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2014**

**OCTOBER 8-11, 2014
SAVANNAH, GEORGIA**



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Welcome to Savannah!

It was six years ago that AMIA first came to Savannah. A city rich in history and hospitality seemed a fitting place to return to host our 2014 Annual Conference.

The charming shop filled streets and greenways of Savannah will seem little changed to those who attended in 2008, but the field of moving image archiving and preservation has indeed undergone transformations. The annual conference is a time for our community of professionals to come together to discuss the latest trends in the field, to take stock of where we have been and where we are going, and to welcome new members to the fold.

We come together on the heels of yet another successful Reel Thing in Los Angeles, CA, which garnered a feature length article in the Hollywood Reporter titled “As Kodak Negotiates Film’s Future With Studios, Archivists Seek Digital Options,” that also included the subtitle “There’s no clear answer to the digital archiving dilemma.” While this may be true, it is also the case that this may not be the doomsday prophecy that journalists would like it to be. Film and media archivists are constantly coming up with ‘new’ ways to solve ‘old’ problems; if not X, then Y has been our motto for some time. At once forward thinking, resourceful, and creative, we are ever mindful of historical and legacy media, and cautiously optimistic about new avenues for access and preservation.

With this in mind, the AMIA Board focused this year’s conference around a series of curated streams as well as open calls for proposals. The Board seemed to be right on target, as echoes of these three themes: Open Source Digital Preservation and Access, Film in Transition, and Global Exchange resonated in the general pool of submissions as well. This also reinforced our belief in the community of knowledge sharing that AMIA has helped to create in order to sustain and support best practices in audiovisual archiving.

For our opening Keynote, we are fortunate to have Ian MacKaye on Thursday morning. Currently the front man of The Evens, founder of his own music label, and the mastermind behind the Fugazi Live Series online archive, he will offer a unique perspective on and appreciation of archival practice and managing collections.

Access remains a key focus of the program this year, but there is also a visible turn to mediating access in an ever more media saturated landscape. With this in mind, we are very pleased to welcome representatives of NEH who will address grant funding during Friday morning’s plenary and then solicit feedback and ideas from the membership on the needs of the profession at a town hall session later in the day.

(continued)



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Welcome to Savannah

*“We have a saying: If you go to Atlanta,
the first question people ask you is, ‘What’s your business?’
In Macon they ask, ‘Where do you go to church?’
In Augusta they ask your grandmother’s maiden name.
But in Savannah the first question people ask you is ‘
What would you like to drink?’”*
- from Midnight in the Garden of Good and Evil

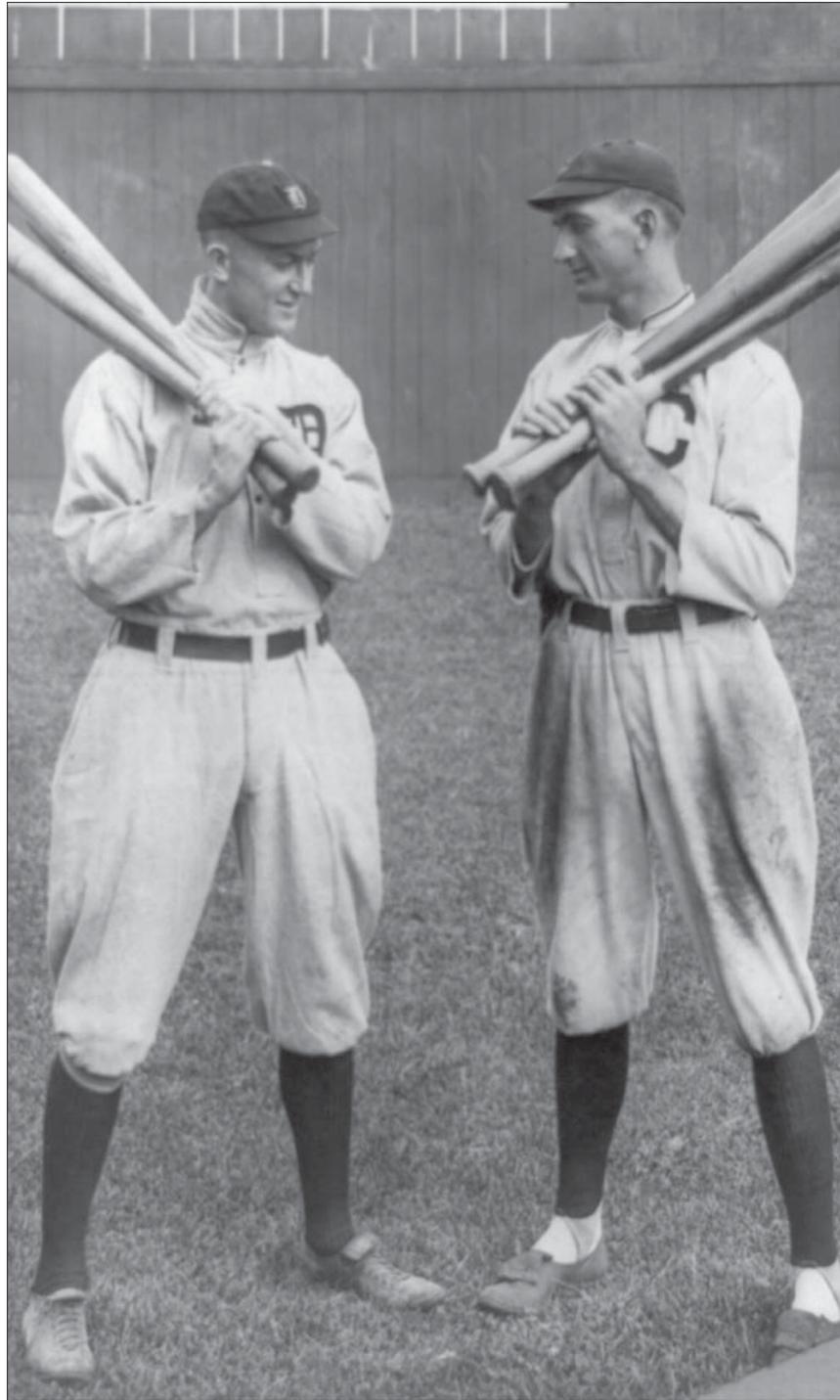
In our second year of collaboration with the Digital Library Federation, Hack Day offers an intense day for archivists, collection managers, technologists, and others working together to develop software solutions for audiovisual access and preservation. This year there is an added component - a concurrent Wikipedia edit-a-thon, focused on topics related to digital preservation & access for audiovisual materials. Results will be discussed during Saturday’s morning plenary.

Thanks to the growing presence of AMIA in social media, and the seeds that we planted in Savannah six years ago, we are also pleased to be strengthening ties with the local media and arts communities and partnering with the local archives communities in our host city. The program features a special screening of archival Girl Scout themed films (Savannah is the birthplace of Girl Scouts founder Juliette Gordon Low), a screening of independent films from Savannah filmmakers with live musical accompaniment, the Community Archiving Workshop that pairs veteran AMIA members with local archives in need of assistance with assessment and inventorying of their collections, and last but not least a special screening of a restored Disney classic at the Lucas Theater for the Savannah community - including the Greenbriar Childrens Home, local schools and Hunter Army Airfield.

Two more screenings will close the week on Saturday evening. They highlight the collaborative and global culture of media making and archiving. The first is a documentary about Ellis R.Dungan who brought many technical innovations to the developing Tamil Film Industry of the 1930s and ‘40s. The second film, from China, was thought lost until 2011 when a copy was found in the vaults of the Norwegian National Library. *Pan Si Dong* is considered one of the most important films in the history of Chinese cinema.

In short, there is something for everyone, and we are so glad that you are here with us.

Carol Radovich and Regina Longo
Conference Committee CoChairs



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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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Table of Contents



Welcome to AMIA 2014	1
Thank You to our Sponsors and Partners.....	5
AMIA Board and Committees	8-9
AMIA Awards and Scholars	10-11
General Information	13
Special Programming	15
Conference at a Glance	17
The Program	
Tuesday	23
Wednesday	25
Thursday	29
Friday	41
Saturday	51
The Vendor Cafe	59
Exhibitor Listings	60
Attendee List	69
Photo Credits	76
Thank you	78

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, attend a meeting, 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
Development	Ralph Sargent, Chair
Elections and Nominations	Andrea McCarty, 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	Ray Edmondson and Caroline Yeager, Chairs
Access	Ariel Schudson, Chair
Cataloging and Metadata	Thelma Ross, Chair
Copyright	John Tariot, Chair
Diversity	Moriah Ulinskas, Chair
Education	Kelle Anzalone and Carla Arton, Chairs
Independent Media	Rufus de Rham and Lauren Sorensen, Chairs
International Outreach	Benedict Olgado and Kara Van Malssen, Chairs
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	Mary Huelsbeck, Chair
News, Documentary & Television	Sadie Roosa and Michael Muraszko, Chairs
Nitrate	Rachel Parker and Heather Heckman, Chairs
Open Source	Kara Van Malssen, Jack Brighton and David Rice, Chairs
Preservation	Taylor Whitney and Sue Bigelow, Chair
Projection and Technical Presentation	Brittan Dunham and Doug McLaren, Chairs
Regional Audiovisual Archives	Madeline Moya and Siobhan Hagan, 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	Linda Tadic and Lance Watsky, Chairs

AMIA PUBLICATIONS

The Moving Image	Don Crafton and Susan Ohmer, Editors
	Liza Palmer, Managing Editor
AMIA Newsletter	David Lemieux, Editor

AMIA STUDENT CHAPTERS

University of California, Los Angeles
New York University
University of Rochester
McGill University
University of Texas at Austin

AMIA Board



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1313 Vine Street
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www.amianet.org

2014 AMIA Awards & Scholars



Join us for the Opening Keynote and Conference Welcome on Thursday morning where we will present the AMIA 2014 Silver Light Award and recognize the recipients of the Scholars Program, Hauer Fund and Travel Grants.

2014 Scholarships and Internship Recipients

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

Lauren Alberque
Felizarda Kutsakatika
Erin Palombi
Jonathan Farbowitz

Carolyn Hauer Fund

Judith Opoku-Boateng, University of Ghana
Paula Félix-Didier, Museo del Cine, Buenos Aires

The Carolyn Hauer International Fund is a fund dedicated to promoting internationalism within the Association of Moving Image Archivists.

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 inaugural recipient is:

Alina Sinetos

AMIA Community Fund

Funded by member contributions, the Community Fund provides travel funding for the Annual Conference. The 2014 recipients are:

Jeff McCarty
Sibel Melik
Juana Suarez

2014 AMIA Awards



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

AMIA Silver Light Award

Robert J. Heiber

To recognize his outstanding career achievement in moving image preservation, the 2014 Silver Light Award is presented to Robert Heiber

William S. O'Farrell Volunteer Award

Rick Utley

To recognize his significant contributions to AMIA and the field, the William S. O'Farrell Volunteer Award is presented to Rick Utley.

AMIA Spotlight

Pam Wintle

Awarded by the Board of Directors, the AMIA Spotlight recognizes members who have made significant contributions.

Read more about the 2014 Award recipients after the Conference in the AMIA Winter Newsletter.

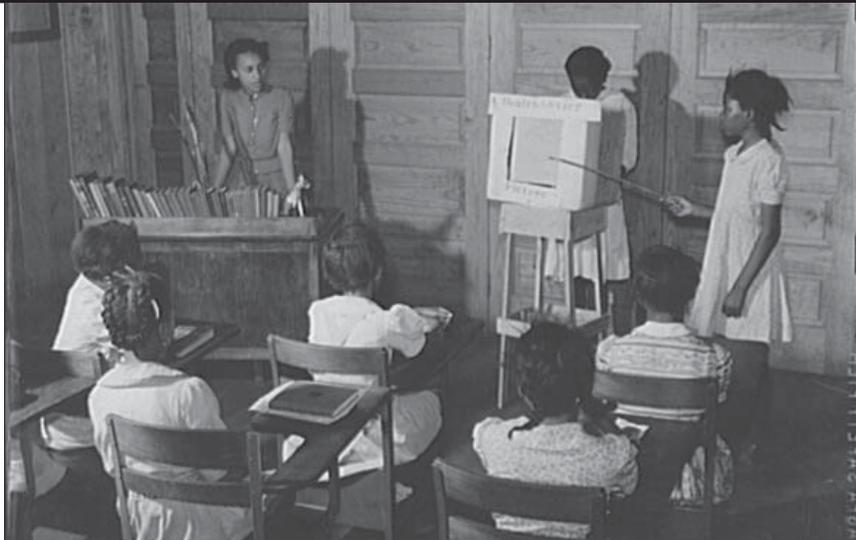


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General Information



AMIA Registration Desk

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

Tuesday - Thursday	Second Floor	7:30am - 6:00pm
Friday	Second Floor	7:30am - 6:00pm
Saturday	Lower Level	7:30am - 3:00pm

AMIA Vendor Cafe

Please join us for the always informative AMIA Vendor Exhibits in the Cafe. Plus, raffle prizes at each morning and afternoon break.

Thursday	Vendor Hours	9:15am - 6:30pm
Thursday	Cocktails in Vendor Cafe	5:45pm - 6:30pm
Friday	Vendor Hours	9:10am - 2:00pm

Poster Sessions

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.

Morning Plenary

Each morning will kick off with a plenary session. A continental breakfast is served each morning at the start of the session, but please note the breakfast serving times in the program.

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.

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Special Programming

The Conference Keynote and Morning Plenaries

The Thursday morning Keynote and the daily plenaries will feature speakers that provide big picture perspectives, innovative insights, and broad outlooks on current issues of interest to the entire audience. Plenary sessions will bring together all conference delegates at the first session of every morning.

AMIA 2014 Keynote Speaker - Ian MacKaye

Following the Welcome and presentations, AMIA welcomes Keynote speaker Ian MacKaye.

MacKaye is currently the front man of

The Evens and formerly of the influential D.C. punk bands Minor Threat and Fugazi. He is the founder of the Dischord Records music label and the mastermind behind the Fugazi Live Series project, which is in the process of digitizing and publishing over 800 Fugazi shows performed and recorded internationally dating back to 1987.



Friday Plenary **The NEH and Audiovisual Preservation and Access**
Saturday Plenary **AMIA/DLF Hack Day: Results and Solutions**

Conference Streams

Each day will feature a curated stream of programming, offering three different themes through the week. Each stream will run a full day, with the sessions keyed so they are easily identifiable.

Thursday: OSDPAS - The Open Source Digital Preservation and Access Stream

Software has become an integral component of digital preservation and access. Motivated by preservation principles as well as budgetary considerations, open source software has been embraced by the archival community. Curated along with AMIA's Open Source Committee this stream will cover what the AMIA community needs know, ranging from fundamentals to highlighting some of the most innovative and relevant projects today.

Friday: FiT - Film in Transition

As the portfolio of available film stocks continues to decline and film labs continue to close worldwide, this stream will discuss the concrete implications this evolution of the industry has for archives and long-term content managers.

Saturday: GE - Global Exchange

Will bring together voices from regions from around the world to share solutions and exchange ideas. Curated by AMIA's International Outreach Committee, the emphasis will be on exchange, innovation, and learning from colleagues near and far. In addition to Saturday's sessions, the Global Exchange stream will screen two films on Saturday evening.

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Conference at a Glance | **Tuesday - Thursday**



TUESDAY . October 7

8:00am	Scarborough 2	Small Gauge Projection Workshop
8:30am	Scarborough 1	Cataloging and Metadata Workshop [Day I]

WEDNESDAY . October 8

8:00am	Scarborough 2	AV & Preservation Technology Basics Workshop
8:30am	Scarborough 1	Cataloging and Metadata Workshop [Day 2]
	Scarborough 3	AMIA/DLF Hack Day
10:00am	Off Property	Community Archiving Workshop
12:30pm	Lucas Theatre	The Reel Thing XXXIV
1:00pm	Scarborough 2	Preserving Your Audio and Video Workshop
5:45pm	Harborside	Newcomer's Mixer
6:30pm	Harborside	Opening Cocktails: Welcome to Savannah!
8:00pm	Regency	AMIA Trivia Throwdown

THURSDAY . October 9

8:00am	Regency	AMIA 2014 Welcome
8:30am	Regency	AMIA 2014 Keynote Speaker
9:15am	Regency	Vendor Café Open
9:30am	Scarborough 2	Reuniting Filmmaker Manuscripts with Their Films
	Scarborough 1	OSDPA: Open Source Tools, Technologies
11:00am	Scarborough 3	Hidden Cinema

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Conference at a Glance | Thursday - Friday

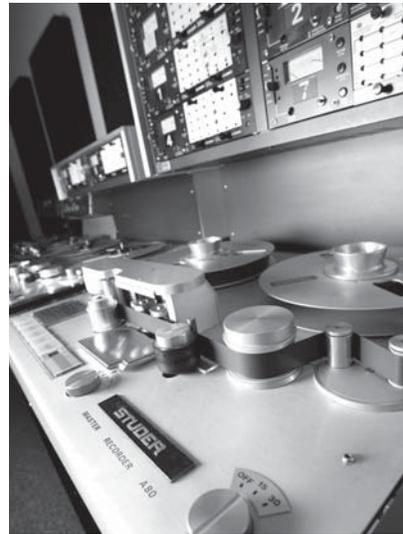
Thursday (continued)

11:00am	Scarborough 1 Scarborough 2	OSDPA: One Body, Many Heads How Safe is Your Data
12:00pm	Vendor Cafe Sloane Percival Verelist	Poster Session Committee Meeting: Open Source Committee Meeting: Conference Committee Meeting: Small Gauge/Amateur Film
1:00pm	Sloane Percival Verelist	Committee Meeting: Publications Committee Meeting: Moving Image Related Materials & Documentation (MIRMD) Committee Meeting: Copyright
2:00pm	Scarborough 2 Scarborough 1 Scarborough 3	Preserving Eyes on the Prize OSDPA: The First Digital Preservation Repository 'Play It Again' – Creating a Playable History
3:30pm	Scarborough 1 Scarborough 3 Scarborough 2	OSDPA: Video Accessibility on the Web Audio Separation, Re-purposing and Restoration State of the States: Evaluating US Regional AV
4:00pm	Scarborough 1 Scarborough 3	OSDPA: QC Tools: Official Launch BitTorrent and the Rise of Private Digital Repositories
4:45pm	Scarborough 3 Scarborough 2 Scarborough 1	Collaborative Linked Data Tool for Moving Images Preserving and Appreciating Vintage Video OSDPA: Lightning Talks
5:15pm	Scarborough 3	Portapak Ophelia in a Clawfoot Tub
5:45pm	Vendor Café	Cocktails in the Vendor Cafe
7:45pm	Lucas Theatre	AMIA 2014 Awards & Archival Screening Night

FRIDAY . October 10

8:30am	Vendor Café	Plenary: The NEH and AV Preservation
9:15am	Vendor Café	Vendor Café Open
9:30am	Scarborough 2 Scarborough 3 Scarborough 1	ABC's of Video QC Surveillance and Security in the Archive FiT: Film, Feet and the Photochemical
11:00am	Scarborough 2 Scarborough 3 Scarborough 1	Capturing a Shadow Pursuing PBCore FiT: Sustainability of Film Heritage
12:00pm	Vendor Cafe Sloane Percival Verelist	Poster Session Committee Meeting: Preservation Committee Meeting: Advocacy Sub-committee Meeting: PBCore
1:00pm	Scarborough 3 Sloane Percival Verelist	Nitrate Deterioration - Does Cool and Dry Really Matter? Committee Meeting: Magnetic Tape Crisis (MC2) Committee Meeting: International Outreach Committee Meeting: Education
2:00pm	Scarborough 2 Scarborough 1 Scarborough 3	Supporting and Managing Change FiT: Practical Guidelines for Stages of Vinegar Syndrome An Update on AS-07
3:30pm	Scarborough 1 Scarborough 2 Scarborough 3	FiT: The Virtual Life of Film Preservation NEH: An Open Forum We Do FFmpeg And You Can Too

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Conference at a Glance | Friday - Saturday

Friday (continued)

4:45pm	Scarborough 1 Scarborough 2 Scarborough 3	FiT: 3mm, The Smallest Gauge Out of the Closets & Onto the Web Digitizing Motion Picture Films
5:45pm	Sloane Percival Verelist	Committee Meeting: Cataloging & Metadata Committee Meeting: Independent Media Committee Meeting: Diversity
7:15pm	Scarborough 1	A Night of Regional Film
8:05pm	Scarborough 1	Juliette Gordon Low and the Girl Scouts
8:55pm	Scarborough 1	Unsilent Savannah

SATURDAY . October 11

8:00am	Regency	AMIA Annual Membership Meeting
9:00am	Regency	Morning Plenary: Hack Day Results
9:45am	Scarborough 1 Scarborough 3 Scarborough 2	Reviving 16mm in the 21st Century Classroom The Case of Felicia (1965) GE: Advocacy Campaigns in SE Asia and the Pacific
11:00am	Scarborough 3 Scarborough 1 Scarborough 2	American Archive of Public Broadcasting Teaching Film GE: Thinking Solutions for Latin American Archives
12:00pm	Sloane Percival Verelist	Meeting: Online Continuing Education Task Force Committee Meeting: Lesbian, Gay, Bisexual & Transgender Committee Meeting: Projection & Presentation
1:00pm	Sloane Percival Verelist	Committee Meeting: Access Committee Meeting: Regional Audio-Visual Archives Committee Meeting: News, Documentary & Television
2:00pm	Scarborough 2 Scarborough 1 Scarborough 3	GE: Int'l Film Production, Preservation, and Discovery Unearthing the African-American Community One Size Doesn't Fit All
2:30pm	Scarborough 1	Tracking Media Fragment Provenance & Derivatives
3:30pm	Scarborough 3 Scarborough 1 Scarborough 2	Click Capture, Press Play De-accession, Delete or Destroy GE: Repatriating American Film Heritage Abroad
4:45pm	Scarborough 1 Scarborough 3 Scarborough 2	Considering Cloud Storage, A How-To Bing Crosby's Dictaphone GE: New Models for Cooperation and Training
5:15pm	Scarborough 1	Digital Preservation for Technophobes on a Budget
5:45pm	Harborside	Closing Cocktails
7:00pm	Scarborough	GE Screenings: An American in Madras and Pan Si Dong

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8:00am - 5:30pm | Scarborough 2 | Pre-registration required

Workshop: Small Gauge Projection and the Art of Projector Maintenance and Repair

- | | |
|----------|--|
| Chairs | Taylor McBride, Smithsonian Institution
Dino Everett, USC SCA Hugh M. Hefner Moving Image Archive |
| Speakers | Skip Elsheimer, A/V Geeks
Ben Moskowitz, New York University
Siobhan C. Hagan, University of Baltimore Langsdale Library
Liz Coffey, Harvard Film Archive |

The Small Gauge Amateur Film Committee hosts a full-day pre-conference workshop on small gauge film projection and projector maintenance and repair. The workshop will cover 16mm, 8mm, and Super 8 film projection and projector repair and maintenance protocol for 16mm, 8mm, and Super 8 projectors (at least one model of each), as well as how to repair VHS players and tapes. Attendees will have the chance to work hands-on with the playback machinery and will leave with the knowledge of how to safely project small-gauge archival film as well as how to care for the projectors needed to view them. This workshop is made possible through the generous sponsorship of Boston Light & Sound and A/V Geeks LLC.

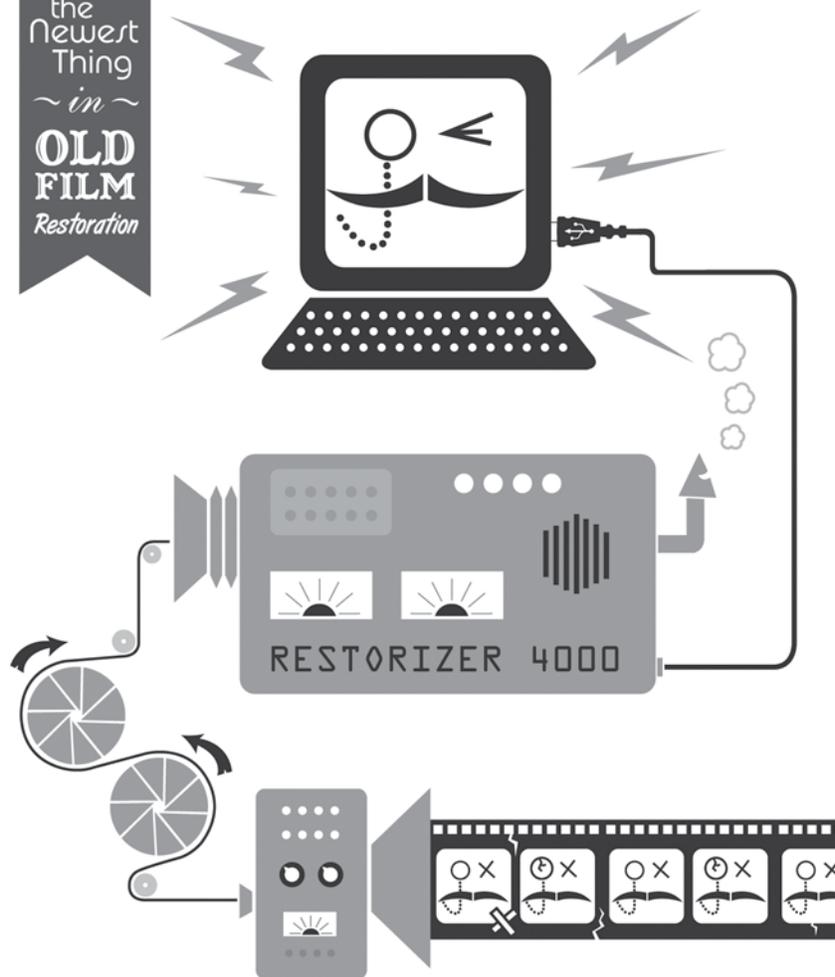
8:30am - 5:30pm | Scarborough 1 | Pre-registration required

Workshop: AMIA Cataloging and Metadata Committee Workshop [Day I]

- | | |
|----------|---|
| Chairs | Thelma Ross, Academy Film Archive
Randal Luckow, HBO |
| Speakers | Andrea Leigh, Library of Congress - Packard Campus
Rebecca Guenther, Library of Congress/NYU MIAP Program
Linda Tadic, Audiovisual Archive Network
Meredith Reese, HBO
Meghan Fitzgerald, HBO |

The bi-annually held cataloging and metadata workshop is sponsored by the AMIA Cataloging and Metadata Committee. This modified 2014 version contains new content and offers attendees—past and future alike—a workshop that emphasizes practical implementation of a variety of tools, including tools currently in development. It incorporates more hands-on exercises than ever before and addresses how the attendee can concretely integrate new models for description into their current workflows and environments. The two-day program moves the attendee from concept to implementation starting with cataloging principles and metadata concepts that form the basis for describing and providing access to moving images in an evolving media and media technology environment. The workshop includes information about the role of cataloging for analog and digital asset management; the value, purpose and application of metadata and cataloging standards; management of resources through their life cycles; descriptive, structural, and administrative metadata (including rights and preservation metadata); and, data models and data mapping. Dynamic presentations encompass film, video, digital, and broadcast materials and include interactive exercises to put cataloging and metadata concepts directly into practice.

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8:00am - 12:00pm | Scarborough 2 | Pre-registration required

Workshop: Audiovisual & Preservation Technology Basics for Non-Engineers

Speaker James Snyder, Library of Congress

The workshop will focus on providing a good technical basis, in plain English, for those who do not already have audiovisual engineering training. The goal is to allow non-technical people of all types to have a good, basic grasp of the technologies, concepts and terms involved in audiovisual recording and reproduction in general, digitization of audiovisual materials, and what is involved in file-based workflows, metadata and long-term data archiving once materials are digitized. People who attend the workshop will walk away with a good, operating grasp of the technologies involved, de-mystifying the terms and concepts audiovisual archivists face every day at institutions large and small to know what materials they are looking at, how to handle their preservation, how to plan for their digital conversion, and have a functional knowledge of the terminology and concepts required to write grants and contracts for digital conversion and storage of audiovisual materials.

8:30am - 5:30pm | Scarborough 1 | Pre-registration required

Workshop: AMIA Cataloging and Metadata Committee Workshop [Day II]

Chairs	Thelma Ross, Academy Film Archive Randal Luckow, HBO
Speakers	Andrea Leigh, Library of Congress - Packard Campus Rebecca Guenther, Library of Congress/NYU MIAP Program Linda Tadic, Audiovisual Archive Network Meredith Reese, HBO Meghan Fitzgerald, HBO

The bi-annually held cataloging and metadata workshop is sponsored by the AMIA Cataloging and Metadata Committee. This modified 2014 version contains new content and offers attendees—past and future alike—a workshop that emphasizes practical implementation of a variety of tools, including tools currently in development. It incorporates more hands-on exercises than ever before and addresses how the attendee can concretely integrate new models for description into their current workflows and environments. The two-day program moves the attendee from concept to implementation starting with cataloging principles and metadata concepts that form the basis for describing and providing access to moving images in an evolving media and media technology environment. The workshop includes information about the role of cataloging for analog and digital asset management;

Wednesday | Conference Program

*"I beg to present you as a Christmas gift
the city of Savannah with 150 heavy guns
and plenty of ammunition and also
about 25,000 bales of cotton."*

- Telegram from General William T. Sherman to Abraham Lincoln - December 22, 1864

the value, purpose and application of metadata and cataloging standards; management of resources through their life cycles; descriptive, structural, and administrative metadata (including rights and preservation metadata); and, data models and data mapping. Dynamic presentations encompass film, video, digital, and broadcast materials and include interactive exercises to put cataloging and metadata concepts directly into practice.

8:30am – 5:30pm | Scarbrough 3 | Pre-registration required
AMIA/DLF Hack Day

Chairs
Kara Van Malssen, AVPreserve
Steven Villereal, University of Virginia
Lauren Sorensen, Library of Congress

AMIA/DLF Hack Day is a unique opportunity for practitioners and managers of audiovisual collections to join with developers and engineers for an intense day of collaboration to develop solutions for audiovisual preservation and access. Within digital preservation and curation communities, hack days provide an opportunity for archivists, collection managers, technologists, and others to work together to develop software solutions, documentation or training materials, and more for digital collections management needs. We are also hosting a concurrent Wikipedia edit-a-thon, which will focus on topics related to digital preservation & access for audiovisual materials. While we encourage non-engineers to participate in the hack day portion, there's a lot of work to be done to describe topics relevant to our community on Wikipedia as well.

10:00am - 5:00pm | Off Property | Pre-registration required

Workshop: Community Archiving

Chair
Amy Sloper, Wisconsin Center for Film and Theater Research Archives
Moriah Ulinskas, Bay Area Video Coalition

Speakers
Sandra Yates, McGovern Historical Center | The TMC Library
Yvonne Ng, WITNESS
Mona Jimenez, Moving Image Archiving & Preservation, NYU
Rachel Beattie, Media Commons - Robarts Library, University of Toronto

Community Archiving provides moving image archivists the opportunity to serve the community of Savannah and work with local volunteers to help an organization gain intellectual and physical control over an endangered moving image collection. This year we are partnering with All Walks of Life (AWOL), a non-profit organization that provides arts and technology education for at-risk youth in Savannah. Conference attendees will be paired with teens who have been working with AWOL for the past few years as well as archivists from the Savannah community to conduct basic processing, cataloging and inspection of a collection of videos produced by AWOL.

12:30pm - 5:30pm | Lucas Theatre | Pre-registration required
The Reel Thing XXXIV

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.

Conference Program | Wednesday

1:00pm - 5:00pm | Scarborough 2 | Pre-registration required

Workshop: Preserving Your Audio and Video Assets: The Essentials

Chair Peter Brothers, SPECS BROS., LLC
Speaker John Walko, Scene Savers

What do you need to know to protect the video and audio materials in your collection? If you want to preserve these valuable assets, you really need a basic understanding of the media...what is unique about it, how it should be handled, how to evaluate its condition, and what concepts and decisions need to be applied to preserve the content for future generations. This workshop will start with an overview of tape structure, proper handling/storage procedures, obsolescence considerations and evaluation techniques needed to assess and protect what you have in your collections. This will include pictorial guides to identifying tape types, rate danger from obsolescence and standardized procedures to evaluate if tapes are safe to play or copy. The workshop will then review popular digital file options, digital storage options, essentials for choosing and dealing with digitization or storage vendors, how to determine when digitization or storage can be done in-house and, finally, options for metadata and content retrieval.

5:45pm - 6:30pm | Harborside | Pre-registration required

Newcomer's Mixer

Welcome to the AMIA Conference! The Newcomer program pairs first-time attendees with experienced AMIA members. Support and guidance is offered to those who may be attending an AMIA conference for the first time and provides experienced AMIA members an opportunity to meet newcomers to the field or to the conference.

6:30pm - 7:30pm | Harborside

Opening Cocktails: Welcome to Savannah!

It's opening night in Savannah! A chance to say hello to friends, meet new colleagues, and get ready for the days ahead.

8:00pm - 10:00pm | Regency Ballroom

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.



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8:00am - 8:30am | Regency Ballroom | Breakfast available 7:30am-8:00am

AMIA Conference Welcome

2014 Silver Light Award and Scholars Presentation

Please join us for a continental breakfast and the official Conference welcome and to recognize the 2014 Silver Light Award honoree as well as this year's scholarship and internship recipients.

8:30am - 9:15am | Regency Ballroom

AMIA 2014 Keynote Speaker: Ian MacKaye

Ian MacKaye is currently the front man of The Evens and formerly of the influential D.C. punk bands Minor Threat and Fugazi. He is the founder of the Dischord Records music label and the mastermind behind the Fugazi Live Series project, which is in the process of digitizing and publishing over 800 Fugazi shows performed and recorded internationally dating back to 1987. MacKaye has been a featured speaker at several preservation and archive conferences, highlighting his work on the Fugazi Live Series and offering a unique perspective and appreciation on archival practice and managing collections. Questions and engagement are highly encouraged.

9:15am – 6:30pm | Regency Ballroom

AMIA Vendor Café

Don't miss an opportunity to visit the vendor exhibits! The vendor exhibits are 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 Café is an opportunity to meet colleagues who provide the products and services we all rely on.

9:30am - 10:30am | Scarborough 1

OSDPA: Open Source Tools, Technologies and Considerations

Speakers Trevor Thornton, North Carolina State University
 Lauren Sorensen, Library of Congress

Software has become an integral component of digital preservation practice. Based on preservation principles as well as budgetary considerations, open source software has been embraced by the archival community. However, there is still a lack of clarity regarding the process and component parts that make up open source software projects. Trevor Thornton will present an introduction to

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open source development, with particular focus on developing web applications. He'll discuss some fundamental open source concepts, provide an overview of technologies utilized in web application development, and offer important considerations for implementers at all levels. Lauren Sorensen will speak about Git and Github, providing an overview of its usefulness to developers, archives and other communities. She will focus on examining uses for Github and version control in an AV archives context, walk through Git and Github signup, review a script to demonstrate Github's utilities, and relate these topics back to Thornton's talk.

9:30am - 10:30am | Scarborough 2

Return to the Fold: Reuniting Filmmaker Manuscripts with Their Films

Chairs Nancy Kauffman, George Eastman House
 Jared Case, George Eastman House
 Speakers Ken Fox, George Eastman House
 Stacey Doyle, George Eastman House

How do film archives handle manuscript collections? In 2013 George Eastman House received a grant from a previously untapped funding source – the Council on Libraries and Information Resources – to answer just this question. The Moving Image Department launched a pilot project designed to process the manuscripts of four unique independent filmmakers and fully incorporate the resulting finding aids into the museum's larger cataloging system. The aim is a more holistic approach to collection management and representation of materials in multiple formats, which will improve discoverability and thereby better serve the researcher. This session will address the importance of manuscripts in a film archive and the challenges faced when integrating archival description into a museum cataloging system. The panelists will also talk about the four filmmakers, the content of their collections, and the processing procedures they employed.

11:00am - 12:00pm | Scarborough 3

Hidden Cinema: Moving Image and Sound from Medical Research Institutions

Chair Angela Saward, Wellcome Library/Wellcome Trust (UK)
 Speaker Timothy Wisniewski, Alan Mason Chesney Medical Archives/John Hopkins Medical Institutions (US)

In the Wellcome Library, the earliest material is a wax cylinder recording of Florence Nightingale's voice (1890) and the collection's particular strength is in twentieth century medical humanities (aka history of medicine). The Alan Mason Chesney Medical Archives is the official repository of the Johns Hopkins Medical Institutions, and maintains an extensive collection of medical audiovisual materials produced by this institution, with a particular strength in films of pioneering mid-century developments in cardiac surgery and cardiology. The presentation will endeavor to show what it means to be a department 'nested' within a bigger organization which has specific challenge areas, looking at collection development strategically and addressing 'communicating the archive'- marketing the resource internally, and experiences of leveraging funding. Some of the complexities in handling the legal aspects of material featuring people in the health system (especially patients) will be shared. Some material from the collections will be screened as part of the session

11:00am - 12:00pm | Scarborough 1

OSDPA: One Body, Many Heads: Preservation and Access From Project Hydra

Speakers Karen Cariani, WGBH
 Jon Dunn, Indiana University Library
 Stefan Elnabli, Northwestern University Library
 Hannah Frost, Stanford University Libraries

Open source solutions to our challenges in audiovisual preservation and access not only include tools and software applications, but technological frameworks that constitute a foundation for innovation. One such framework is Project Hydra - an exciting collaboration of archivists, media-managers, and software developers who are building and using this community-sourced application framework to create new and open systems that manage, preserve, and provide access to digital audiovisual content. This panel will showcase Hydra-influenced open source projects and strategic planning from WGBH, Indiana University Library, Northwestern University Library, and Stanford University Library. From unique audiovisual preservation systems to cataloguing and access management solutions, rep-

Thursday | Conference Program

representatives will discuss their projects, how their work meets the growing demands of audiovisual preservation and access, and their experiences in developing for the open source community.

11:00am - 12:00pm | Scarborough 2

How Safe is Your Data - Examining Data Loss in an Archival Environment

Chair John Walko, Scene Savers
Speaker Barry Lunt, PhD, Brigham Young University

After you have digitized content from your collection, how do you know it is safe? As archivists, we're taught to have three copies on three different type of media. But why does the media fail in the first place? Join us to gain an understanding of how data is stored, read back, and how data errors are detected and corrected. We'll report on what causes drive failures and what you can do to ensure your data is safe.

12:00pm - 2:00pm | Vendor Café

Poster Session: Thursday Presentations

Party Out of Bounds: Friendraising and Outreach in Special Collections
Mary Miller, Walter J. Brown Media Archives

From Videola® to BlackMagicPro: Digitization Solutions at Underfunded Archives
Jorge Avila, Fundación Patrimonio Filmico Colombiano
Juana Suárez (Translator), NYU

How to be an Archival Rock Star
Hannah Palin, University of Washington Libraries, Special Collections

Avalon Media System
Stefan Elnabli, Northwestern University Library

Research on Energy Saving Opportunities in Libraries and Archives
Christopher Cameron, Image Permanence Institute

The Race to Save the History of Hollywood Park
Staci Hogsett, UCLA Moving Image Archive Studies
Alina Sinetos, UCLA Moving Image Archive Studies

The Lost Works of Fred Engelberg at The USC Hugh M. Hefner Moving Image Archive
Malin Kan, UCLA MIAS

Out of Experimental Television: Audiovisual Preservation at Cornell
Tre Berney, Cornell University

A Century of Sound: The Sound of Movies 1933-1975
Robert Heiber, The Rick Chace Foundation

12:00pm - 1:00pm | Sloane

Meeting: Open Source Committee

12:00pm - 1:00pm | Percival

Meeting: Conference Committee

12:00pm - 1:00pm | Verelist

Meeting: Small Gauge/Amateur Film Committee

1:00pm - 2:00pm | Sloane

Meeting: Publications Committee

1:00pm - 2:00pm | Percival

Meeting: Moving Image Related Materials & Documentation (MIRMD) Committee

1:00pm - 2:00pm | Verelist
Meeting: Copyright Committee

2:00pm - 3:00pm | Scarborough 1
OSDPA: The First Digital Preservation Repository for Museum Collections: An Open Source Approach

Speakers Ben Fino-Radin, The Museum of Modern Art
 Kara Van Malssen, AVPreserve
 Dan Gilleen, Artefactual Systems

For three years, the Museum of Modern Art has worked to build the first digital repository designed to meet the needs and requirements of museum collections. This new system aims to facilitate digital collections care, management, and preservation for time-based media and born-digital artworks. Long-term viability and sustainability have been at the core of the design from the outset, extending to every aspect of the project - from the interdepartmental and interdisciplinary team of advisors at MoMA that steered the project, to the fundamental involvement of outside field experts, and the decision to leverage and adapt existing, open-source software. This presentation will offer a public demonstration of this new repository system, a discussion of the development process, and insights into decisions made during its design and implementation. Emphasis will be placed on the practical aspects of project management and the process of building such a system upon open-source frameworks.

2:00pm - 3:00pm | Scarborough 2
Preserving Eyes on the Prize

Chair Nadia Ghasedi, Washington University
 Speakers Irene Taylor, Washington University
 Laura Major, Colorlab

Regarded as the definitive work on the Civil Rights Movement, the documentary series, *Eyes on the Prize*, has been seen by millions since its PBS debut in 1987. However, what remains unseen are the 75 hours of interview outtakes that provide further insight into the series' original stories of struggle, resistance, and perseverance. Learn more about Washington University Film & Media Archive's efforts to preserve and make accessible this invaluable primary source content for scholars, teachers, students, and filmmakers alike through its *Eyes on the Prize* Preservation Project. Now in its fourth and final year, this Andrew W. Mellon Foundation-funded project is preserving the first six hours of the series and all associated interview outtakes. This session will explore approaches to managing large-scale preservation projects, including the use of ancillary collection materials to inform the planning process, technical challenges, workflow management, metadata creation, lab communication, and future digitization and reassembly.

2:00pm - 2:30pm | Scarborough 3
Play It Again: Creating a Playable History of Australasian Digital Games

Speaker Nick Richardson, Australian Centre for the Moving Image

The 'Play It Again' project is a collaboration between cultural and academic institutions to preserve the largely unknown histories of 1980s game development in Australia and New Zealand, ensuring that local titles are documented, collected, preserved and once again playable to the public. The project aims to reflect the emergence of a profession from a hobby, the strengths and differences of the local scene and demonstrate its importance to international discussions of gaming. This presentation outlines the successes of the project and also the challenges for one cultural institution embarking on a new field of collection and preservation.

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3:30pm - 4:30pm | Scarborough 2

State of the States: Evaluating US Regional AV

Chair Siobhan Hagan, University of Baltimore
 Speakers Anne Wells, Chicago Film Archives
 Lynette Stoudt, Georgia Historical Society

Many archives throughout the United States hold unique audiovisual materials within their collections. The content of these records typically document the region in which they originated and include materials such as local television, industrial films, oral histories, or home movies. Just as each geographic area in the country has different weather patterns, industry, and demographics, each region must rely on itself to preserve the majority of its moving image and recorded sound legacy. This panel will discuss where each state or region falls on the preservation spectrum, the factors that contribute to the region's preservation environment, and how things may change for the better in order to avoid a catastrophic loss of recorded American culture. The findings presented will be gathered from a recent survey conducted by the Regional Audiovisual Archives Committee (RAVA) to identify the under-served regions of the nation and to gain assistance from the more successful models.

3:30pm - 4:00pm | Scarborough 1

OSDPA: Video Accessibility on the Web and Open Standards

Speaker Jason Ronallo, North Carolina State University

Video on the Web presents new challenges and opportunities. How do you make your video more accessible to those with various disabilities and needs? This session will focus on writing captions, subtitles, descriptions, and timed metadata tracks for Web video using the WebVTT W3C standard. Encoding timed tracks in this way opens up opportunities for new functionality on your websites beyond accessibility. The presentation will show some examples of the potential for using these standards in creative ways.

3:30pm - 4:00pm | Scarborough 3

Case Study: Audio Separation and Re-purposing and Restoration of Assets

Chair Derek Luff, XTracks
 Speakers Vince Tennant, XTracks
 Lars Bjerre, XTracks

This Case Study will focus on the separation of music, dialog or vocals from composite mix elements. The technology provides options on how to restore, repurpose and monetize existing television, film and various multi media content that does not have available split track elements. Before and after examples will include: removal of a vocal track from a stereo orchestral film composite mix enabling a new enhanced score to be added, music removal/replacement in a foreign language television program, music removal/replacement in a domestic television show retaining the original sound effects and dialog so that new cost effective music with proper licensing can be inserted and the title distributed, and dialog removal from film for theme park applications .

4:00pm - 4:30pm | Scarborough 1

OSDPA: QC Tools: Official Launch

Speakers Dave Rice, QCTools
 Ashley Blewer, QCTools

Quality Control Tools for Video Preservation (QC Tools) is an initiative to develop a suite of open source software tools, which can identify artifacts and errors prevalent in digitized analog video collections. The goal is simple: to cut down the time it takes to perform high-quality video preservation and direct time towards preservation issues that are solvable. A two year NEH- funded research and design project, QC Tools builds upon an existing error database, now aggregated and available to the public in the Audio/Visual Artifact Atlas (AVAA). For this presentation members of the QC Tools team will present the final tool, walking the audience through the process of analysis of digitized video files. Presentation topics to be covered include: The QCTools User Interface, Overview of Analysis and Playback Filters, QCTools Building Blocks, and User Guide Help/ Documentation.



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4:00pm - 4:30pm | Scarborough 3

BitTorrent and the Rise of Private Digital Repositories

Speakers Mark Simon Haydn, McGill University
 Justin Mckinney, McGill University

This session considers contemporary trends in digital access to moving image collections, with a particular focus on private digital repositories. Addressing issues around copyright, orphan films, and members-only online communities, the session will highlight the decisions facing guardians of moving image collections. Including case studies and examples of the approaches taken by individual archives, we aim to stimulate discussion around steps that might be taken by private digital repositories. Attendees are encouraged to share experiences of accessing and making accessible moving image heritage.

4:45pm - 5:15pm | Scarborough 3

Collaborative Linked Data Tool for Moving Images

Chair André Kilchenmann, Digital Humanities Lab, University Basel
 Speaker Dr. Lukas Rosenthaler, Digital Humanities Lab, University Basel

Research on moving images usually presents difficulties because the dynamic medium is not so easy to grasp. Existing software solutions facilitate the task, but are often limited to the medium of film. At our institute, we are developing a virtual research environment called SALSAH (System for annotation and linkage of sources in the arts and humanities). The question we posed was, when we have the digitized data, what will we do with it? The answer: We will not just archive it, we will use it. SALSAAH is a fully web-based platform that provides a private environment for researchers, and a restricted environment for public access. It provides tools for searching, annotating, marking regions on images, and linking diverse media objects. We are now also creating a new module for working with audio and video files.

4:45pm - 5:45pm | Scarborough 2

2-inch Treasures: Preserving and Appreciating Vintage Video in Cinema-Centric Cultures

Chairs Mark Quigley, UCLA Film & Television Archive
 Jeff Martin, Independent Media Arts Preservation
 Speakers Margie Compton, Walter J. Brown Media Archives &
 Peabody Awards Collection
 Dan Einstein, UCLA Film & Television Archive
 David Crosthwait, DC Video

While many film preservation projects at major archives and studios enjoy public screenings in repertory cinemas and notice in the press, the preservation of vintage analog video by archives often goes unheralded, due in part to the complicated public performance rights issues associated with television and the fact that the artistic merits of the medium are generally devalued outside of select academic and professional circles. Despite the low-profile of these on-going video projects, the content being unearthed and preserved at archives such as Peabody and UCLA illustrates the immense cultural and historic value embedded within the perceived unglamorous realm of 2" inch videoreels. A panel of archivists and experts will discuss the technical challenges of working with this material and present important recent finds from the cathode vaults.

4:45pm - 5:45pm | Scarborough 1

OSDPA: Lightning Talks

Topics and speakers TBD at conference via sign-up sheet

CONGRATULATIONS, RICK UTLEY!



LAC Group, the Leader in Information Curation and Knowledge Management, is pleased to congratulate Rick Utley, recipient of AMIA's 2014 Bill O'Farrell Award.

Rick's dedication to AMIA follows only to his dedication to his faith, his family and the people of LAC/PRO-TEK. Like the award's namesake, Rick is a true mentor and visionary in our field. We are honored to have Rick as part of the LAC team and are confident that his legacy of contribution will endure for years to come.

Congratulations to Rick and to all the 2014 AMIA Awards recipients from your friends at LAC Group.



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5:15pm - 5:45pm | Scarborough 3

Cynthia Maughan: Portapak Ophelia in a Clawfoot Tub

Speaker Jonathan Furmanski, Getty Research Institute

This session is an examination of the Cynthia Maughan Archive at the Getty Research Institute. Maughan (b. 1949) created hundreds of videoworks during the 1970s that were notable for their ad hoc theatricality, deadpan morbid sense of humor, and intensely solitary relationship with the camera. The artist stopped making videos in 1981 and her works sat unwatched for decades on their original spools of ½ inch videotape. After extensive conservation and reformatting, the work is now poised to be reintroduced into a cannon of video art that has largely forgotten it. The speaker will discuss the challenges of stabilizing and transferring such a collection, and also include screenings of works that have not had an audience in over three decades. This session will be of interest to anyone wishing to learn about practical aspects of obsolete media restoration, twig funerals, file based video storage, dance prosthetics and novelty coconut bank comedians.

5:45pm - 6:30pm | Vendor Café

Cocktails in the Vendor Café

Let the Vendors in the Cafe buy you a drink! In your registration envelope is a drink ticket for tonight's cocktails.

7:45pm - 10:00pm | Lucas Theatre

AMIA 2014 Awards & Archival Screening Night

Please join us to honor our 2014 AMIA Award honorees. Then, following the Awards, is the 24th annual Archival Screening Night.

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8:30am – 9:15am | Vendor Café | Breakfast Served 8:15am – 8:45am
Morning Plenary | The NEH and Audiovisual Preservation and Access

Speaker Joshua Sternfeld, National Endowment for the Humanities (NEH)

Senior Program Officer Joshua Sternfeld will discuss the National Endowment for the Humanities' heightened special interest in audiovisual preservation. He will trace the Division of Preservation and Access's support for digital reformatting, research and development, and education and training. His talk will conclude with a preview of the afternoon open forum to discuss the current and future needs of the field of A/V preservation.

9:15am – 2:00pm | Vendor Café | Regency Ballroom
AMIA Vendor Café

Don't miss an opportunity to visit the vendor exhibits! The vendor exhibits are 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 Café is an opportunity to meet colleagues who provide the products and services we all rely on.

9:30am - 10:30am | Scarborough 1
FiT: Film, Feet and the Photochemical: The Next Three Years

Chair Katie Trainor, The Museum of Modern Art
Speakers Andrew Oren, Fotokem
 Janice Allen, Cinema Arts, Inc
 Reto Kromer, AV Conservation and Restoration Scientist

Motion Picture labs are shutting with regularity; the equipment is being purchased by some existing labs with the intentions on continuing photochemical preservation. There are several archives still very dedicated to this way of preservation. This panel asks and aims to answer the following questions: Realistically, what are the number of films that an archive can commit to restoring for the next three years? Is there enough business to keep the few labs going?

Friday | Conference Program

9:30am - 10:30am | Scarborough 2

ABC's of Video QC: Essential Steps in the Digitization Workflow

Chair Kimberly Tarr, New York University Libraries, Bobst Library
Speakers Kristin MacDonough, Bay Area Video Coalition
 Kristin Lipska, California Audiovisual Preservation Project

An increasing number of cultural heritage institutions are embarking on projects to preserve their analog video holdings yet lack the infrastructure and resources to conduct quality control (QC) on the resulting digital files. As a result, digital files with video and/or audio issues, or improperly named files, are accepted as preservation masters. We'll demystify QC by explaining what resources are necessary to ensure that the files received are the deliverables requested. One presenter will highlight process and workflow; another will discuss the benefits of referencing the A/V Artifact Atlas, which offers visual examples of the technical issues and anomalies that can afflict audio and video signals. We'll also share a new publication that assists organizations initiate, define, and manage video digitization projects with vendors. At the conclusion of this 60-minute session, attendees will have been introduced to resources and tools to help them develop their own QC practice.

9:30am - 10:30am | Scarborough 3

Surveillance and Security in the Archive: Managing Sensitive Multimedia Collections

Chair Nicole Martin, Human Rights Watch
Speakers Molly Fair, Independent Archivist
 Rachel Mattson, Independent Archivist
 Snowden Becker, UCLA Moving Image Archive Studies

In an increasingly technologically dependent world where access to information is just a click away, we are more reliant than ever on digital tools and infrastructure that are easily surveilled, produce seemingly limitless records and data, and require security precautions to maintain basic privacy. Using four case studies, this discussion-format panel will provide examples of archivist's relationships to surveillance footage within their collections and methods used to secure data and physical assets. Archivist Molly Fair discusses the ethics of archiving surveillance footage of student and union demonstrations. Nicole Martin of Human Rights Watch presents a guide to using open source encryption software to secure collection assets. Snowden Becker from UCLA's Moving Image Archive Studies talks about evidence managers and their collections, and Rachel Mattson, former professor and iWitness Video collective member, speaks about digital forensics and her work archiving surveillance footage of police activities.

11:00am - 12:00pm | Scarborough 2

Capturing a Shadow: Digital Forensics Applications with Born-Digital Legacy Material

Chair Julia Kim, National Digital Stewardship Resident / New York University Libraries
Speakers Elizabeth Roke, Emory University
 Peter Chan, Stanford University

"Digital forensics" is a buzz phrase repeated often in the archival communities today, but what does it mean? How will it apply to the backlog of born digital materials? Through a brief overview of digital forensics frameworks and applications in archival workflows, as well as several case studies, audience members will understand how better to approach complex materials on hard drives, floppies, and optical media. They will come away with an understanding of some of the key steps in a digital forensics workflow, such as write blocking, disk imaging, and intellectual arrangement. By drawing on several contemporary case studies recently made available to researchers, audience members will be better equipped to approach complex works on these carrier mediums, traditionally relegated to the margins of our discipline, which go beyond moving images to include databases, emails, and even software programs.

11:00am - 12:00pm | Scarborough 3

Pursuing PBCore: The Revitalization of a Schema and Community

Chairs Casey E. Davis, WGBH Educational Foundation
 Dave MacCarn, WGBH Educational Foundation

Speakers Jessica Bitely, Northeast Document Conservation Center
 Jack Brighton, Illinois Public Media
 John Passmore, WNYC
 Mary Miller, Peabody Awards Collection Archivist

“PBCore is intended specifically for public broadcasters.” “Since we are not primarily an AV archive, PBCore is not relevant to our needs.” “PBCore is a little too intense for what we can handle.” “EAD is more appropriate for our AV collection.” Responses such as these flooded in after the PBCore Advisory Subcommittee launched its user and non-user survey this April. Conceived a decade ago, PBCore provides a simple and concise schema for organizing descriptive and technical metadata and sharing media items among and within organizations that deal with audiovisual materials. So why hasn’t PBCore been more widely adopted? Why are many media and archival organizations still unaware that PBCore exists? Why does it intimidate potential users? The panel will explore these questions and ask the audience for feedback on the most crucial question of them all: “What can we do to better serve the needs of PBCore’s intended community?” The work of AMIA’s PBCore Advisory Subcommittee will be discussed.

11:00am - 12:00pm | Scarborough 1
FIT: The Sustainability of Film Heritage within the Digital Economy

Speakers Luca Antoniazzi, University of Leeds
 Asen O. Ivanov, University of Toronto

The technological and economic shift of the film industry is creating both opportunities and challenges for the film archiving sector, bringing about new issues to be discussed. Among them sustainability has emerged as an important topic in the context of the digital preservation of media collections. However, the majority of the publications dealing with this topic rarely make reference to film heritage and film cultures. Rather, they tend to focus on economic, organizational, and infrastructural factors. As a result, much current research has neglected crucial cultural issues pertaining to the sustainability of film collections. This panel will focus on the sustainability of both born-analogue and born-digital collections in the current economic, technological and cultural context. It will enrich the debate around that topic by bridging information science and cultural heritage studies perspectives. The main objective of the panel is to initiate a debate that could lead to a more complex and thoughtful definition of sustainability as a guiding principle of collections management.

12:00pm - 2:00pm | Vendor Café
Poster Session: Friday Presentations

Doris Chase and the WCFT: Creating A Culture of Collaboration at UW-Madison
 Willie Thurlow, Wisconsin Center for Film and Theater Research/UW-Madison

Ho’okele: Navigating the Moving Image History of the Hokule’a
 Robert Omura, The Henry Ku’ualoha Giugni Moving Image Archive of Hawai’i

Bridging the Gap: Social Media and Traditional Outreach Strategies
 Amy Ciesielski, Moving Image Research Collections

Grassroots Digitization for Living Archives
 Rebecca Fraimow, Dance Heritage Coalition

One Reel at a Time: Facing the Reality of AV Collections
 Cynthia Ghering, Michigan State University Archives
 Portia Vescio, Michigan State University Archives

Database Solutions For Archival Institutions In Ghana
 George Gyesaw, Institute of African Studies

AMIA Student Chapter at New York University 2014
 Lorena Ramirez-Lopez, New York University
 Carmel Curtis, New York University

System Anatomies of Metadata Extraction in Digital Video
 Erik Piil, Anthology Film Archives



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“It Shows Everyday Life”: Cataloguing Challenges in Bilingual Film Archives

Travis L. Wagner, University of South Carolina

BD-R Technology for Redundant Copies and International Standards for Long Term Archiving

Max Inui, JVC Advanced Media USA Inc

GE: Methodics of Digitizing of the National Film Fund

Miloslav Novák

12:00pm - 1:00pm | Sloane

Meeting: Preservation Committee

12:00pm - 1:00pm | Percival

Meeting: Advocacy Committee

12:00pm - 1:00pm | Verelist

Meeting: PBCore Subcommittee

1:00pm - 2:00pm | Scarborough 3

Nitrate Committee Presentation: Stages of Nitrate Deterioration - Does Cool and Dry Really Matter?

Speakers Rosa Gaiarsa, UCLA Film & Television Archive
 Jeffrey Bickel, UCLA Film & Television Archive

This open meeting of the AMIA Nitrate Committee offers a discussion on the stages of nitrate deterioration. The presentation will feature examples of stages of nitrate deterioration from two different processes: the slow aging process of the film itself, and the more aggressive reaction to extraneous materials, like film cement, tape adhesive and other film stock. The second part will show the effects of temperature and humidity controlled storage on the survival of salvaged nitrate film, after deterioration has been removed. Open to all attendees.

1:00pm - 2:00pm | Sloane

Meeting: Magnetic Tape Crisis (MC2) Committee

1:00pm - 2:00pm | Percival

Meeting: International Outreach Committee

1:00pm - 2:00pm | Verelist

Meeting: Education Committee

2:00pm - 3:00pm | Scarborough 2

Sailing the Ship: Supporting and Managing Change at Large Institutions

Chair Erica Titkemeyer, UNC-CH
 Speakers Crystal Sanchez, Smithsonian Institution
 Rebecca Fraimow, WGBH

For many large cultural organizations there is a significant gap between the institutional importance of audiovisual materials and the ability for large institutional systems to effectively support their reformatting, research, and delivery. New systems, technologies and procedures for handling audiovisual materials offer the opportunity for significant improvement in managing this complex content, but the bigger the institution the more complicated it becomes to implement necessary change. This proposed panel will focus on the challenges of introducing large-scale audiovisual preservation initiatives into existing systems, including case studies from UNC’s Southern Folklife Collection, the Smithsonian Institution, and WGBH. Panelists will present recommendations, lessons learned, and effective solutions employed in their own projects, with an eye toward global changes to collections-management with a variety of institutions.

Friday | Conference Program

2:00pm - 3:00pm | Scarborough 1

FIT: What to do With All Those Stinky Films: Practical Guidelines for the Identifying, Managing and Freezing Films in Advanced Stages of Vinegar Syndrome

Chair Rachael Stoeltje, Indiana University Libraries Moving Image Archive
Speakers Jean-Louis Bigourdan, Image Permanence Institute
Andy Uhrich, Indiana University Libraries Moving Image Archive

The panel combines scientific information on cold storage with the results of a real-world implementation of freezing films in advanced stages of acetate deterioration. The speakers will provide practical advice for collection managers dealing with “stinky” films worth saving. The Image Permanence Institute’s Jean-Louis Bigourdan will present on the science of vinegar syndrome and IPI’s tools for identifying and managing acetic acid deterioration in acetate film prints. The second part of the panel will be focused on a real life case of freezing a large quantity of deteriorated films at the Indiana University Libraries Moving Image Archive. Rachael Stoeltje will discuss the unintended creation of an acidic gas bomb that seriously corroded the \$32,000 freezer. Andy Uhrich will follow up with how to properly freeze this material using step-by-step guidelines created by the National Parks Service.

2:00pm – 3:00pm | Scarborough 3

An Update on AS-07: MXF Application Specification for Archiving and Preservation of Video

Speakers Chris Lacinak, AVPreserve
George Blood, George Blood Audio Video Film
James Snyder, Library of Congress

AS-07 is an MXF wrapper specification for the preservation and long-term archiving of audio-visual content. The effort to create the specification has been led by the Federal Agencies Digitization Guidelines Initiative (FADGI), and since 2013 has taken place under the auspices of the Advanced Media Workflow Association (AMWA). This effort has benefitted from the input and vetting of an international group of users, service providers and manufacturers. The result is a specification that has a high-level of correlation with Standards from SMPTE, ISO/IEC and EBU and thoroughly addresses the needs of archiving and preservation. The session will begin with an overview of wrappers to ensure a basic understanding of the topic before delving into a status update on AS-07 and its salient features. This will be followed by a detailed discussion on some of the more challenging elements addressed within AS-07, which make it particularly useful for archiving and preservation purposes.

3:30pm - 4:30pm | Scarborough 1

FIT: The Virtual Life of Film Preservation

Chair Erik Piil, Anthology Film Archives
Speakers Skip Elsheimer, A/V Geeks
Dave Rice, CUNY TV

Traditional practices in the preservation of motion picture film have progressed on long-evolving, finely-skilled techniques derived from optics, conservation, and chemistry. Alternatively the digitization of film now offers the moving image archivist a new set of techniques and refigured preservation objectives. This panel attempts to offer new approaches and analysis of the narrowing gaps of objectives and results when photochemical preservation procedures meet the new virtual reality. The session will explore options of film preservation planning and deconstruct digital formats and workflows currently common in film scanning, analyze the gaps of significant characteristics between a film print and its digital facsimile, and cover and compare use cases in film preservation underway this year.

3:30pm - 4:30pm | Scarborough 2

NEH Open Forum: Tackling the Big Challenges in Audiovisual Preservation

Speaker Joshua Sternfeld, National Endowment for the Humanities (NEH)

Following the morning plenary session, NEH Senior Program Officer Joshua Sternfeld will lead an open forum to discuss the pressing needs in the field. Preservation experts argue that we have a shrinking window of about 15 years to preserve the vast majority of our media collections on legacy analog and digital formats. Given the enormity of the task at hand, what strategies are

available to mobilize the community? Where are the noticeable gaps in knowledge, resources, and infrastructure that may require additional research and development, educational opportunities, and collaboration? How might preservationists need to refine their daily workflows in areas such as assessment, appraisal, stabilization, and sustainability? What new ways might archives, libraries, and museums engage with users such as researchers, students, and the general public? Where might we find points of intersection between public and private interests? Participants are encouraged to come ready with ideas and questions for a lively, fast-paced discussion!

3:30pm - 4:30pm | Scarborough 3

We Do FFmpeg and You Can Too

Chair	Morgan Oscar Morel, George Blood Audio Video Film
Speakers	George Blood, George Blood Audio Video Film Madison Stubblefield, Media Preserve John Walko, Scene Savers

FFmpeg is a free and powerful open source tool that has a number of uses in A/V media preservation. It may look scary at first, but with the proper resources you CAN use it. Speakers at this panel come from various A/V preservation vendors. Each speaker will discuss how they use FFmpeg to enhance their digital workflows, from creating web accessible and DVD ready files, to dealing JPEG 2000 video files. This panel will also provide information about what to expect from legal and technical perspectives if you wish to implement FFmpeg at your own institution.

4:45pm - 5:45pm | Scarborough 2

Out of the Closets & Onto the Web: Digital Access & LGBT Archives

Chairs	Alice Royer, Outfest Mark Quigley, UCLA Film & Television Archive
Speakers	Todd Wiener, UCLA Film & Television Archive Daniello Cacace, ACT UP Oral History Project Karen Sundheim, James C. Hormel LGBT Center, San Francisco Public Library

A growing number of institutions are collecting LGBT moving images—long a critical component of queer life—and launching initiatives to ensure that the LGBT community’s previously hidden history is available for research and reflection. In the context of the current broader national conversation regarding LGBT marriage equality, gender identity politics, and human rights, now is the time to consider how those important collections might continue to play a role in building understanding within and across communities, and ask how they might be made accessible to larger audiences through the use of digital tools and related online access projects. This panel will focus on the significance of, and possible strategies for providing digital access to archival collections of LGBT moving images while also considering sensitive issues of privacy and access related to such materials, including home movies and erotica. Topics to be discussed include: funding, digital asset management, curation, user-end functionality, privacy, and ethics, all as they relate to the specific needs and goals of LGBT moving image collections.

4:45pm - 5:45pm | Scarborough 3

Digitizing Motion Picture Films: What are we Doing, and Why?

Chair	Greg Wilsbacher, USC Moving Image Research Collections
Speakers	Jim Lindner, Media Matters LLC Ken Weissman, Library of Congress

In the transition from the physical to the digital it is vital for us to ask what we are doing and why we are doing it. Why is this so important now? Motion Picture film is expensive to access as a physical media. Digitizing film carries with it handling costs that will make repeating this procedure difficult to justify. Thus, we should consider what we want to accomplish in the long term (measured in decades and centuries) when we handle, process and scan films. Currently, this conversation has been dominated by questions of format, codec, and asset management. But these aren’t the only questions we should be considering if we wish to preserve the history of motion picture film culture for future generations.



4:45pm - 5:45pm | Scarborough 1

FiT: Obsolete Film Formats in the Digital Age: 3mm, The Smallest Gauge

Chairs Jeff Martin, Archival Moving Image Consultant
 Dino Everett, USC SCA Hugh M. Hefner Moving Image Archive

Speakers Marsha Gordon, North Carolina State University
 Reto Komer, Reto.ch

Following up on the very successful Fatally Flawed Film Format sessions of the past, this edition will focus on the smallest known film gauge ever used: 3mm. Panelists will discuss the history of 3mm, including its inventor, Eric Berndt; creating homemade 3mm acetate film stock; and the process of shooting and developing the 3mm film. A screening of the 3mm film will follow. This is an opportunity to discuss not only this format but the larger issues of saving obsolete formats in the digital age, and how archivists can be activists by continuing to exhibit fatally flawed technology like 3mm.

5:45pm - 6:45pm | Sloane

Meeting: Cataloging & Metadata Committee

5:45pm - 6:45pm | Percival

Meeting: Independent Media Committee

5:45pm - 6:45pm | Verelist

Meeting: Diversity Committee

7:15pm - 8:00pm | Scarborough 1

It Happened in 16mm: A Night of Regional Film

Chairs	Taylor McBride, Smithsonian Institution Siobhan C. Hagan, University of Baltimore Langsdale Library
Speakers	Amy Ciesielski, University of South Carolina Kelly Haydon, New York University Erica Titkemeyer, Smithsonian Institution Archives Laurel Gildersleeve, University of Wisconsin- Madison SLIS

The Small Gauge Amateur Film Committee and the Regional Audiovisual Archives Committee are co-sponsoring a small gauge screening event that will feature 16mm film from regional archives across the country. The program will be curated from the collections of AMIA members, with a focus on RAVA's committee members.

8:05pm - 8:50pm | Scarborough 1

Girls on Film: Juliette Gordon Low and the Girl Scouts

Chairs	Melissa Dollman, Crawford Media Services Devin Orgeron, North Carolina State University
Speakers	Katherine Keena, Juliette Low Birthplace Melanie DeKerlegand, Vance-Granville Community College Oddball Films/San Francisco Media Archive

Savannah is the birthplace of both Girl Scouts and the organization's founder Juliette Gordon Low. Join us for the panel discussion and screening, "Girls on Film: Juliette Gordon Low and the Girl Scouts," during which we offer an inside glimpse at sponsored films for and media works made by Girl Scouts. Also present will be Katharine Keena, a representative of the Juliette Gordon Low Birthplace.

8:55pm - 9:40pm | Scarborough 1

Unsilent Savannah

Chairs	Timothy Wisniewski, Alan Mason Chesney Medical Archives, Johns Hopkins University Stephen Parr, Oddball Films/San Francisco Media Archive
Speakers	Lynette Stoudt, Georgia Historical Society

This screening event combines rarely seen silent archival films culled from the collections of Savannah area archives, cultural institutions and private collections with live performances of new scores composed by local electronic and experimental musicians. The program will feature the Center for Low County Studies' films of archaeological sites throughout coastal Georgia, Georgia Historical Society's Home Movies of Johnny Harris (1940-1941), highlighting scenes of the popular Savannah barbeque restaurateur's domestic life with his wife, their monkey, dog, and chickens as well as a variety of eclectic home movies and amateur films from private collections documenting life in Savannah. Musicians performing new scores at the screening include Jeff Zagers, who has toured extensively and has an impressive discography of releases on various record labels, and other active participants in the local avant garde music community, including Michael Christopher Walker, Gus Miller, and Ross Fish.



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8:00am - 9:00am | Regency Ballroom | Breakfast available 7:45am - 8:15am
AMIA Annual Business and Membership Meeting and Continental Breakfast

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 to all of us. The open forum will provide an opportunity to raise questions not addressed elsewhere in the conference. And at the end of the meeting, the 2014/15 Board of Directors will take office as we thank departing Board members for their great service to the Association.

9:00am – 9:30am | Regency Ballroom
Morning Plenary | AMIA/DLF Hack Day: Results and Solutions

Chairs: Kara Van Malssen, AVPreserve
 Steven Villereal, University of Virginia
 Lauren Sorensen, Library of Congress
 Hack Day Participants

Earlier in the week practitioners and managers of digital audiovisual collections joined with developers and engineers for an intense day of collaboration to develop and refine simple tools for digital audiovisual preservation and access. In this morning’s plenary, we’ll review their work and hear the results of some of these collaborations!

9:45am - 10:45am | Scarborough 2
GE: Online, On the Road, and Inside the Classroom: Advocacy Campaigns in Southeast Asia and the Pacific

Chair and Speakers: Irene Lim, National Archives of Singapore / SEAPAVAA
 Sanchai Chotirosranee, Film Archive Thailand
 Karen Chan, Asian Film Archive
 Mick Newnham, National Film and Sound Archive of Australia

Given that the audiovisual archiving movement is relatively young in Southeast Asia and the Pacific, advocacy is an integral part of the strategies and operations of institutions in the region to garner support, educate stakeholders, and promote their work. This session will examine some ingenious and engaging advocacy initiatives in the region including the Film Archive Thailand’s Film Rescue Van, the Asian Film Archive’s various educational programs, and the National Film and Sound Archive of Australia’s outreach services.

Saturday | Conference Program

9:45am - 10:45am | Scarborough 1

Using Films: Reviving 16mm in the 21st Century Classroom

Chairs	Elena Rossi-Snook, The New York Public Library Jennifer L. Jenkins, University of Arizona Johanna Bauman, Pratt Institute
Speakers	Roger Leatherwood Brown, UCLA Carolyn Faber, School of the Art Institute of Chicago Antonella Bonfanti, Canyon Cinema Jacob Barreras, University of Colorado, Boulder Dwight Cody, The Boston Connection Josephine McRobbie, Indiana University (alumna) Asia Harman, Indiana University (alumna)

The goal of this panel is to bring together successful users of 16mm in educational contexts, and to demonstrate ways in which collections managers and film faculty can revive this format in 21st century classrooms. This session will engage the tension between conservation for longevity and archiving for access to original formats right now. It will also: raise awareness of the inherent value of the original format, argue for access to that format, propose the new model for success which partners librarians and educators with archivists. Audience members will be encouraged to contribute to a culminating discussion of the status, successes and obstacles in keeping film in the learning environment.

9:45am - 10:45am | Scarborough 3

Scholarly & Archival Activism: The Case of Felicia (1965)

Chair	Dr. Jacqueline Stewart, University of Chicago
Speakers	Skip Elsheimer, A/V Geeks Dr. Marsha Gordon, North Carolina State University Dr. Allyson Nadia Field, University of California, Los Angeles

This presentation focuses on Felicia (1965), a short documentary that tells the story of an African American high school student living in the Watts neighborhood of South Los Angeles, California, with her mother and two siblings. Made by three white film students while they were attending UCLA, Felicia is an exceptional document of life in Watts prior to the rebellions that took place in the summer of 1965. Skip Elsheimer will discuss how Felicia ended up in his collection and evaluate its status as part of a much larger collection of educational film materials, followed by a screening of his 16mm print of the film. Dr. Marsha Gordon will discuss how she came to work with the film and what her research—including finding and interviewing the three filmmakers and the documentary's titular subject, Felicia, almost fifty years after the film was made—has revealed about the film. Dr. Allyson Nadia Field will discuss the scholarly, exhibition, and preservation work being done presently to ensure that this film does not disappear again.

11:00am - 12:00pm | Scarborough 3

American Archive of Public Broadcasting: A Community of Public Media Builds an Archive

Chair	Karen Cariani, WGBH Educational Foundation
Speakers	Lauren Sorensen, Library of Congress Allison Smith, formerly of Wisconsin Public Radio Nadia Ghasedi, Washington University Libraries Casey Davis, WGBH Educational Foundation

On paper, the American Archive of Public Broadcasting is a collaboration between WGBH and the Library of Congress. In practice, it is a collaboration among public media institutions and collections nationwide. WGBH and LOC enable preservation and access by working to organize and sustain collections through the American Archive project that is active and engaged with the community at large. This panel will discuss future plans and vision for the collection's growth and dissemination, progress on the ground regarding access, preservation and the collaborative model, as well as input from contributing stations and archives.

11:00am - 12:00pm | Scarborough 1

Teaching Film: Maintaining Small Gauge Film Education and Production

Chair Taylor McBride, Smithsonian Institution
 Speakers Dino Everett, USC; Echo Park Film Center
 Andrew Busti, University of Colorado at Boulder/Analogue Industries Ltd.
 Peggy Ahwesh, Film & Electronic Arts Program, Bard College

Filmmakers and teachers discuss the current state and future of small gauge as an educational and film production medium. Panelists Peggy Ahwesh, Andrew Busti, and Dino Everett will use their experience as artists and film production instructors to re-enforce the importance of maintaining small gauge production as a medium for creativity and education as professional modes of production shift increasingly to digital. This will include discussing the inherent value of small gauge formats and its potential for wide-spread impact as a mode of expression, particularly for youth populations. Framed within the context of film archives, the panel will consider how the work of grassroots organizations to maintain small gauge education and production might inform the work of film archivists tasked with preserving and maintaining appropriate access to these materials. The panel will include projection of films created at Bard College, Process Reversal, and Echo Park Film Center.

11:00am - 12:00pm | Scarborough 2

GE: Thinking Solutions for Latin American Archives

Speakers Juana Suárez, Proimágenes Colombia
 Julio Cabrio, Universidad de la República
 Paula Félix-Didier, Museo del Cine de Buenos Aires
 Julieta Keldjian, Archivo Audiovisual Universidad Católica del Uruguay

As with most archives in the world, Latin American archives face the challenge of conserving and preserving a backlog of analog materials; at the same time, they are under pressure to transition to mass storage technologies, digitization, and orient their work to access. But audiovisual heritage has only been acknowledged as an important cultural element very recently in the region, which, in many cases, has not been translated yet into the funding policies that are required to achieve long-term preservation. This panel will discuss issues related to current practices and projects in amateur cinema, digitization, digital preservation, and film restoration in Latin America, providing a perspective of the state of the art in the region as well as presenting very innovative projects that have come to be with limited resources but a lot of wit, creativity, and enthusiasm.

12:00pm - 1:00pm | Sloane

Meeting: Online Continuing Education Task Force

12:00pm - 1:00pm | Percival

Meeting: Lesbian, Gay, Bisexual & Transgender Committee

12:00pm - 1:00pm | Verelist

Meeting: Projection & Presentation Committee

1:00pm - 2:00pm | Sloane

Meeting: Access Committee

1:00pm - 2:00pm | Percival

Meeting: Regional Audio-Visual Archives (RAVA) Committee

1:00pm - 2:00pm | Verelist

Meeting: News, Documentary & Television Committee

Saturday | Conference Program

2:00pm - 3:00pm | Scarborough 2

GE: International Film Production, Preservation, and Discovery: Two Stories

Chair and Speakers Richard Fauss, West Virginia State Archives
Karan Bali, Filmmaker
Tina Anckarman, National Library of Norway
Xinyu Dong, Center for East Asian Studies, University of Chicago

This panel will feature two tales of international discovery, cooperation, and film heritage. The first presentation brings together Indian filmmaker Karan Bali and the West Virginia State Archives to talk about the creation of Bali's 2013 film, *An American in Madras*. The film tells the story and accomplishments of American Ellis Dungan and his influence on Indian Cinema in the Tamil Region from 1935 to 1950. The second presentation tells the story of how at the National Film Archive of Norway, seven reels of *Pan Si Dong*, an important Shanghai production, regarded as lost by Chinese archivists, was found in the late Fall of 2011. The discovery shocked the archival world and made headline news on China's biggest TV channels.

2:00pm - 3:00pm | Scarborough 3

One Size Doesn't Fit All: Three Contrasting Methods for Digitizing Moving Image Collections

Chair Rachael Stoeltje, Indiana University Libraries Moving Image Archive
Speakers Gregory Lukow, Library of Congress
Dino Everett, USC's Hugh Hefner Moving Image Archive

Moving image archivists are still developing common digitization standards and every archive is customizing their digitization procedures and practices to fit local needs and budgets. This panel brings together three models that serve similar goals of providing access to collections but have different solutions to the challenge. Dino Everett will present on a one-person operation that relies on providing password protected individual access for researchers by digitizing the film in house and loading the files into Vimeo for user access. Rachael Stoeltje will present on the various digitization strategies at IU including: user requested, password protected access through AVALON, previous digitization projects currently available to the public and the larger digitization projects being considered for preservation purposes. Gregory Lukow will present on a variety of digitization on demand services for video and deteriorated film as well as their digitization for preservation purposes program.

2:00pm - 2:30pm | Scarborough 1

Unearthing the African-American Community Through Home Movies

Speaker Jasmyn R. Castro, NYU Moving Image Archiving & Preservation

The portrayal of African-Americans in film has been much debated since the advent of the moving image. One of which being that African-Americans must be owners of media in order to be well represented in the media. There is no better demonstration of this than what is depicted in the home movies shot by African-Americans during the heyday of the 8mm and Super 8mm formats. In the Summer of 2014, Jasmyn R. Castro, set out to discover what was available in terms of the self-depicted African-American community. This presentation will focus on the African-American home movie collections available to researchers, scholars & enthusiasts, highlight and screen a small selection of what was discovered, and speak to the importance of everyday depictions of minority communities.

2:30pm - 3:00pm | Scarborough 1

Tracking Media Fragment Provenance & Derivatives With A Graph Database

Speaker Laurence Cook, metaCirque

Would you like the power to quickly trace provenance of any clip within a derivative or edit master file at the touch of a button? Or, in reverse, trace all access derivatives from an original source? Would you like to learn how your existing metadata resources and workflows can be leveraged to harness the power of social networking software, enabling you to quickly discover relationships between essence fragments within and/or across media libraries? A data model that opens doors to more intuitive visualizations? Attendees will be introduced to the metaCirque graph database model, which provides an open source solution for tracking media fragment provenance, derivatives,

content ownership and access rights. The model is extensible, and extremely scalable. It is also schema and unique identifier regime agnostic, placing identification emphasis upon a media fragment's context, rather than requiring adoption of a universal naming convention for data integration. Come, explore the future!

3:00pm | Lucas Theatre

AMIA Community Screening: Disney's Peter Pan (1953)

A Conference tradition, this year's restoration screening is a public event for the Savannah community. Conference attendees welcome.

3:30pm - 4:30pm | Scarborough 3

Click Capture, Press Play: Digitization Initiatives for Regional AV Collections

Chairs	Rebecca Fraimow, Dance Heritage Coalition Julia Kim, National Digital Stewardship Resident/New York University Libraries
Speakers	Hannah Palin, University of Washington Libraries, Special Collections Pamela Jean Vadakan, California Audiovisual Preservation Project

Archivists have been warning of the dangers to obsolete audiovisual materials for decades - and people are listening. Although most content holders are aware of the need for preservation, the lack of funding and resources for digitization present obstacles. In order to meet this need, new initiatives are developing partnerships with audiovisual preservation experts and online archives to provide access to at-risk audiovisual materials and make preservation available to all. This session will provide information about three Initiatives--California Audiovisual Preservation Project, Moving Image Preservation of Puget Sound, and New York's XFR Collective. Each organization is at a different stage in the process and will focus on the current status of their initiative. We will examine questions of sustainability, creative options for funding, and other challenges, and also discuss how other archivists can form collaborations to continue the process of helping organizations and individuals preserve and make their materials accessible.

3:30pm - 4:30pm | Scarborough 1

De-accession, Delete or Destroy: Removing Items from Collections

Chair	Deborah Stoiber, George Eastman House
Speakers	Jennifer Jenkins, University of Arizona Steve Wilson, Harry Ransom Center

De-accessioning is practiced to refine, enhance and strengthen an institution's collections. Materials can be removed for a variety of reasons, but there are key factors that can make de-accessioning difficult. For an archivist, analyzing collections for possible removal can be daunting when curators, collection staff, administration and the public are reluctant to dispose of any materials and may not always understand the implications as well as the benefits of the de-accessioning process. In this session archivists from a wide range of archives and libraries will discuss their core values of how, why and when materials are removed, allowing attendees to get a comparative look at de-accessioning across a variety of institutions, including materials held by, state universities, private museums and foreign archives. Case studies from represented archives will be presented.

3:30pm - 4:30pm | Scarborough 2

GE: Stop the Presses: Repatriating American Film Heritage Abroad

Chair and Speakers	Gregory Lukow, Library of Congress Giovanni Fossati, EYE Film Instituut Nederland Louise McCrone, New Zealand Film Archive Ray Edmondson, Archives Associates Jeff Lambert, National Film Preservation Foundation
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In March of 2014, the National Film Preservation Foundation and the EYE Film Institute made a public announcement regarding a partnership to repatriate and preserve American films found in the Netherlands, majority of which don't exist or are only extant in inferior prints on US soil. The EYE approached NFPF after learning about the much publicized repatriation project between the latter and the New Zealand Film Archives in 2010. A similar project, though quite forgotten, was

Saturday | Conference Program

the repatriation of American films from Australia between the National Film and Sound Archives and a number of different US archives during the early 90s. This panel aims to discuss how such big repatriation projects between two countries are managed and more importantly shed light on what happens long after the press releases quiet down.

4:45pm - 5:15pm | Scarborough 1

Finding the Silver Lining: Considering Cloud Storage, A How-To

Speaker Seth Anderson, AVPreserve

Planning and decision making for any archives and preservation project is fraught with consideration and re-consideration of every detail. When evaluating cloud storage providers, it is dangerous to assume services are uncomplicated; that requirements for storage are obvious, and therefore inherently met by the service provider. There is no all-in-one solution that will fulfill every archive's needs for storage of audiovisual collections. No two services are the same and the variance between services often represents the difference between successful implementation and a failed initiative. The difficulty lies in knowing where to begin and what questions to ask. Offering a place to start, this presentation will examine emerging use cases for cloud storage in audiovisual archives and propose nine valuable topics to consider when vetting storage services.

4:45pm - 5:45pm | Scarborough 3

Bing Crosby's Dictaphone - Recovering the Lost Voice

Chair Allan Falk, Post Haste Digital
Speakers Jim Allan, Post Haste Digital
 Eric Dosch, Post Haste Digital
 Robert Bader, The Bing Crosby Archive

In 1945, Bing Crosby acquired a piece of cutting-edge technology -- the iPhone of his day. It was a Dictabelt, and he was using it two years before it was publicly available. With it, he recorded his thoughts, his ideas, his letters, and more. For over twenty years, he spent hours every day recording letters and more, generating thousands of recordings. Now, 70 years later, Post Haste Digital has unearthed machines, salvaged parts, and made repairs to rebuild a functioning Dictabelt, making these lost recordings available for the first time. This 60 minute session will be co-presented by Post Haste Digital and Robert Bader of The Bing Crosby Archive. We will outline the process and the technical challenges overcome in rebuilding this machine and restoring the materials. Mr. Bader will present an overview of the archive, and will feature never-before-released recordings - letters, interviews, and more -- that have only recently been recovered.

5:15pm - 5:45pm | Scarborough 1

Digital Preservation for Technophobes on a Budget

Speaker Susan Barrett, Arizona State University

Designed for participants who are unfamiliar with digital preservation, this session will present cost-effective strategies for digital asset management. Learn about digital formats, storage options and access models that can meet the needs of archives with limited budgets or technical expertise. You will begin development of a digital asset management plan using strategies that are flexible and responsive to the needs of your unique institution. Learn digital preservation best-practices, including metadata management and cataloging. Based on the Digital Moving Image Archives (DMIA) guide, participants will gain necessary knowledge to feel more competent and confident about digital asset management, managing digital accessions, and delivering educational outreach programs.

4:45pm - 5:45pm | Scarborough 2

GE: International Outreach and Exchange: New Models for Cooperation and Training

Chair and Speakers
 Ray Edmondson, Archives Associates
 David Walsh, Imperial War Museum
 Mona Jimenez, NYU MIAP
 Judith Opoku-Boateng, University of Ghana
 Kara Van Malssen, AVPreserve

The hallmarks of any successful training or cooperative initiative share several common components: aligned goals and expectations, elimination of assumptions through understanding of local contexts, a focus on exchange over one-directional presentation, and sustainability by follow through. AMIA members have been involved in several global and regional training initiatives over the past few years that work to embrace these approaches, including NYU's Audiovisual Preservation Exchange (APEX), ICCROM's Safeguarding Sound and Image Collections (SOIMA), and FIAF's School on Wheels. This session will present on the impact that these unique programs have through their training and networking approaches, both successes and shortcomings. Representatives from each initiative will present on the respective program's philosophy and model and will discuss the outcomes, lessons learned, and identified areas of improvement. In the spirit of exchange, the final presentation will be from the unique perspective of an individual who has participated in all three of these initiatives, and who will present on her experience in both successful and unsuccessful cooperative initiatives.

5:45pm - 6:45pm | Harborside

Closing Cocktails

Join us as we say goodbye to colleagues and friends and mark the closing and mark the closing of the 2014 conference. Take memento home with you - our friends at Iron Mountain are setting up a photo booth!

7:00pm – 9:30pm | Scarborough 2

Global Exchange Screenings: *An American in Madras* and *Pan Si Dong*

Screenings will feature the two films discussed during the session, "International Film Production, Preservation, and Discovery: Two Stories," part of this year's Global Exchange Stream. There will be a brief Q&A following the screening of each film.

An American in Madras (dir. Karan Bali, 2013, 79 min) primarily traces American-born filmmaker Ellis R. Dungan's years in India. Dungan made India his home from 1935-50 and became a celebrated director in the Tamil Film Industry based in South India. Born in 1909 and hailing from Barton, Ohio, Dungan reached India on February 25th, 1935 intending to stay for 6 months, but ended up staying for 15 years and making 13 feature films, 11 in Tamil and one each in Telugu and Hindi. During this period, he brought many technical innovations to the developing Tamil Film Industry of the 1930s and '40s, and infused a sense of professionalism into its filmmaking. All this, without understanding a word of the language! The film traces Dungan's Indian connection right up to 1994, when on a trip to India, the Tamil Film Industry felicitated him in Madras for his contribution to its development, 43 years after he had left India.

In *Pan Si Dong* (aka *The Cave of the Silken Web*, dir. Dan Duyu, 1927, 60 min.) the pilgrim Tang Hiuen Tsiangs, sent out to search for the holy books, is caught and kept prisoner by seven beautiful women who turn out to be spirits of the Spider Cave. They try to force him to marry their leader, meanwhile his followers struggle to rescue him. Finally, after many failures, they succeed using advice from the White Goddess, and they set off from the cave. *Pan Si Dong* is full off magic and spirits with extraordinary powers. The moral is obvious: live wisely, don't follow your desires, and if you conduct an ungodly life it will destroy you. *Pan Si Dong* was regarded as lost until 2011 when a copy was found in the vaults of the Norwegian National Library. The news about the find made headlines all over China. With its many beloved characters and popular actors *Pan Si Dong* set a new box office record in China in 1927. It is regarded as one of the most important films in the history of Chinese cinema.



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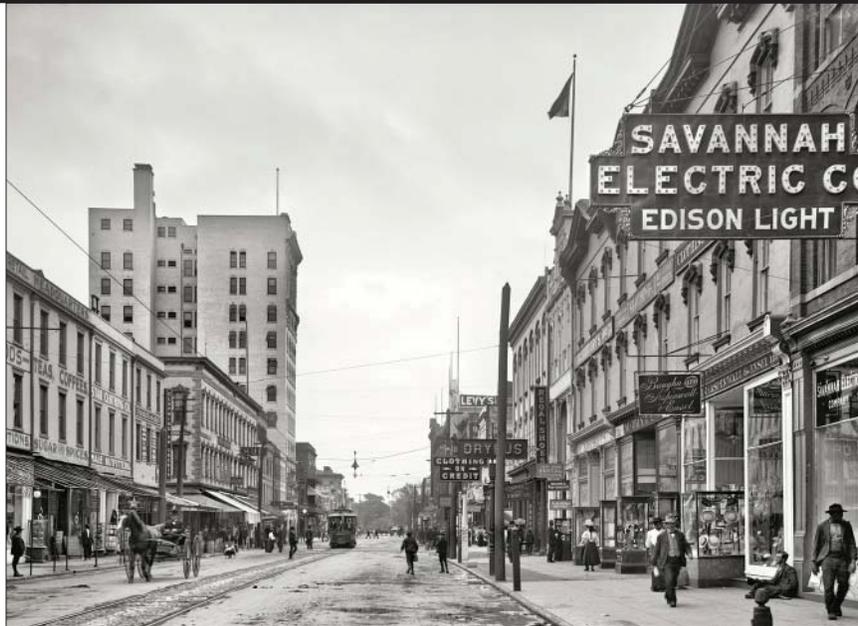
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Join us in the Vendor Cafe! The exhibits are a huge resource about what is being done in the field. What is new, what works, and what's on the horizon. Whether or not you're responsible for buying, stop by and talk - the information and services these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

On Thursday evening, come have a drink with us in the Vendor Cafe! There's a drink ticket in your registration package - come have a drink before you head out to Archival Screening Night!

Vendor Cafe Schedule

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

The Vendor Cafe | Exhibitor Listing

Axiell ALM

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The Vendor Cafe | Exhibitor Listing

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Peggy Ahwesh Bard College	Stuart Baker Deluxe Archive Solutions	Howard Besser New York University
Geoff Alexander Academic Film Archive of North America	Susan Barrett Independent	Charles Bettanin
Brendan Allen Democracy Now!	Rachel Bauer Hoover Institution Archives	Shiraz Bhatena USC Shoah Foundation
Tina Anckarman National Library of Norway	Johanna Bauman Pratt Institute	Jeffrey Bickel UCLA Film & Television Archive
Seth Anderson AVPreserve	Shander Bawden Georgia Tech Research Institute	Sue Bigelow City of Vancouver Archives
Jeff Anthony Iron Mountain Entertainment Services	Rachel Beattie Media Commons Archive, University of Toronto	Jean-Louis Bigourdan Image Permanence Institute
Luca Antoniazzi University of Leeds	Snowden Becker UCLA - Moving Image Archive Studies	Brenda Bilaly
Jorge Avila Fundación Patrimonio Filmico Colombiano	Peter Bekele	Jessica Bitely NEDCC
	Sarah Bellet NYU - MIAP	William Bjelf John F. Kennedy Presidential Library and Museum

Attendees | To September 10, 2014



Lars Bjerre
Xtracks

Steve Blakely
IndieCollect (Laboratory for Icon & Idiom, Inc.)

Ken Blaustein
Deluxe

Jennifer Blaylock
University of California, Berkeley

Ashley Blewer

Antonella Bonfanti
Canyon Cinema Foundation

Tim Bono
BonoLabs

Dorian Bowen
Living Computer Museum

Kate Boylan
Facing History and Ourselves

John Bradford
Tektronix

Bill Brand
BB Optics

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Roger Brown
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Melitte Buchman
New York University

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Mark Bussey
Data Curation Experts LLC

Yolanda Bustos
California Academy of Sciences

Rod Butler
National Film and Sound Archive

Julio Cabrio
Universidad de la República - Uruguay

Daniello Cacace
Act Up Oral History Project

Airen Campbell-Olszewski
Michigan Tech Archives and Copper
Country Historical Collections

Joe Caracappa
LAC Group/PRO-TEK Vaults

Karen Cariani
WGBH

Karin Carlson
Northeast Historic Film

Diane Carroll-Yacoby
Kodak

Jared Case
George Eastman House

Jasmyrn Castro
NYU-MIAP

Karen Chan
Asian Film Archive

Jae Hee Chang
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Li Chen
TV Ontario

Jason Cheong
TIFF Film Reference Library

Sanchai Chotirosranee
Film Archive (Public Organization)

Amy Ciesielski
MIRC, University of South Carolina

Dwight Cody
Boston Connection Inc.

Elizabeth Coffey
Harvard Film Archive

Tom Colley
Video Data Bank

Edward Colloton
NYU - MIAP

Margaret Compton
University of Georgia

Laurence Cook
MetaCirque

Shay Cornelius
UCLA

Stéphanie Côté
Cinémathèque Québécoise

Sean Coughlin
Deluxe

Brandee Cox
Academy of Motion Picture Arts and
Sciences

Kate Cronin
L. Jeffrey Selznick School of Film
Preservation

Brian Cruz

Carmel Curtis
NYU-MIAP

Steven Cusimano
Cable Public Affairs Channel

Chapin Cutler
Boston Light and Sound, Inc.

Jess Daily
Constellation Center

Stephen Danley
Academy of Motion Picture Arts and
Sciences

Brian Davis
OSU Libraries & Press

Steve Davis
Crawford Media Services, Inc.

Emily Davis
Carnegie Museum of Art

Casey E. Davis
WGBH Educational Foundation

Márcia de Simoni
Globosat Programadora LTDA

Tom De Smet
Netherlands Institute for Sound and
Vision

Melanie DeKerlegand
North Carolina State University

Sebastian del Castillo
American Genre Film Archive

Tony Delgrosso

Gloria Diez
Iowa State University

Katelyn Dion
Pennsylvania State University Libraries

Melissa Dollman
Crawford Media Services, Inc.

Xinyu Dong
The University of Chicago

Dennis Doros
Milestone Film & Video

Annette Doss
UCLA Film & Television Archive

John Dougherty
Iron Mountain

To September 10, 2014 | **Attendees**

Stacey Doyle
George Eastman House

Michael Doynen
University of Wisconsin Milwaukee

Shai Drori
Timeless Recordings

Laurie Duke
NYU-MIAP

Brittan Dunham
Private Collection

Jon Dunn
Indiana University

James Eccles
Deluxe Media / Chace Audio

Ray Edmondson
Archive Associates

Helen Edmunds
The British Film Institute

Israel Ehrisman
IndieCollect (Laboratory for Icon & Idiom, Inc.)

Tanya Ellenburg-Kimmet
Wright State University Libraries

Daryn Eller
USC Shoah Foundation

Stefan Elnabli
Northwestern University Library

Skip Elsheimer
A/V Geeks LLC

Susan Etheridge
"The P is for Preservation"

Jason Evans Groth
North Carolina State University

Dino Everett
USC Hugh M. Hefner Moving Image

Preston Everett
Mississippi Department of Archives and History

Robert Ewart
British Film Institute

Carolyn Faber
School of the Art Institute of Chicago

Adrienne Faillace
Archive of American Television

Molly Fair
Interference Archive

Tessa Fallon
Collective Access

Jonathan Farbowitz
NYU-MIAP

Richard Fauss
West Virginia State Archives

Ryan Fenton
USC Shoah Foundation

Jennifer Ferretti
Smithsonian Channel

Allyson Field
University of California, Los Angeles

Ben Fino-Radin
MoMA

Meghan Fitzgerald
HBO

Dianna Ford
Rock & Roll Hall of Fame Library and Archives

Giovanna Fossati
EYE Film Institute Netherlands

Ken Fox
George Eastman House

Anne Frantilla
Seattle Municipal Archives

David Frassetto
Louis Wolfson II Florida Moving Image Archive

Dulcy Freeman

Megan Friedel
History Colorado

Hannah Frost
Stanford University Libraries

Jonathan Furmanski
Getty Research Institute

Ethan Gates
NYU-MIAP

Christa George
NASA Johnson Space Center

Kathy Gerlach
University of Wyoming

Janet Gertz
Columbia University

Nadia Ghasedi
Washington University

Cynthia Ghering
Michigan State University

Caroline Gil
NYU-MIAP

Laurel Gildersleeve
Wisconsin Center for Film & Theater Research

Dan Gillean
Artefactual Systems Inc.

Randy Gitsch
LAC Group/PRO-TEK Vaults

Theo Gluck
Walt Disney Studios

Erica Gold
NYU - MIAP

Marsha Gordon
North Carolina State University

Paul Gordon
Library and Archives Canada

Carrie Gorringer
Drexel University

Troy Gowen
International Tennis Hall of Fame & Museum

Karen Gracy
Kent State University

Anne Graham
Kennesaw State University

Brian Graney
Black Film Center/Archive, Indiana University

Michael Grant
NYU MIAP

Jamie Greene
University of Wyoming

Steve Greene
National Archives/Office of Presidential Libraries

Kathryn Gronsbell
AVPreserve

Rebecca Guenther
NYU-MIAP

George Gush
Fujifilm

Natiba Guy-Clement
The Schomburg Center for Research in Black Culture / NYPL

George Gyesaw
Institute of African Studies

May Haduong
Academy of Motion Picture Arts and Sciences

Siobhan Hagan
University of Baltimore

Emily Halevy
Crawford Media Services, Inc.

Jeff Hancks
Western Illinois University

Asia Harman
Indiana University Libraries Film Archive

Ann Harris
New York University

Tina Harvey
Library and Archives Canada

Attendees | To September 10, 2014

Jim Harwood Pro-Tek Vaults	Nancy Kauffman George Eastman House	Lindy Leong UCLA School of Theater, Film, and Television
Mark Haydn	Jack Kearney Boston College	Chris Lewis American University Library, Media Services
Aaisha Haykal Chicago State University	Katherine Keena Juliette Gordon Low Birthplace	Sara Lichtenfeld Smithsonian Channel
Robert Heiber Chace Audio by Deluxe	Julietta Keldjian Universidad Católica del Uruguay	Grace Lile WITNESS
Joey Heinen Harvard Library / NDSR-Boston Resident	Tara D. Kelley New York Public Library for the Performing Arts	Irene Lim National Archives of Singapore
Amy Heller Milestone Film & Video	André Kilchenmann Digital Humanities Lab, University Basel	Shu-Wen Lin NYU - MIAP
Lisa Henry University of Oklahoma	Julia Kim NYU-MIAP	Ross Lipman UCLA Film & Television Archive
Tom Hergert St. Cloud State University	Roshan Kindred Iron Mountain	Kristin Lipska California AudioVisual Preservation Project
Brian Hoffman	Mahamane Kittony	Diana Little The MediaPreserve
Staci Hogsett UCLA-MIAS	Yuko Kodama Broadcast Library	Agim Lolovic
Athena Christa Holbrook Kramlich Collection/New Art Trust	John Kostka UCLA Moving Image Archive Studies	Regina Longo The Albanian Cinema Project
Jim Hone Washington University Film & Media Archive	Michelle Krause NYU - MIAP	Sophia Lorent
Chuck Howell University of Maryland Libraries	Liana Kroll CNN	Dylan Lorenz NYU-MIAP
Yu-En Hsieh UCLA-MIAS	Reto Kromer AV Preservation by reto.ch	Samantha Losben Private Collection
Sally Hubbard HBO	Danny Kuchuck LAC Group /PRO-TEK Vaults	Randal Luckow HBO
Molly Hubbs American University Library	Bradley Kuennen Iowa State University	Derek Luff Xtracks
Jennifer Huebscher Minnesota Historical Society	Karl Kuhn Tektronix	Gregory Lukow Library of Congress
Mary Huelsbeck Wisconsin Center for Film and Theater Research	Chris Lacinak AVPreserve	Barry Lunt Brigham Young University
Barbara Humphrys	Eric Lamb NBC Universal StudioPost - Audio Operations	Ian Mackaye Dischord Records
Asen Ivanov University of Toronto	Jeffery Lambert National Film Preservation Foundation	David Maddux
Dean Jeffrey American Dance Festival	Anna Lamphear University of Texas Libraries	Kathleen Maguire The Exploratorium
Jennifer Jenkins University of Arizona	Bjorn Lantz Digital Vision	Alex Marsh Duke University
Marek Jicha AMU - Academy of Performing Arts in Prague	Lewis Laska	Nicole Martin Human Rights Watch
Andrea Kalas Paramount	Andrea Leigh Library of Congress	Jeff J. Martin Archival Moving Image Consulting
Esther Karigithu	Robert Joseph Lemos Harvard University	Christopher Martinez Missouri History Museum

Mary Mattingly
CRU

Sirlene Mattos
Globosat Programadora LTDA

Rachel Mattson
La MaMa ETC

Jennifer Matz
Archive of American Television

Taylor McBride
Smithsonian

Jeff McCarty
Paramount Pictures

Karl McCool
NYU-MIAP

Louise McCrone
Nga Taonga Sound & Vision

Bleakley McDowell
NYU-MIAP

Scott McGee
Turner Classic Movies

Lisa McGuire
XTracks

Justin McKinney
McGill University

Josephine McRobbie
North Carolina State University

Brian Meacham
Yale Film Study Center

Sibel Melik
New Mexico State Records Center &
Archives

Virginia Melrose
SBS Television Australia

Lisa Miller
Apex CoVantage

Mary Miller
Brown Media Archives, UGA

Joel Mills
Apex CoVantage

Seth Mitter
Indiana University Libraries Moving
Image Archive

Laura Montgomery
Rockefeller Archive Center

Steve Moore
Library & Archives Canada

Taylor Morales
UCLA MIAS

Taz Morgan
Loyola Marymount University

Anne Morra
The Museum of Modern Art

William Morrow
Footage File

Luke Moses
Kino Lorber

Benjamin Moskowitz
New York University

Lupenga Mubarak

Joseph Namu

David Neary
NYU-MIAP

Hugh Neely
c/o Timeline

Thomas Nemeth
William Paterson
University

Yvonne Ng
WITNESS

Robert Nichol
Ping Pong Media

Christopher Nicols
NYU - MIAP

Gertrude Njoku
Human Studies Film Archives,
Smithsonian Institution

Miloslav Novak
AMU Academy of Performing Arts
in Prague

Neema Nyamoita

Lauren O'Connor
Bay Area Video Coalition

Peter Ogar
National Film & Video Censors Board

Katsuhisa Ohzeki
The National Museum of Modern
Art, Tokyo

Jen O'Leary
UCLA-MIAS

Benedict Olgado
University of the Philippines

Robert Omura
Ulu ulu, Moving Image Archive of
Hawaii

Johan Oomen
Netherlands Institute for Sound and
Vision

Devin Orgeron
North Carolina State University

James Owsley
Sony Pictures Entertainment

Hannah Palin
University of Washington Libraries



Lydia Pappas
USC Film Library - MIRC

Stephen Parr
Oddball Films/San Francisco Media
Archive

John Passmore
WNYC

Beverly Pasterczyk
Eastman Kodak Company

Shira Peltzman
Carnegie Hall

Elizabeth Peterson
University of Oregon Libraries

John Pettit
Temple University Libraries, Urban
Archives

Scott Piepenburg
Valdosta State University

Vincent Pirozzi
Modern VideoFilm

Andy Pratt
Deluxe Archive Solutions

Rachel Price
Moving Image Preservation of Puget
Sound

Patrice-Andre Prud'homme
Illinois State University

Mark Quigley
UCLA Film & Television Archive

Eva Radding
Facing History and Ourselves

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Carol Radovich
Rockefeller Archive Center

Lorena Ramirez-Lopez
NYU-MIAP

Paul Rayton
American Cinematheque

Meredith Reese
HBO

Tom Regal
Iron Mountain

Hallie Reiss
Texas Short Film Archive and Registry

Crystal Reyes
Iron Mountain

Luisa Ribeiro
Academy of Motion Picture Arts and Sciences

David Rice
The City University of New York / CUNY TV

Leslie Richards
NASA Johnson Space Center

Lindsey Richardson
The Sixth Floor Museum

Nick Richardson
ACMI

Rob Ridgen
Yukon Archives

Laurie Rizzo
Hagley Museum and Library

April Rodriguez
UW-MADISON

Michelle Roell
UT Austin School of Information

Elizabeth Roke
Emory University

Jason Ronallo
NCSU Libraries

Sadie Roosa
WGBH Educational Foundation

Alice Royer
Outfest

Robin Rutledge
Crawford Media Services

Adrian Salas
UCLA-MIAS/Getty Research Institute

Dywana Saunders
University of Richmond

Elias Savada
Motion Picture Information Service

Angela Saward
Wellcome Library

Peter Schade
NBCUniversal

Brandon Schaeffer
Deluxe Archive Solutions

John Schlauch
Tribune Broadcasting

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DreamWorks Animation

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Molly Steed
University of Utah

Tom Steman
St. Cloud State University

Joshua Sternfeld
National Endowment for the Humanities

Rachael Stoeltje
Indiana University Libraries Moving Image Archive

Jeffrey Stoiber
The L. Jeffrey Selznick School of Film Preservation



Deborah Stoiber
George Eastman House

Jessica Storm
Film Technology Company, Inc.

Lynette Stoudt
Georgia Historical Society

Dan Streible
NYU / Orphan Film Symposium

Juana Suarez
Proimágenes Colombia

Karen Sundheim
San Francisco Public Library

Ashley Swinnerton
The Museum of Modern Art

Linda Tadic
Audiovisual Archive Network

John Tariot
Film Video Digital

Mark Taylor
Smithsonian Institution

Irene E. Taylor
Film & Media Archive / Washington University

Vince Tennant
Xtracks

Laura Thornburg
Paramount Pictures

Trevor Thornton
North Carolina State University

William Thurlow
Wisconsin Center for Film and Theater Research

Celia Tisdale
Mississippi Department of Archives and History

Brian Towle
Preferred Media

Katie Trainor
MoMA

Laura Treat

Andy Uhrich
Indiana University Libraries Moving
Image Archive

Richard Utley
LAC Group/PRO-TEK Vaults

Pamela Vadakan
California Preservation Program

Anne van Es
EYE Filmmuseum

Kara Van Malsen
AVPreserve

Vanessa Vann
NYU - MIAP

Mark Vargas
St. Cloud State University

Robert Vaszari

Portia Vescio
Michigan State University

Pamela Vizner

Jonah Volk
New York Public Library

Travis Wagner
University of South Carolina

David Walsh
Imperial War Museum

Laurel Warbrick
Home Box Office, Inc.

Diane Wasser
Oklahoma Historical Society

Arthur Wehrhahn
Museum of Modern Art

David Weiss
Northeast Historic Film

Martin Weiss
National Library of Norway

Ken Weissman
Library of Congress

Anne Wells
Chicago Film Archives

Mark White
Smithsonian Institution

Taylor Whitney
Preserving The Past, LLC

Corinne Whitney
Crawford Media Services

Todd Wiener
UCLA Film & Television Archive

Ann Wilkens
Wisconsin Public Television

Greg Wilsbacher
University of South Carolina

Steve Wilson
Harry Ransom Humanities Research
Center
Michele Winn
Walt Disney Studios

Pamela Winn Barnett
HBO

Pamela Wintle
Smithsonian Institution

Katie Womack
The Sixth Floor Museum

Adrian Wood

Sandra Yates
Texas Medical Center Library

Joshua Yocum
Selznick School

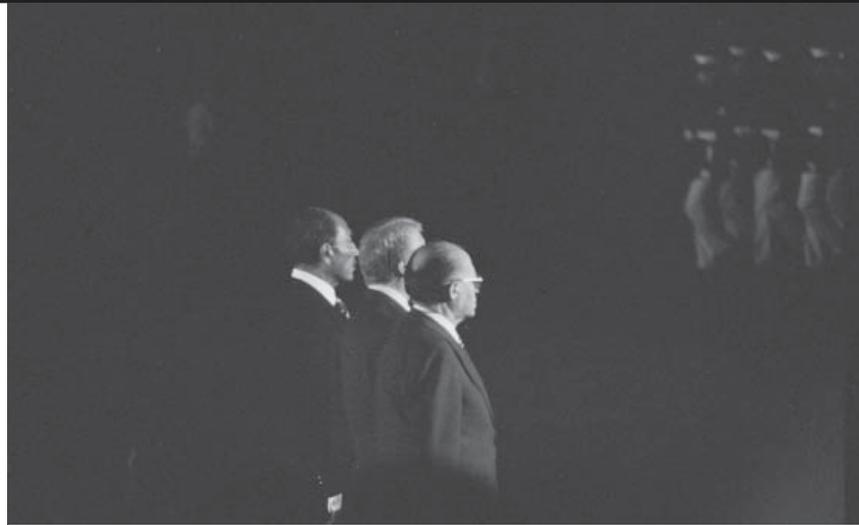
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Video Archive

Esther ZenZeLe
NYU-MIAP

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Cover. Buen-Ventura, Savannah, Georgia. Photo from nature by G.N.Barnard. Photographic Views of Sherman's Campaign by George N. Barnard. Courtesy of Hargrett Rare Book and Manuscript Library/University of Georgia Libraries.

Page 4. Ty Cobb "The Georgia Peach," Detroit, and Joe Jackson, Cleveland, standing alongside each other, each holding bats. 1913. Library of Congress Prints and Photographs Division.

Page 7. Lawton Family Home Movie Collection, Walter J. Brown Media Archives & Peabody Awards Collection, University of Georgia Libraries.

Page 9. The Shuttle Enterprise rolls out of the manufacturing facilities with Star Trek television cast members (1976). NASA Photo. DeForest Kelley was born in Atlanta, Georgia. He said "This man's dead, Captain" the first time to Gregory Peck in *The Man in the Gray Flannel Suit* in 1956.

Page 10. Chief Executive returns from Warm Springs, Georgia. Looking the picture of health, President Roosevelt today returned from a Spring vacation at Warm Springs. Harris & Ewing Collection. Library of Congress.

Page 11. Girl Scouts Troop #1. Juliette Low (Founder) on right (1917). Harris & Ewing Collection, Library of Congress. Girl Scouting in the United States of America began on March 12, 1912 when Juliette "Daisy" Gordon Low organized the first Girl Scout troop meeting of 18 girls in Savannah, Georgia.

Page 13. Fourth and fifth grades in Flint River School, Georgia, demonstrating a health moving picture which they made. May, 1939. U.S. Farm Security Administration/Office of War Information.

Page 15. Ian MacKaye, Dischord Records. Photo by Pat Graham.

Page 17. Lawton Family Home Movie Collection, Walter J. Brown Media Archives & Peabody Awards Collection, University of Georgia Libraries.

Page 23. Negro treasury deputies on War Bond staff. Negro deputies in the Treasury Department, appointed to work among farmers and rural families selling war bonds, in Washington for a special intensive training course on October 22 and 23, 1942. Office of War Information. Library of Congress.

Page 25. Mrs. Rebecca L. Felton, 11/18/22. National Photo Company Collection. Library of Congress. Rebecca Felton was the most prominent woman in Georgia during the Progressive Era and the first woman to serve in the US Senate.

Page 29. The D. Earl Comb Christmas parade (Atlanta, GA 1930s).

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Page 41. President Lyndon B. Johnson signs the 1964 Civil Rights Act as Martin Luther King, Jr., others look on. LBJ Library photo by Cecil Stoughton. LBJ Library. King was born in Atlanta, Georgia in 1929.

Page 48. Eleanor Roosevelt, right, stands with Girl Scout Betty Bredin, of Kew Gardens, N.Y., who posed for the Girl Scout War Bond poster, center, in New York in 1943. The Marietta Daily Journal.

Page 51. Lawton Family Home Movie Collection, Walter J. Brown Media Archives & Peabody Awards Collection, University of Georgia Libraries.

Page 59. Savannah, Georgia, circa 1905. "Broughton Street, looking east." 8x10 inch dry plate glass negative, Detroit Publishing Company.

Page 69. Portrait of Bill Tatnall. June, 1935. Lomax collection of photographs depicting folk musicians, primarily in the southern United States and the Bahamas. Library of Congress.

Page 70. Drink Coca-Cola 5 cents. Popular Graphic Arts Collection. Library of Congress. Originally intended as a patent medicine when Coca-Cola was invented in the late 19th century by John Pemberton.

Page 73. Grand banner of the radical democracy, for 1864. Campaign banner for presidential nominee John C. Fremont and his running mate John Cochrane. Fremont was a Georgia native (he and Cochrane didn't win). Published by Currier & Ives, c1864. Library of Congress.

Page 74. Surplus Commodities: School Lunch Program, ca. 1936. Georgia. Franklin D. Roosevelt Library.

Page 75. Officers and crew of the German submarine U.58, captured by the U.S.S. Fanning, entering the War Prison Camp at Fort McPherson, Georgia. Mathewson & Winn. War Department. National Archives at College Park. In 1934 Ft. McPherson was used as a detention center to hold picketers who had been arrested while striking at a cotton mill in

Page 76. President Jimmy Carter, Egyptian President Anwar Sadat, and Israeli Prime Minister Menachem Begin reviewing Marines during Camp David Accords. September 6, 1978. Trikosko, Marion S., photographer. Library of Congress. Due to the agreement, Sadat and Begin received the shared 1978 Nobel Peace Prize. Carter won the Nobel Peace Prize in 2002 and remains the only president from the state of Georgia.

Back Cover. Bird Girl is a sculpture made in 1936 by Sylvia Shaw Judson in Lake Forest, Illinois. It achieved fame when it was featured on the cover of the 1994 novel *Midnight in the Garden of Good and Evil*.



*In the convict camp in Greene County, Georgia
The guitarist is bluesman Buddy Moss. Moss was one of the most influential bluesmen of the 1930s Photo by Jack Delano. Library of Congress Prints & Photographs Division*

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1313 Vine Street . Los Angeles, CA 90028
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