



## TUESDAY – NOVEMBER 15, 2011

**8:30am - 5:30pm** | Foothills I | Separate Registration Required

**Workshop: Can My Archive Live Forever?**

Chair: Josef Marc - Front Porch Digital  
Speakers: David Rowntree - Archival Media Consulting  
James Lindner - Media Matters  
Gary Adams - Blackmagic Design  
Travis Johnson - Front Porch Digital  
Aaron Edell - Front Porch Digital  
Chris Shroyer - Front Porch Digital  
Steve Kwartek - Front Porch Digital

Part Two of AMIA 2009 Workshop Analog-to-Digital Migration: Who, What, When, Where and How? This hands-on workshop will migrate film, sound and video carriers to IT; improve metadata; publish to a website; and leave a legacy for the next generation archivist. Participants will work in groups of common interest, and write a "time capsule" message addressed to "Next Archivist." Workshop chair Josef Marc, VP Front Porch Digital, will bring that message to future AMIA sessions. Attendees qualify for five Archival Recertification Credits through the Academy of Certified Archivists.

**11:00am - 5:00pm** | Austin History Center | Separate Registration Required

**Activist Archiving Workshop: Working on the Austin History Center's 16mm Film Library**

Chair: Amy Sloper - Harvard Film Archive  
Speakers: Sandra Yates  
Yvonne Ng - WITNESS  
Jeff Martin - Archival Moving Image Consultant  
Stephen Parr - San Francisco Media Archive/Oddball Film+Video

Activist Archiving is a process whereby volunteers - in this case AMIA volunteers in the community where the AMIA conference is held - help an organization gain intellectual and physical control over an endangered moving image collection. This year, AMIA will partner with the Austin History Center to work on a 16mm film collection related to Austin from the Texas Motion Picture Service. In this workshop/work day, staff and volunteers of the Austin History Center, working alongside AMIA members, will tackle the 16mm film collection of the Texas Motion Picture Service housed in the archive. The goal is to inspect and catalog the elements, and in the process, to teach archiving skills through hands-on practice. Space is limited - enthusiasm and film handling experience are appreciated!



## WEDNESDAY – NOVEMBER 16, 2011

**8:30am - 5:30pm** | Harry Ransom Center | Separate Registration Required

### A PBCore Cataloging Workshop

**Chairs:** Karan Sheldon - Northeast Historic Film  
Brian Graney - Northeast Historic Film

**Speakers:** Jack Brighton - Illinois Public Media,  
Dave Rice - The City University of New York  
Kara Van Malssen - Audiovisual Preservation Solutions

"PBCore provides a level of detail useful to media archives, without being ridiculous to implement." --Jack Brighton. PBCore is a metadata standard created for the description of analog and digital media objects. This workshop is an all-day followup to AMIA 2010 PBCore conference sessions that will enable catalogers and others to evaluate and prepare to adopt PBCore for management of their AV assets. We will include demonstrations of PBCore's value in handling intellectual content, rights, and technical metadata and will present specific case studies. Attendees will create PBCore records in custom exercises. PBCore 2.0 was released in early 2011. The instructors will present the schema and uses in detail, from mandatory elements through newly-added attributes. PBCore can either include or reference data from other schemas; the workshop will look at its future in the semantic Web as well as practical entry-level steps to adoption. Attendees qualify for five Archival Recertification Credits through the Academy of Certified Archivists

**12:30pm - 6:00pm** | Alamo Draffhouse: Lamar | Separate Registration Required

### The Reel Thing Technical Symposium

**Chairs:** Grover Crisp - Sony Pictures Entertainment  
Michael Friend - Sony Pictures Entertainment

Dedicated to 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.

**6:30pm - 7:30pm** | Texas Ballroom Foyer

### Opening Night Cocktails

It's opening night, and a chance to say hello to colleagues, meet new friends and get ready for the days ahead. Hosted by our friends at Kodak.

**8:00pm - 10:00pm** | Foothills II

### AMIA Fifth Annual Trivia Throwdown!

**Trivia Master:** Colleen Simpson – AMIA Board

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 player. And all funds go to support AMIA Awards programs.

**11:30pm** | Alamo Ritz – Free Admission

### AMIA Reels Of Steel

"Battles" between hip hop DJs have been going on for nearly 30 years. The two participants set up their turntables and try to blow each other off the stage by cutting up crazier and more obscure vinyl. Tonight we're going to put a whole new spin on it. Because this time instead of DJs, the competitors are hotshot film archivists bringing their most obscure, entertaining short films. It's a battle to the finish as each archivist, armed with reel after reel of educational films, cartoons, home movies, stag films and more, tries to get the crowd pumped into a frenzy and win the fat gold chain that signifies AMIA Emulsion Propulsion Champ 2011!



## THURSDAY – NOVEMBER 17, 2011

**7:30am - 8:30am** | Main Floor Bar | Pre-registration Required  
**Newcomer's Mixer**

Welcome to the AMIA Conference! The Newcomer program matches 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. The continental breakfast will give everyone a chance to meet and network. Pre-registration is required. Hosted by our friends at Criterion, Milestone and Oscilloscope.

**8:30am - 6:30pm** | Texas Ballroom I  
**AMIA Vendor Cafe & Continental Breakfast**

Please join us for the always informative AMIA vendor exhibits!

**9:00am - 10:00am** | Foothills II  
**Hierarchical Datastructure and Fully-Integrated Workflows in BFI's New CID system**

Chair: Gabriele Popp - BFI  
Speakers: Stephen McConnachie - BFI  
Helen Edmunds - BFI

The BFI has implemented a new Collections Information Database that combines technical records and filmographic data with fully integrated workflow management and barcoding functionality for the first time. We will describe its innovative hierarchical data structure based on the European metadata standard CEN EN 15907 that captures metadata about film works, including their variants, manifestations and items. The session will include a full system demonstration, including workflows.

**9:00am - 10:00am** | Hill Country C  
**History Online: Balancing Historical Integrity and Increased Access at Three International Archives**

Chair: Leslie Swift - United States Holocaust Memorial Museum  
Speakers: Deborah Steinmetz - Steven Spielberg Jewish Film Archive  
Jan-Christopher Horak - UCLA Film & Television Archive

The focus of the proposed session will be the presentation of historical film collections online. The speakers will discuss the challenges inherent in presenting websites which preserve historical integrity and copyright while reaching out to as large an audience as possible. Each speaker will demonstrate his or her online database, explain its features and talk about the way these websites are used as marketing tools to "advertise" the institutions of which they are a part. The speakers will also discuss the debate over how much information and access should be provided over the internet. What are the tensions that exist between intellectual control of the materials and the pressure to make more and more film available online to larger and larger audiences? How much interactivity should be permitted on websites and YouTube channels? Attendees will learn how these three institutions have negotiated these challenges and used their online presences to creatively showcase their collections.

**9:00am - 10:00am** | Foothills I  
**Real or Fake: Navigating the Pitfalls of Entertainment Memorabilia Authentication**

Chair: Mary Huelsbeck - Black Film Center/Archive - Indiana University  
Speakers: Karen Pavelka - University of Texas – Austin, School of Information  
Kirby McDaniel - MovieArt  
Ron Moore - Cinema Icons

Did John Wayne really wear this cowboy hat in True Grit? Is this poster for Frankenstein really from 1931? How do you know if the asking price is too high or too low? Can you really trust the seller? Where can you go to get advice if you have questions about an object? This session will discuss these questions and more.

**10:30am – 11:30am | Foothills II**

**What Should We Do Today: Toward an Interim-Master for the Preservation of Digital Audiovisual Materials**

Chairs: Jimi Jones - Library of Congress  
George Blood - George Blood Audio  
Speakers: Courtney Egan - National Archives and Records Administration

Over time video formats and carriers become obsolete. Our starting assumption is that all historic video formats must be migrated to the latest digital technology. Long term preservation and access to information in digital form entails periodic migration to new carriers. At the time of migration, various file maintenance operations can take place. These include verification of checksums, authority control of metadata, and file format obsolescence assessment. Many institutions seek an intermediate solution, an “interim-master format” to use until the audiovisual preservation community can find a widely-supported long-term digital video preservation format. This panel will discuss the search for a “interim master formats” suitable for preserving digital video content for the next 5 to 10 years. Additionally, a representative from the National Archives will share that organization’s experience regarding the selection and standardization of a video format for preservation. Contributing to the decision-making process are specific institutional needs and available resources.

**10:30am - 12:00pm | Hill Country C--**

**Archive and the Commons: Why Archives Should Embrace Openness**

Chairs: Johan Oomen - Netherlands Institute for Sound and Vision  
Kara van Malssen – Audiovisual Preservation Solutions  
Speakers: Peter Kauffman - Intelligent Television  
Ben Moskowitz - Open Video Alliance  
Rick Prelinger - Prelinger Archives

As viewing has shifted away from television and onto the Internet, the public interest in access to archive resources online has exploded. Some collection owners allow their material to be downloaded so everyone can truly engage with the material; use it as basis for productions by non-professionals or embed it in large open platforms such as Wikipedia, the Internet Archive and so on. We see the emergence of what is often called The Commons; ‘A set of resources maintained in the public sphere for the use and benefit of everyone’. Five esteemed panelists will discuss why it is important for archives to embrace more open models of access and welcome the audience to engage in a discussion regarding this timely issue.

**10:30am - 12:00pm | Foothills I**

**The Challenges of Conserving Interactive, Multi-Channel Time Based Media**

Chair: Bill Seery - The Standby Program  
Speakers: John Migliore - The Kitchen Center for Music, Media, Dance,  
Performance and Film  
Jeff Martin - Independent archivist

The field of moving image preservation is rapidly becoming more complicated. The conservation of single channel, analog material is relatively simple compared to the challenges presented by interactive, multi-channel, digital content produced over the last 25 plus years. CD-ROMs, both commercial and artistic created in the mid-1990s are no longer playable on current operating systems. Many major time based artworks have suffered equipment and other technical failures causing them to be removed from display. A variety of nonlinear editing systems and digital audio workstations have come and gone, rendering their files unusable. This session will explore these challenges, laying out issues, presenting solutions and suggesting ways of preventing problems in the future. Participants will gain an appreciation of some of the problems they may face in the future and practical information on how to deal with them.

**12:00pm - 1:00pm | Padre Island**

**Meeting: Access Committee**

Melissa Dollman - Access Committee Chair

**12:00pm - 1:00pm | Big Bend A-B**

**Meeting: Cataloging & Metadata Committee**

Randal Luckow - Cataloging & Metadata Committee Chair

**12:00pm - 1:00pm | Big Bend C-D**

**Meeting: Membership Services Committee**

Lee Shoulders - Membership Services Committee Chair

**12:30pm - 1:30pm | Harry Ransom Center**

**Moving Image Related Materials and Documentation Committee**

Diedre Thieman - MIRMD Committee Co-chair  
Steve Wilson - MIRMD Committee Co-chair

**1:00pm - 2:00pm | Padre island**

**Meeting: Advocacy Committee**

Caroline Yeager - Advocacy Committee Co-chair  
Ray Edmondson - Advocacy Committee Co-chair

**1:00pm - 2:00pm** | Big Bend C-D

**Meeting: Independent Media Committee**

Yvonne Ng - Independent Media Committee Co-chair

Lauren Sorensen - Independent Media Committee Co-chair

**1:00pm - 2:00pm** | Big Bend A-B

**Meeting: Preservation Committee**

Kate Murray - Preservation Committee Co-chair

Reto Kromer - Preservation Committee Co-chair

**2:00pm - 3:30pm** | Foothills II

**The Digital Dilemma 2 ... It Continues**

Speakers:        Andy Maltz - Director, AMPAS Science and Technology Council  
                      Milt Shefter - AMPAS Digital Motion Picture Archive Project Lead

2007's landmark report from the Academy of Motion Picture Arts and Sciences (AMPAS) on digital motion picture preservation issues, "The Digital Dilemma," reported from the perspective of the major motion picture studios and large commercial and government organizations. A new report, "The Digital Dilemma 2," reports on digital motion picture preservation issues from the perspective of independent filmmakers, documentarians and nonprofit audiovisual archives. Independent filmmakers produce 75% of theatrical releases in the U.S. and the more than 500 nonprofit audiovisual archives in the U.S. hold many independent and historical films. These groups often lack the resources, personnel and funding to address sustainability issues, and they therefore face their own version of the digital dilemma. The report raises critical questions about where the responsibility for preservation of this digital content lies - with the archives or with the content owner? The presentation will discuss the report's findings, which include proposed interim options for these communities to consider.

**2:00pm - 3:30pm** | Hill Country C

**Session of Two Presentations**

**Developing a Media Preservation Program at Indiana University Bloomington**

Speaker:        Chris Lacinak - AudioVisual Preservation Solutions

In 2009, Indiana University Bloomington published a report documenting the findings of a campus-wide survey of audio, video, and film holdings which identified more than 560,000 media objects, most of them on degrading, obsolete analog carriers. Many archivists believe there is a 15-to 20-year window-of-opportunity to digitize analog audio and video, less for some formats. This scenario is common to institutions around the world that have acquired and stored hundreds of thousands of hours of audiovisual content in support of their mission, and have limited time in which to ensure its survival. Last year we presented the findings of this survey. This presentation continues the story, detailing a year-long planning process to create a centralized digitization facility and a campus-wide preservation plan. Topics covered include: prioritizing holdings for preservation, creating a facility build plan, articulating preservation and access principles, managing data, developing strategies for film, engaging stakeholders, and mobilizing resources.

**Was That Pill Blue or Red? Tags and Comments for Online Resources**

Chair:            Gypsye L. Kate Legge - Archival Consultant and Advocate

Speakers:        Emjay Rechsteiner - EYE Film Institute Netherlands  
                      Jeff Maus - TVO  
                      Johan Oomen - Netherlands Institute for Sound and Vision

Tagging, comments and other forms of "Web 2.0" interactions from and between those who access digital surrogates on websites have become quite common. At the 2010 AMIA/IASA conference, there were even discussions of "Web 3.0"- machine generated (Artificial Intelligence) subject heading, tags and links to related materials. Before applying new developments it is reasonable to assess the current situation and determine the positive and negative aspects from a variety of perspectives. The panel members are a diverse group from the perspectives of geography, professional practice and opinion of Web 2.0, with an emphasis on tags and comments. From administrative approaches to providing for such information channels, to the demands on the infrastructure, to the value or burden of the results this panel will offer case studies and personal experiences. Audience members will learn about many ways that aspects of Web 2.0 relate to moving image online surrogates and have the opportunity to contribute to a round table discussion, about the costs and rewards of these activities.

**2:00pm - 3:30pm** | Foothills I

**Texas Moving Image Histories**

Chair:            Stephen Parr - San Francisco Media Archive/Oddball Film+Video

Speakers:        Elizabeth Hansen - Texas Archive of the Moving Image  
                      Jean Anne Lauer - Cine Las Americas

This program showcases Austin, Texas based non profit organizations, the Texas Archive of the Moving Image (TAMI) and Cine Las Americas and their efforts to promote, preserve and make accessible the rich cultural diversity of the Texas moving image heritage. The program will also present a variety of archival and contemporary films with Texas filmmakers in attendance. Elizabeth Hansen, Outreach and Education Director of TAMI will discuss their Video Library, a streaming media resource, the Texas Film Roundup, a innovative partnership with the Texas Film Commission providing free digitization and their award-winning Teach Texas, which helps educators integrate moving images into classrooms. Jean Anne Lauer, Film Programmer at Cine Las Americas, the international film festival that brings together Latino and indigenous filmmakers, actors, and screenwriters will present their efforts "Hecho en Tejas" to promote cross-cultural understanding while supporting a variety of voices and perspectives from Texas-based documentary and narrative filmmakers.

**4:00pm - 5:30pm | Foothills I**  
**Session of Two Presentations**

**Archivo Memoria: Preserving Orphan Film in Mexico**

Speaker: Audrey Young - Cineteca Nacional México

Moving image history is largely made up of the orphan, the unseen: a collection of luminous fragments still waiting to be revealed. In 2010, the Cineteca Nacional de México began Archivo Memoria, a highly visible program of preservation and access that endeavors to raise a public consciousness of the nation's neglected images. Questioning conventional archival thought, Archivo Memoria aims to preserve through an active collaboration with the public. The project reimagines the archive as a place of creation, interpreting the archive's activities as a way to further new knowledge and new creative projects through the reutilization of ephemeral moving images. It seeks to make the films urgent and pertinent, to return them, transmuted, to the culture from which they came. This session will discuss the project's challenges and successes as well as screen newly discovered huérfanos for the first time outside Mexico.

**Video Won't Wait: Regional Orphan TV & Video Preservation in California, New York, and New Orleans**

Chair: Rebecca Bachman - NYU

Speakers: Lauren Sorensen - BAVC  
Blaine Dunlap - Southeast Media Preservation Lab  
Carolyn Tennant - Hallwalls and Migrating Media  
Bill Seery - Standby Program

TV and Video archivists will focus on regional orphan video preservation at the Bay Area Video Coalition (BAVC) in San Francisco, as well as more recent programs initiated in Buffalo, New York (Migrating Media), New Orleans, Louisiana (Southeast Media Preservation Lab), and New York City (Standby Program). These programs function to provide archival services for American orphan TV and video in the absence of federal funding and support comparable to a National Film Preservation Foundation. Along with recent implementation of media preservation via the Corporation for Public Broadcasting's American Archive Inventory Project (CPB AAIP) and the American Television and Radio Archive (ATRA) at the Library of Congress, do all these activities portend a new movement for protecting media as national heritage? Panelists will screen preserved and rare orphan videotapes from their collections if time permits.

**4:00pm - 5:30pm | Hill Country C**

**Out of Print: the Changing Landscape of Print Accessibility at Film Archives**

Chair: May Haduong - Academy Film Archive

Speakers: Brittan Dunham - Sundance Art House Convergence  
Anne Morra - The Museum of Modern Art  
Lars Nilsen - Alamo Drafthouse Cinema

As studios and distributors change their lending practices to focus on digital distribution, archives have been affected by increased demands for archival prints. How has this had an effect on archives and their loan programs? What sorts of changes do they foresee making within their own institutions to deal with this issue? What can programmers do to ensure that they can book accessible prints? Panelists will approach this topic from various perspectives – from archives that are changing their lending practices to respond to this issue – to those working with theatres interested in borrowing archival prints. This panel discussion will focus on the state of borrowing archival prints and the solutions and strategies that involved parties undertake to address this changing landscape.

**4:00pm - 5:30pm | Foothills II**

**We Are What We Repeatedly Do: Applying Aristotle to Quality**

Chair: Hannah Frost - Stanford University Libraries

Speakers: Melitte Buchman - New York University Libraries  
Kate Murray - National Archives and Records Administration  
Martin Jacobson - National Archives and Records Administration  
Terry Brady - National Archives and Records Administration  
Courtney Egan - National Archives and Records Administration

As digitization plays an increasingly fundamental role in media preservation workflows, the AMIA community has an important opportunity to develop and share best practices, terminology, and effective approaches to assure high-quality and consistent results in our work. In this panel, three institutions - NYU, NARA, and Stanford - will describe their current efforts to formalize and bolster quality assurance in digitization workflows. Panelists will share: approaches to building a comprehensive QA program; real-world examples of technical and project management issues that impact quality; information about The Artifact Atlas, a community resource comprised of terms and related images and clips useful in the identification of quality issues; a demonstration of a QC tool that analyzes XML output from a video migration system. The panelists aim to motivate audience members to consider how they manage quality in their own collections, and to generate community-wide discussion of digital media quality matters.

**5:30pm - 6:30pm | Texas Ballroom I**

**Cocktails in the Vendor Cafe**

Join the Vendors for a cocktail! In your registration package you received a drink ticket courtesy of our 2011 Vendors - so stop by for a cocktail and say hello.

**5:30pm - 6:30pm | Padre Island**

**Meeting: Copyright Committee**

Karen Cariani - Copyright Committee Co-chair  
Peter Kaufmann - Copyright Committee Co-chair

**5:30pm - 6:30pm** | Big Bend C-D

**Meeting: Digital Issues Committee**

Lisa Carter - Digital Issues Committee Chair

**5:30pm - 6:30pm** | Big Bend A-B

**Meeting: Lesbian, Gay, Bisexual & Transgender Committee**

May Haduong - LGBT Committee Co-Chair

Janice Allen - LGBT Committee Co-chair

**7:30pm - 10:30pm** | Paramount Theatre

**AMIA's Archival Screening Night**

The AMIA Archival Screening Night provides an opportunity to showcase recent acquisitions and preservation efforts.



## FRIDAY – NOVEMBER 18, 2011

**8:30am - 4:00pm** | Texas Ballroom I  
**AMIA Vendor Cafe & Poster Presentations**

Come by for a continental breakfast and check out the Poster Presentations. Presenters will be available at the breaks to answer questions about their presentations. And, of course, please join us for the always informative AMIA vendor exhibits!

**9:00am - 10:30am** | Texas Ballroom 4  
**AMIA 2011 Plenary**

**11:00am - 12:30pm** | Foothills II  
**Session of Three Presentations**

### **16mm Nitrate Films at the Museo Nazionale del Cinema**

Speaker: Sabrina Negri - Museo Nazionale del Cinema

The reference literature teaches us that 16mm films have always been manufactured on safety base, and our daily archival experience usually confirms this rule; however, a considerable amount of nitrate 16mm reels from the 1940's has been found in the San Paolo Film collection at the Museo Nazionale del Cinema in Torino, Italy. This discovery itself and the results of the historical research it fostered made us reconsider our assumptions about the history of Italian film industry and the practices of our archival routine. This research presents an historical overview of 16mm nitrate film manufacturing, as well as a description of the San Paolo Film collection and of the work that has been done on it after the discovery of the first reels of this material. It also provides practical guidelines for worldwide archives which store similar collections in their vaults, where 16mm nitrates may be hidden among safety elements.

### **From Zapruder to History - The Restoration of the JFK Films**

Speakers: Iwonka Swenson - National Geographic Television  
Dan Sullivan - Image Trends, Inc

November, 1963: JFK assassinated. The widely-known 8mm "Zapruder film" shows the tragic event as it unfolds. Unknown to many, other 8mm cameras were running, capturing the historic event from different angles, some showing the School Book Depository from which the shots were fired. The restoration of the Zapruder and other images, performed with unique technology and the assistance of the Library of Congress and National Geographic, not only shows us images and angles hidden for nearly 60 years, but reveals detail that was trapped within those images, unseen with the Standard Definition transfers of the time. The presentation will show clips and stills from this historic event, and present the process, effort, obstacles and technology used to recover these lost images and history. Our hope in presenting this is that other archivists will make-use of this technology to recover lost images and detail in their libraries and archives.

### **The Attractions are Coming!: The SabuCat Trailer Collection at the Academy Film Archive**

Speaker: Cassie Blake - Academy Film Archive

For twenty years, SabuCat Productions operated the largest theatrical trailer collection in the world. This comprehensive acquisition now resides at the Academy Film Archive, transforming the AFA into the world's principal trailer archive. Presented by the archivist who has worked with the collection since its acquisition at the AFA, this paper will provide a case study of the SabuCat Collection, discussing its history from humble beginnings to becoming the largest known comprehensive trailer collection, its critical importance to film research, and the unique archival challenges involved in processing such a large, specialized collection. The author will argue for the collection's significance as a map of film culture containing informative, and sometimes overlooked signposts revealing patterns of film production, audience expectations, and studio marketing through a medium that is currently undervalued in film scholarship.

**11:00am - 12:30pm** | Hill Country A  
**Digitization, Reboot!**

Chair: Dave Rice - The City University of New York  
Speakers: Skip Elsheimer - A/V Geeks  
Rick Prelinger - Prelinger Archives

Hardware to digitize video continues to get smaller and cheaper. Video processing no longer needs to be tethered to bulky, costly installations. Technologies like USB 3, laptop power, solid state drives, and plummeting storage cost allow uncompressed digitization on portable, light, and affordable equipment. Hard choices made a few years ago to justify lossy compression seem harder to reason. The panelists, Rick, Skip, and Dave,

will review a diverse set of digitization scenarios, strategize new methods to fulfill preservation and access objectives, and identify opportunities within archival digitization given the rapidly advancing state of off-the-shelf technology and challenges of analog media's rapid obsolescence.

**11:00am - 12:30pm | Foothills I**

#### **The Current and Future State of Moving Image Archival Education**

Chair: Lance Watsky - UCLA MIAS  
Speakers: Leo Enticknap - Leeds University  
Claudy Op den Kamp - Universitij of Plymouth  
Howard Besser - New York University  
Snowden Becker - University of Texas/Center for Home Movies

For the past two decades, full-time postgraduate degree courses of between one and two years' duration have formed the backbone of the education and professional training for career entrants into moving image archiving, especially within the public and non-profit sectors. A generation later, the graduates of these programs are increasingly developing their careers into middle-management and senior curatorial roles within major archive institutions. This panel brings together a prominent teacher on a well-established MA program, a mid-career professional whose working life began with one of the MAs, a major employer of moving image archivists and a provider of an alternative training/education approach. It is hoped that these perspectives will enable delegates to take stock of what the film archiving MA has achieved after its first generation in existence, and how this model might adapt going forward.

**12:30pm - 2:30pm | Texas Ballroom 4 | | Pre-registration Required**

#### **AMIA Awards & Scholars Luncheon**

Please join us to honor the 2011 AMIA Awards honorees as well as the recipients of the AMIA Scholarship and Fellowship awards. Your ticket was included in your registration materials. If you didn't sign up for the luncheon, ask if there are tickets available at the Registration Desk.

**2:30pm - 3:30pm | Foothills II**

#### **Building a Preservation Solution for the BFI's Master Film Collection**

Chair: Ron Martin - British Film Institute  
Speaker: Sarah-Jane Lucas - British Film Institute

Confronted by the challenge of preserving a large, significant but deteriorating collection of acetate and nitrate film masters, the BFI set out, in 2008, to resolve the storage problem once and for all. With the backing of UK Government funding a brand new building has been designed and constructed, bringing together all film masters in controlled environmental conditions of -5°celsius and 35% relative humidity. The capacity of the store exceeds 450,000 cans and each of the cells around the perimeter of the building contains more than 10 tonnes of nitrate film. This session will tell the story of how this innovative building was designed, developed, tested and constructed...along with some of the interesting discoveries and encounters along the way.

**2:30pm - 3:30pm | Hill Country A**

#### **Free Public Access by Monetizing Content? A Successful Non-Profit/Corporate Model**

Chair: Geoff Alexander - Academic Film Archive of North America  
Speakers: Lee Shoulders - Getty Images, Inc.  
Michael Ross - Encyclopaedia Britannica, Inc.

How can media copyright holders be persuaded to release their material for free public access on the internet? By helping them to monetize it. This panel describes a unique approach involving a partnership between Encyclopaedia Britannica (EB), Getty Images (GI), and the Academic Film Archive of North America (AFA) that has been operating successfully for more than three years. Attendees will learn how to craft a model such as this to enable more content to be freely available, while protecting the rights of copyright holders by ensuring their right to profit from their intellectual property. This panel urges others to adopt the same partnership framework with the goal of introducing more content for free access on the internet, and provides a roadmap for its successful implementation.

**2:30pm - 3:30pm | Foothills I**

#### **Tools for Collection Assessment and Determining Preservation Priorities**

Speaker: Peter Brothers - SPECS BROS., LLC

This session provides a review of two key elements from AMIA's popular Triage Training workshop: a visual key to material identification and a visual presentation of the Magnetic Tape Material Condition Evaluation procedures mandated by International Standards. The session then presents a new database tool for recording metadata about a collection and evaluating the collection's condition. Many of the database fields, both descriptive and condition-related, are linked to visual examples to help with correct data input. The database then automatically provides two "endangerment" values for materials. One value represents ongoing endangerment to materials in storage. The second value represents potential endangerment should an attempt be made to use specific materials for playback or transfer. The tool was beta-tested in Austin in early 2010 and is currently being used to determine preservation priorities.

**4:00pm - 5:30pm | Foothills I**

#### **Educating Film Preservation: Building Future Audiences**

Chair: Julia Noordegraaf - University of Amsterdam/Media Studies  
Speakers: Elisa Mutsaers - Film Atelier Den Haag  
Philipp Keidl - University of Amsterdam/Media Studies  
Christian Olesen - University of Amsterdam/Media Studies

In an increasingly digitized world, where moving image consumption takes place primarily in digital form on a great variety of platforms, it is important to devote attention to the history of film in both its analogue and digital dimensions. This panel focuses on increasing the awareness of

the urgency and importance of film preservation among future audiences, in particular school children and film students. The first two papers focus on educating school children, through teaching workshops in film preservation to young school children (aged 8-15) and addressing the role of museum exhibitions of film-related materials in media literacy programs in Germany respectively. Besides, we identify a need to 'train the trainers': to also further an awareness of film preservation issues among scholars that teach in film and media studies programs. The last talk contributes to this by demonstrating how preservation issues and audiovisual archiving history can be taught through found footage.

**4:00pm - 5:30pm | Hill Country A**

**Fatally Flawed Film Formats**

Chair: Snowden Becker - University of Texas/Center for Home Movies  
Speakers: Dino Everett - Hugh M. Hefner Moving Image Archive  
Tom Aschenbach - Colorlab  
Marsha Orgeron - North Carolina State University/The Moving Image  
Devin Orgeron - North Carolina State University/The Moving Image

This session will focus on three short-lived and rarely seen film formats, including the unique opportunity for attendees to see some of them projected. Dino Everett will discuss and screen the relatively unknown and rare widescreen home movie format of 4.75mm film, produced only in 1956. Marsha and Devin Orgeron will discuss (and screen a compilation reel of) Kodachrome film, the lenticular color system produced for the amateur market between 1928 and 1935. Tom Aschenbach will discuss Bolex's short-lived contribution to the 3-D movie craze of the 1950s: a 3-D 16mm camera and projector system for home movie makers.

**4:00pm - 5:30pm | Foothills II**

**Long Term Access to AV Material: Estimating the Costs**

Chair: Marius Snyders - PrestoCentre  
Speakers: Hans Westerhof - Netherlands Institute for Sound and Vision  
Dr. Martin Hall-May - IT Innovation Centre

AV archives in the early stages of digitization face an enormous number of uncertainties about technologies to use and likely costs. These uncertainties may be addressed through the application of general principles, the use of cost models, rough techniques of estimation, and comparison with similar projects. This panel discussion aims to aid in financial planning by archives, libraries, museums, and other custodial institutions that are concerned with mass digitization of AV materials. It evaluates the different models available to archives and their usefulness, and reports from the findings of the large scale digitization program 'Images for the Future' run by the Netherlands Institute for Sound and Vision. Furthermore, it will discuss the applicability of the various tools for cost estimation and management of service-oriented systems, as well as the ways archives could share costs data and experiences to improve their processes.

**5:30pm - 6:30pm | Big Bend A-B**

**Meeting: Education Committee**

Lance Watsky - Education Committee Chair

**5:30pm - 6:30pm | Padre Island**

**Meeting: Diversity Committee**

Chris Lane - Acting Diversity Committee Chair

**5:30pm - 6:30pm | Foothills I**

**Meeting: Open Source Committee**

Karen Cariani - Open Source Committee Co-chair  
Jack Brighton - Open Source Committee Co-chair  
David Rice - Open Source Committee Co-chair

**8:00pm - 9:30pm | Foothills II**

**Home Movies of Silent Film Stars**

Chair: Rachel Parker - Library of Congress  
Speakers: Arthur Wehrhahn - Museum of Modern Art  
Trisha Lendo - UCLA  
Heather Linville - Academy Film Archive

Most of us have worked to preserve silent films and can even provide basic histories about the people who made them. But when it comes to silent stars, more is known about their on-screen characters than their off set personalities. This screening will provide a history about several silent film stars as shown through their own home movies. Through each speaker's presentation, the audience will be reminded that it is just as important to preserve footage taken of film stars when they are off script as well as on. Sometimes it becomes the only window into that person's contribution to film heritage. Prominently featured is forgotten vamp Valeska Suratt where a newly preserved home movie may be the only surviving footage of her. Also shown will be a very entertaining home movie of a Davies/Hearst party that is full of silent and talky stars alike. See new sides of stars like John Barrymore through rarely before seen footage that provides revealing glimpses into their personal lives.

9:30pm - 11:00 pm | Town Lake Gazebo

**Seeding the Clouds: Film on Fog**

Chair: Stephen Parr - San Francisco Media Archive/Oddball Film+Video

Speakers: Barna Kantor - University of Texas Department of Art

Scott Stark - Media Artist

Open screening! Bring your own reels and rolls as Austin artists Barna Kantor and Scott Stark point their 16mm projectors at billowing clouds of pure cold steam. The misty mayhem will reveal dimension, movement and voluptuousness not previously found in your found footage. You'll learn, though your presence and participation projecting your own films, alternative methods of projecting moving images and the impact of cinematic light projection on our sensory system. Among the cumulonimbus cinematics will be Stark's 2001 film Angel Beach, where "found 3D photographs from the early 1970s... trigger a troubling and elegiac voyeurism." This event will take place outside at the Town Lake Gazebo. Come seed the clouds with your own cinematic wonders and see what precipitates!

To get to the Town Lake Gazebo, follow the Townlake shore west from the hotel for 100 yards. Pass under the bridge. You cannot miss it.





## SATURDAY – NOVEMBER 19, 2011

**7:30am - 8:30am** | Padre Island

**Meeting: Projection and Presentation Committee**

Dick May - Projection and Presentation Committee Co-chair

Katie Trainor - Projection and Presentation Committee Co-chair

**8:30am - 10:00am** | Foothills I

**Session of Three Presentations**

**One Size Fits All: Bringing Old and New Films Online**

Speaker: Emjay Rechsteiner - EYE Film Institute Netherlands

The Dutch Model for Bringing Old and New Films Online April 2011 saw the launch of a Video-on-Demand platform in the Netherlands which offers a solution for bringing contemporary AND historical audiovisual works online. It is herewith presented as a working example that may be implemented in other countries as well. The model is a one-size-fits-all that answers to copyright situations in any decade. At the core of it is a voluntary extended collective licensing agreement negotiated between archives, producers and collecting societies. The model brings copyright laws in tune with today's digital reality. It provides a high quality and fully contextualized alternative to piracy. It is rooted in the belief that films can be monetized, and the makers should receive a fair share thereof. Combining educational, cultural and economic objectives, VoD portal 'Ximon' aims to present all feature films, documentaries and television quality drama ever produced in the Netherlands; from 1898 till last night's premiere.

**Secure Media Network: Building a Digital Repository for a Diverse Coalition of Analog Video Collections**

Speakers: Lauren Sorensen - Bay Area Video Coalition  
Dave Rice - The City University of New York

The Secure Media Network project is the initiative of the Dance Heritage Coalition, a nonprofit consortium of dance archives founded in 1992 to undertake the documentation of dance, preservation of dance records, and creation of access strategies for those records. Seeing a need in the preservation of video documentation of dance and centralized metadata management, the DHC and its member archives joined with Bay Area Video Coalition and Audiovisual Preservation Solutions to create a digital media repository and union catalog from the collections and databases of the coalition. This repository prioritized analog videotapes and is establishing regional preservation "hubs" where archivists and preservation fellows can perform on-site digitization based on a model created by BAVC and AVPS. The presentation will be focused around the various ins-and-outs of this project, presented as a case study. Topics include PBCore 2.0 in action, preservation file format selection, validation procedures, the viability of open source tools for repository management, how the OAIS model has worked in practice as well as the point of view of the preservation technician, which will address such issues as practical implementation of OAIS, preservation issues having to do with analog videotape preservation to file.

**Video Archiving From Start-up to First Migration: A Report**

Speaker: Franz Pavuza - Phonogrammarchiv

On the way from start-up to the first migration, video archiving at Vienna's Phonogrammarchiv has been confronted with various problems, pitfalls, loopholes and real solutions, evenly distributed on capturing, data processing, storing and access procedures. The presentation includes both hard- and software issues, pointing out specific constraints given for a small archive. Special emphasis is put on format and coding questions, thus

**Video Archiving From Start-up to First Migration: A Report [continued]**

complementing the "Wrappers and Codecs" session of last year's conference. Some experiences from the ongoing first migration are added, focusing on the transfer from a proprietary format to a common one. Consequences for the archive because of rapid changes on the market of consumer and semi-pro camcorders - that will be a main source of video footage in the future - are discussed.

**8:30am - 10:00am** | Foothills II

**IMAP Presents: Case Studies in Independent Media Preservation**

Chair: Jeff Martin - IMAP  
Speakers: Carolyn Faber - Archival Consultant  
Sandra E. Yates - SWAMP Video Archive Project  
Marie Lascu - NYU MIAP  
Kristin Pepe - Outfest

In a time of limited resources, independent media collections face great challenges. But the caretakers of these collections continue to find creative and thought-provoking ways to preserve and distribute them. The category of "Independent media" takes in a wide range of collections, repositories, creators, caretakers—and challenges. This session will present four case studies illustrating these challenges, and the thought-provoking ways archivists are addressing them. Since 1999, Independent Media Arts Preservation (IMAP) has worked to support collections like these, and brings these archivists together in hopes of sparking discussion and dialogue about the state of independent media preservation.

**8:30am - 10:00am** | Hill Country A

**The American Archive Content Inventory Project: Methods, Challenges and Next Steps**

Chair: Kathy Christensen - Consultant  
Speakers: Matthew White - American Archive Corporation for Public Broadcasting  
Karen Cariani - WGBH Media Library & Archives  
Ann Wilkens - Wisconsin Public Television  
Dacia Clay - Houston Public Radio/Classical 91.7  
Courtney Michael - WGBH Media Library & Archives

The American Archive Content Inventory Project, funded by CPB and managed by WGBH, is one part of the larger American Archive Initiative. The Inventory is laying a foundation for the future of the Archive by taking stock of public media archives nationwide. CPB has been granting funds for public media archives to inventory their materials and submit their inventories to a central repository. In addition, we have deployed support teams of professional archivists to conduct inventories. As of May 2011, over 250,000 records have been collected. This number should reach 500,000 by conference time! This session will provide our colleagues with an update and overview of this massive project. Speakers will discuss the processes, methods, challenges and results of their work from multiple perspectives. Representatives from CPB, WGBH, participating stations and support teams will share experiences and discuss the progress of the project.

**9:00am** | Paramount Theatre

**Screening: We Can't Go Home Again**

Presenters: Heather Linville, Academy Film Archive  
Anne Gant, EYE Film Institute Netherlands

"We Can't Go Home Again" is an experimental, multi-narrative film bordering on cinema and visual arts. A collaboration between student filmmakers and director Nicholas Ray, a film professor at Harpur College, Ray continued to experiment and re-edit the film until his death in 1979. The 2011 restoration was carried out by The Nicholas Ray Foundation (New York), the EYE Film Institute Netherlands (Amsterdam) and the Academy of Motion Picture Arts and Sciences' Academy Film Archive (Los Angeles), with the support of Gucci, The Film Foundation, The Gulbenkian Foundation, Cinémathèque Française, Rai Cinema, and Museo Nazionale del Cinema..

**10:30am - 12:00pm** | Hill Country A

**Access to Three Family Collections: How'd We Do It?**

Chair: Melissa Dollman-Schlesinger Library/Radcliffe Institute, Harvard University  
Speakers: Kim Stanton - University of North Texas  
Ned Thanhouser - Thanhouser Company Film Preservation, Inc.  
Rick Prelinger - Internet Archive

This panel discussion will offer three case studies highlighting how archivists from private and institutional settings have used scrappy, innovative, and yet wildly different means—due to funding and human resources—to offer online access to their film collections. Speakers will also detail their individual archival processes and working with families as donors.

**10:30am - 12:00pm** | Foothills I

**Film Reportage of the Southwest in the Silent Film Era**

Chair: Greg Wilsbacher - University of South Carolina  
Speakers: Jennifer Jenkins - University of Arizona  
Caroline Frick - University of Texas

Combining the myths of a western ethos with the reality of policing a tenuous international border, the states of Texas, Arizona and New Mexico occupied an important role in the mind of the American public in the teens and the twenties. This session seeks to explore the efforts to document the people, cultures and events in this region prior to the arrival of natural sound recording technologies. Who created such records? How and/or by whom were they consumed and for what purpose? How much content survives in archives? In what form? Each of the papers on the panel will address the central motif of reporting about the Southwest whether to the nation as a whole or to regional or local communities and will be supported by the screening of archival film.

**10:30am - 12:00pm** | Foothills II

**Non-custodial Approaches to Video Archiving: Perspectives from Human Rights Collections**

Chair: Grace Lile - WITNESS  
Speakers: T-Kay Sangwand - University of Texas-Austin,  
Human Rights Documentation Initiative  
Christian Kelleher - University of Texas-Austin,  
Human Rights Documentation Initiative  
Virginia Raymond - Texas After Violence Project

Over the past two decades the ability to create video has been expanded to an unprecedented number of people outside of mainstream media, and beyond the global north. This proliferation of independent media production by grassroots groups and individuals calls into question the ethics and feasibility of traditional models of acquisition, ownership and custody. The term “post-custodial” applied to archives was first coined by Gerald Ham in 1981, and has since been used to describe an overarching paradigm shift in archival thinking. Simply put, a post- or non-custodial framework shifts from one predicated on physical custody and outright acquisition of inactive materials, to one in which the archive develops a continuing and interactive relationship to materials creators. This panel will share perspectives from three organizations creating and/or archiving human rights video within a non-custodial framework.

**10:45am** | Paramount Theatre

**Screening: Passages from James Joyce’s Finnegans Wake**

Presenter: Ann Horton-Line, Yale Film Study Center

Mary Ellen Bute (1906-1983) and Ted Nemeth (1911-1986) collaborated closely on the production of the film, their only completed full length, live action feature. Released in 1965, it successfully garnered rave reviews and festival screenings, including the Cannes Film Festival and the 1965 San Francisco Film Festival. Though the film is well known, we were surprised to discover that no preservation work has been done on the 35mm film materials. Whether viewed as an opera, a subtitled foreign language film, or a labor of love to Joycean language and wit, Finnegans Wake is a tribute to the filmmaking genius of Bute and Nemeth. No one else had attempted to make a film of a Joyce novel, even though at the time of the making of “Finnegans Wake” there were active options on an adaptation of Ulysses. The film incorporates the use of light, music, and movement that typifies her earlier abstract animation work. Nemeth’s inventive camera work to create complicated dream sequences brings to mind the same such techniques as seen in “Twilight Zone” episodes. It can only be supposed that given a few more years, Bute may have been able to reinvent herself as a successful and popular avant-garde live action film director and producer. Unfortunately, she would not live to complete her second feature film based on Walt Whitman poem “Out of the Cradle, Endlessly Rocking.”

**12:00pm - 1:00pm** | Big Bend C-D

**Meeting: News, Documentary & Television Committee**

Jack Brighton - News, Documentary & Television Committee

**12:00pm - 1:00pm** | Padre Island

**Meeting: Nitrate Committee**

Rachel Parker - Nitrate Committee Chair

**12:00pm - 1:00pm** | Big Bend A-B

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

Klara Foeller - Small Gauge and Amateur Film Committee Co-chair

Andy Uhrich - Small Gauge and Amateur Film Committee Co-chair

**12:00pm - 1:00pm** | Foothills I

**Publications Committee: Get it in Writing - Publishing in The Moving Image, the AMIA Tech Review and the AMIA Newsletter**

Chair: Julia Noordegraaf - Publications Committee Chair  
Speakers: Marsha Orgeron - Editor, The Moving Image  
Devin Orgeron - Editor, The Moving Image  
Ralph Sargent - Editor, AMIA Tech Review

This meeting is open to anyone who is interested in publishing in or learning more about AMIA’s print journal, The Moving Image, or online journal, the AMIA Tech Review, or Newsletter. We will briefly introduce these publications; discuss their scope, features, and sections; speak about our experiences as authors and editors; and provide tips on preparing manuscripts for submission. This session will be of special interest to anyone who has not yet published in one of AMIA’s publications, or who has questions about the benefits and requirements of having one’s work appear in either forum. Our aim is to help demystify the process of publishing and to encourage high-quality submissions by explaining what we’re looking for, what common mistakes to avoid, and to how to best prepare a manuscript prior to submission. Attendees will be able to ask questions about their own projects and prospective submissions.

**1:00pm - 2:00pm** | Padre Island

**Meeting: Awards and Scholarships Committee**

Bob Schumacher - Awards and Scholarship Committee Chair

**1:00pm - 2:00pm** | Big Bend C-D

**Meeting: International Outreach Committee**

Reto Kromer - International Outreach Committee Co-chair

Kara Van Malssen - International Outreach Committee Co-chair

**1:00pm - 2:00pm** | Big Bend A-B

**Meeting: Publications Committee**

Julia Noordegraaf – Publications Committee Chair

**1:00pm** | Paramount Theatre

**Amateur Night: Home Movies from American Archives**

Presenter: Snowden Becker - University of Texas/Center for Home Movies

Dramatic, funny, poignant and even strange, Amateur Night presents 16 amateur films from the collections of American film archives. Piecing together family moments, historical scenes, animation, drama, comic routines and travelogues dating from 1915 to 2005, this groundbreaking compilation demonstrates the eclectic array of entertainment, innovation and enlightenment found in home movies. Featuring films by average Joes alongside notables like Alfred Hitchcock, Richard Nixon, animator Helen Hill and Smokey Bear, Amateur Night adds to the images archival audio, commentaries from family members, and newly-recorded music.

**2:00pm - 3:00pm** | Foothills I

**Getting Your Archival Films Online: One Archive's Story**

Chair: Caroline Yeager - George Eastman House  
Speakers: Chris J. Johnson - Eastman Kodak Company  
Daniel Wagner - George Eastman House

This panel explores George Eastman House's experience in providing web access to its moving image collection. It will address this question through the collaborative approach taken by GEH and Kodak: first GEH as a content holder seeking an economical and technically superior application for digitization, management, and distribution of archival film materials; and second, as Kodak the vendor offering solutions to media asset management.

**2:00pm - 3:00pm** | Foothills II

**Really, What Are You Going To Do With That?: Preservation Perspectives on Unconventional Moving (and Not Moving) Images**

Chair: Stefan Elnabli - Northwestern University Library  
Speakers: Walter Forsberg - New York University  
Stephen Parr - Oddball Film + Video  
Tim League - American Genre Film Archive  
Skip Elsheimer - A/V Geeks

This session will address how films without a traditional history of institutional stewardship that are generally supported by collectors and independent entities are being dealt with today. Panelists will discuss their experiences researching, contextualizing, preserving, and building an archive out of "snipes" (any films shown at a theater before the feature and that are not trailers), 16mm educational films, 35mm film strips, and independent genre film from the "exploitation" era of filmmaking within one of the world's largest collections of this type of material at the American Genre Film Archive located in Austin, TX.

**2:00pm - 3:00pm** | Hill Country A

**Preservation and Access For the Next Generation Archives**

Chair: Mark Lemmons - Thought Equity Motion  
Speakers: Andrea Kalas - Paramount Pictures  
Additional Speaker TBD

Today's high tech media landscape makes it critical for archive owners to move their content from shelves in warehouses to open, master file digital workflows, in which "smart content" metadata, APIs, and web-based access enable enhanced utility and monetization opportunities. Experts who have brought together a comprehensive "video ecosystem" to move content into online, cloud-based platforms will convene to discuss scalable and affordable ways to preserve libraries and unlock their value. Panelists will address the immediate and future benefits that content library owners will experience when moving their offline archives into a digital platform.

**3:00pm** | Paramount Theatre

**Screening: Word is Out: the Stories of Some of Our Lives**

Presenter: Kristin Pepe, Outfest Legacy Project

The first feature-length documentary about lesbian and gay identity made by gay filmmakers, "Word is Out" captures the voice of the emerging gay rights movement of the 1970s. This film was restored in 2009 by the Outfest Legacy Project for LGBT Film Preservation, a collaboration between Outfest and the UCLA Film & Television Archive. The screening will be introduced by Kristin Pepe of the Legacy Project who will briefly discuss the efforts made to preserve this seminal film. Print provided by the Outfest Legacy Project at UCLA Film and Television Archive.

**3:30pm - 5:00pm** | Texas Ballroom I

**AMIA General Membership Meeting**

Members and guests are encouraged to attend to hear the annual report from the AMIA Board of Directors and welcome new Board members. The open forum will provide an opportunity to raise questions and issues not addressed elsewhere during the conference.

**5:30pm - 6:30pm | Texas Foyer**  
**AMIA Closing Night Cocktails**

Please join us for cocktails as we say goodbye to colleagues and friends and mark the close of the 2011 Conference.

**8:00pm | Paramount Theatre**

**AMIA Restoration Screening: A Night at the Movies**

AMIA's Restoration Screening is an opportunity to invite the public in to see what we do and why we do it. Highlighting a restored feature, it's a chance to see an old favorite or new classic on the big screen accompanied by a short presentation about the restoration effort. What is it this year? Wait and see!



## AMIA Vendor Café

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 | 8:30am | Exhibits Open All Day |
|          | 8:30am | Continental Breakfast |
|          | 5:30pm | Cocktails!            |
| Friday   | 8:30am | Exhibits Open All Day |
|          | 8:30am | Continental Breakfast |
|          | 4:00pm | Exhibits Close        |

## AMIA Vendor Café Exhibitor Booths

### Adlib Information Systems

11 Pine Court, Kemrey Park  
Swindon, Wiltshire SN28AD  
United Kingdom  
p. +44.0845.658.9484  
sales@uk.adlibsoft.com  
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Adlib is a leading supplier of collections management software which is widely used in archives and museums all around the world. We recently developed a new software solution for cataloging and managing film collections which really helps to bring your archives under control. Adlib software is distributed in the US and Canada by our reseller, Selago Design Inc., please see [www.selagodesign.com](http://www.selagodesign.com) for more details.

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Blackmagic Design creates the world's highest quality video editing products, color correctors, video converters, video monitoring, routers, live production switchers, disk recorders, waveform monitors and film restoration software for the feature film, post production and television broadcast industries. Blackmagic Design's DeckLink capture cards launched a revolution in quality and affordability, while the company's DaVinci Emmy™ award winning color correction products have dominated the television and film industry since 1984. Blackmagic Design continues ground breaking innovations including stereoscopic 3D and 4K workflows. Founded by world leading post production editors and engineers, Blackmagic Design has offices in the USA, UK, Japan, Singapore, and Australia.

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**Crawford Media Services**

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jbritt@mail.crawford.com  
www.crawford.com

Crawford Media Services offers digitization, archival storage, asset management and consultation. Crawford's mission is to help clients "over the hump" of digitizing large libraries of video tape, audio tape, and film. Crawford is focused on end-to-end workflow with special attention to metadata and selection of file-types.

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www.dft-film.com

DFT Digital Film Technology provides hardware and software tools for archive scanning, restoration processing, and playout.

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Kodak offers a wide variety of products, spanning the entire motion picture value chain from image capture to post, on through distribution/exhibition and archival applications. In addition, Kodak provides a full spectrum of services, featuring Kodak color and imaging science, to the motion picture industry.

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Feenyx is a software development and support company based in Canberra, Australia. We provide development and support services for MAVIS, a Media Asset Management System used by prestigious libraries and archives around the world, including the Library of Congress, the National Library of Norway and the Academy of Motion Picture Arts and Sciences.

**flashscan8.us**

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**Front Porch Digital**

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Louisville, CO 80027  
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www.fpdigital.com

Front Porch Digital is the global leader in content storage management (CSM) solutions and, with the 2008 acquisition of SAMMA Systems, it is now the global leader in the migration and preservation of videotape to digital files as well. Having merged operations with SAMMA, Front Porch provides an end-to-end solution for cost-effectively digitizing, accessing, and preserving media past, present, and future. Front Porch Digital now can accelerate migration of vulnerable videotape - on an unprecedented, global scale - to optimize and secure digital storage.

**Image Systems**

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Image Systems Media Unit, formerly Digital Vision, is a division of Image Systems AB, which specializes in high-resolution image processing, film scanning and motion analysis solutions. Headquartered in Linköping, Sweden, Image Systems has offices in Stockholm, London and Los Angeles. The company has three business units: Media, Defense and Motion, managed via a global network of qualified distributors. Its Nucoda and Phoenix image grading and restoration software solutions and Golden Eye range of scanners provide innovative tools to create and master media in HD, 2K/4K and stereoscopic 3D. The TEMA software platform provides a range of user friendly, high-speed motion analysis solutions for the automotive industry and other industrial test and design applications. The TrackEye system provide image analysis solutions for the military reconnaissance and testing markets.

**Image Trends**

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Dan.sullivan@imagetrendsinc.com  
www.ImageTrendsInc.com

Image Trends, Inc. is an experienced team of talented product innovators, dedicated to the continued invention and development of creative tools and products that enrich our lives through The Science of Imaging. ITI has developed advanced motion picture film scanning technologies used to detect and remove dust and scratches from scanned film images. This non-invasive process uncovers the underlying image content after removing the defects. These new technologies, when coupled with the award winning Digital ICE infrared system licensed as the base technology, addresses the problem of providing a true digital master file from film elements at a low cost while preserving the image content. Additionally, ITI directly distributes Adobe® Photoshop® Plug-in compatible filters and stand alone image correction and enhancement applications and licenses its branded technologies through Original Equipment Manufactures (OEMs) that provide products for the professional and consumer imaging markets.

**Iron Mountain Film & Sound Archives**

1025 N. Highland Ave.  
Hollywood, CA 90038  
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patricia.kenny@ironmountain.com  
www.ironmountain.com

Iron Mountain continues to lead the industry in preserving and transferring analog and digital entertainment assets, offering unmatched expertise and resources, including: Experience managing more than 15 million film and sound elements from more than 1,500 customers, including all of the top entertainment companies; A fully integrated digital studio to handle analog to digital transfer of both audio and video assets; A team of experts who come from the entertainment world and understand the industry's special requirements, standards and emerging technologies; Highly secure, climate-controlled facilities that ensure preservation of valuable film and sound elements; A dedicated, trained, and screened staff of security professionals who keep assets secure and protected.

**Kinoton America, Inc.**

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Kinoton has served the motion picture industry for over 60 years. We therefore know and respect the enormous cultural and historical significance and value of our cinematic heritage. Our highest when designing equipment for handling and presenting archival films is thus to safeguard these irreplaceable historical treasures. Our reliable, user-friendly products ensure easy, gentle handling and viewing of archival film prints of all kinds with the best possible picture and sound quality, without any risk of damage.

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The MediaPreserve, a division of Preservation Technologies, provides audio, video, and film reformatting tailored to meet each client's preservation goals. Using legacy playback machines and current technology, our engineers migrate both historical and modern media. We provide the high-quality digital files and relevant metadata required to ensure continued access to audiovisual assets.

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Reflex Technologies creates solutions for digital motion picture archiving, actively supports the mission to save mankind's film record and opens a window to the past, by making film content readily available for historical and academic research.

**RTI Group**

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Lincolnwood, IL 60712  
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mruffolo@rtico.com  
www.rtico.com

The RTI Group is the world-leading manufacturer of motion picture film laboratory, archival and restoration equipment, videotape migration and optical disc care and restoration equipment. The RTI Group consists of BHP wet and dry film printers and special prints heads for archival films, Lipsner Smith Film Cleaners, Imagica Film Scanners and Recorders, Treise Engineering and Calder Equipment Processors, Rewash and rejuvenation equipment, Filmlab Systems Colormaster Film Color Grading and Timing Equipment and RTI Videotape Cleaners/Inspectors and DiscChek Optical Disc Repair and Inspection Equipment. We also offer a full line of quality control equipment, film inspection, archival film scanners, rewinders, silver recovery and chemical mixing.

**Snell**

3519 Pacific Avenue  
Burbank, CA 91505  
p. 818.556.2616 | f. 818.556.2626  
www.snellgroup.com/archangel

Snell will demonstrate the Archangel Ph.C – HD, an advanced restoration system for SD and HD video and film-on-video. It unlocks the value of existing assets and ensures that SD and HD content can be distributed in superb quality. It provides real-time dirt, dust, grain, noise, scratch, instability, and flicker removal as well as texture management. The restoration system brings significant improvements to users' workflows by maximizing the amount of restoration that can be completed in real-time and achieving lower cost than frame-by-frame restoration. Archangel's timeline control provides the option to pre-program image restoration adjustments scene by scene, then conform in a single real-time pass.

**STil Casing Solution**

76 St. Paul Street, Suite 301  
Quebec, QC G1K 3V9 Canada  
p. 418.694.0449 | f. 418.694.1621  
info@stilcasing.com  
www.stilcasing.com

Existing for the preservation of film works, audio tapes or digital data, STIL Casing Solution has a solution for each medium. The products of the company are the result of many years of research and experiments in the field with the help of archivists and preservation technicians.

**Transmedia Dynamics**

7719 Wood Hollow Dr.  
Austin, TX 78731  
p. 512.600.3133  
james.brown@tmd.tv  
www.tmd.tv

Mediaflex goes beyond traditional Collection Management systems and Digital & Media Asset Management systems to deliver a solution that meets a major challenge facing contemporary audiovisual archives – how to manage all of the analogue and digital media in one system. Mediaflex uses hierarchical data structures and workflow concepts to underpin all major archival processes. Audiovisual archivists and curators can use the functionality in Mediaflex to manage, preserve and deliver digital content in their collections while ensuring that the whereabouts of analogue content and artefacts are also strictly tracked and maintained.

**Tuscan Corporation**

7115 Virginia Road, Suite 111-6  
Crystal Lake, IL 60014  
p. 847.458.7280 | f. 847.458.781  
info@tuscancorp.com  
www.tuscancorp.com

When it comes to film storage needs, Tuscan understands the importance of longevity. With over 40 years as a major manufacturer of containers, reels, and cores we've helped preserve valuable footage for film users throughout the world. And now after extensive research, we've developed a revolutionary actively ventilated container that significantly improves airflow compared to standard ventilated containers. Please visit us in the Vendor Café for more information and 8mm, 16mm, and 35mm free samples.

**Underground Archives**

1605 Old Route 18  
Wampum, PA 16157  
p. 724.526.0555 | f. 724.535.4804  
mark@uarchives.com  
www.uarchives.com

Underground Archives provides management and protection of vital records and permanent collections. From our underground facilities in Western Pennsylvania, we provide service nationwide. Our climate controlled vaults are tailored to meet any customer requirement. Services include: High Security; Strict Temperature and Humidity Control; Customized Storage; Private or Shared Vaulting; For Private Vault Customers - Remote Video Surveillance, Remote Environmental Monitoring.

**Underground Vaults & Storage**

PO Box 1723

Hutchinson, KS 67504

p. 620.662.6769 | f. 620.662.8871

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

For over 50 years, UV&S has been a leader in secure offsite storage and information management offering services ranging from managed inventory to preservation programs for the entertainment industry. With its primary facility located 650' underground, UV&S operates six nationwide locations, serving worldwide clients from nearly every sector of industry.