all sessions, the Opening Cocktail Reception, the Vendor Cafe, Archival Screening Night, and the Closing Cocktail Reception. You must wear your badge for entry. For events with tickets, please note you will need your ticket *and* your badge for entry.

In memory of **Brian Guckian** **1972 - 2015**

His knowledge, his enthusiasm,
his generosity, and his kindness
is greatly missed.

Brian was a founding member of FATF
and a generous contributor to
AMIA's Community Fund, wanting to
give others the opportunity to
attend the annual conference.

We ask you to consider donating to the
Community Fund in his name.

*Antonella Bonfanti, Liz Coffey, Brittan Dunham,
Dino Everett, Becca Hall, Jennifer Jenkins, Tara Kelley
Elena Rossi-Snook, Rebecca Wack, Alexander Whelan*

Conference Plenary



Action for Diversity, Inclusion, and Equity in AMIA

This year, the conference will open with a plenary discussion of Action for Diversity, Inclusion, and Equity in AMIA. Following the plenary will be a breakout session will be a facilitated discussion bringing together those interested in brainstorming ideas into action items. On Friday morning's plenary will be a report on those proposals.

Thursday | 8:30am | Urban

Plenary | Action for Diversity, Inclusion, and Equity in AMIA

This opening plenary is an opportunity for AMIA members to learn about ambitious diversity programs at related professional associations, and ways in which moving image archivists can impact the field when issues of diversity and inclusion are prioritized in their work. Attendees will hear from recipients of the IMLS-funded Mosaic Program (ARL/SAA), and the Spectrum Doctoral Fellowship Program (ALA/University of Pittsburgh) and are intended to engage in a consideration of AMIA's history and goals regarding diversity. This plenary seeks to catalyze actionable goals which can promote the diversification of AMIA membership, activities, and the moving image archiving and preservation field at large.

Thursday | 9:45am | Hope Room

Plenary Discussion: Taking Action for Diversity, Inclusion, and Equity

Following the morning's plenary "Action for Diversity, Inclusion, and Equity in AMIA" this facilitated discussion will bring together committees, task force/working groups, and anyone else who wants to jump in, to brainstorm ideas to incorporate an articulated commitment to diversity and inclusion into their work as reasonable action items- as well as what might be needed from the wider organization (board, membership, resources) to make these ideas edge closer to reality.

Friday | 8:30am | Urban

Plenary | Discussion into Action: Ideas for Diversity, Inclusion, and Equity within AMIA

Representatives from Thursday's plenary and session discussions will share proposals for action items with the wider membership

Friday Evening Screenings

6:15pm | Point Park University | GRW Theatre

DIY&CA: Evening Screening: Filmmaking as Community Activism

This program will present a set of short works followed by a discussion by Tony Buba, an independent filmmaker who uses documentary as a form of community activism in the Pittsburgh area. As president of Braddock Films, Tony Buba has been producing documentaries since 1972 in both long and short formats. In addition to producing personal work, Braddock Films has been involved in producing award winning documentaries in the Pittsburgh area. He has focused his energies on the crumbling landscape of Braddock, Pennsylvania, a once-thriving steel town, whose people and environments have been directly affected by the age of post-industrial decline. The program will be held at Point Park University, George Rowland White (GRW) Theatre at 414 Wood Avenue, Pittsburgh, PA

7:30pm - 8:30pm | Welk Room - Mezzanine Level

It Happened in 16mm: A Night of Regional Film

The Small Gauge Amateur Film Committee (SGAFC) and the Regional Audiovisual Archives Committee (RAVA), together with Three Rivers Archivists, invite you to the third annual small gauge regional film screening. The program will be curated from the collections of RAVA's institutional members and local regional archives and will feature 16mm film highlighting content of the Mid-Atlantic region.

8:00pm - 10:00pm | The Hollywood Theatre

Special Screening: George Romero's Night of the Living Dead

The quintessential zombie movie, George A. Romero's first film gave rise to myriad imitators, sequels, and remakes, and reanimated the horror genre. The 28-year-old Romero and a group of friends and colleagues shot Night of the Living Dead in Evans City, PA, outside of Pittsburgh, on a shoestring budget of \$114,000. Recently restored by MoMA and The Film Foundation. Funded by the George Lucas Family Fund. Thank you to our friends at Bonded for hosting the evening,

Tickets are on a first come/first served basis. Pick up your ticket at the Conference Registration desk. The Hollywood Theatre Dormont is about five miles from the hotel, but is just 20 minutes on the Light Rail (Red Line to Potomac Station), or a short ride using Uber/Lyft ride share services, or a taxi.

8:35pm - 9:35pm | Welk Room

The Eames Film Collection at the Library of Congress

Charles and Ray Eames' contribution to furniture design and architecture are legendary, and some of their films -- often sponsored by corporations like IBM -- were distributed for educational and industrial audiences. The Library of Congress has undertaken film and digital preservation of the Eames Collection, from some of their well-known titles like Powers of Ten to their unpublished titles and their multiscreen presentations. Amy Gallick, Preservation Specialist, and Mike Mashon, Head of the Moving Image Section, from LoC will discuss the collection, its acquisition and preservation challenges.

9:40pm - 10:40pm | Hope Room

Envisioning Pittsburgh

This screening will showcase the rich collections and creativity of the conference's host city, highlighting archival film rarities that imagine Pittsburgh from a multitude of cinematic genres, presented with live scores by local musicians. The films present Pittsburgh's industrial legacy, its unique neighborhoods and people, and embody the region's rich tradition of documentary and experimental filmmaking. The program will be culled from collections as diverse as the University of Pittsburgh, including their KDKA and WTAE news film collections and the Pitt Parade collection; and the private Orgone Archive, including a remarkable 1957 Kodachrome sponsored film *Gateway to the Future*, created for the Pittsburgh centennial. Historical figures Lyndon B. Johnson and Eleanor Roosevelt are among the featured luminaries. Live scores to the films will be provided by composers and multi-instrumentalists Ben Opie and Colton Harper.

Program Streams

As part of the 2016 program, the conference offers four curated streams of programming. The streams are indicated in the program.

Thursday . November 10 | Monongahela Room - 17th Floor

EIA: Environmental Issues and Archives

The stream will discuss the aspects of climate change, environmental issues, and energy/power issues that impact archives. The goal is to raise awareness and provide support to archivists on methods to advocate within their institutions to effect change. It is imperative to get cultural institutions, including film archives, completely off the grid.

Friday . November 11 | Hope Room - Mezzanine Level

DigiPres: AV Content and Digital Preservation

As 21st century moving image archivists, digital preservation is now a subject that affects us all. This stream focuses on the myriad questions, challenges, and opportunities raised by this subject. Presentations will range from case studies to tutorials, to deep dives into issues like sustainability and access, to spotlighting collaborative initiatives and open source projects.

Friday . November 11 | Monongahela Room - 17th Floor

DIY&CA: Do It Yourself and Community Archiving & Symposium

Materials coming from the independent media community, and archivists who support that community often work against major hurdles. Answering those challenges often result in low-cost, do-it-yourself and open source solutions for archiving moving images. This stream investigates these solutions and methodologies for archiving independent, activist and community archives.

The DIY&CA day of programming is also offered as a full day Symposium at no cost to archivists and artists in the region. The Symposium includes a full day of sessions and screenings.

Saturday . November 12 | Monongahela Room - 17th Floor

FTH: Framing the Horizon

What's Next in Moving Image Archival Education. As the film preservation and moving image archival fields look towards the future, it is imperative that we reflect on, analyze, and assess how to best equip the next generation of leaders with the resources and skillsets necessary to tackle myriad issues facing our profession. This curated stream will examine various aspects of moving image archival education, formal and otherwise, from the perspective of current and former students, faculty and educators, new professionals, and those in hiring positions.

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Conference at a Glance | Wednesday - Thursday



Tuesday . November 8

8:30am	Monongahela	Workshop: DigiPres 101 [Part I]
9:00am	Welk Room	Workshop: Film Handling 101
1:30pm	Monogahela	Workshop: DigiPres 101 [Part II]

Wednesday . November 9

8:00am	Allegheny	Workshop: Nominating to 'Memory of the World'
8:30am	Urban	AMIA/DLF Hack Day
9:00am	Monongahela	Workshop: Basics for Non-Engineers
11:00am	Off Site	Community Archiving Workshop
12:30pm	Hollywood Theater	The Reel Thing
6:00pm	Penn Ballroom	Networking & First-Timer Event
7:00pm	Penn Ballroom	Opening Night Reception
8:00pm	Urban	AMIA Trivia Throwdown

Thursday . November 10

7:30am	Grand Ballroom	Continental Breakfast (to 8:15am)
8:00am	Urban	AMIA 2016 Welcome
8:30am	Urban	Plenary Action for Diversity, Inclusion, and Equity in AMIA
9:30am	Grand Ballroom	The Vendor Cafe
9:45am	Allegheny	Traumatic Archives: Ethics & Accessibility
9:45am	Hope Room	Taking Action for Diversity, Inclusion, and Equity
9:45am	Monongahela	EIA: Acknowledge: Energy Resources Status Check
9:45am	Welk Room	From Mass Digitization to Description
10:15am	Allegheny	Automated QC Tools
11:00am	Bedford	Meeting: Small Gauge and Amateur Film Committee
11:00am	Hope Room	Black Films & Blu-ray



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Conference at a Glance | Thursday - Friday

11:00am	Monongahela	EIA: Acknowledge: Global Climate Change
11:00am	Welk Room	Eyes on the Prize Interviews
12:00pm	Bedford	Meeting: LTV Working Group
12:00pm	Carneigie III	Meeting: Open Source Committee
12:00pm	Grand Ballroom	Poster Session I
12:00pm	Sky	Meeting: Independent Media Committee
1:00pm	Sky	Meeting: Preservation Committee
2:00pm	Allegheny	Re-Envisioning Japan
2:00pm	Hope Room	DAS: The MTV Vault Project
2:00pm	Monongahela	EIA: Environmental Impact of Archiving
2:00pm	Welk Room	Women, Technology, and the Spotlight
3:30pm	Allegheny	Hidden Cinema: Beyond Medicine
3:30pm	Hope Room	DAS: DAM and Digital Preservation at Smithsonian
3:30pm	Monongahela	EIA: Energy & Conservation Policies, Practices, Methods
3:30pm	Welk Room	Inserting African-American Stories back into the Narrative
4:45pm	Hope Room	DAS: Creating a Trove of Digital Assets
4:45pm	Monongahela	EIA: Advocating for Survival of Moving Image Collections
4:45pm	Welk Room	Researching & Recreating Early Widescreen Cinema
5:45pm	Grand Ballroom	Cocktails in the Vendor Cafe
6:00pm	Outside Hotel	Buses begin shuttle to Hollywood Theater
7:45pm	Hollywood Theater	Awards & Archival Screening Night

Friday . November 11

8:00am	Grand Ballroom	Continental Breakfast (to 8:30am)
8:30am	Urban	Plenary Ideas for Diversity, Inclusion, and Equity
9:15am	Grand Ballroom	The Vendor Cafe
9:30am	Allegheny	Celebrating the 50th Anniversary of Star Trek
9:30am	Hope Room	DigiPres: Building Digital Preservation Initiatives
9:30am	Monongahela	DIY&CA: Building Regional AV Preservation Coalitions
9:30am	Welk Room	Quad at 60: Preserving Local 2" Videotape
11:00am	Allegheny	Dissecting Jennifer Steinkamp's Installation
11:00am	Hope Room	DigiPres: Adapting Best Practices on a Shoestring Budget
11:00am	Monongahela	DIY&CA: Independent Media and Community Collections
11:00am	Welk Room	Practical Approaches to Providing Access
11:30am	Allegheny	Competency-Based Frameworks for Education
12:00pm	Bedford	Meeting: Advocacy Committee
12:00pm	Carnegie III	Meeting: Magnetic Tape Crisis Committee
12:00pm	Grand Ballroom	Poster Session II
12:00pm	Sky	Meeting: Education Committee
12:45pm	Allegheny	DigiPres: Lightning Talks
1:00pm	Bedford	Meeting: Nitrate Committee
1:00pm	Carnegie III	Meeting: News, Documentary and Television Committee
2:00pm	Allegheny	Problems in Preservation and Presentation of Timed Text
2:00pm	Hope Room	DigiPres: Theory vs. Practice
2:00pm	Monongahela	DIY&CA: Documenting A Changing Pittsburgh
2:00pm	Sky	Meeting: Copyright Committee
2:00pm	Welk Room	Preserving and Curating Shorts Collections
3:30pm	Allegheny	The National Archives, Historypin, and WWI
3:30pm	Hope Room	DigiPres: Managing Bodycam Video
3:30pm	Monongahela	DIY&CA: Digital Collections in the Real World
3:30pm	Welk Room	Documenting Provenance



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Conference at a Glance | Friday - Saturday

4:45pm	Allegheny	Preserving Jud Yalkut and Nam June Paik
4:45pm	Hope Room	DigiPres: Preservation in a Production Environment
4:45pm	Monongahela	DIY&CA: Independent Media from Behind the Iron Curtain
4:45pm	Welk Room	Archiving In A Production Environment I
6:15pm	GRW Theatre	DIY&CA: Screening: Filmmaking as Community Activism
7:30pm	Welk Room	It Happened in 16mm: A Night of Regional Film
8:00pm	Hollywood Theater	Special Screening
8:35pm	Welk Room	The Eames Film Collection at the Library of Congress
9:40pm	Hope Room	Envisioning Pittsburgh

Saturday . November 12

7:30am	Grand Ballroom	Continental Breakfast (to 8:15am)
8:00am	Urban	Lightning Talks: Current Projects
8:50am	Urban	AMIA Membership Meeting
9:45am	Allegheny	A Screening of <i>La Belle</i> at the Movies
9:45am	Hope Room	Where Is My Digital Original Negative?
9:45am	Monongahela	FTH: AVArchiving and Preservation Education in Americas
9:45am	Welk Room	Reclaiming Indigenous Sacred Moving Images
10:15am	Welk Room	Richard E. Norman and Early Race Filmmaking
11:00am	Hope Room	Researching and Recirculating Nontheatrical Films
11:00am	Monongahela	FTH: AMIA Student Chapter Roundtable
11:00am	Welk Room	An AAPB NDSR Update
12:00pm	Sky	Meeting: CollectiveAccess User Group
12:00pm	Bedford	Meeting: Publications Committee
2:00pm	Allegheny F	AIL: Learning from Past Mistakes in Ingest Workflows
2:00pm	Hope Room	Mobile Media Preservation and Collection Strategies
2:00pm	Monongahela	FTH: The Listening Room: A Conversation on Diversity
2:00pm	Welk Room	Pittsburgh's Hidden Media History
2:30pm	Hope Room	Standards, AXF & Designing Data for Long Term Survival
3:30pm	Allegheny	Further Freaky Film Formats: Mad Scientists Edition
3:30pm	Hope Room	Collecting "Community Copies" of Orphan Works
3:30pm	Monongahela	FTH: Tomorrow's Moving Image Archivists
4:45pm	Hope Room	Kartemquin and Media Burn
4:45pm	Monongahela	FTH: The New Old Curriculum
5:45pm	Sternwheeler	Closing Night Cocktails

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LOS ANGELES | VENICE



8:30am - 12:00pm | Monongahela- 17th Floor | Separate Registration Required
Workshop: DigiPres 101: Programming Basics and Preservation Tools [Part I]

Chairs	Carla Arton, IU Libraries Moving Image Archive Ashley Blewer, New York Public Library
Speakers	Dave Rice, CUNY Television Erwin Verbruggen, Netherlands Sound and Vision Reto Kromer, AV Preservation by reto.ch Kara Van Malssen AVPreserve

Through a combination of instruction, question and answer sessions, and hands on practical experience this workshop will give attendees a broad overview of the diverse range of open source tools used in digital preservation. The workshop will be broken up into two parts which can be enrolled in separately or as one full day workshop. Topics and tools covered in Part 1 include Command Line Basics, technical writing, GitHub, and MediaConch/MediaInfo.

9:00am - 5:30pm | Welk Room - Mezzanine Level | Separate Registration Required
Film Handling 101

Chairs	Taylor McBride, Smithsonian Institution Dino Everett, USC Hugh M. Hefner Moving Image Archive
Speakers	Jennifer Jenkins, University of Arizona Anne Schweikert, Smithsonian Institution

The Small Gauge Amateur Film Committee hosts an intensive one-day workshop covering 16mm, 8/ Super 8mm film handling skills, including film identification and inspection, rewind operation, splicing and perforation repair, and hand cleaning. Attendees will have the chance to work hands-on with the film and equipment and will leave with the knowledge of how to safely and confidently handle archival film.

Tuesday | Conference Program

1:30pm - 4:00pm | Monongahela - 17th Floor | Separate Registration Required

Workshop: DigiPres 101: Programming Basics and Preservation Tools [Part II]

Chairs	Carla Arton, IU Libraries Moving Image Archive Ashley Blewer New York Public Library
Speakers	Ben Turkus, Bay Area Video Coalition Dave Rice, CUNY Television Reto Kromer, AV Preservation by reto.ch Sarah Romkey, Artefactual Systems

Through a combination of instruction, question and answer sessions, and hands on practical experience this workshop will give attendees a broad overview of the diverse range of open source tools used in digital preservation. The workshop will be broken up into two parts which can be enrolled in separately or as one full day workshop. Topics and tools covered in Part 2 include FFmpeg, QCTools, and Archivematica.

“When you’re from the East Coast or you’re from the South, people expect you to sound a certain way. So if you don’t sound that way, people won’t label you as that type of artist. For me, I had a whole new lane to create for myself being from Pittsburgh and being a Midwest artist.”

- Cameron Thomaz



8:00am - 12:00pm | Allegheny - 17th Floor | Separate Registration Required
Workshop: Nominating to the UNESCO 'Memory of the World' Register

Speaker Ray Edmondson, Archive Associates Pty Ltd

The international reference point for recognising the great documents of human history is the UNESCO "Memory of the World" Register. As well as textual documents, it includes significant films and television programs. Inscription on the register is the end point of an evaluation process which begins with a written nomination in a prescribed format. Inscription is prestigious and highly sought after, and can confer benefits on the successful institution. This workshop will cover: Choosing what to nominate; Case studies of successful nominations; The evaluation criteria; Preparing and submitting the nomination form; The evaluation process; What happens if you're successful?; The advocacy and other benefits of inscription. On registration, participants will be emailed a copy of the Memory of the World Companion and encouraged to read it first, to get best value from the workshop.

8:30am - 5:00pm | Urban - 17th Floor | Pre-Registration Required
AMIA/DLF Hack Day

In association with the annual conference, AMIA will host its fourth hack day in partnership with DLF (Digital Library Federation). The event is a unique opportunity for practitioners and managers of digital audiovisual collections to join with developers and engineers for an intense day of collaboration to develop solutions for digital audiovisual preservation and access. It will be fun and practical and a jury will award recognition to the best projects in several categories.

8:30am - 12:00pm | Buses leave at 8:30am | Pre-Registration Required
Tour: The Media Preserve

9:00am - 5:30pm | Monongahela - 17th Floor | Separate Registration Required
Workshop: Audiovisual & Preservation Technology Basics for Non-Engineers

Speaker James Snyder, Library of Congress

This workshop will focus on providing a good technical basis, in plain English, for those who do not already have audiovisual engineering or technical training. It builds on the 2014 half-day seminar, and expands to a full day in response to attendee feedback. It will allow non-technical people of all types to have a good, basic grasp of the technologies, concepts and terms involved in audiovisual recording and reproduction in general, digitization of audiovisual materials, and file-based workflows,

Wednesday | Conference Program

metadata and long-term data archiving. Workshop attendees will walk away with a good, operating grasp of the technologies involved, de-mystifying the terms and concepts audiovisual archivists face every day at institutions large and small so they know what materials they are looking at, how to handle their preservation, and how to plan for their digital conversion. They will have a functional knowledge of the terms and concepts required to write grants and contracts for digital conversion and storage of audiovisual materials. Demonstrations with actual equipment and signals will be featured.

9:00am - 1:00pm | Bus leaves at 9:00am | Pre-Registration required

Tour: Iron Mountain

11:00am - 5:00pm | Off site | Pre-Registration required

Community Archiving Workshop

Chair Yvonne Ng, Witness

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

11:00pm - 12:00pm | Paramount Film Exchange | Pre-Registration required

Tour: Paramount Film Exchange

12:30pm - 5:30pm | Hollywood Theatre | Buses begin shuttle at 11:45am

The Reel Thing

Chairs Grover Crisp, Sony Pictures
Michael Friend Sony Pictures

Presenting the latest technologies in audiovisual restoration and preservation. The Reel Thing brings together a unique line up of laboratory technicians, archivists, new media technologists and preservationists. Curated by Grover Crisp and Michael Friend, all proceeds from The Reel Thing: Los Angeles support the programs of AMIA, a 501(3)c organization dedicated to the preservation and use of moving image materials.

1:00pm - 5:00pm | Bus leaves at 1:00pm | Pre-Registration required

Tour: Iron Mountain

6:00pm - 7:00pm | William Penn Ballroom - William Penn Level | Pre-Registration required

Networking & First-Timer Event

This event brings together students, early professionals, first-timers and seasoned AMIA veterans and leaders for pre-conference networking, meet-and-greet with AMIA leaders, mock interviews, and a resume review! This informal outreach effort helps newcomers make the most of their time at the AMIA conference and provides professional development opportunities for students and early professionals.

7:00pm - 8:00pm | William Penn Ballroom - William Penn Level

Opening Night Reception

It's opening night in Pittsburgh! A chance to say hello to friends, meet new colleagues, and get ready for the days ahead. And be sure to ask for "The Rock" at the bar! Thanks to our friends at Iron Mountain.

Conference Program | Wednesday

8:00pm - 10:30pm | Urban AMIA Trivia Throwdown

Trivia Master Colleen Simpson, Prasad Corporation

Test your skills, win prizes and see if you can be the team that unseats the current AMIA Trivia Champions. Put your name on that monkey trophy! Everyone is welcome - sign up as a team or as an individual table.

*“Pittsburgh entered the core of my heart
when I was a boy and cannot be torn out.”*
- Andrew Carnegie

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Conference Program | Thursday



7:30am - 8:15am | Grand Ballroom - 17th Floor
Continental Breakfast

8:00am - 8:30am | Urban - 17th Floor
AMIA 2016 Welcome

Chair Andrea Kalas, AMIA President

Please join us for the official Conference welcome and to recognize the 2016 Scholarship and Internship recipients.

8:30am - 9:30am | Urban - 17th Floor

Plenary | Action for Diversity, Inclusion, and Equity in AMIA

Chair Moriah Ulinskas, University of California, Santa Barbara

Jacqueline Stewart, University of Chicago, Cinema and Media Studies

Speakers Brian Graney, Indiana University Bloomington

Mark A Puente, Association of Research Libraries

Janet Ceja, Simmons College, School of Library and Information Studies

Carmel Curtis, United Nations

THE AMERICAN MEDICAL ASSOCIATION

This opening plenary is an opportunity for AMIA members to learn about ambitious diversity programs at related professional associations, and ways in which moving image archivists can impact the field when issues of diversity and inclusion are prioritized in their work. Attendees will hear from recipients of the IMLS-funded Mosaic Program (ARL/SAA), and the Spectrum Doctoral Fellowship Program (ALA/University of Pittsburgh) and are intended to engage in a consideration of AMIA's history and goals regarding diversity. This plenary seeks to catalyze actionable goals which can promote the diversification of AMIA membership, activities, and the moving image archiving and preservation field at large.

**9:30am - 6:45pm | Grand Ballroom - 17th Floor
The Vendor Cafe**

Don't miss an opportunity to visit the vendor exhibits! The Vendor Cafe is a great way to learn what is new, what is working, and what is on the horizon. Whether or not you are a buyer, the Cafe is an opportunity to meet colleagues who provide the products and services we all rely on.

AMIA CONFERENCE SPECIAL

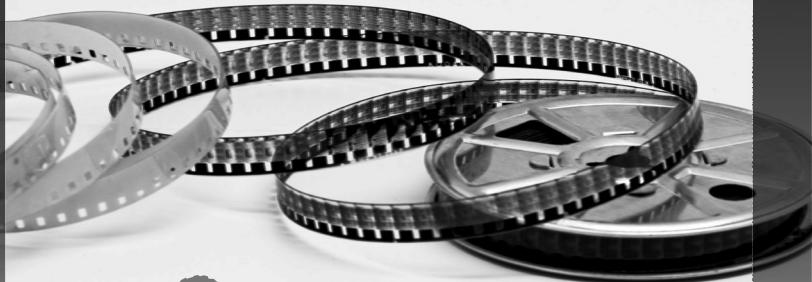
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Conference Program | Thursday

9:45am - 10:15am | Allegheny - 17th Floor

Traumatic Archives: Ethics & Accessibility

Speakers Rebecca Dillmeier, United States Holocaust Memorial Museum
 Lindsay Zarwell, United States Holocaust Memorial Museum

Traumatic Archives: Ethics and Accessibility looks at why United States Holocaust Memorial Museum makes its digitized oral history and films collections available on the web. Much of the collection contains sensitive material that can be difficult to watch. The Museum is unique in how accessible it has made its oral testimony and historic films, particularly in the field of Holocaust history. Film archivist Lindsay Zarwell brings years of experience collecting and cataloging this traumatic material. Rebecca Dillmeier is the digital collections manager for oral history and historic film and has been involved in discussions regarding why certain oral testimony collections should be accessible onsite only as well as helping to audit release forms and donor records. They have helped shape the institution's policies regarding accessibility. This discussion allows for the audience to grapple with issues of institutional loss of control over a narrative and what role an institution plays in mediating graphic material.

9:45am - 10:45am | Hope Room - Mezzanine Level

Plenary Discussion: Taking Action for Diversity, Inclusion, and Equity

Following the morning's plenary "Action for Diversity, Inclusion, and Equity in AMIA" this facilitated discussion will bring together committees, task force/working groups, and anyone else who wants to jump in, to brainstorm ideas to incorporate an articulated commitment to diversity and inclusion into their work as reasonable action items- as well as what might be needed from the wider organization (board, membership, resources) to make these ideas edge closer to reality..

9:45am - 10:45am | Monongahela - 17th Floor

EIA: Acknowledge: Energy Resources Status Check

Chair Caroline Yeager, George Eastman Museum
Speaker Eric Hittinger, Rochester Institute of Technology

Human dependency on non-renewable fossil fuels has reached a critical point. Moving image archivists need to consider how to preserve moving image collections with lower dependence on fossil fuels or their derivative products by considering alternative energy solutions. This panel will address current understandings of the availability of fossil fuels, their negative effect on our environment, and discuss the emerging alternative technologies that are a critical part of our energy transition.

9:45am - 10:45am | Welk Room - Mezzanine Level

From Mass Digitization to Description: Indiana University's Strategy to Overcome the Next Great Challenge

Chair Chris Lacinak, AVPreserve
Speaker Jon Dunn, Indiana University

Over the past decade much focus has been placed on mass digitization of legacy audiovisual collections. With progress on this front, today there is a new focus emerging: mass description. In 2014 Indiana University (IU) began an effort to digitize hundreds of thousands of hours of audiovisual materials from across campus, leading to the challenge of describing this extraordinarily diverse set of materials both at scale and at a sufficient level of granularity to enable meaningful and effective discovery. In 2015, with the support of AVPreserve, IU began a strategic planning project to research, analyze and report on technologies, workflows, staffing, timeline and budgets to address this challenge. With presentations from Jon Dunn and Chris Lacinak this session will offer insights into the leading-edge work occurring at IU and present some of the newest technologies and workflows available for rich description of, and improved access to audiovisual collections.

Thursday | Conference Program

10:15am - 10:45am | Allegheny - 17th Floor

Automated QC Tools Analysis For a Better and Brighter Future

Speakers Morgan Oscar Morel, George Blood Audio/Video/Film
Brendan Coates, University of California Santa Barbara

The Dave Rice/BAVC QCTools software has provided the A/V preservation community with an invaluable tool for analyzing digitized media. This presentation discusses open-source, python-based tools have been built to read and analyze QCTools reports in order to help automate and streamline the process of video analysis for digitization workflows. This panel will introduce tools that may provide an open-source alternative to QC software systems that are too costly or difficult to implement for smaller institutions, as well as provide an opportunity to advance the discussion of what it means to control for quality when digitizing archival AV materials. The panel is made up of two digitization/preservation professionals, one from a university library and one from a vendor. The target audience is anybody looking to integrate QCTools into their video workflows, as well as anyone interested in advancing the art of quality control.

11:00am - 12:00pm | Bedford - 17th Floor

Meeting: Small Gauge and Amateur Film Committee

11:00am - 12:00pm | Hope Room - Mezzanine Level

Black Films & Blu-ray: Strategies for Producing Home Video Packages

Chair Jacqueline Stewart, University of Chicago
Speakers Ron Magliozi, Museum of Modern Art
Jan-Christopher Horak, UCLA Film & Television Archive
Amy Heller, Milestone Films
Nina Collins, Milestone Films

Home video packages offer exciting opportunities to provide wide access to archival collections. This panel features presentations by archivists, curators, distributors and scholars who have worked on recent DVD and Blu-ray projects. Panelists will describe every step of the process: what it takes to fund, research, curate, package, release and market home video packages. They will describe the technical issues involved in "restoring" and digitizing film elements for the purposes of disc and streaming presentation, and explain issues such as remastering and frame rate adjusting. They will also talk about the "extras" these packages enable, from music and commentary soundtracks to interviews, still images, and other primary documents. The panel's focus on African American film packages will open up the conversation to consider the benefits and challenges of working with materials that have received scant archival, scholarly and public attention, and strategies for reaching diverse audiences.

11:00am - 12:00pm | Monongahela - 17th Floor

EIA: Acknowledge: Global Climate Change

Chair Gloria Diez, ASAeca (Argentine Association of Film and Audiovisual Studies)
Speakers Casey Davis, WGBH
Raymond G. Najjar, Jr., Pennsylvania State University

Global climate change is producing rising tides, disastrous and increasingly extreme weather patterns, and placing moving image collections at risk. What can we as moving image archivists, do about it? This panel will address the global climate change issue from both a scientific standpoint as well as how it directly affects the archiving of films and digital media.

11:00am - 12:00pm | Welk Room

Digitization and Reassembly of Eyes on the Prize Interviews

Chair Nadia Ghasedi, Washington University
Speakers Emily Halevy, Crawford Media Services, Inc.
Jim Hone, Washington University
Irene Taylor, Washington University

Regarded as the definitive work on the Civil Rights Movement, the documentary series, Eyes on the

Conference Program | Thursday

Prize, has been seen by millions since its PBS debut in 1987. However, what remains unseen is the nearly 85 hours of interview outtakes that provide further insight into the series' original stories of struggle, resistance, and perseverance. Through the Eyes on the Prize Digitization and Reassembly project, funded by the National Historical Publications and Records Commission, Washington University Libraries is making the complete, never-before-seen interviews and synchronized transcripts freely accessible through its newly developed Hydra digital repository. Crawford Media Services, Inc. completed the digitization and the digital reassembly was completed in-house. This session will provide both archivist and vendor insights into planning, workflow management, and the related challenges of implementing large-scale digitization projects.

12:00pm - 2:00pm | The Vendor Cafe - 17th Floor
Poster Session

Poster: International Cooperation in the Archives: Audiovisual Archiving at the UN

Antonio Carlos da Silva, United Nations. DPI
Carmel Curtis, United Nations. DPI

Poster: Capturing Campus-Wide Born Digital Moving Images: A Collaboration

Chrystal Carpenter, Elon University
Linda Lashendock, Elon University

Poster: Moving Image Social Tagging Professional vs. Amateur Production Comparison

Edward Benoit, III, School of Library & Information Science

Poster: The Cable Bible: A Guide to Connecting Audiovisual Equipment

Ethan Gates, New York University

Poster: Baby Steps: How Digitization Projects Help Community Archives Measure Resource Needs

Itza Carabajal, University of Texas at Austin School of Information

Poster: Mobile Archivists: Archival Outreach on the Go

Jennifer Barth, University of Wisconsin-Madison
Catherine Hannula, University of Wisconsin-Madison

Poster: Discovering the Inner World of Edward and Naomi Feil

Robert Anen, New York University
Lydia Creech, Indiana University

Poster: A/V Geeks 24 Hour Watch-a-thon Post Mortem

Skip Elsheimer, AV Geeks LLC
K Sean Finch, A/V Geeks

Poster: Out of the Classroom and Into the Archive

Tyler Bequette, Washington University Film & Media Archive

12:00pm - 2:00pm | Bedford - 17th Floor
Meeting: Re-envisioning the Local TV Task Force Working Group

12:00pm - 1:00pm | Carnegie III - Conference Level

Meeting: Open Source Committee

12:00pm - 1:00pm | Sky

Meeting: Independent Media Committee

1:00pm - 2:00pm | Sky - 17th Floor

Meeting: Preservation Committee

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Conference Program | Thursday

2:00pm - 3:00pm | Allegheny - 17th Floor

Re-Envisioning Japan: Ephemeral Film Recuperation, Restoration, and Digital Curation

Chair	Joanne Bernardi, University of Rochester
Speakers	Nora Dimmock, University of Rochester
	Josh Romphf, University of Rochester

“Re-Envisioning Japan: Japan as Destination in Visual and Material Culture” (REJ) is a multimedia digital archive of tourism, travel and educational ephemera documenting changing images of Japan and its place in the world in the early to mid 20th century. The recuperation and digital presentation of small gauge ephemeral films in context is a key objective of this collaborative project between faculty and library staff at the University of Rochester. Now in its 5th year as a large-scale, ongoing project, REJ had humble beginnings. It is a useful case study for colleagues similarly working at the intersection of academic and archival practice. Topics include the creative digital curation of ephemeral films for research, teaching, and general interest, the innovative use of open-source tools for digitally restoring and presenting films, and solutions for successfully planning and developing similar projects in the context of a library digital humanities center.

2:00pm - 3:00pm | Hope Room - Mezzanine Level

DAS: The MTV Vault Project - Archiving the History of Music Television

Speaker	Jamie DiVenere, Viacom
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The MTV Vault project, started in 2013, is the initiative to transform the footage tape library, which consists of production source tapes, master tapes and audio source tapes, into a curated digital library. The MTV Vault project allows Viacom the ability to better leverage the value of their content for reuse and provides the opportunity to increase revenue while preserving the Music Group legacy. The project is broken out into 3 tracks: 1. Researching and Discovery of the Most Valued Tapes for Digitization. 2. Encoding Tapes Externally. Tapes 3. Metadata- Standardization and Logging at Clip Level. In this case study we would like to present the steps that were taken in order for Viacom to support the digitization and preservation of these assets and look at the logistical, operational and technical strategies we employed to get us to where we are today. We'll outline processes, the teams, the technologies. In addition, we'll recognize our successes combined with project challenges both present and past. This is one of three sessions offered from AMIA's Digital Asset Symposium program.

2:00pm - 3:00pm | Monongahela - 17th Floor

EIA: Acknowledge/Adapt: Environmental Impact of Archiving

Speaker	Linda Tadic, Digital Bedrock
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The materials and products we use to preserve moving image and digital collections may seem benign, but they may also have unintended and detrimental effects on our environment. This panel looks at current practices, products, and technologies in moving image and digital archiving that are, or can be, potentially dangerous to humans and the environment. What alternatives are there?

2:00pm - 3:00pm | Welk Room

Claiming Tech: Women, Technology, and the Spotlight

Chair	Liz Coffey, Harvard
Speakers	Lauren O'Connor, Bay Area Video Coalition
	Kara Van Malsen, AV Preserve
	Diana Little, The Media Preserve
	Lauren Sorensen, UCLA

While a large number of AMIA members are women, and many do “techie” work, we do not often see them leading the discussion, or being deferred to as experts. Female faces are often absent from the presentation side of our technological symposia. We want to find ways to encourage women in our field to become leaders, through presenting at technology-oriented events, writing for our periodicals, organizing events at our conference, or speaking up on the list-serv and in public. This open discussion is an opportunity to investigate the problems we are facing, and to identify



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Conference Program | Thursday

solutions. Why are women underrepresented? What can we do to change that? We believe an open forum will lead to creative thinking and problem solving, possibly a new network of support, and will shine the light of personal experience on a neglected topic. We hope the issues raised in this discussion will flavor conversations during the conference.

3:30pm - 4:30pm | Allegheny - 17th Floor

Hidden Cinema: Beyond Medicine

Chair	Angela Saward, Wellcome Library
Speakers	Timothy Wisniewski, Johns Hopkins Medical Institutions
	Sarah Eilers, National Library of Medicine

This session will examine the shared experiences of three major repositories in the health field (Johns Hopkins, National Library of Medicine, and Wellcome Library) in managing material one might not expect to find in medical archives. Unique materials such as home movies, travel, ethnographic, archeological, and research films are often created or collected during the course of clinical, epidemiological, or other work. These films present challenges for curators, who must decide whether and how to prioritize, catalog, and digitize this unusual material within established workflows, and how to develop and engage new audiences for it. The session will be enlivened and evidenced with examples of unusual films from the three archival film collections.

3:30pm - 4:30pm | Hope Room - Mezzanine Level

DAS: The Maturation of DAM and Digital Preservation at Smithsonian Institution

Speaker	Isabel Meyer, Smithsonian Institution
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The Smithsonian's Enterprise Digital Asset Management System (DAMS) has been a work in progress since 2008 that has now matured into a mission critical component of the Smithsonian's digitization initiatives and strategy. Currently serving over 40 Smithsonian units across museums, archives, libraries, and the zoo the DAMS is entrusted to store, manage, preserve and deliver over 8 million assets as it continues to grow and evolve. This presentation will cover the building phases of the DAMS to include integration with Collection Information Systems (CIS), and asset delivery as demonstrated by representative use cases. Next project phases to strengthen digital asset preservation standards, policies, tools and practice will also be discussed.

3:30pm - 4:30pm | Monongahela - 17th Floor

EIA: Adapt/Survive: Outside the Box Energy & Conservation Policies, Practices and Methods

Chair	Caroline Yeager, George Eastman Museum
Speakers	Jeremy Linden, Image Permanence Institute
	Reto Kromer, AV Preservation by reto.ch
	Mick Newham, National Film & Sound Archive

New solutions to old problems is the focus of this panel. It looks at sustainable building design for archives and conservation centers, and seeks inventive ideas to re-think film and digital conservation to make it truly sustainable.

3:30pm - 4:30pm | Welk Room - Mezzanine Level

Alternative Archives: Inserting African-American Stories back into the Narrative

Chair	Candace Ming, University of Chicago
Speakers	Rhea Combs, The National Museum of African American History and Culture
	Karida Johnson, University of California-Los Angeles
	Zun Lee

Alternative Archives will explore the intersection of personal narrative and moving image archiving. African-Americans are often written out of the narrative of history, but renewed interest in oral histories and home movies have provided a platform for an important conversation on the role archives play in documenting and preserving the personal histories of African-Americans. Inherently structured differently than traditional moving image archives, archives that collect home movies or oral histories develop more personal relationships with their donors and their communities. We also face different challenges in preserving and sharing our material. This panel will examine the great

Thursday | Conference Program

benefits and rewards of collecting personal histories, but also tackle the challenges and roadblocks that housing such rich material activates.

4:45pm - 5:45pm | Hope Room - Mezzanine Level

DAS: Case Study: Creating a Trove of Digital Assets

In 2012 Facing History and Ourselves set out to fundamentally change its management and use of its media collections. In the past four years, this educational non-profit has done just that. Starting with inaccessible legacy media, inconsistent distribution mechanisms, and media management challenges, Facing History has successfully digitized its legacy media, established policies for born digital production, implemented and rolled out a DAM, established a taxonomy, and integrated with a web content management system and an online video platform. This case study will outline the process, challenges and value of this transformation and what it has meant to Facing History. This is one of three sessions offered from AMIA's Digital Asset Symposium program.

4:45pm - 5:45pm | Monongahela - 17th Floor

EIA: Adapt/Survive: Advocating for the Survival of Moving Image Collections

Chair Gloria Diez, ASAEC (Argentine Association of Film and Audiovisual Studies)
Speakers Ray Edmondson, Archive Associates
Eira Tansey, University of Cincinnati

Environmental disasters extract enormous tolls on any community: we are devastated emotionally, physically, and financially. This panel seeks to address ways in which moving image archivists can speak to their institutions, communities and governments to ensure that the collections they care for – repositories of our cultural memory – remain open and active for the common good.

4:45pm - 5:45pm | Welk Room - Mezzanine Level

Magnascope: Researching & Recreating Early Widescreen Cinema

Chairs	Anthony L'Abbate, George Eastman Museum Kyle Westphal, Northwest Chicago Film Society
Speaker	David Pierce, Media History Digital Library

The forerunner of today's IMAX system, the Magnascope process provided silent-era audiences with a greatly enlarged picture during select sequences through the use of a short focal length lens. Unlike later widescreen systems that used new film gauges, modified projector gates, or anamorphic lens attachments, the Magnascope system was relatively cheap and could be used in conjunction with existing 35mm prints. Introduced by Paramount Pictures with the 1926 release of "Old Ironsides," Magnascope was long assumed to have petered out after a handful of releases. New research indicates that the process lingered on for two decades, with Magnascope-branded presentations continuing at the discretion of individual exhibitors. Renewed interest in this variated and localized exhibition history brings together scholars, archivists, and repertory programmers. Many archives already possess titles that were originally exhibited in Magnascope and can recreate the Magnascope experience for modern audiences without undertaking additional preservation or digitization initiatives.

5:45pm - 6:45pm | Grand Ballroom - 17th Floor

Cocktails in the Vendor Cafe

Let the exhibitors in the Vendor Cafe buy you a drink as you head out for the evening at Archivial Screening Night, or dinner, or a night on the town! In your registration envelope is a drink ticket for tonight's cocktails.

Conference Program | Thursday

7:45pm - 10:30pm | Hollywood Theatre | Shuttles Begin at 6:00pm AMIA Awards & Archival Screening Night

Please join us to celebrate our 2016 AMIA Awards honorees. Silver Light Award recipient Jean Louis-Bigourdan; William S. O'Farrell Volunteer Award recipient Dennis Doros; and Alan Stark Award recipient Dave Rice.

Following the Awards is AMIA's annual 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.

Buses will shuttle beginning at 6:00pm for those wishing to eat dinner near the theatre. The Hollywood Theatre Dormont is about five miles from the hotel, and is just 20 minutes on the Light Rail (Red Line to Potomac Station), or a short ride using Uber/Lyft ride share services, or a taxi. Buses will shuttle back from the hotel beginning at 9:15pm.

"I'm trying to take culture and put it onstage, demonstrate it is capable of sustaining you. There is no idea that can't be contained by life: Asian life, European life, certainly black life. My plays are about love, honor, duty, betrayal - things humans have written about since the beginning of time."

- August Wilson

L'Immagine Ritrovata

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L'uomo dei cinque palloni (M. Ferreri, 1965)

Lewat Djati Maim (U. Ismail, 1954)

La filette équipe (J. Durvivier, 1936)

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8:00am - 8:30am | Grand Ballroom - 17th Floor
Continental Breakfast

8:30am - 9:15am | Urban - 17th Floor

Plenary | Discussion into Action: Ideas for Diversity, Inclusion, and Equity within AMIA

Representatives from Thursday's plenary and session discussions will share proposals for action items with the wider membership.

9:15am - 2:00pm | Grand Ballroom - 17th Floor
The Vendor Cafe

Don't miss an opportunity to visit the vendor exhibits! The Vendor Cafe is a great way to learn what is new, what is working, and what is on the horizon. Whether or not you are a buyer, the Cafe is an opportunity to meet colleagues who provide the products and services we all rely on.

9:30am - 10:30am | Allegheny - 17th Floor
Archiving Between Studios - Celebrating the 50th Anniversary of Star Trek

Chair	Chuck Woodfill, Paramount Pictures
Speakers	Charlotte Johnson, Paramount Pictures
	Jeffrey Osmer, Paramount Pictures

The panel will delve into the history of Star Trek on both television and screen, along with the history of its elements from an archival standpoint. Perspectives will come from both the Paramount and CBS archives and how each archive has handled splitting the catalog between the two studios. Attendees will gain an understanding of the challenges faced with a shared rights catalog. They will also journey through several case studies, including the remastering of *Star Trek: The Next Generation*, and behind the scenes of the collaboration between CBS & Paramount as they prepare to celebrate the iconic series – sharing marketing, interviews and special features.

Friday | Conference Program

9:30am - 10:30am | Hope Room - Mezzanine Level

DigiPres: Building Digital Preservation Initiatives

Chair	Shira Peltzman, UCLA Library
Speakers	Hannah Frost, Stanford University Libraries
	Anne Grant, EYE Filmmuseum
	Erica Titkemeyer, Southern Folklife Collection

This panel focuses on exposing participants to strategies for expanding or scaling up digital preservation initiatives. Speakers will present case studies focusing on how they have successfully improved, ramped up, or built digital preservation programs from scratch at their respective organizations.

9:30am - 10:30am | Monongahela - 17th Floor

DIY&CA: Building Regional AV Preservation Coalitions Using the Community Archiving Model

Chair	Mona Jimenez, NYU Moving Image Archiving and Preservation Program
Speakers	Yvonne Ng, Witness
	Marie Lascu, XFR Collective
	Kelli Hix, Smithsonian Institution
	Sandra Yates, McGovern Historical Center, Texas Medical Library

The Community Archiving Workshop (CAW) model is growing, and the CAW Organizing Committee needs to know: what tools and training will help you organize CAWs and promote the CAW model? Now going into our 7th year, we propose to use CAWs to help catalyze the organization of regional coalitions which can serve as anchors for local AV preservation efforts. The CAW proposes to meet increasing demand for local CAW events with the establishment of Training of Trainers curriculum that can be disseminated widely in partnership with regional archives and organizations. Next steps for the CAW include the development of a Training of Trainers curriculum, an enhanced Organizer's Toolkit and support to strengthen regional networks for AV preservation. We welcome feedback and suggestions from AMIA members who have participated in past workshops and / or who are interested in delivering workshops in their own regional communities. The primary purpose of the discussion is to provide information about the history and future of CAW and to solicit active feedback and participation from attendees. Documentation and data collected from this day will play an essential role to the further development of the CAW model and subsequent toolkit and training.

9:30am - 10:30am | Welk Room - Mezzanine Level

Quad at 60: Preserving Local 2" Videotape

Chair	Jeff Martin, Archival Moving Image Consulting
Speaker	Mark Quigley, UCLA Film and Television Archive

Launched in April 1956, 2" quad videotape became the dominant broadcast format for more than two decades. Networks were the first adopters, but as early as 1958 local stations were taping their own programming—everything from documentaries to breaking news to performances by local musicians. The economics of 2" tape, however, meant that tapes were frequently re-used by local producers, and thus are now relatively rare. This session, marking the 60th Anniversary of videotape, will give a technical and historical overview of the format, but more importantly, showcase a diverse array of newly-discovered and preserved local programming that originated on 2", from stations across the country.

11:00am - 11:30am | Allegheny - 17th Floor

From Virtual to Reality: Dissecting Jennifer Steinkamp's Software-Based Installation

Speaker	Shu-Wen Lin, NYU Moving Image Archiving and Preservation
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Time-based and digital art combines media and technology that challenges traditional conservation practices while requiring dedicated care. As a pioneer in media art, contemporary artist Jennifer Steinkamp is critically acclaimed for her abilities to weave digital media into large-scale installations that envelop the audience vis-a-vis streams of moving images. In this paper, I use Steinkamp's animated installation *Botanic* that was exhibited in Times Square Arts: *Midnight Moment* as a case study. Through carefully disassembling the artist's creation process, I attempt to focus on the internal structure and relationship between Maya, After Effects, scripts, and final deliverables. I strive to

provide a risk assessment that will enable museum professionals as well as the artist herself to identify sustainability and compatibility of digital elements in order to build a documentation that can collect and preserve the whole spectrum of digital objects related to the piece.

11:00am - 12:00pm | Hope Room - Mezzanine Level

DigiPres: Digital Preservation for the Rest of Us — Adapting Best Practices on a Shoestring Budget

Chair	Rachel Mattson, La MaMa Archives
Speakers	Tim Babcock, Penn State University
	Dorothea Salo, University of Wisconsin-Madison

This presentation provides a path forward for organizations or individuals who are pursuing digital preservation with limited resources. Speakers provide context for their decisions regarding preservation and provide attendees with an idea of how to move forward with preservation initiatives in manageable ways.

11:00am - 12:00pm | Monongahela - 17th Floor

DIY&CA: Real Talk: Archiving Independent Media and Community Collections

Chair	Molly Fair
Speakers	Kelly Haydon, Bay Area Video Coalition
	Keith Wilson, People's Archive of Police Violence
	Carol Steiner, People's Archive of Police Violence
	Caroline Gil, Independent Archivist
	Skyla Hearn, DuSable Museum of African American History

Accepted standards and best practices for audiovisual archiving usually emerge from institutional contexts (e.g. libraries, universities, professional organizations), and are not always applicable or sufficient when working with community-based groups or alternative media-makers. How do archivists working in traditional institutions foster more reciprocal and collaborative relationships with communities to preserve their histories? What are the affective, emotional, or other social dynamics involved with archiving documentation of police violence? What are some lessons learned from participatory approaches to archiving the work of independent artists and the collections of grassroots media distributors? This panel will examine the particular challenges of working in these contexts, and the practices that emerge from them.

11:00am - 12:00pm | Welk Room - MezzanineLevel

Overcoming Rights Paralysis: Practical Approaches to Providing Access

Chair	Chris Lacinak, AVPreserve
Speakers	Greg Cram, New York Public Library
	Jay Fialkov, WGBH

This session will provide insights from rights experts working within two leading organizations digitizing many thousands of hours of audiovisual content with accessibility as a primary goal. Presenters will include Greg Cram, Associate Director of Copyright and Information Policy at New York Public Library and Jay Fialkov, Deputy General Counsel at WGBH. Each speaker will offer an overview on the relevant history and context within their organization, and the philosophy and realities that guide their approach to providing access in a responsible way. This will be followed by the specific challenges, strategies, practices and systems being used within each organization to navigate and manage their determinations on rights, permissions and access. This session will provide a refreshingly pragmatic look at this topic, offering three different perspectives from organizations on the path to making large quantities of content in their collections accessible.

11:30am - 12:00pm | Allegheny - 17th Floor

Competency-Based Frameworks for Moving Image Archiving Education: A Progress Report

Speaker	Karen F. Gracy, School of Library and Information Science, Kent State University
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This session will report on progress made by the AV Competency Framework Working Group (AVCFWG) to develop competencies for education in moving image archiving. Its scope includes graduate level program programs, specializations, and certificates, as well as continuing education offerings for archivists, librarians, academics, and others working in cultural heritage environments.



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Karen Gracy, chair of the AVCFWG, will summarize recent research on pedagogical environments and employer needs conducted via literature reviews, analysis of employment advertisements, and other data collection methods. She will also provide opportunity for audience questions and reflection on ways in which competency-based education can inform curriculum development and revision, as well as fostering good relations with the various constituencies that employ and consult with moving image archiving professionals.

12:00pm - 2:00pm | Vendor Cafe - 17th Floor
Poster Session

Poster: FADGI DPX Embedded Metadata Project

Bleakley McDowell, National Museum of African American History & Culture
Christina Kovac, NARA

Poster: CUNY TV QC Workflows

Catriona Schlosser, CUNY TV

Poster: PREFORMA and MediaConch: Open Source Tools for Long-term Preservation

Erwin Verbruggen, Netherlands Institute for Sound and Vision

Poster: Uncovering Nazi Germany in a Deteriorating Home Movie Collection

Jen O'Leary, UCLA MIAS Student

Poster: Smithsonian Institution Pan-Institutional Audiovisual Survey

Kelli Hix, Smithsonian Institution

Poster: Data Visualisation - How Can We Make the Most of What We Have?

Nick D Richardson, Australian Centre for the Moving Image (ACMI)

Poster: Archivematica-MediaConch Integration

Sarah Romkey, Artefactual Systems

Poster: "Building With Service": The Audiovisual Content of the Golden State

Mutual Life Insurance Company

Shani Miller, UCLA Library

12:00pm - 1:00pm | Bedford - 17th Floor
Meeting: Advocacy Committee

12:00pm - 1:00pm | Carnegie III - Conference Level
Meeting: Magnetic Tape Crisis Committee

12:00pm - 1:00pm | Sky - 17th Floor
Meeting: Education Committee

12:45pm - 1:45pm | Hope Room - Mezzanine Level
DigiPres: Lightning Talks

Chair Kathryn Gronsbell, Carnegie Hall

This will be a bonus round of lightning talks over the lunch break in which all interested participants

could sign up on the day to give lightning talks about any issue germane to the stream's theme.

Lightning talks will be capped at 5 minutes to encourage a wide variety of presentations that are not selected in the general AMIA call for presentations.

1:00pm - 2:00pm | Bedford - 17th Floor
Meeting: Nitrate Committee

Friday | Conference Program

1:00pm - 2:00pm | Carnegie III - Conference Level

Meeting: News, Documentary and Television Committee

2:00pm - 3:00pm | Allegheny - 17th Floor

Capturing Captioning: Problems in Preservation and Presentation of Timed Text

Chair	Kimberly Tarr, New York University Libraries
Speakers	Michael Grant, New York University Libraries Lauren Alberque, RIT Libraries Carleton L. Jackson, UMD Libraries

Developed in the 1970s as a method for providing expanded access to television programming for the hearing-impaired, closed captions (CC) are carried in line 21 of the NTSC video signal. When analog video is converted to an uncompressed digital file, closed captions are preserved. They can, however, become scrambled when compression is introduced, which presents a key challenge to institutions interested in preserving CC functionality in access copies of preserved video. This panel explores three institutions' CC struggles and solutions in preserving video collections, serving a large base of deaf and blind users, and handling CC in library streaming. This session will focus on the technical issues including transfer workflows, hardware and software considerations, and creating access copies both in-house and with a vendor. Lastly, the session aims to broaden the moving image archival community's interpretation of access.

2:00pm - 3:00pm | Hope Room - Mezzanine Level

DigiPres: Theory vs. Practice

Speakers	Tom De Smet, Netherlands Institute for Sound & Vision Dinah Handel, New York Public Library Travis Wagner, University of South Carolina Jana Grazley, City of Vancouver Archives Mary Kidd, New York Public Library
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This presentation addresses the sometimes stark divide between the theory and practice of digital preservation. Panelists will speak about the often vast distance between standards and reality of enacting those standards.

2:00pm - 3:00pm | Monongahela - 17th Floor

DIY&CA: Documenting A Changing Pittsburgh: East of Liberty Films and the Impact of Gentrification

Chair	Robin Margolis, UCLA
Speaker	Chris Ivey, East of Liberty film Series and Hypeboy Media

This session will feature director Chris Ivey speaking and sharing clips from his ongoing documentary project East of Liberty. Entering its fourth installment, the East of Liberty series explores the hopes and fears of community members in a neighborhood experiencing rapid redevelopment, aiming to "create a historical record that captures the essence of community change and exposes taboos in frank conversation-from displacement to neighborhood violence to discussions of race and class." Ivey will speak to the challenges of working responsibly with community members to portray a changing neighborhood, as well as share segments from previous films and a preview of the newest chapter, Youth Rising. He will be joined by East Liberty residents connected to the films.

2:00pm - 3:00pm | Sky - 17th Floor

Meeting: Copyright Committee

2:00pm - 3:00pm | Welk Room - Mezzanine Level

Don't Sell Shorts Short: Preserving and Curating Shorts Collections

Chair	Laura Thornburg, Paramount Pictures
Speakers	Helen Edmunds, BFI National Archive Mike Mashon, Library of Congress Todd Wiener, UCLA Film & Television Archive

Short subject collections represent a tremendous range of eras, genres, subjects, technologies... and challenges. The panel will delve into both historical context and practical issues of managing a large collection of short features. Perspectives will come both from private/corporate archives and larger public archives, and will cover cataloging, rights issues, preservation, access and programming. Specific case studies will be included, as will examples of rare, preserved titles.

3:30pm - 4:30pm | Allegheny - 17th Floor

The National Archives, Historypin, and WWI: Anniversaries, Apps, and Audiences

Chair Christina Kovac, National Archives and Records Administration (NARA)
Speakers Kerri Young, Historypin

Almost two years ago, NARA and Historypin launched a project to digitize the largest this content to multiple audiences, NARA is launching an app to deliver moving images and photos to museums, teachers, and coders. Come learn about the process we followed and the app we've built!

3:30pm - 4:30pm | Hope Room - Mezzanine Level

DigiPres: Managing Bodycam Video: Challenges, Needs and New Approaches

Chair Snowden Becker, UCLA Department of Information Studies
Speaker Lt. Clarence Trapp, Pittsburgh Police Department

This session will share preliminary results from a summer 2016 IMLS funded National Forum meeting focused on data management needs arising from large scale video recording programs, and explore how those needs manifest in the Pittsburgh Police Department's own recently launched bodyworn camera program.

3:30pm - 4:30pm | Monongahela - 17th Floor

DIY&CA: Tech in Community, Community in Tech: Digital Collections in the Real World

Chair Lauren Sorensen, UCLA
Speakers Rachel Mattson, La MaMa Archives
Nicole Martin, Human Rights Watch
Dinah Handel, New York Public Library
Kristin Lipska, California Audiovisual Preservation Project (CAVPP)

From receiving digitized video files back from vendors, to bash shell scripting, archivists are frequently finding themselves as the technology leads of their underfunded departments, or newly managing contractors for technology projects. This session will introduce some software programs that archivists have used to make their lives easier, and discuss strategies for taking the fear out of technology in the archives. Panelists will introduce a handful of tools and scripts that help facilitate different areas of a digital collections' lifecycle, as well as discussing workplace matters and experiences in the field.

3:30pm - 4:30pm | Welk Room - Mezzanine Level

Documenting Provenance: Out of Our Heads and into the Database

Chair Mike Brostoff, Academy Film Archive
Speakers Stephen Danley, Academy Film Archive
Stephanie Sapienza, Maryland Institute of Technology in the Humanities

Provenance is one of the primary tenets of the archival profession. Yet when cataloging moving images, the focus tends to be on item and content level description, while the collections' provenance and significance remains in staff members' heads, personal filing systems or as unasked questions. Often paper resources accompanying a moving image collection remain segregated without any attempt to intellectually integrate them. In this panel discussion, Mike Brostoff and Stephen Danley will discuss the structure and workflows the Academy Film Archive developed to organize staff into collection teams with the goal of documenting collection level provenance and other related contextual information. Stephanie Sapienza will then lead a demonstration about how contextual paper documentation can enhance understanding of related media collections, using some examples from current and developing projects.

Friday | Conference Program

4:45pm - 5:45pm | Allegheny - 17th Floor

Ongoing Intermediations: Preserving Jud Yalkut and Nam June Paik

Chair	Tom Colley, Video Data Bank
Speakers	John Klacsmani, Anthology Film Archives
	Jon Dieringer, Electronic Arts Intermix
	Gregory Zinman, Georgia Institute of Technology

How do we best make sense of past hybrid media forms in the present? This panel, investigates theoretical and practical approaches to understanding and preserving the moving image through the work of pioneering media artists and frequent collaborators Jud Yalkut (1938-2013) and Nam June Paik (1932-2006).

4:45pm - 5:45pm | Hope Room - Mezzanine Level

DigiPres: Pushing Preservation in a Production Environment

Chair	Rebecca Fraimrow, WGBH
Speakers	Nicole Martin, Human Rights Watch
	Genevieve Havemeyer-King, NDSR-NY: Wildlife Conservation Society

This panel explores the possibilities of integrating digital preservation as a critical aspect of the media production process.

4:45pm - 5:45pm | Monongahela - 17th Floor

DIY&CA: Think-For-Yourself, Do-It-Yourself: Revealing Independent Media from Behind the Iron Curtain

Speaker	Allie Whalen
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Artists, activists, and archivists embrace do-it-yourself strategies at times of political and social unrest for free expression, communication, and survival of marginalized voices. Between 1950 and 1990, political suppression paradoxically sparked creative action across the underground arts scene of Eastern Europe from secret concerts, actions, and happenings to self-published zines and media. This presentation explores salvaged collections hidden behind the Iron Curtain, how artists became accidental archivists, and where collections once concealed in basements or confiscated by secret police have ended up today and how they are being preserved. Case studies describe the methodologies of archives throughout Europe where independent and community archiving actions are taking place despite limited environments to safeguard these collections, and how prominent figures from the underground scene are active in archiving. This presentation stems from on-site research for my 2015 MIAP thesis "I Will Counterrevolution / I Will Stop All The Motion: Archiving Exile, Samizdat, and Underground Audio from the Eastern Bloc".

4:45pm - 5:45pm | Welk Room - Mezzanine Level

Archiving In A Production Environment Is An Ever-Changing Process

Chair	Karma Foley, Smithsonian Channel
Speaker	Mette Charis Buchman, Danish Broadcasting Corporation

Working as an archivist in a production/media environment is in many ways a different experience and requires a somewhat different skill set than working as an archivist in a cultural heritage setting. It is an ever-changing process. Archival conventions and traditional standards often do not apply. A production archive must be adaptable, flexible, and inclusive in order to fulfill its mission and meet the needs of its users. Mette Charis Buchman, Senior Manager at The Archive at the Danish Broadcasting Corporation and Karma Foley, Director of Library & Archives at Smithsonian Channel will elaborate on the particular challenges and opportunities of archiving in a production/media environment. The session will allow for information sharing among production archives and may spark ideas for archivists working in other environments.

6:15pm | Point Park University | GRW Theatre

DIY&CA: Evening Screening: Filmmaking as Community Activism

Chair Amy Sloper, Wisconsin Center for Film & Theater Research
Speaker Tony Buba

This program will present a set of short works followed by a discussion by Tony Buba, an independent filmmaker who uses documentary as a form of community activism in the Pittsburgh area. As president of Braddock Films, Tony Buba has been producing documentaries since 1972 in both long and short formats. In addition to producing personal work, Braddock Films has been involved in producing award winning documentaries in the Pittsburgh area. He has focused his energies on the crumbling landscape of Braddock, Pennsylvania, a once-thriving steel town, whose people and environments have been directly affected by the age of post-industrial decline. The program will be held at Point Park University, George Rowland White (GRW) Theatre at 414 Wood Avenue, Pittsburgh, PA

7:30pm - 8:30pm | Welk Room - Mezzanine Level

It Happened in 16mm: A Night of Regional Film

Chair Taylor McBride, Smithsonian Institution
Siobhan C. Hagan, Mid-Atlantic Regional Moving Image Archive (MARMIA)
Speakers Kelly Haydon, BAVC
Emily Davis, Carnegie Museum of Art; Three Rivers Archivists
Amy Ciesielsk, University of South Carolina Moving Image Research Collection

The Small Gauge Amateur Film Committee (SGAFC) and the Regional Audiovisual Archives Committee (RAVA), together with Three Rivers Archivists, invite you to the third annual small gauge regional film screening. The program will be curated from the collections of RAVA's institutional members and local regional archives and will feature 16mm film highlighting content of the Mid-Atlantic region.

8:00pm - 10:00pm | The Hollywood Theatre

Special Screening for AMIA Attendees: George Romero's Night of the Living Dead

The quintessential zombie movie, George A. Romero's first film gave rise to myriad imitators, sequels, and remakes, and reanimated the horror genre. The 28-year-old Romero and a group of friends and colleagues shot *Night of the Living Dead* in Evans City, PA, outside of Pittsburgh, on a shoestring budget of \$114,000. Recently restored by MoMA and The Film Foundation. Funded by the George Lucas Family Fund. Thank you to our friends at Bonded for hosting the evening,

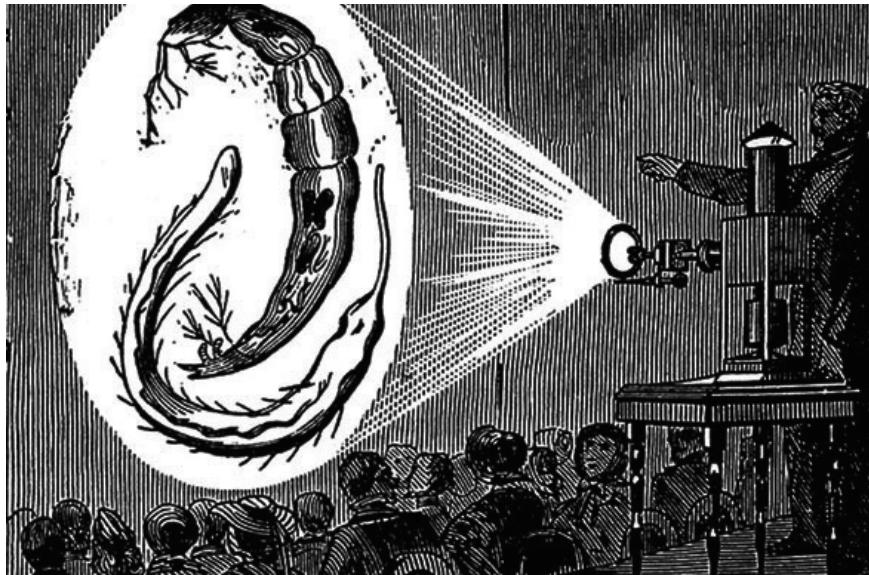
Tickets are on a first come/first served basis. Pick up your ticket at the Conference Registration desk. The Hollywood Theatre Dormont is about five miles from the hotel, but is just 20 minutes on the Light Rail (Red Line to Potomac Station), or a short ride using Uber/Lyft ride share services, or a taxi.

8:35pm - 9:35pm | Welk Room

The Eames Film Collection at the Library of Congress

Chair Amy Gallick, Library of Congress

Charles and Ray Eames' contribution to furniture design and architecture are legendary, and some of their films -- often sponsored by corporations like IBM -- were distributed for educational and industrial audiences. The Library of Congress has undertaken film and digital preservation of the Eames Collection, from some of their well-known titles like *Powers of Ten* to their unpublished titles and their multiscreen presentations. Amy Gallick, Preservation Specialist, and Mike Mashon, Head of the Moving Image Section, from LoC will discuss the collection, its acquisition and preservation challenges.



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9:40pm - 10:40pm | Hope Room

Envisioning Pittsburgh

Chair	Stephen Parr, Oddball Films/San Francisco Media Archive Timothy Wisniewski, Johns Hopkins Medical Institutions
Speakers	Miriam Meislak, University of Pittsburgh Greg Pierce, Orgone Archive/Andy Warhol Museum

This screening will showcase the rich collections and creativity of the conference's host city, highlighting archival film rarities that imagine Pittsburgh from a multitude of cinematic genres, presented with live scores by local musicians. The films present Pittsburgh's industrial legacy, its unique neighborhoods and people, and embody the region's rich tradition of documentary and experimental filmmaking. The program will be culled from collections as diverse as the University of Pittsburgh, including their KDKA and WTAE news film collections and the Pitt Parade collection; and the private Orgone Archive, including a remarkable 1957 Kodachrome sponsored film *Gateway to the Future*, created for the Pittsburgh centennial. Historical figures Lyndon B. Johnson and Eleanor Roosevelt are among the featured luminaries. Live scores to the films will be provided by composers and multi-instrumentalists Ben Opie and Colter Harper.

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- Lawrence Welk

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**7:30am - 8:15am | Grand Ballroom - 17th Floor
Continental Breakfast**

8:00am - 8:50am | Urban - 17th Floor
Lignting Talks: Projects and Updates

A chance to hear from committees and members about current work and new projects.

8:50am - 9:40am | Urban - 17th Floor
AMIA Membership Meeting

Chair Andrea Kalas, AMIA President

Members and guests are welcome and encouraged to attend the Membership Meeting to hear the annual "State of the Association" report, updates about current projects, and offer special recognition to AMIA members who have gone above and beyond in their service. The open forum provides an opportunity to raise questions not addressed elsewhere in the conference. At the end of the meeting the 2016/7 Board of Directors will take office as we thank departing Board members for their great service to AMIA.

9:45am - 12:00pm | Allegheny - 17th Floor
A Screening of *La Belle* at the Movies and Salon-Style Conversation

Speaker Kate Pourshariati, Penn Museum

This is a special film screening session. The film *La Belle at the Cinema* is about the lack of any remaining cinemas in Kinshasa, capitol of the Democratic Republic of the Congo. The filmmaker takes a wider view of filmmaking in this central African country, interviewing filmmakers from the Congo and visiting several film libraries languishing in poor storage in national television stations. This is a great film for archivists; it addresses the meaning of cinema in culture and considers the loss of the collective viewing experience, which is fairly common in Africa today and increasingly common in the USA.

Saturday | Conference Program

9:45am - 10:45am | Hope Room - Mezzanine Level

Where Is My Digital Original Negative?

Chair	Sean Vilbert, Paramount Pictures
Speakers	Josh Haynie, eFilm
	John Nicolard, Fotokem

The original digital intermediate was defined and used as a tool to aid in the creative color and visual effects processes for features shot on 35mm film. It was commonly delivered in 2K resolution in 10bit LOG DPX format representing film density in order to create film outs for theatrical exhibition. For these titles, this deliverable represented the highest quality picture asset and can be used to support future distribution needs. Today, production is a mix of digital and film based capture and commonly includes advanced visual effects. With the transition to digital cinema, the Digital Intermediate has skewed towards delivery in P3 color space, which may not preserve the highest resolution, color or dynamic range of the production sources. This limitation could impact the ability to service higher quality standards in the future.

9:45am - 10:45am | Monongahela - 17th Floor

FTH: Building an Infrastructure for Audiovisual Archiving and Preservation Education in the Americas

Chair	Rachel E Beattie, University of Toronto
Speakers	Dr. Janet Ceja, Simmons College
	Gloria Diez, ASAEC (Argentine Association of Film and Audiovisual Studies)
	Pamela Vizner, Second Run Media Preservation / Universidad de Chile
	Paolo Tosini, Independent Film Restorer
	Julieta Keldjian, Universidad Católica del Uruguay
	Isabel Wschebor, Universidad de la República del Uruguay

Examinations of the development of moving image archival and preservation educational programs have been dominated by the United States and Europe, and historically educational efforts outside of the aforementioned areas haven't been included in these discussions. This session will focus on diversity in educational methodologies and environments being used in the field, featuring participants from Latin America, Canada, and the U.S., and including topics such as academic instruction in audio-visual and digital preservation, collection management, inclusive pedagogy, and oral history, experience with online classes and instructional technology, plus opportunities provided by independent courses, institutional partnerships, workshop series, fellowships, and residencies. The session will also explore assessment of educational efforts, development of measurable outcomes, and leveraging of the profession's multidisciplinary background, and focus on future needs of the profession and current gaps in educational access and approaches.

9:45am - 10:15am | Welk Room - Mezzanine Level

Reclaiming Indigenous Sacred Moving Images in Public Collections

Chair	Jennifer Jenkins, University of Arizona
	Hanni Nabahe, University of Arizona

We explore handling and access issues surrounding historical moving image records of Native sacred ceremonies. The Yaqui Easter ceremonies in Southern Arizona and Northern Mexico were recorded by tribal invitation by ethnographic filmmaker Tad Nichols in the 1940s. Those films entered into University general collections and have been reproduced as new formats came available. Since NAGPRA (1996) and the issuance of the Protocols for Native American Archival Materials (2008), tribal peoples have sought to reclaim sacred images, both moving and still, as a matter of sovereignty. A larger collection of educational, industrial, and amateur films, the American Indian Film Gallery, also contains footage of sacred ceremonies, many filmed without permission or in direct defiance of tribal wishes. We examine contemporary best practices documents and compare content management systems as means of reclaiming image sovereignty.

Conference Program | Saturday

10:15am - 10:45am | Welk Room - Mezzanine Level

Project Update: Richard E. Norman and Early Race Filmmaking

Chair Brian Graney, Black Film Center/Archive, Indiana University
Megan MacDonald, Black Film Center/Archive, Indiana University

In this session, archivists from the Black Film Center/Archive (BFC/A) at Indiana University will report on the progress of the Richard E. Norman and Race Filmmaking: Reprocessing and Digitization project, initiated in 2015 with funding from the National Endowment for the Humanities Division of Preservation and Access. Following the reintegration of Norman's dispersed holdings and the publication of a new finding aid in 2015, work is underway on a collection-wide digital access project, making the collection available freely online, including personal and business correspondence, distribution records, censorship reports, photographs, production documentation, and promotional and exhibition materials created between 1912 and 1954. In addition to reporting on the current digitization project, the BFC/A aims to open discussion with session attendees of how this new body of digital raw material might provide a foundation for building new inter-institutional collaborations to facilitate advanced digital scholarship on early African American cinema and movie-going.

11:00am - 12:00pm | Hope Room - Mezzanine Level

Opportunity, Law, and Ethics: Researching, Contextualizing, and Recirculating Nontheatrical Films

Chairs Marsha Gordon, North Carolina State University
Allyson Nadia Field, The University of Chicago
Speakers Skip Elsheimer, A/V Geeks
Brian L. Frye, University of Kentucky College of Law
Mark Quigley, UCLA Film & Television Archive
Mark Williams, Dartmouth College

This panel brings together archivists and scholars to discuss the process of identifying, finding, working with, and documenting the filmmakers, subjects, and other personnel involved in producing nontheatrical films. Through specific cases and representative anecdotes, panelists will focus on the opportunities, challenges, legal issues, and ethics involved in such work. We will also explore the use of technological tools (such as the Media Ecology Project and other database systems) in working with nontheatrical film and how we might best go about the labor of documenting hitherto undocumented films, which often suffer from a unique form of neglect and a lack of context that differentiates them from most of their theatrical counterparts. More of a discussion session than a series of formal presentations, each panelists will briefly share some experiences regarding the overarching panel topic and will then take place in a discussion, including participation from attendees, with regard to best practices for archivists and scholars working with undocumented nontheatrical film history.

11:00am - 12:00pm | Monongahela - 17th Floor

FTH: AMIA Student Chapter Roundtable

Chair Hanna Soltys, Simmons College
Speakers Cate Henderson, McGill University
Ayshea Khan, University of Texas, Austin
Nicolette Khan, University of Texas, Austin
Jen O'Leary, University of California, Los Angeles
Harry Eskin, University of California, Los Angeles
Luke Moses, New York University
J.E Molly Seegers, Pratt University
Bryce Roe, University of Massachusetts, Dartmouth

This lightning panel will provide student chapter members an opportunity to share experiences in forming chapters and membership recruitment, conversations on programming, pitfalls, professional development, mentorships, promoting conference involvement and research, and more.



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www.crawford.com | 404.876.0333

Conference Program | Saturday

11:00am - 12:00pm | Welk Room - Mezzanine Level

Planning for Preservation in Public Media: An AAPB NDSR Update

Chair	Rebecca Fraimow, WGBH
Speakers	Selena Chau, Pacifica Radio Archives
	Lorena Ramirez-Lopez, Howard University Television (WHUT)
	Eddy Colloton, Louisiana Public Radio
	Tressa Graves, WYSO
	Andrew Weaver, CUNY TV
	Adam Lott, Wisconsin Public Library

In this session, a panel of American Archive of Public Broadcasting National Digital Stewardship residents will present on their work developing preservation infrastructures at seven public media stations around the country. The residents will use their experiences working on distinct public media projects to discuss the common challenges that public media stations are facing and the resources that they have discovered to be most effective in addressing those challenges. From developing workflows, to auditing metadata standards, to querying file-based collections, this session will cover a number of important areas and exciting projects in audiovisual stewardship from the perspective of nonprofit organizations working to integrate preservation best practices into a broader mission.

12:00pm - 1:00pm | Sky - 17th Floor

Meeting: CollectiveAccess User Group

12:00pm - 1:00pm | Bedford - 17th Floor

Meeting: Publications Committee

2:00pm - 3:00pm | Allegheny - 17th Floor

FAIL: Learning from Past Mistakes in Ingest Workflows

Chair	Julia Kim, Library of Congress
Speakers	Bleakley McDowell, National Museum of African American History and Culture
	Crystal Sanchez, Smithsonian Institution
	Walter Forsberg, National Museum of African American History and Culture

This panel presentation looks at the Smithsonian's NMAAHC and the Library of Congress to discuss real-world challenges in maintaining fixity across a large-scale, multi-year, cross-institutional, oral history video production project. It considers the example of 8TB (+800 files) of born-digital video content from 2012 wherein major data portions were discovered in 2016 to be corrupted. While digital preservation practices change rapidly, this "FAIL" case study highlights the need for mature repositories to revisit previously ingested content to ensure quality control protocol that includes navigating changes in staff. In analyzing the successful file recovery, the panelists will detail the variety of quality control tools and practical workflows used by each institution to ingest and recover corrupt files. Lack of documentation regarding file provenance along with their workflow history made locating the point of failures a very challenging process, requiring a variety of investigative methods, both technical and manual. In analyzing the points of failures, both institutions gained a greater understanding of how their respective repositories manage and care for files, leading to broader knowledge of the different approaches and micro-systems that digital collection ecosystems employed at various institutions.

2:00pm - 3:00pm | Monongahela - 17th Floor

FTH: The Listening Room: A Conversation on Diversity

Chair	Ariel Schudson, Independent Archivist
Speakers	Victoria Johnson, Simmons College
	Treshani Perara, University of Wisconsin, Milwaukee
	Ricardo Iamuuri, Educator/Artist
	Juana Suárez, Second Run Media Preservation

This session will attempt an honest look at promoting diversity and inclusion in moving image archival education, and the connection of such efforts to decolonizing moving image archives. The session is intended as a community discussion, aimed at maximizing audience involvement and open conversation. Discussions may explore efforts to engage students early on in their careers, the role of

Saturday | Conference Program

social media outreach, assessment and critique of tenure track system impact, economic realities of low or unpaid internships, and the implications of identity categories such as race, gender, and class on moving image archives and archival work, etc.

2:00pm - 3:00pm | Welk Room - Mezzanine Level

Thinking Broadly/Digging Locally: Pittsburgh's Hidden Media History

Chairs	Devin Orgeron, NCSU
	Melissa Dollman, UNC-CH
Speakers	Stephen Parr, Oddball Films
	Greg Pierce, Warhol Museum/Orgone
	Emily Davis, CMOA
	James Lewis, The MediaPreserve

Focused on materials from the greater Pittsburgh region, this panel urges us to think about the hidden media histories of any locality. This will be screening-intensive with an aim towards getting audience members to think more carefully about their own region and the complex nexus of media at the heart of every locality.

2:00pm - 2:30pm | Hope Room - Mezzanine Level

Opening the Archive: Mobile Media Preservation and Collection Strategies

Speaker	Natalie Cadrelan, OpenArchive
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A presentation for moving image archivists interested in collecting, preserving, and amplifying audiovisual mobile media. Citizens armed with mobile devices are becoming history's first responders, amassing rich, contextualized, and crucial historical documentation. However, the media they create is incredibly fragile and difficult to verify, often disappearing as a result of privacy concerns, data loss, or a lack of affordable, secure cloud storage; if shared, the most common destination for this media is on social media platforms that can chill free speech and are not committed to privacy, authentication, or long-term preservation. Attendees will learn about the mobile application OpenArchive, which aims to foster a virtual commons where civil liberties are protected, and media retains its provenance once shared online.

2:30pm - 3:00pm | Hope Room - Mezzanine Level

Standards, AXF & Designing Data for Long Term Survival

Speaker	James Snyder, Library of Congress
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Standards created the physical and file-based media whose content we preserve. Standards are now taming the wild west which exists with the vendor-specific technology-based data sets of digitized content now being created, from audiovisual files to metadata, to cataloging records. But what about the data as a whole? How you plan, select and implement data storage hardware and software determines your data set's long term survivability. This session will cover: How to design a data set for the long-term survival both of the content itself and other data set being stored over time; The new data archiving standard AXF (the Archive eXchange Format, SMPTE standard 2034-1), how its designed for long-term data survival, the current & future hardware & software problems it's designed to solve, and how it is being implemented; How to design workflows and choose technologies and/or data set vendors wisely.

3:30pm - 4:30pm | Allegheny - 17th Floor

Further Freaky Film Formats: Mad Scientists Edition

Chair	Snowden Becker, UCLA Dept. of Information Studies
Speakers	Dino Everett, USC Hugh M. Hefner Moving Image Archive
	Marsha Gordon, NCSU
	Susan Etheridge, UCLA Film & Television Archive

Join us for another #FFFF panel, where we explore the forgotten (and misbegotten) formats of yesteryear! In this edition, we'll focus on the Dr. Frankenstein types who recombined film production technologies and formats in surprising new ways. SEE John Cunningham's 9.5mm Kinemacolor process, with separate 16mm mag soundtrack! HEAR Martin Harper's two-films-in-one process,

Conference Program | Saturday

with 35mm soundtracks on 16mm film! MARVEL at the 8mm Cinemascope achievements of Richard Orton, Paul Grenadier, and their Erector set anamorphic antics! Endorsed by the Small Gauge and Amateur Film Committee.

3:30pm - 4:30pm | Hope Room - Mezzanine Level

Collecting “Community Copies” of Orphan Works: Technology, Archives, and Access

Chair Martin Johnson, The Catholic University of America

Speakers Molly Rose Steed, University of Utah

Emily Vinson, University of Houston Libraries Special Collections

Starting in the late 1990s, scholars, archivists, and, most importantly, grant makers became interested in preserving orphan films. But the national movement to preserve orphan works missed the fact that many of the films they made prominent, including local films, homes movies, and amateur films, were already circulating, as VHS tapes and, later, DVDs, in the communities where they were made. In this panel, we will explore strategies for identifying, processing, and preserving these “community copies,” and the lessons they impart for making these films legible to present and future audiences.

3:30pm - 4:30pm | Monongahela - 17th Flor

FTH: Tomorrow’s Moving Image Archivists

Chair Mike Mashon, Library of Congress

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

Massimo Petrozzi, Computer History Museum

John Campopiano, Frontline

This session will engage recent graduates, new professionals, and those in hiring positions in a lively conversation that addresses the following questions: Are education programs adequately preparing students for moving image archival work? Are employers connecting with appropriately skilled candidates? How can partnerships with educational institutions and programs of study help to better equip outgoing students with those skills? How can students and new professionals best leverage professional development opportunities? How is the prevalence of unpaid internships and skyrocketing student loan debt impacting the profession? What is the employment outlook for job seekers? What continuing education opportunities are available to moving image archivists? What is the professional growth climate for those looking to eventually move to higher-level positions?

4:45pm - 5:45pm | Hope Room - Mezzanine Level

Kartemquin and Media Burn: A Case Study in Filmmaker/Archive Collaboration

Chair Sara Chapman, Media Burn Archive

Speakers Carolyn Faber, Kartemquin Films

Nancy McDonald, Kartemquin Films

Throughout 2015 and 2016, Media Burn Archive collaborated with Kartemquin Films to create the first public access to collections of camera-original footage from KTQ's archive. Since 1966, KTQ has been making documentaries that examine and critique society through the stories of real people. Their films, such as The Interrupters and Hoop Dreams, are among the most acclaimed of all time, leaving a lasting impact on millions of viewers. The panelists will discuss the rationale for prioritizing the preservation of camera-original footage and ways to engage the public with the digital access, the risk factors specific to the long-term survival of independently produced work from the videotape era, the complexities of creating and sustaining a formal archive at an active production company, as well as how to frame a mutually beneficial structure for an archive to create access to a collection held by an outside organization.



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711 North Main Street . Burbank, CA

4:45pm - 5:45pm | Monongahela - 17th Floor

FTH: The New Old Curriculum: Why 20th Century Archiving Techniques Matter in the 21st Century

Chair	Lily Troia, College of William and Mary
Speakers	Dino Everett, USC Hugh M. Hefner Moving Image Archive
	Tara Kelley, Rutgers University
	Alexander Whelan, Pratt Institute
	Jennifer Jenkins, Arizona University

This session addresses the need to incorporate film-related skills and best practices into formal archive education curricula. These skills, rather than being minor or specialist in nature, are crucial to success in professional moving image archiving: every archive has or works with film! By developing skills in film handling, preservation, conservation and appreciation, students, as emerging professionals, can confidently address the needs of an archive's film holdings without having to secure an outside vendor. Sponsored by the AMIA Film Advocacy Task Force.

5:45pm - 6:45pm | Sternwheeler/Riverboat - Wlliam Penn Level

Closing Night Cocktails

A chance to say goodbye to colleagues , and maybe catch a picture or two in the photo booth, courtesy of our friends at Pro-Tek Vaults!

"I like to be the right thing in the wrong place and the wrong thing in the right place. Being the right thing in the wrong place and the wrong thing in the right place is worth it because something interesting always happens."

- Andy Warhol



ARSC)))))

Association for Recorded Sound Collections

**51st Annual Conference
Menger Hotel
San Antonio, Texas, May 10-13, 2017**

The Menger Hotel, situated on Alamo Plaza, was established in 1859 and is listed on the National Register of Historic Places. Nearby attractions include the San Antonio Riverwalk, the Alamo, the San Antonio Museum of Art, and the San Antonio Botanical Garden.

ARSC welcomes papers on the preservation and study of sound recordings—in all genres of music and speech, in all formats, and from all periods.

Deadline for proposals: January 2, 2017.

Stay tuned for conference and workshop details!

<http://www.arsc-audio.org/conference.html>

The Association for Recorded Sound Collections is a nonprofit organization dedicated to the preservation and study of sound recordings.

Exhibitor Listing | The Vendor Cafe



Join us in the Vendor Cafe! The exhibits are a huge resource about what is being done in the field. What is new, what works, and what's on the horizon. Whether or not you're responsible for buying, stop by and talk - the information and services these companies offer is important. Take the opportunity to ask questions, or just learn what they have to offer.

On Thursday evening stop by and have a drink before heading out to Archival Screening Night. There's a drink ticket in your registration package.

Vendor Cafe Schedule

Thursday	9:15am 5:45pm	Exhibits Open All Day Cocktails! Cocktails! Cocktails!
Friday	9:15am 2:00pm	Exhibits Open All Day Exhibits Close

The Vendor Cafe | Exhibitor Listing

Access Information Management

Booth 15

923 Bidwell Street
Pittsburgh, PA 15233
Phone 412.321.0600
Email joseph.gross@accesscorp.com
Website informationprotected.com

Access delivers comprehensive, cost-effective and scalable solutions for the management of physical and digital records. As the industry's second largest records management provider, we have the international reach and extensive experience to manage the entire lifecycle of your documents, yet the agility and dedication to provide the very best service, every time. As your document management partner, we are advancing how the world manages information.

AheadTek

Booth 30

6410 Via Del Oro
San Jose, CA 95119
Phone 408.226.9991
Email patj@aheadtek.com
Website www.aheadtek.com

AheadTek manufactures video heads and other specialty heads used in the video broadcast, tape data and disk data storage industries. Founded in 1972 as CMC, AheadTek supplies video heads for Quadruplex, U-Matic, EIAJ, Type B & Type C 1", Betacam SP, Digital Betacam, Hi-8, VHS and many other formats.

Axiell ALM

Booth 29

124 Church Street, 3rd Floor
Toronto, ON M5C 2G8 Canada
Phone 416.238.5032
Email sales-alm@axiell.com
Website www.alm.axiell.com

Axiell ALM is the world's Number 1 in Collections Management Technology. Our product line includes internationally leading collections management software – EMu, Adlib, Mimsy XG and CALM. Our systems store more than 690,000,000 collection items in 35 countries for more than 3,000 customers. Our staff, located in 18 offices around the world, are renowned for first class support and expertise. Come and visit our booth and check out our film application, developed with the British Film Institute. We can also give you a sneak peek at our brand new web client – HTML5, CSS3 compliant and no plug-ins.

Blackmagic Design

Booth 14

2875 Bayview Drive
Freemont, CA 94538
Phone 408.954.0500
Email garya@blackmagicdesign.com
Website www.blackmagicdesign.com

Blackmagic Design creates the world's highest quality video editing products, digital film cameras, color correctors, video converters, video monitoring, routers, live production switchers, disk recorders, waveform monitors and film restoration software for the feature film, post production and television broadcast industries.

Exhibitor Listing | The Vendor Cafe

Christy's Editorial

Booth 1

3625 W. Pacific Ave.
Burbank, CA 91501
Phone 818.845.1755
Email scott.midtown@gmail.com
Website www.christys.net

For over 35 years, Christy's Editorial has provided the Motion Picture and Television Industry with top quality products, rentals and service. Christy's offers a complete line of Avid Editing Systems and Storage for rent, deck rentals, film supplies, film equipment, peripherals, as well as Post Production Facilities to house your productions.

Colorlab

Booth 16

5708 Arundel Ave.
Rockville, MD 20852
Phone 301.770.2128
Email taschenbach@colorlab.com
Website www.colorlab.com

Since 1972, Colorlab is a full-service film laboratory offering services for 35mm, 28mm, 17.5mm, 16mm, 9.5mm, Super 8, and 8mm gauges. We specialize in replasticizing and reviving countless highly shrunken or damaged films and our employees have decades of experience handling historically important materials. Much of our equipment has been custom-designed to allow for digital-based workflows, including magenta dye-fade mitigation, true wet-gate 2K scanning, and rock-steady digital film intermediates in either 35mm or 16mm formats.

Crawford Media Services

Booth 27

6 West Druid Hills Drive NE
Atlanta, GA 30329
Phone 404.876.0333
Website crawford.com

A leading provider of digitization, archival storage and asset management, Crawford's mission is to help our clients clear the hurdle of digital preservation. Built on many successful projects, we offer our experience, expertise, and resources to resolve the complexity and uncertainty of digital migration.

Dansk Film Digitization LLC

Booth 10

Wythe Ave.
New York, NY 11249
Phone 45.223.01140
Email kenneth@danskfilmdigitization.com
Website www.danskfilmdigitization.com

DANSK Film Digitization is a New York based service provider, specialized in digitizing 16mm & 35mm film archives. DANSK is your digitization partner from analyzing, cleaning, digitization, to collecting metadata with our Smart Indexing System, that automatically make all content searchable and readily available for your target groups. DANSK Film Digitization is a part of Vintage Cloud Group that has developed the next generation Film Digitization System. Vintage Cloud Group also owns Steenbeck, the legendary producer of film editing tables. DANSK consider real time viewing with stabilized image, 4K resolution, 50fps, ultra sharp image and perfect sound as a given in 2016.

The Vendor Cafe | Exhibitor Listing

Digital Bedrock

Booth 13

1072 Nowita Place

Venice, CA 90291

Phone 310.402.7191

Email info@digitalbedrock.com

Website www.digitalbedrock.com

Digital Bedrock provides secure, managed data preservation services. We are your staff and infrastructure, protecting your digital content against obsolescence, destruction, degradation, and loss. At Digital Bedrock we identify each digital object's long-term vulnerabilities, create complex metadata about the object's characteristics and dependencies, monitor its health over time, and store the content offline in three geographically separated locations. We provide holistic solutions to keep your data secure, current and accessible forever – solutions that are cost effective and utilize green preservation methods. Digital Bedrock's operations are located in an ISO 27001 certified data center. Our service is launching in November 2016; contact us to inquire about early adopter special pricing.

Digital Vision

Booth 8

11 Wardour Mews

London, W1F 8AN United Kingdom

Phone 44.20.734.8282

Email Patrick.morgan@digitalvision.se

Website www.digitalvision.se

Digital Vision is the supplier of the world's best colour grading, restoration and film scanning solutions for the broadcast, film, commercial and archive industries. Founded in 1988 in Stockholm, Digital Vision has offices in London, Los Angeles, New Zealand, and Stockholm. Digital Vision's Emmy award winning technology and products include Nucoda colour grading and finishing, Phoenix film and video restoration solutions, and Loki automation software. The Golden Eye 4 archive film scanner and Loki Automated Image processing solution provide innovative tools for scanning, image processing, preservation and archiving. Thor is a hardware processing card designed to allow real time image processing at 4K resolutions. Digital Vision also make many of their tools available as OEM products.

Flashscan8.us / MWA Nova

Booth 23

209 East 12th Street

Marysville, CA 95901

Phone 530.0301.2931

Email ted@flashscan8.us

Website www.flashscan8.us

Exhibitor Listing | The Vendor Cafe

Iron Mountain Entertainment Services

Booth 7

1025 N. Highland Ave.
Hollywood, CA 90028
Phone 323.466.9287
Email Roshan.Kindred@ironmountain.com
Website www.ironmountain.com

For more than 60 years, Iron Mountain has preserved priceless originals of blockbuster movies, popular songs, hit TV shows and other irreplaceable film and sound recordings. In doing so, the company helps major movie studios, recording labels, television production companies, and advertising agencies reduce their risk of losing or damaging these cultural artifacts, either physical or digital. Today, Iron Mountain continues to lead the industry in preserving and transferring analog and digital entertainment assets, offering unmatched expertise and resources, including: Experience in managing more than 21 million film and sound elements for more than 1,500 customers, including all of the top entertainment companies; A fully integrated digital studio to handle analog to digital transfer and storage for audio, video, and film assets; Highly secure, climate-controlled facilities that ensure preservation of valuable film and sound elements; A dedicated, trained, and screened staff of security professionals who keep assets secure and protected; A highly skilled team of award winning engineers to assist in digital transfers, migrations, and content delivery in 3 dedicated studios located within our preservation vaults, ensuring complete chain of custody of your assets.

Kodak

Booth 6

100 Latona Rd., Gate 340, Bldg. 326
Rochester, NY 14650
Phone 585.722.9778
Website motion.kodak.com/motion/index.htm

Kodak has over a century of expertise and research dedicated to making advancements for filmmakers and the film industry. We are passionate about helping content owners preserve their moving pictures. Today's visual stories are valuable for historical and cultural purposes, as well as future revenue generation

Lasergraphics

Booth 31

20 Ada
Irvine, CA 92618
Phone 949.753.8282
Email sales@lasergraphics.com
Website lasergraphics.com

Lasergraphics has been developing state-of-the art film imaging systems since 1981 and is the only motion picture film scanner manufacturer still investing heavily in R&D. In addition to warped film handling, 3-flash HDR, and infrared dust/scratch detection/reduction, our newly redesigned Director scanner now offers up to 10K resolution, multiple formats, and sprocketless film transport for safe film handling. The Director 10K is perfect for archival scanning and restoration. The ScanStation can scan at up to 60 fps and up to 5K resolution – making it the fastest film scanner available. The ScanStation Personal scans up to 30 fps and up to 5K resolution and is an affordable solution for professionals on a budget. All Lasergraphics scanners have 2D optical pin registration (no edge guiding) for the best stability with shrunken and damaged film and can simultaneously capture image and magnetic or optical soundtracks and output to ProRes, TIFF, DPX, and AVI – without any post-processing.

The Vendor Cafe | Exhibitor Listing

The MediaPreserve

Booth 25

111 Thomson Park Drive
Cranberry Township, PA 16066
Phone 800.416.2665
Email info@themediapreserve.com
Website www.ptlp.com

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

Munters Corporation

Booth 2

79 Monroe Street
Amesbury, MA 01913
Phone 978.241.1100
Email dhinfo@munters.com
Website www.munters.com

Munters dehumidifiers are utilized worldwide to maintain proper conditions in museums, archives and libraries. Films, tapes, documents, books and artifacts are exposed to moisture, pollutants and fluctuating temperatures and therefore require a controlled environment to prevent corrosion and mold and maintain preservation. Munters controls humidity, decreases energy consumption and improves indoor air quality.

Northeast Document Conservation Center

Booth 3

100 Brickstone Square
Andover, MA 01810
Phone 978.470.1010
Website www.nedcc.org

Founded in 1973, the Northeast Document Conservation Center is the first nonprofit conservation center in the U.S. to specialize in the preservation of paper-based materials for museums, libraries, archives, and other cultural organizations, as well as private collections. NEDCC serves clients nationwide, providing book, paper, and photograph conservation treatment, digital imaging, audio preservation, assessments, consultations, training programs, and disaster assistance. The Center's website is a trusted resource for preservation information in the U.S. and worldwide.

Prasad Corp /DFT

Booth 26

711 South Main Street
Burbank, CA 91506
Phone 909.744.2139
Email Paul.Stambaugh@prasadcorp.com
Website www.prasadcorp.com | www.dft-film.com

Values the historical importance and the need for Archives to preserve and provide viewable access for future generations. With this in mind, Prasad Corporation has built a state of the art digital scanning facility for Motion Picture Film and Still Images in Burbank, CA, providing the Highest Quality and Affordability. Whether you are considering long-term film archival of original content and / or digitization of archival

Exhibitor Listing | The Vendor Cafe

material for easier access, DFT - Digital Film Technology offers complete turn-key solutions for both hardware and software combinations for archive facilities to secure the protection of film assets and providing cost-effective Quality Digital Access for your collection.

The RTI Film Group

4700 W. Chase Ave.
Lincolnwood, IL 60712
Phone 847.677.3000
Email Sales@rtico.com
Website www.rtico.com

Booths 18/19

The RTI Group is the world-leading manufacturer of motion picture film laboratory, archival and restoration equipment, videotape migration and optical disc care and restoration equipment. The RTI Group consists of: BHP wet and dry film printers and special print heads for archival films, Lipsner Smith Film Cleaners, Imagica Film Scanners and Recorders, Treiese Engineering and Calder Equipment Processors, Rewash and Rejuvenation equipment, Filmlab Systems Colormaster Film Color Grading and Timing Equipment, RTI Videotape Cleaners & Inspectors, Disc-Go-Technologies and DiscChek Optical Disc Repair and Inspection Equipment. We also offer CIR Film Archiving Scanners and Archival Tables, and a full line of quality control equipment, film inspection, rewinders, film splicer's, silver recovery and chemical mixing.

Scene Savers

424 Scott Blvd.
Covington, KY 41011
Phone 859.291.5100
Website www.scenesavers.com

Booth 28

Scene Savers is a consultant and archival services company specializing in helping organizations preserve, protect and provide access to their invaluable audio, video and motion picture film assets. With more than 35 years of experience working with AV materials, Scene Savers is a leader in digitization and migration of legacy content. We've developed unique solutions for projects ranging from patron requests to large, complex news film collections. Come see how we can help you.

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Edward Anderson British Film Institute	Stuart Baker Deluxe Archive Solutions	Susan Bennett CNN
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Attendees | To October 15, 2016

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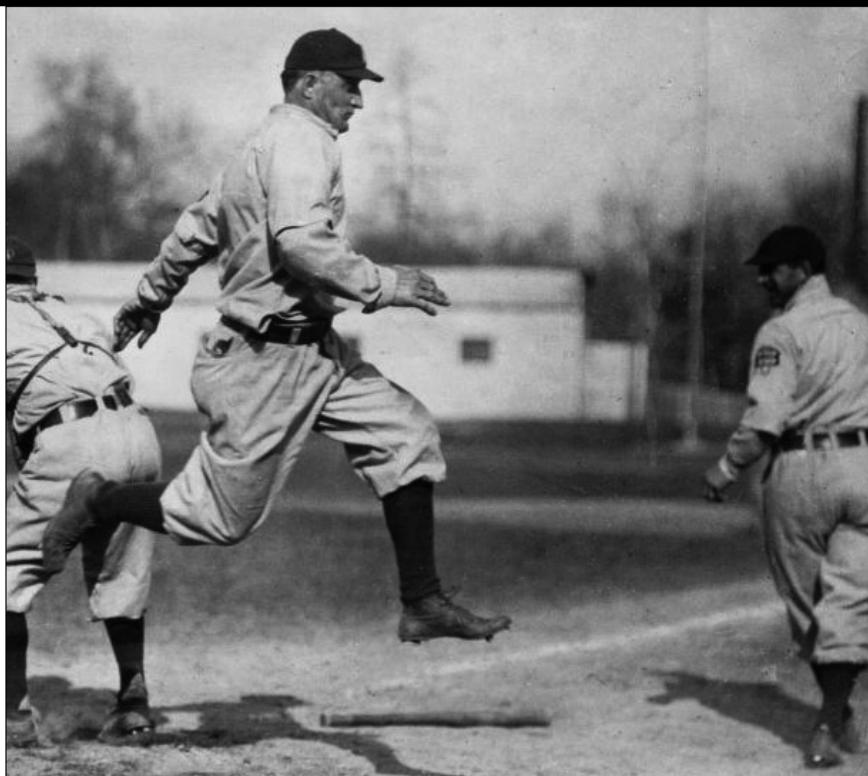


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		Paul Lesch Centre national de l'audiovisuel
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Julia Wallmueller Deutsche Kinemathek	Taylor Whitney Preserving The Past, LLC	Brian Woodman Washington University Libraries
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Special thanks to Miriam Meislak of the University of Pittsburgh, and Emily Davis of Carnegie Museum of Art for providing images from their collections.

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Back Cover. Twin Hiway Drive In. April 13, 1952. Cars are parked in front of the screen at the Twin Hiway Drive-In in Crafton. The theater was being used as a parking lot for the people attending the Easter Sunday services at a nearby church. University of Pittsburgh, Paul Slantis Photographs.

Page 4. Lena Horne and William "Woogie" Harris with TWA ticket folders in front of airline schedule at Allegheny County Municipal Airport 1938. Carnegie Museum of Art 1996.69.366. Teenie Harris Photograph Collection, 1920-1970, Carnegie Museum of Art.

Page 7. Toy Shop. Kids perform "Toy Shop" for Founder's Day in 1922. Irene Kaufmann Settlement. Irene Kaufmann Settlement (IKS) was a settlement house located in Pittsburgh. It was established by the Council of Jewish Women for moral, educational, and religious training. The IKS housed under its roof 17 outside organizations, including various trade unions and socialist groups. It maintained a public bath and public laundry, and a summer camp. University of Pittsburgh, Oliver M. Kaufmann Photograph Collection of the Irene Kaufmann Settlement, 1912-1969.

Page 9. Carnegie Library: Penn Avenue Station, 1924. Carnegie Museum of Art Collection of Photographs, 1894-1958, Carnegie Museum of Art.

Page 10. Selma Burke, American sculptor, 1900-1995, in her studio. Selma Hortense Burke is one of the few African-American women sculptors who achieved a high level of national recognition during her lifetime. She received national recognition for her relief portrait of Franklin Delano Roosevelt which was the model for his image on the dime. She was committed to teaching art to others, so she established the Selma Burke Art School in New York City and opened the Selma Burke Art Center in Pittsburgh, PA. Smithsonian American Art Museum, Photograph Archives. Peter A. Juley & Son Collection.

Page 11. Bob Hope and the William Penn Hotel have a history. As the story tells it, Bob Hope proposed to Delores DeFina at the hotel in 1934. True? Maybe. Maybe not. But there's a ballroom at the hotel named for them.

Page 13. The William Penn Hotel Lobby 1916. Omni William Penn Hotel.

Page 15. University of Pittsburgh campus scene in 1950. The Mellon Institute, YMWHA (Now Bellefield Hall), and Board of Education are visible on the left. Seen on the left. The Carnegie Museum and Library complex is located behind Heinz Chapel. Forbes Field is located to the right and behind the Cathedral of Learning.

Page 19. Studebaker Salesmen. (1937). Pittsburgh & Lake Erie Railroad Company. University of Pittsburgh.

Page 25. Tool Time 1945. Two Workers Sit on the Tool Bench at D.P.C. Pump House. Between 1942 and 1945 between six million and seven million American women reentered the workforce or entered it for the first time, many filled jobs vacated by men who had left for war service. University of Pittsburgh, William J. Gaughan Collection.

Page 27. Preparing Lunch for Workers at the Switch, June 1914. Workers eager to eat pose for a photograph alongside men and women who prepared lunches for them. Each meal given to the workers included a cigar. Crates of Tweed's Mustard and Campbell's Tomato Soup are to the right. University of Pittsburgh. Union Switch & Signal Strike Photograph Collection, June 1914.

Page 31. The Two Andys. A mural by Tom Mosser and Sarah Zeffiro. The pop art-inspired mural features two of the Steel City's most beloved sons—Warhol and Carnegie—who happen to share the same first name. Located at Strawberry Way, a street in downtown Pittsburgh filled with public art

Page 43. Harold Corsini and Local Soldier. World War, 1939-1945. Harold Corsini, a Pittsburgh based photographer was the official photographer for U.S. Steel. He later became a faculty member at Carnegie Mellon University, where he taught for nine years. University of Pittsburgh, Harold Corsini Photograph Collection.

Photo Credits

Page 55. Jonas Salk and Lab Technician. 1954-1955. The first effective polio vaccine was developed in 1952 by Jonas Salk and a team at the University of Pittsburgh. Salk's vaccine was tested in the Francis Field Trial, led by Thomas Francis; the largest medical experiment in history with more than 1,800,000 school children part of the trial. The results were announced April 12, 1955 - the tenth anniversary of the death of President Franklin D. Roosevelt, whose paralysis was generally believed to have been caused by polio. University of Pittsburgh, Jonas Salk Polio Vaccine Collection, 1953-2005.

Page 65. Still Life: Heinz Ketchup Display. Despite common opinion, the bottom of a bottle of Heinz Ketchup is not the best place to thump it. That "57 Varieties" label is placed there for a reason. It's a target. By tapping the label with two fingers, you create the "optimal conditions for shear thinning, transforming non-Newtonian ketchup into a free-flowing liquid." Or so the theory goes. Carnegie Museum of Art 83.76.162.

Page 72. Born Elizabeth Cochran, known by her pen name Nellie Bly. A journalist, industrialist, inventor, and a charity worker. She was an adventurer who made a record-breaking trip around the world in 72 days, and probably best known for an exposé in which she faked insanity to study a mental institution from within, pioneering a new kind of investigative journalism. Eighty Days: Nellie Bly and Elizabeth Bisland's History-Making Race Around the World.

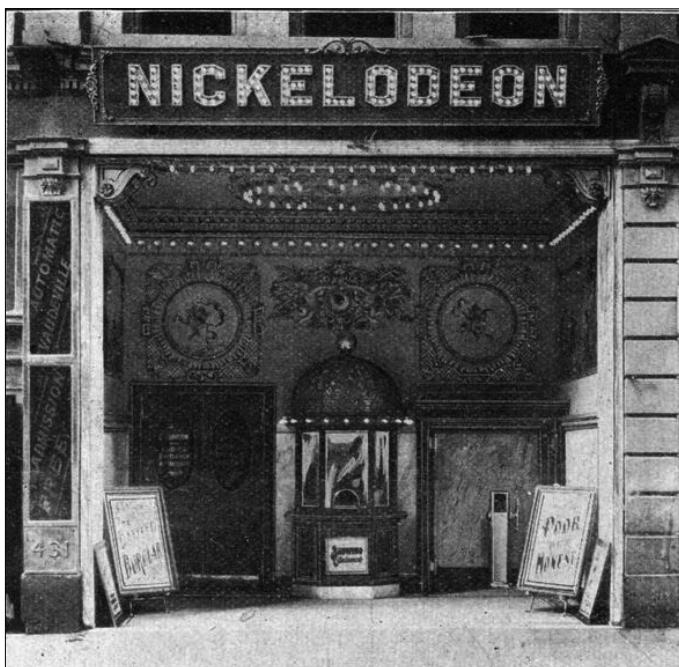
Page 75. Movie Theatre (1952). University of Pittsburgh, Charles Richardson Photographs, 1952-1954.

Page 78. Nobel Peace Prize Goes to a Great American. 1949-1950. Ralph Johnson Bunche was an American political scientist, academic, and diplomat who received the 1950 Nobel Peace Prize for his late 1940s mediation in Israel. He was the first African American to be so honored in the history of the prize. Carnegie Museum of Art 1996.69.366. Teenie Harris Photograph Collection, 1920-1970, Carnegie Museum of Art.

Page 81. Honus Wagner, 1910. Honus Wagner takes a leap during a baseball game. Honus Wagner played 21 seasons of Major League Baseball (1897 to 1917), all with the Pittsburgh Pirates. He remains tied with Tony Gwynn for the most National League battle titles during his career, and was one of the first five players inducted into the Baseball Hall of Fame. Carnegie Museum of Art Collection of Photographs, 1894-1958, Carnegie Museum of Art.

*Nickelodeon
History started
in Pittsburgh.*

*Harry Davis and
John P. Harris,
opened their
small storefront
theatre on
Smithfield
Street in
Pittsburgh,
Pennsylvania,
on June 19,
1905. The first
devoted
exclusively to
the exhibition
of motion
pictures.*



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It's an incredibly dedicated group of volunteers who work all year bringing together four days of sessions, screenings, workshops, events, and everything that else that goes into a great conference.

First, thank you to our sponsors, partners, and donors, without whom the Conference would not be possible

To the Conference Committee who has worked for a year to bring the Conference together and to make your experience in Pittsburgh the best it can be ...

To the Pittsburgh local crew - Miriam, Emily, Drew & Brian - who have arranged tours, helped with outreach in the community, and offered up recommendations for their favorite things ...

To the Archival Screening Night group who program a great night and spend hours (and hours!) at the theatre preparing for the evening ...

To members of the Diversity Committee and the Board for a multi-session, multi-day plenary program to prioritize the discussion on diversity, inclusion, and equity and turn those discussions into action steps ...

To everyone who donated to the Community Fund, and to the Awards Committee for their work in managing the process, in providing an opportunity for more of our colleagues to attend the conference...

To the committees and volunteers who organize the Networking & First Timer's Event, Hack Day, the Student Mixer, The Reel Thing, and Trivia ..

To the volunteer curators of this year's conference streams, who developed great sessions of focused programming ...

To the curators and presenters of the Do It Yourself & Community Archiving stream for crafting their sessions into a free, day-long symposium open to anyone in the Pittsburgh area ...

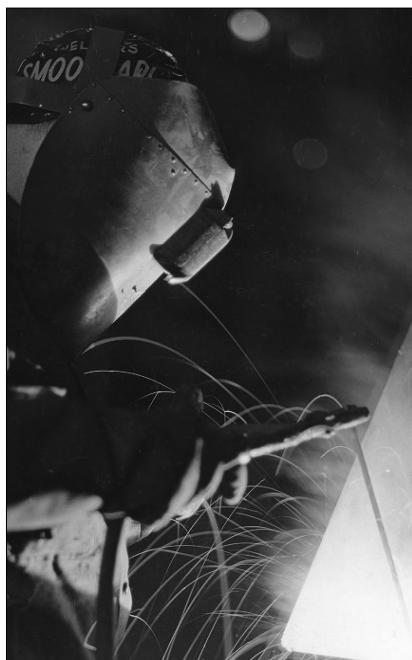
To the Conference Online Task Force members for coordinating collaborative notes and a model for live streaming of sessions ...

To the speakers and workshop leaders who develop programming that not only address today's issues, but look to the future of our field....

To our committees who will begin discussing next year's sessions at this year's meetings ...

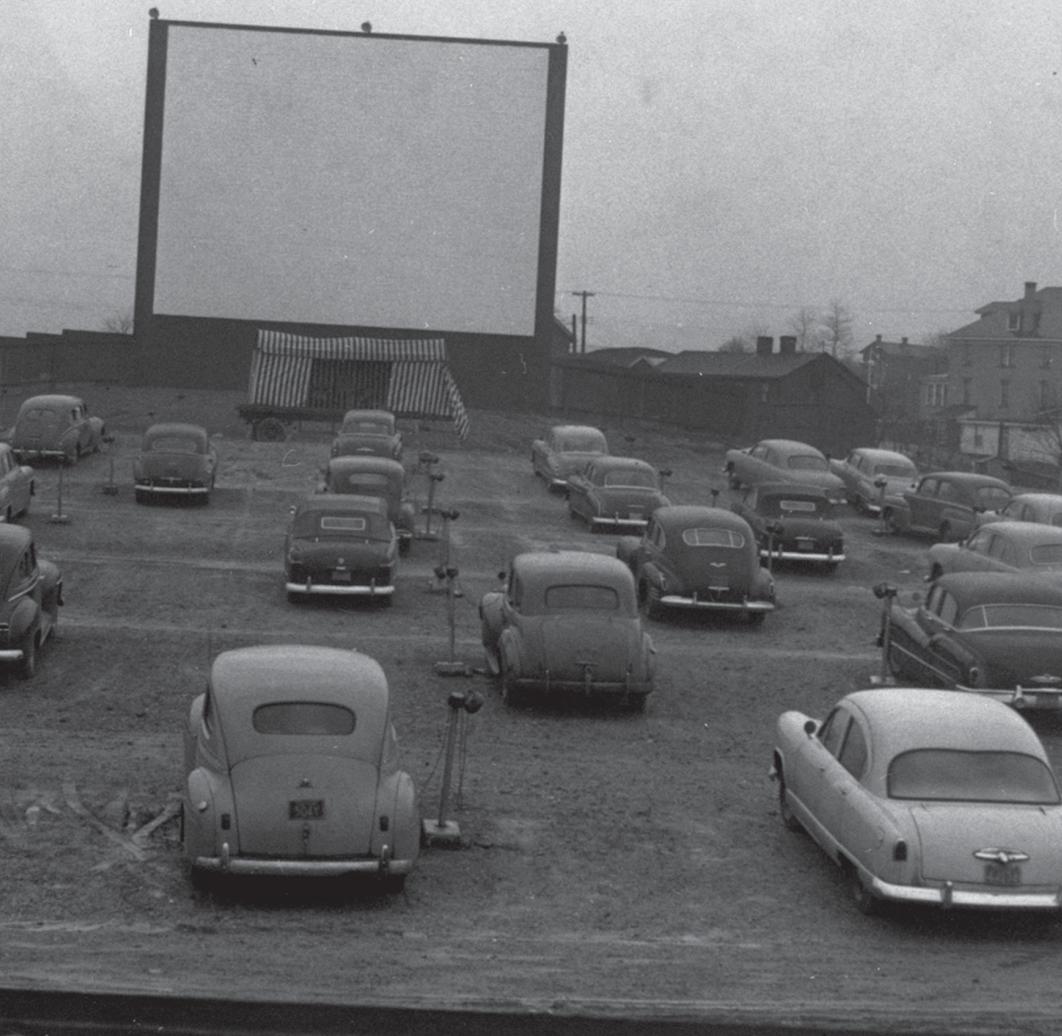
And especially to all of you who have come to Pittsburgh to attend AMIA 2016 ...

Thank you!



Notes

Notes



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