TUESDAY. NOVEMBER 8

8:30am  DigiPres 101: Programming Basics and Preservation Tools [Part I]
   Workshop registration required

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

   Through a combination of instruction, question and answer sessions, and hands on practical experience this workshop will give attendees a broad overview of the diverse range of open source tools used in digital preservation. The workshop will be broken up into two parts which can be enrolled in separately or as one full day workshop. Topics and tools covered in Part 1 include Command Line Basics, technical writing, GitHub, and MediaConch/MediaInfo. Part 2 will include FFmpeg, QCTools, and Archivematica.

9:00am  Cataloging and Metadata Workshop [Day I]
   Workshop registration required

   Speakers
   • Randal Luckow, HBO
   • Steve Kochak, Digital Preservation Laboratories
   • Meghan Fitzgerald, HBO
   • Murray Browne, TBS
   • Demetria Penix TBS

   The bi-annually held cataloging and metadata workshop is sponsored by the AMIA Cataloging and Metadata Committee. This modified 2016 version contains new content and offers attendees a workshop that emphasizes the practical implementation of cataloging and metadata management processes for media archives through the structure of an end-to-end lifecycle from accession to preservation. Attendees will learn and discuss how to utilize cataloging and metadata to create wrapped, normalized objects for long-term preservation. The two-day program walks attendees through the alphabet soup of standards and schemas, providing information on when and how to apply each within the context of the end-to-end lifecycle, and how to adapt them for various types of collections and institutions. It provides hands-on activities at each stage to demonstrate how to ensure the viability of future access to a digital collection with persistent metadata. Dynamic presentations include digital audiovisual materials from various types of institutions with interactive exercises to put cataloging and metadata concepts directly into practice.
9:00am  **Film Handling 101**  
*Workshop registration required*

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

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

1:30pm  **DigiPres 101: Programming Basics and Preservation Tools [Part II]**  
*Workshop registration required*

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

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WEDNESDAY . NOVEMBER 9

8:00am  Nominating to the UNESCO ‘Memory of the World’ Register
Workshop registration required

Speaker
- Ray Edmondson, Archive Associates Pty Ltd

The international reference point for recognising the great documents of human history is the UNESCO “Memory of the World” Register. As well as textual documents, it includes significant films and television programs. Inscription on the register is the end point of an evaluation process which begins with a written nomination in a prescribed format. Inscription is prestigious and highly sought after, and can confer benefits on the successful institution.

This workshop will cover: Choosing what to nominate; Case studies of successful nominations; The evaluation criteria; Preparing and submitting the nomination form; The evaluation process; What happens if you’re successful?; The advocacy and other benefits of inscription. On registration, participants will be emailed a copy of the Memory of the World Companion and encouraged to read it first, to get best value from the workshop.

8:30am  AMIA/DLF Hack Day
Pre-registration required

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

9:00am  Audiovisual & Preservation Technology Basics for Non-Engineers
Workshop registration required

Speaker
- James Snyder, Library of Congress

This workshop will focus on providing a good technical basis, in plain English, for those who do not already have audiovisual engineering or technical training. It builds on the 2014 half-day seminar, and expands to a full day in response to attendee feedback. It will allow non-technical people of all types to have a good, basic grasp of the technologies, concepts and terms involved in audiovisual recording and reproduction in general, digitization of audiovisual materials, and file-based workflows, metadata and long-term data archiving. Workshop attendees will walk away with a good, operating grasp of the technologies involved, de-mystifying the terms and concepts audiovisual archivists face every day at institutions large and small so they know what materials they are looking at, how to handle their preservation, and how to plan for their digital conversion. They will have a functional knowledge of the terms and concepts required to write grants and contracts for digital conversion and storage of audiovisual materials. Demonstrations with actual equipment and signals will be featured.
9:00am  Cataloging and Metadata Workshop [Day II]
Workshop registration required

Speakers
- Randal Luckow, HBO
- Steve Kochak, Digital Preservation Laboratories
- Meghan Fitzgerald, HBO
- Murray Browne, TBS
- Demetria Penix TBS

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11:00am  Community Archiving Workshop
Pre-registration required

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

12:30pm  The Reel Thing
Separate registration required

Curators
- Grover Crisp, Sony Pictures
- Michael Friend, Sony Pictures

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

6:00pm  Networking & First-Timer Event
Pre-registration required

This event brings together students, early professionals, first-timers and seasoned AMIA veterans and leaders for pre-conference networking, meet-and-greet with AMIA leaders, mock interviews, and a resume review! This informal outreach effort helps newcomers make the most of their time at the AMIA conference and provides professional development opportunities for students and early professionals.
7:00pm  Opening Night Reception

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

8:00pm  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.
THURSDAY . NOVEMBER 10

8:00am  AMIA 2016 Welcome

Speaker
- Andrea Kalas, AMIA President

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

8:30am  Plenary | Action for Diversity, Inclusion, and Equity in AMIA

Chair and Speakers
- Moriah Ulinskas, California State University, East Bay
- Jacqueline Stewart, University of Chicago, Cinema and Media Studies
- Mark Puente, Association of Research Libraries
- Janet Ceja, Simmons School of Library and Information Science
- Carmel Curtis, United Nations

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

9:45am  From Mass Digitization to Description: Indiana University’s Strategy to Overcome the Next Great Challenge

Chair and Speakers
- Chris Lacinak, AVPreserve
- Jon Dunn, Indiana University

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

9:45am  EIA: Acknowledge: Energy Resources Status Check

Chair and Speakers
- Eric Hittinger, Rochester Institute of Technology
- Caroline Yeager, George Eastman Museum

Human dependency on non-renewable fossil fuels has reached a critical point. Moving image archivists need to consider how to preserve moving image collections with lower dependence on fossil fuels or their derivative products by considering alternative energy solutions. This panel will address current understandings of the availability of fossil fuels, their negative effect on our environment, and discuss the emerging alternative technologies that are a critical part of our energy transition.
9:45am  Traumatic Archives: Ethics & Accessibility
Speakers
- Rebecca Dillmeier, United States Holocaust Memorial Museum
- Lindsay Zarwell, United States Holocaust Memorial Museum

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

10:15am  Automated QC Tools Analysis For a Better and Brighter Future
Speakers
- Morgan Oscar Morel, George Blood Audio/Video/Film
- Brendan Coates, University of California Santa Barbara

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

11:00am  Black Films & Blu-ray: Strategies for Producing Home Video Packages
Chair and Speakers
- Jacqueline Stewart, University of Chicago
- Ron Magliozi, Museum of Modern Art
- Charles Musser, Yale University
- Jan-Christopher Horak, UCLA Film & Television Archive
- Amy Heller, Milestone Films
- Nina Collins, Milestone Films

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

11:00am  EIA: Acknowledge: Global Climate Change
Chair and Speakers
- Casey Davis, WGBH; Project ARCC
- Raymond G. Najjar, Jr., Penn State University
Global climate change is producing rising tides, disastrous and increasingly extreme weather patterns, and placing moving image collections at risk. What can we as moving image archivists, do about it? This panel will address the global climate change issue from both a scientific standpoint as well as how it directly affects the archiving of films and digital media.

**11:00am Digitization and Reassembly of Eyes on the Prize Interviews**

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

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

**12:00pm Poster Session I**

**Poster: International Cooperation in the Archives: Audiovisual Archiving at the UN**
- Antonio Carlos da Silva, United Nations. DPI
- Carmel Curtis, United Nations. DPI

**Poster: Capturing Campus-Wide Born Digital Moving Images: A Collaboration**
- Chystal Carpenter, Elon University
- Linda Lashendock, Elon University

**Poster: Moving Image Social Tagging Professional vs. Amateur Production Comparison**
- Edward Benoit, III, School of Library & Information Science

**Poster: The Cable Bible: A Guide to Connecting Audiovisual Equipment**
- Ethan Gates, New York University

**Poster: Baby Steps: How Digitization Projects Help Community Archives Measure Resource Needs**
- Itza Carabajal, University of Texas at Austin School of Information

**Poster: Mobile Archivists: Archival Outreach on the Go**
- Jennifer Barth, University of Wisconsin-Madison
- Catherine Hannula, University of Wisconsin-Madison

**Poster: Write Once Read Forever (WORF) - Permanent Archiving**
- Melitte Buchman, NYU - Bobst Library

**Poster: Discovering the Inner World of Edward and Naomi Feil**
- Robert Anen, New York University
- Lydia Creech, Indiana University

**Poster: A/V Geeks 24 Hour Watch-a-thon Post Mortem**
- Skip Elsheimer, AV Geeks LLC
- K Sean Finch, A/V Geeks

**Poster: Out of the Classroom and Into the Archive**
- Tyler Bequette, Washington University Film & Media Archive

**2:00pm DAS: The MTV Vault Project - Archiving the History of Music Television**
The MTV Vault project, started in 2013, is the initiative to transform the footage tape library, which consists of production source tapes, master tapes and audio source tapes, into a curated digital library. The MTV Vault project allows Viacom the ability to better leverage the value of their content for reuse and provides the opportunity to increase revenue while preserving the Music Group legacy. The project is broken out into 3 tracks: 1. Researching and Discovery of the Most Valued Tapes for Digitization. 2. Encoding Tapes Externally. Tapes 3. Metadata Standardization and Logging at Clip Level. In this case study we would like to present the steps that were taken in order for Viacom to support the digitization and preservation of these assets and look at the logistical, operational and technical strategies we employed to get us to where we are today. We’ll outline processes, the teams, the technologies. In addition, we’ll recognize our successes combined with project challenges both present and past.

2:00pm Re-Envisioning Japan: Ephemeral Film Recuperation, Restoration, and Digital Curation

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

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

2:00pm EIA: Acknowledge/Adapt: Environmental Impact of Archiving

Speaker
- Linda Tadic, Digital Bedrock

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

2:00pm Claiming Tech: Women, Technology, and the Spotlight

Chair and Speakers
- Liz Coffey, Harvard
- Lauren O’Connor, Bay Area Video Coalition
- Kara Van Malssen, AV Preserve
- Diana Little, The Media Preserve
- Lauren Sorensen, UCLA

While a large number of AMIA members are women, and many do “techie” work, we do not often see them leading the discussion, or being deferred to as experts. Female faces are often absent from the presentation side of our technological symposia. We want to find ways to encourage women in our field to become leaders, through presenting at technology-oriented events, writing for our periodicals, organizing events at our conference, or speaking up on the list-serv and in public. This open discussion is an opportunity to investigate the problems we are facing, and to identify solutions. Why are women underrepresented? What can we do to change that? We believe an open forum will lead to creative thinking and problem solving, possibly a new network of support, and will shine the light of personal experience on a neglected topic. We hope the issues raised will flavor conversations during the conference.
3:30pm **Alternative Archives: Inserting African-American Stories back into the Narrative**

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

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

3:30pm **EIA: Adapt/Survive: Outside the Box Energy & Conservation Policies, Practices and Methods**

Chair and Speakers
- Bomin Kim, Sasaki Associates
- Reto Kromer, AV Preservation by reto.ch
- Mick Newnham, NFSA

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

3:30pm **Hidden Cinema: Beyond Medicine**

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

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

4:45pm **Preserving Nairobi Heritage Through Audio Visual Archiving: The UNH Project**

Speakers
- Mary Njoroge, Kenya National Archives and Documentations Service
- Susan Kibaara, Nairobi City County

Preserving Nairobi heritage through audio visual archiving: The UNH Project. The Unlocking Nairobi Heritage (UNH) project is aimed at giving the key to the world, it will help unlock the Nairobi they don’t know, the Nairobi they know and the Nairobi they would like to remember. The Audio visual collection at the Nairobi City County Government has not been given the deserved attention. Currently, the audio visual records are decentralized and some might be lost for lack of knowledge on how to handle them for the purposes of preservation and continuation of the County’s heritage. The County has records that span from the Council era 1950 till 2012 before the County Government was formed, hence the dire need to properly preserve them as they form the rich history of Nairobi City. A virtual Archive link has been created in the Official Website where all the relevant images and video recordings are being uploaded. The presenters, as they make their presentation, will communicate the efforts being put in place at Nairobi County in the preservation of AV records for posterity.
4:45pm **EIA: Adapt/Survive: Advocating for the Survival of Moving Image Collections**

Chair and Speakers
- Ray Edmondson, Archive Associates
- Eira Tansey, University of Cincinnati

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

4:45pm **Magnascope: Researching & Recreating Early Widescreen Cinema**

Chair and Speakers
- Anthony L'Abbate, George Eastman Museum
- Kyle Westphal, Northwest Chicago Film Society
- David Pierce, Media History Digital Library

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

7:45pm **Awards & Archival Screening Night**
FRIDAY . NOVEMBER 11

9:30am  DigiPres: Building Digital Preservation Initiatives

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

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

9:30am  Archiving Between Studios - Celebrating the 50th Anniversary of Star Trek

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

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

9:30am  DIYCA: Building Regional AV Preservation Coalitions Using the Community Archiving Model

Chair and Speakers
- Mona Jimenez, NYU MIAP
- Yvonne Ng, Witness
- Moriah Ulinskas, Independent
- Sandra Yates, McGovern Historical Center, Texas Medical Center Library

The Community Archiving Workshop (CAW) model is growing. Now going into its 7th year, the CAW Organizing Committee proposes to establish regional coalitions, which will serve as anchors for local AV preservation efforts. The CAW proposes to meet increasing demand with the establishment of a Training of Trainers curriculum that can be disseminated widely in partnership with regional archives and organizations. Next steps for the CAW include the development of a Training of Trainers curriculum, an enhanced Organizer’s Toolkit and support to strengthen regional networks for AV preservation. In this session we will solicit feedback and suggestions from AMIA members who have participated in past workshops and/or who are interested in delivering workshops in their own regional communities. Documentation and data collected from this day will play an essential role to the further development of the CAW model and subsequent toolkit and training.

9:30am  Quad at 60: Preserving Local 2” Videotape

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

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

11:00am **DigiPres: Digital Preservation for the Rest of Us — Adapting Best Practices on a Shoestring Budget**

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

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

11:00am **From Virtual to Reality: Dissecting Jennifer Steinkamp’s Software-Based Installation**

*Speaker*
- Shu-Wen Lin, NYU Moving Image Archiving and Preservation

Time-based and digital art combines media and technology that challenges traditional conservation practices while requiring dedicated care. As a pioneer in media art, contemporary artist Jennifer Steinkamp is critically acclaimed for her abilities to weave digital media into large-scale installations that envelop the audience vis-a-vis streams of moving images. In this paper, I use Steinkamp’s animated installation Botanic that was exhibited in Times Square Arts: Midnight Moment as a case study. Through carefully disassembling the artist’s creation process, I attempt to focus on the internal structure and relationship between Maya, After Effects, scripts, and final deliverables. I strive to provide a risk assessment that will enable museum professionals as well as the artist herself to identify sustainability and compatibility of digital elements in order to build a documentation that can collect and preserve the whole spectrum of digital objects related to the piece.

11:00am **DIYCA: Archivists Working with Individuals & Small Community Organizations**

11:00am **Overcoming Rights Paralysis: Practical Approaches to Providing Access**

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

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

11:30am **Competency-Based Frameworks for Moving Image Archiving Education: A Progress Report**

*Speaker*
- Karen F. Gracy, School of Library and Information Science, Kent State University

This session will report on progress made by the AV Competency Framework Working Group (AVCFWG) to develop competencies for education in moving image archiving. Its scope includes graduate level program programs, specializations, and certificates, as well as continuing education offerings for archivists, librarians, academics, and others working in cultural heritage environments. Karen Gracy, chair of the AVCFWG, will summarize recent research on pedagogical environments and employer needs conducted via literature reviews, analysis of employment advertisements, and other data collection methods. She will also provide opportunity for audience questions and
reflection on ways in which competency-based education can inform curriculum development and revision, as well as fostering good relations with the various constituencies that employ and consult with moving image archiving professionals.

12:00pm Poster Session II

**Poster: FADGI DPX Embedded Metadata Project**
- Bleakley McDowell, National Museum of African American History & Culture
- Christina Kovac, NARA

**Poster: CUNY TV QC workflows**
- Catriona Schlosser, CUNY TV

**Poster: PREFORMA and MediaConch: Open Source Tools for Long-term Preservation**
- Erwin Verbruggen, Netherlands Institute for Sound and Vision

**Poster: Uncovering Nazi Germany in a Deteriorating Home Movie Collection**
- Jen O'Leary, UCLA MIAS Student

**Poster: Digital Access to Traditional Knowledge (TK) and Traditional Cultural Expressions (TCE): Overview from Sri Lanka**
- Kamani Perera, Regional Centre for Strategic Studies

**Poster: Smithsonian Institution Pan-Institutional Audiovisual Survey**
- Kelli Hix, Smithsonian Institution

**Poster: Data Visualisation - How Can We Make the Most of What We Have?**
- Nick D Richardson, Australian Centre for the Moving Image (ACMI)

**Poster: Archivematica-MediaConch integration**
- Sarah Romkey, Artefactual Systems

**Poster: “Building With Service”: The Audiovisual Content of the Golden State Mutual Life Insurance Company**
- Shani Miller, UCLA Library

**Poster: From Analog to Digital: A VHS Digitization Workflow**
- Treshani Perera, University of Wisconsin Milwaukee

12:45pm DigiPres: Lightning Talks

Chair
- Kathryn Gronsbell, Carnegie Hall

This will be a bonus round of lightning talks over the lunch break in which all interested participants could sign up on the day to give lightning talks about any issue germane to the stream’s theme. Lightning talks will be capped at 5 minutes to encourage a wide variety of presentations that are not selected in the general AMIA call for presentations.

2:00pm DigiPres: Managing Bodycam Video: Challenges, Needs and New Approaches

Chair and Speakers
- Snowden Becker, UCLA Department of Information Studies
- Lt. Clarence Trapp, Pittsburgh Police Department

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

2:00pm Don’t Sell Shorts Short: Preserving and Curating Shorts Collections

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

2:00pm DIYCA: Local Pittsburg Activist Archives/Archiving

2:00pm Capturing Captioning: Problems in Preservation and Presentation of Timed Text

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

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

3:30pm DigiPres: Pushing Preservation in a Production Environment

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

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

3:30pm Documenting Provenance: Out of Our Heads and into the Database

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

At the Academy Film Archive, everyone agreed that the history and overview of a film collection was as essential as information about its physical items. Yet, our collection management system was filled with descriptive and technical metadata about our holdings, while the collections’ provenance and significance remained in staff members’ heads, personal filing systems or as unasked questions. Getting this information into our database required a conscious and coordinated effort by all staff. This panel discussion will describe the steps the Archive took to organize staff into collection teams with the goal of documenting the collection’s provenance; followed by a discussion of the inhouse cataloging standards we developed to enter this information.

3:30pm DIYCA: DIY in Technology and Archives
Chair and Speakers
- Karma Foley, Smithsonian Channel
- Mette Charis Buchman, Danish Broadcasting Corporation

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

4:45pm  DigiPres: Theory vs. Practice

Chair and Speakers
- Tom De Smet, Netherlands Institute for Sound & Vision
- Dinah Handel, New York Public Library
- Travis Wagner, University of South Carolina
- Jana Grazley City of Vancouver Archives
- Mary Kidd New York Public Library

This presentation addresses the sometimes stark divide between the theory and practice of digital preservation. Panelists will speak about the often vast distance between standards and reality of enacting those standards.

4:45pm  Ongoing Intermediations: Preserving Jud Yalkut and Nam June Paik

Chair and Speakers
- Tom Colley, Butcher Shop
- John Klacsmann, Anthology Film Archives
- Jon Dieringer, Electronic Arts Intermix
- Gregory Zinman, Georgia Institute of Technology

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

4:45pm  DIYCA: Think-For-Yourself, Do-It-Yourself: Revealing Independent Media from Behind the Iron Curtain

4:45pm  The National Archives, Historypin, and WWI: Anniversaries, Apps, and Audiences

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

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

7:30pm  It Happened in 16mm: A Night of Regional Film

Chair and Speakers
- Taylor McBride, Smithsonian Institution
- Siobhan C. Hagan, Mid-Atlantic Regional Moving Image Archive (MARMIA)
- Kelly Haydon, BAVC
- Emily Davis, Carnegie Museum of Art; Three Rivers Archivists
- Amy Ciesielsk, University of South Carolina Moving Image Research Collection
The Small Gauge Amateur Film Committee (SGAFC) and the Regional Audiovisual Archives Committee (RAVA), together with Three Rivers Archivists, invite you to the third annual small gauge regional film screening. The program will be curated from the collections of RAVA’s institutional members and local regional archives and will feature 16mm film highlighting content of the Mid-Atlantic region.

8:35pm  **The Eames Film Collection at the Library of Congress**

**Chair and Speakers**
- Amy Gallick, Library of Congress

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

9:40pm  **Envisioning Pittsburgh**

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

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

Chair and Speakers
- Sean Vilbert, Paramount Pictures
- Josh Haynie, eFilm
- Marcie Jastrow, Technicolor
- John Nicolard, Fotokem

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

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

Chair and Speakers
- Janet Ceja, Simmons College
- Rachel E Beattie, University of Toronto
- Asen Ivanov, University of Toronto
- Gloria Diez, GOTIKA
- Pamela Vizner
- Paolo Tosini
- Julieta Keldjian, Universidad Catolica del Uruguay
- Isabel Wschenbor, Universidad de la Republica del Uruguay

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

A Screening of La Belle at the Movies, and Salon-Stye Conversation

Speaker
- Kate Pourshariati, Penn Museum

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

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

10:15am Project Update: Richard E. Norman and Early Race Filmmaking

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

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

11:00am Opportunity, Law, and Ethics: Researching, Contextualizing, and Recirculating Nontheatrical Films

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

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

11:00am Planning for Preservation in Public Media: An AAPB NDSR Update

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

11:00am FTH: Student Chapter Roundtable

Chair and Speakers
- Harry Eskin, UCLA
- Asen Ivanov, University of Toronto
- Luke Moses, New York University
- Lily Troia

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

2:00pm Opening the Archive: Mobile Media Preservation and Collection Strategies

Speaker
- Natalie Cadranel, OpenArchive

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

2:00pm FTH: The Listening Room: A Conversation on Diversity

Chair and Speakers
- Ariel Schudson
- Rossy Mendez, Guggenheim

This session will attempt an honest look at promoting diversity and inclusion in moving image archival education, and the connection of such efforts to decolonizing moving image archives. The session will utilize an alternative and/or interactive format, such as a world café-style structure aimed at maximizing audience involvement and open conversation. Discussions may explore efforts to engage students early on in their careers, the role of social media outreach, assessment and critique of tenure track system impact, economic realities of low or unpaid internships, and the implications of identity categories such as race, gender, and class on moving image archives and archival work, etc.

2:00pm FAIL: Learning from Past Mistakes in Ingest Workflows

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

2:00pm  Thinking Broadly/Digging Locally: Pittsburgh’s Hidden Media History

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

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

2:30pm  Standards, AXF & Designing Data for Long Term Survival

Speaker
- James Snyder, Library of Congress

Standards created the content we preserve. Standards are now shaping the data sets now being created. How to design a data set for long-term survival both at the content and the data set level will be covered. The new data archiving standard AXF (the Archive eXchange Format, SMPTE standard 2034-1) and how it is being implemented will be covered. Ideas on how to choose technologies and/or data set vendors will be presented.

3:30pm  Collecting “Community Copies” of Orphan Works: Technology, Archives, and Access

Chair and Speakers
- Martin Johnson, The Catholic University of America
- Molly Rose Steed, University of Utah
- Emily Vinson, University of Houston Libraries Special Collections

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

3:30pm  FTH: Tomorrow’s Moving Image Archivists

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

3:30pm  Further Freaky Film Formats: Mad Scientists Edition

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

Join us for another #FFFF panel, where we explore the forgotten (and misbegotten) formats of yesteryear! In this edition, we’ll focus on the Dr. Frankenstein types who recombined film production technologies and formats in surprising new ways. SEE John Cunningham’s 9.5mm Kinemacolor process, with separate 16mm mag soundtrack! HEAR Martin Harper’s two-films-in-one process, with 35mm soundtracks on 16mm film! MARVEL at the 8mm Cinemascope achievements of Richard Orton, Paul Grenadier, and their Erector set anamorphic antics! Endorsed by the Small Gauge and Amateur Film Committee.

4:45pm  Kartemquin and Media Burn: A Case Study in Filmmaker/Archive Collaboration

Chair and Speakers
- Sara Chapman, Media Burn Archive
- Carolyn Faber, Kartemquin Films
- Nancy McDonald, Kartemquin Films

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


Chair and Speakers
- Jason Evans Groth, NCSU Libraries
- Dino Everett, USC
- Tara Kelley, Rutgers University
- Alexander Whelan, Pratt Institute
- Jennifer Jenkins, Arizona University

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

5:45pm  Closing Night Cocktails