FUTURE PROOF YOUR ASSETS

▲ PROTECT physical and digital assets in one of the most physically secure and environmentally stable vaults

▲ PRESERVE digital content and eliminate obsolescence through media migration that supports your formats

▲ PROMOTE and monetize your assets with secure global digital distribution

Visit us at Booth # 18, scan the QR code above to visit us online at www.ironmountain.com/entertainment or call 1-800-899-IRON
Each year, our Annual Conference provides a forum for a diverse array of professionals to meet, share information and work together. Rapidly developing technologies, increased demand for access and changing economies create new challenges and new potentials for all of us. Many of the sessions this year highlight the need for continuing collaborations as we move forward.

Our opening plenary offers a discussion of ongoing efforts to maintain the production of film for archival uses. Collaboration with the Digital Library Federation has resulted in this year’s first Hack Day. Colleagues from CBS will discuss the challenges of new media platforms and the restoration of television titles. You will find sessions and workshops that center on new technologies for outreach, access, research, and preservation. A five session stream of panels was curated in response to a need for more information for working with magnetic media. Presentations and case studies not only directly transfer information but provide mechanisms to add to our body of knowledge.

Committee meetings, receptions, AMIA Awards and Archival Screening Night, and the Trivia Throwdown allow for opportunities to network, socialize, and expand our horizons. Vendor Exhibits afford opportunities to examine products and services and to talk to the vendors and service providers about your questions, needs and concerns. And hopefully, even with all of this, you’ll have a chance to get out and experience some of the great things Richmond has to offer!

The Conference requires a lot of people working together - speakers and session chairs, our sponsors, our vendors, our volunteers, the AMIA office staff, and the Conference Committee who work year round to make sure the Conference is the best it can be. So to all of them, thank you. On behalf of the 2013 Conference Committee - enjoy your week!

Carol Radovich
Conference Committee Chair

Regina Longo
Conference Program Chair
LAC Group is proud to carry on the tradition of world-class archival services with the addition of PRO-TEK to the LAC family. Featuring the nation’s most advanced physical storage solutions, PRO-TEK continues to be the trusted choice for the world’s leading content owners. We sincerely thank our loyal customers for your continued support and invite you to experience the safety and service synonymous with the PRO-TEK name.
To Our Sponsors: Thank you!

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

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

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  The Media Preserve
    MTI Film
  NT Audio Video Film Labs
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  Prasad Group
  Reto.ch
  Underground Archives
    DJ Audio

Special thanks to the Academy of Motion Picture Arts and Sciences
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Our unique Reflex scanner handles even the most distressed narrow-gauge film gently and at 2K resolution. We’ll create an uncompressed AYI data file - ProRes - or DPX files to print back on film - and viewing copies in the format you need. Your originals will be returned - unharmed - for your archives.

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<td>Thank you</td>
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</table>
AMIA Committees

Everyone at the conference is welcome (and encouraged!) to attend any of the meetings listed in the Conference Program. A full list of committee meetings is included in the Program. Members interested in joining a committee should express their interest to the chair or to the AMIA office. Join now and help to lead AMIA forward!

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

<table>
<thead>
<tr>
<th>Committees</th>
<th>Chair(s)</th>
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<tbody>
<tr>
<td>Awards and Scholarships</td>
<td>Bob Schumacher, Chair</td>
</tr>
<tr>
<td>Conference</td>
<td>Carol Radovich, Chair</td>
</tr>
<tr>
<td>Development</td>
<td>Ralph Sargent, Chair</td>
</tr>
<tr>
<td>Elections and Nominations</td>
<td>Andrea McCarty, Chair</td>
</tr>
<tr>
<td>Publications</td>
<td>Melissa Dollman and Devin Orgeron, Chairs</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Committees</th>
<th>Chair(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Advocacy</td>
<td>Ray Edmondson and Caroline Yeager, Chairs</td>
</tr>
<tr>
<td>Access</td>
<td>Ariel Schudson, Chair</td>
</tr>
<tr>
<td>Cataloging and Metadata</td>
<td>Thelma Ross, Chair</td>
</tr>
<tr>
<td>Copyright</td>
<td>Moriah Ulinskas, Chair</td>
</tr>
<tr>
<td>Diversity</td>
<td>Kelle Anzalone and Lance Watsky, Chairs</td>
</tr>
<tr>
<td>Education</td>
<td>Rufus de Rham and Lauren Sorensen, Chairs</td>
</tr>
<tr>
<td>Independent Media</td>
<td>Benedict Olgado and Kara Van Malssen, Chairs</td>
</tr>
<tr>
<td>International Outreach</td>
<td>Janice Allen and May Haduong, Chairs</td>
</tr>
<tr>
<td>Lesbian, Gay, Bisexual and Transgender</td>
<td>Mary Huelsbeck, Chair</td>
</tr>
<tr>
<td>Moving Image Related Materials and Documentation</td>
<td>Rachel Parker, Chair</td>
</tr>
<tr>
<td>Nitrate</td>
<td>Kara Van Malssen, Jack Brighton</td>
</tr>
<tr>
<td>Open Source</td>
<td>and David Rice, Chairs</td>
</tr>
<tr>
<td>Preservation</td>
<td>Taylor Whitney and Heather Heckman, Chairs</td>
</tr>
<tr>
<td>Projection and Technical Presentation</td>
<td>Brittian Dunham and Doug McLaren, Chairs</td>
</tr>
<tr>
<td>Regional Audiovisual Archives</td>
<td>Greg Schmitz and Siobhan Hagan, Chairs</td>
</tr>
<tr>
<td>Small Gauge and Amateur Film</td>
<td>Taylor McBride and Liz Coffey, Chairs</td>
</tr>
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</table>

AMIA PUBLICATIONS

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<thead>
<tr>
<th>Publications</th>
<th>Editors</th>
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<tbody>
<tr>
<td>The Moving Image</td>
<td>Don Crafton and Susan Ohmer</td>
</tr>
<tr>
<td></td>
<td>Liza Palmer, Managing Editor</td>
</tr>
<tr>
<td>The Tech Review</td>
<td>Ralph Sargent, Editor</td>
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<tr>
<td>AMIA Newsletter</td>
<td>David Lemieux, Editor</td>
</tr>
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</table>

AMIA STUDENT CHAPTERS

<table>
<thead>
<tr>
<th>University</th>
<th>President</th>
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</thead>
<tbody>
<tr>
<td>University of California, Los Angeles</td>
<td>Robert Vaszeri</td>
</tr>
<tr>
<td>New York University</td>
<td>Rebecca Hernandez-Gerber</td>
</tr>
<tr>
<td>University of Rochester</td>
<td>Amber Bertin, President</td>
</tr>
<tr>
<td>McGill University</td>
<td>Justin Mckinney, President</td>
</tr>
</tbody>
</table>
AMIA Board

BOARD OF DIRECTORS
Caroline Frick, President
Colleen Simpson, Treasurer
Snowden Becker, Secretary
Peter Brothers, Director of the Board
Dennis Doros, Director of the Board
Tom Regal, Director of the Board
Reto Kromer, Director of the Board
Elena Rossi-Snook, Director of the Board

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

1313 Vine Street
Los Angeles, CA 90028
323.463.1500
amia@amianet.org
Join us for the Opening Plenary and Conference Welcome on Thursday morning where we will recognize the recipients of AMIA’s Scholarship and Internship Program as well as the Community Fund and Carolyn Hauer International Fund recipients.

**2013 Scholarships and Internship Recipients**

- Image Permanence Institute Internship: Crosby Bhul
- Sony Pictures Scholarship: Hila Abraham
- The Rick Chace Foundation Scholarship: AJ Lawrence
- Universal Studios Scholarship: Andrea Kramer

**Carolyn Hauer Fund**

*Felizarda Kutsakatika, National Archives of Zimbabwe*

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

**AMIA Community Fund**

- Ariel Schudson, Independent
- Joanne Lammers, Writers Guild Foundation

The Community Fund provides travel funding for the Annual Conference.
Each year, AMIA awards recognize outstanding professional achievement in and contributions to the field of moving image archiving.

AMIA Silver Light Award
Northeast Historic Film
To recognize their outstanding career achievement in moving image preservation, the 2013 Silver Light Award is presented to Northeast Historic Film and its founders Karen Sheldon and David Weiss.

William S. O’Farrell Volunteer Award
Karen Cariani
To recognize her significant contributions to AMIA and the field, the William S. O’Farrell Volunteer Award is presented to Karen Cariani.

The Alan Stark Award
Taylor Whitney
Dan Wingate
To recognize their significant contributions through efforts in project management that contributes to, and supports, the work of moving image archives and the operations of AMIA, two Alan Stark Awards are presented this year to Taylor Whitney and to Dan Wingate.

Read more about each recipient after the Conference in the AMIA Winter Newsletter.
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AMIA 2013 Conference

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

<table>
<thead>
<tr>
<th>Day</th>
<th>Location</th>
<th>Hours</th>
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<tbody>
<tr>
<td>Tuesday - Thursday</td>
<td>Second Floor</td>
<td>7:30am - 6:00pm</td>
</tr>
<tr>
<td>Friday</td>
<td>Second Floor</td>
<td>7:30am - 6:00pm</td>
</tr>
<tr>
<td>Saturday</td>
<td>Lower Level</td>
<td>7:30am - 3:00pm</td>
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AMIA Vendor Cafe
Please join us for the always informative AMIA Vendor Exhibits in the Cafe. Plus, raffle prizes at each morning and afternoon break.

<table>
<thead>
<tr>
<th>Day</th>
<th>Hours</th>
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<tbody>
<tr>
<td>Thursday</td>
<td>10:00am - 6:30pm</td>
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<tr>
<td>Thursday</td>
<td>Cocktails in Vendor Cafe 5:30pm</td>
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<tr>
<td>Friday</td>
<td>9:30am - 2:00pm</td>
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</table>

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

Buses
Buses will be provided to The Reel Thing and to Archival Screening Night. On Archival Screening Night, the buses will begin shuttling at 6:00pm to allow an opportunity for those attending the evening to have dinner near the theatre.

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

- Facility based in Bologna, Italy, that includes all workflows, from 4K to photochemical
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- Organisator of the Film Restoration School Asia (Singapore, 18-23 November 2013) and the FIAF Film Restoration Summer School (Bologna, 28 June - 18 July 2013)

www.immagineritrovata.it
Special Programming

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

Thursday, November 7
8:00am - 9:00am | Salons 1-5 | Breakfast 7:45am - 8:15am
Conference Welcome & Scholars Breakfast
and Welcome to Virginia: Virginia, Mother of Movies?
9:00am - 10:00am | Salons 1-5
The Future of Film Stock for Archival Preservation

Friday, November 8
8:30am – 9:15am | Salons F-J | Breakfast 8:15am – 8:45am
Morning Plenary: Preserving in Post: Contemporary Practices in Television Restoration

Saturday, November 9
8:30am – 9:30am | Salons 4-5 | Breakfast 8:15am – 8:45am
AMIA General Business and Membership Meeting
9:30am – 10:15am | Salons 4-5
Morning Plenary: AMIA/DLF Hack Day - Results and Solutions

Magnetic Media Stream
Curated by Peter Brothers of SPECS BROS. in conjunction with AMIA’s Magnetic Media Crisis Committee, the Magnetic Media stream will include sessions focused on magnetic media, an issue of concern for many institutions.

Friday, November 8
11:00am - 11:30am | Salons 1-3
A/V Artifact Atlas: Creating a Common Language for Audiovisual Errors
11:30am - 12:00pm | Salons 1-3
QC Tools: A Report on Open Source Tools for the Quality Control of Digitization
2:00pm - 3:00pm | Salons 1-3
The End of Analog Media - The Cost of Inaction and What You Can Do About It
3:30pm - 4:30pm | Salons 1-3
The Monster in the Closet: Grappling with Videotape Collections
4:45pm - 5:45pm | Salons 1-3
The Essentials - Identifying the Best Source for Your Preservation Efforts

Saturday, November 9
10:30am - 12:00pm | Salons 1-2
Preservation Action Plan for VHS

Edgar Allen Poe
Art courtesy of FITC, etc.usf.edu/clipart
4K Scanity - Optimized for Archival (16mm, 35mm, Nitrate + Audio)
4K Restoration - Color Grading, DRS, Sound, LTO-5 & 4K Film Out
Library Solutions - Digital Vaulting, SmartSearch Metadata, Web & iPad Review, Storefronting & Monetization
<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Location</th>
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<tbody>
<tr>
<td>Tuesday</td>
<td>8:30am Workshop: A/V Tech Basics for Archivists</td>
<td>Capital</td>
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<td></td>
<td>Workshop: Small Gauge Projection, Maintenance and Repair</td>
<td>Salons 1 &amp; 2</td>
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<tr>
<td></td>
<td>Tour: Culpeper</td>
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<td></td>
<td>11:00am Community Archiving Workshop</td>
<td>Off-site</td>
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<td></td>
<td>1:30pm Workshop: Back to Basics...</td>
<td>Capital</td>
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<tr>
<td>Wednesday</td>
<td>8:30am AMIA Hackday!</td>
<td>Off site</td>
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<td></td>
<td>Workshop: Small Gauge Projection, Maintenance and Repair</td>
<td>Salons 1 &amp; 2</td>
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<td></td>
<td>12:30pm The Reel Thing XXXII</td>
<td>Byrd Theatre</td>
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<td>6:15pm Newcomer’s Mixer</td>
<td>Salons G-J</td>
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<td></td>
<td>7:00pm Opening Night Cocktails</td>
<td>Salons G-J</td>
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<tr>
<td></td>
<td>8:15pm AMIA Trivia Throwdown</td>
<td>Salons 1-3</td>
</tr>
<tr>
<td>Thursday</td>
<td>8:00am Plenary: Conference Welcome &amp; Scholars Breakfast</td>
<td>Salons 1-5</td>
</tr>
<tr>
<td></td>
<td>9:00am Plenary: The Future of Film Stock for Archival Preservation</td>
<td>Salons 1-5</td>
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<tr>
<td></td>
<td>10:30am Vitaphone: Recent Discoveries and Preservation Efforts</td>
<td>Madison</td>
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<td></td>
<td>Addressing Turnover in Archival Management</td>
<td>Salons G-H</td>
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<tr>
<td></td>
<td>Case Study: CBS, XTracks and Separating Audio</td>
<td>Salons 6-8</td>
</tr>
</tbody>
</table>
COMPLETE FILM PRESERVATION, ARCHIVING AND RESTORATION SERVICES.
ALL IN ONE LOCATION.

Any Format
16mm | 35mm | 65/70mm

Any Resolution
From HD to 11K

Any Source
Film | Video | Data

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11:00am The Great DuArt Film Rescue  
12:00pm Poster Session  
12:00pm Session/Meeting: Publications Committee  
Meeting: Online Continuing Education Resources Task Force  
Meeting: Diversity Committee  
1:00pm Meeting: Education Committee  
Meeting: Open Source Committee  
2:00pm Film Heritage - The Challenge to Enable All Access  
Community Archiving as a Replicable Service Model  
Linked Open Data: Connecting Users to Content on the Web  
3:30pm Richmond Radicals: New Regional Cinema  
Stage and Screen: Preserving Too Much Johnson (1938)  
Improvising the Archive  
5:30pm Cocktails in the Vendor Cafe  
6:00pm Buses Begin for AMIA Awards and Archival Screening Night  
7:45pm AMIA Awards and Archival Screening Night  

Friday . November 8, 2013  
8:30am Morning Plenary: Preserving in Post: Contemporary Practices in Television Restoration  
9:30am Navigating the Digital Archive: First, Know Thyself  
New Collections and Features on WGBH Open Vault  
How Bob Wills and his Friends Made Western Movies Swing  
10:00am Locational Metadata  
11:00am From Zero to DAM!  
MMS: A/V Artifact Atlas  
Up From the Depths: Return of the 16mm Collection  
11:30am MMS: QC Tools: A Report on Open Source Tools  
12:00pm Poster Session  
12:00pm Meeting: Advocacy Committee  
Meeting: Access Committee  
Meeting: Projection and Technical Presentation Committee  
1:00pm Meeting: Cataloging & Metadata Committee  
Meeting: Small Gauge Amateur Film Committee  
Meeting: Preservation Committee  
2:00pm Nitrate: Out of the Vault and Into the Oven  
MMS: The Cost of Inaction and What You Can Do About It  
Video Games: Selection, Preservation, Access  
3:30pm Digital Humanities  
MMS: Grappling with Videotape Collections  
Preserving DCPs  

Conference at a Glance | Thursday - Friday
Full Service Records Management Provider

Business Records Management LLC (BRM)/Underground Archives (UA) stores and professionally manages records for over 4,400 organizations. BRM/UA offers comprehensive information management solutions that help organizations reduce the risks of regulatory noncompliance, while saving time and money. Services include Document Storage, Secure Destruction, NARA Compliant Private Vaulting, Film & Sound Preservation, Data Tape Management, Data Center Backup, Environmental Storage, Disaster Recovery and Document Imaging. BRM/UA provides information management services to organizations of all sizes throughout the United States.

Dedicated to providing customers of all sizes throughout the United States with comprehensive solutions for efficient and economical information management.

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www.uarchives.com

(877) 342-5276
Richmond, Virginia  |  AMIA 2013 | Page 19

**Conference at a Glance | Friday - Saturday**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>4:45pm</td>
<td>Case Study: Challenges of Re-Accessioning Digital Collections MMS: Identifying the Best Source for Your Preservation Efforts</td>
<td>Salon 5</td>
</tr>
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<td></td>
<td>The Technicolor Collections at George Eastman House</td>
<td>Salons 1-3</td>
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<tr>
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<td>Salons 6-8</td>
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<tr>
<td>5:45pm</td>
<td>Meeting: Magnetic Tape Crisis Committee (MC2) Meeting: Independent Media Committee</td>
<td>Commonwealth</td>
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<td></td>
<td>Meeting: Conference Committee</td>
<td>Dominion</td>
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<td></td>
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<td>Madison</td>
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<tr>
<td>7:30pm</td>
<td>Screening: Virginia Mariners’ Museum</td>
<td>Salons 6-8</td>
</tr>
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</table>

**Saturday . November 9, 2013**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
<th>Location</th>
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<tbody>
<tr>
<td>8:30am</td>
<td>AMIA General Membership Meeting</td>
<td>Salons 4-5</td>
</tr>
<tr>
<td>9:30am</td>
<td>Morning Plenary: DLF/AMIA Hack Day: Results and Solution</td>
<td>Salons 4-5</td>
</tr>
<tr>
<td>10:30am</td>
<td>Digitization Prospects: Case of Zimbabwe National Archives MMS: Preservation Action Plan for VHS Further Flawed and Failed Formats</td>
<td>Madison</td>
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<td></td>
<td></td>
<td>Salons 1-2</td>
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<tr>
<td></td>
<td></td>
<td>Salons 6-8</td>
</tr>
<tr>
<td>11:00am</td>
<td>The Activists’ Guide to Archiving Video</td>
<td>Madison</td>
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<tr>
<td>11:30am</td>
<td>American Archive for Public Broadcasting</td>
<td>Madison</td>
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<tr>
<td>12:00pm</td>
<td>Meeting: Nitrate Committee</td>
<td>Commonwealth</td>
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<td></td>
<td>Meeting: International Outreach Committee</td>
<td>Dominion</td>
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<tr>
<td></td>
<td>Meeting: MIRMD Committee</td>
<td>Salon 3</td>
</tr>
<tr>
<td>1:00pm</td>
<td>Meeting: AMIA Student Chapters</td>
<td>Commonwealth</td>
</tr>
<tr>
<td></td>
<td>Meeting: Regional Audiovisual Archives Committee</td>
<td>Dominion</td>
</tr>
<tr>
<td>2:00pm</td>
<td>The Media Ecology Project</td>
<td>Salon 5</td>
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<tr>
<td></td>
<td>Archiving and Emulation of Ephemeral Media</td>
<td>Salons 1-2</td>
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<tr>
<td></td>
<td>What’s Between the Play Button and the Mouse Click</td>
<td>Salons 6-8</td>
</tr>
<tr>
<td>3:15pm</td>
<td>The Digital Dilemma in (Brazilian) Film Archives Today</td>
<td>Salon 5</td>
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<td></td>
<td>The Queer Perspective: LGBTQ Artists in Archives</td>
<td>Salons 1-2</td>
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<td>Archival Alliances for Audiovisual Oral History Collections</td>
<td>Salons 6-8</td>
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<td>3:45pm</td>
<td>Tools for Metadata Management in AV Archives</td>
<td>Salon 5</td>
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<td>4:30pm</td>
<td>Old Films, New Access: Partnerships in Production Digital Acquisition &amp; Ingest Workflows, Big and Small Reinventing ‘Digital’ for Collections, Archiving and Access</td>
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<td>Implementing a Preservation Strategy for Audiovisual Archives</td>
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<td>5:30pm</td>
<td>Closing Night Cocktails</td>
<td>Capital Foyer</td>
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8:00am – 5:30pm | Requires Separate Registration
Tour: Packard Campus of the National Audio-Visual Conservation Center

8:30am - 12:30pm | Capital | Requires Separate Registration
A/V Tech Basics for Archivists
Speaker: Eric Wenocur, Lab Tech Systems
Audio and video equipment is complex and specialized. There are rules and best practices for using this equipment properly, but this information is often not taught well, or at all. It’s left to the archivist in the field to learn by trial and error, or through colleagues, how equipment and systems are supposed to function. This workshop will provide fundamental technical knowledge that is needed to understand, connect and operate equipment that archivists use on a daily basis—including video displays, audio mixers, VTRs and associated devices. We will discuss proper interconnection, operation and troubleshooting, with an emphasis on practical application, plus some underlying theory.

8:30am - 5:30pm | Salons 1 & 2 | Requires Separate Registration
Small Gauge Projection and the Art of Projector Maintenance and Repair [Day One]
Chair: Taylor McBride, Smithsonian
Speakers: Dino Everett, USC Hugh M. Hefner Archive
Brittan Dunham
Erica Titkemeyer, Smithsonian Institution Archives
Siobhan Hagan, UCLA
Liz Coffey, Harvard Film Archive
Ben Moskowitz, New York University
Skip Elsheimer, A/V Geeks
The Small Gauge Amateur Film Committee and the Projection and Presentation Committee are teaming up for a two-day pre-conference workshop that will focus on small gauge film projection and projector maintenance and repair. The first day will focus on projection training and will cover 16mm, 8mm, and Super 8 film projection. Attendees will have the chance to work with the playback machinery hands-on both days and will leave with the knowledge of how to safely project small-gauge archival film as well as how to care for the projectors needed to view them.
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Community Archiving Workshop

Chairs: Sandra Yates, The TMC Library
        Moriah Ulinskas, Bay Area Video Coalition
Speakers: Yvonne Ng, WITNESS
          Mona Jimenez, Moving Image Archiving & Preservation, NYU
          Rachel Beatle, Media Commons - Robarts Library, University of Toronto

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

Back to Basics... What You Need to Know When Starting an AV Preservation Project

Speakers: John Walko, Scene Savers
          Rachael Stoeltje, Indiana University Libraries
          Lee Price, CCAHA

Are you considering an audio-visual preservation project? Do you know exactly what it takes to be successful? Feeling overwhelmed? Attend our session for a step by step process you can follow to maximize your chances of obtaining funding for your project and maximizing your chances of success.

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Booker T. Washington (April 5, 1856 – November 14, 1915) was an African-American educator, author, and orator. He was born into slavery at the community of Hale’s Ford in Franklin County, Virginia.

Art courtesy of FITC, etc.usf.edu/clipart
A Bright Future for Historic Films
AMIA/DLF Hack Day

Chairs: Kara Van Malssen, AudioVisual Preservation Solutions
       Steven Villereal, University of Virginia
       Lauren Sorensen, Bay Area Video Coalition

This full-day event will bring together audiovisual archivists and developers for an intensive day of creativity and problem solving. At the start of the day, archivists will articulate some of their challenges and goals. Participants will then split into teams comprised of archivists and computer programmers, working together to create simple tools and applications intended to solve specific needs within the community. Solutions will be presented at the Saturday morning plenary session.

This year’s hack day is a partnership between AMIA and the Digital Library Federation. A robust and diverse community of practitioners who advance research, teaching and learning through the application of digital library research, technology and services, DLF brings years of experience creating and hosting events designed to foster collaboration and develop shared solutions for common challenges.

Small Gauge Projection and the Art of Projector Maintenance and Repair [Day Two]

Chair: Taylor McBride, Smithsonian

Speakers: Dino Everett, USC Hugh M. Hefner Archive
          Brittan Dunham
          Erica Titkemeyer, Smithsonian Institution Archives
          Siobhan Hagan, UCLA
          Liz Coffey, Harvard Film Archive
          Ben Moskowitz, New York University
          Skip Elsheimer, A/V Geeks

The Small Gauge Amateur Film Committee and the Projection and Presentation Committee are teaming up for a two-day pre-conference workshop that will focus on small gauge film projection and projector maintenance and repair. Day two will focus on projector repair and maintenance protocol for 16mm, 8mm, and Super 8 projectors (at least one model of each), as well as how to repair VHS players and tapes.
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— John Bell, President & CEO, Tampa Theatre

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12:30pm - 5:30pm | The Byrd Theatre | Requires Separate Registration | Buses begin at 11:15am

The Reel Thing XXXII

Chairs: Grover Crisp, Sony Pictures
       Michael Friend, Sony Pictures

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.

Please join us to honor the recipients of the 2013 Alan Stark Award.

Buses begin leaving at 11:15am for those who want to eat lunch in the Carytown area.

6:15pm - 7:00pm | Salons G-J | Pre-Registration Required

Newcomer’s Mixer

Welcome to the AMIA Conference! The Newcomer program matches first-time attendees with veteran AMIA conference-goers. It’s an opportunity to meet new colleagues, learn more about the best ways to navigate the Conference and provides experienced AMIA members an opportunity to meet newcomers to the field or to the Association. You’ll have time to have a drink together before the Opening Night Cocktail Reception begins.

7:00pm - 8:00pm | Salons G-J

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.

8:15pm – 10:30pm | Salons 1-3

AMIA 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 [Team “Table One”]. Put your name on that monkey trophy! Everyone is welcome – sign up as a team or as an individual table. And don’t forget the raffle!

Best remembered for his “Give me liberty or give me death!” oration at St. John’s Church, Patrick Henry was governor of Virginia in 1777 and a U.S. Senator in 1794.

Art courtesy of FITC, etc.usf.edu/clipart
Proud sponsor of AMIA

Founded in 1991, Audio Mechanics is one of the most sought-after re-mastering studios in Southern California. They have a reputation for aesthetic integrity and extreme technical proficiency. Specializations include sound restoration, large-scale preservation, music mastering, sound editing, and forensic audio. Their facility in Burbank, CA features state-of-the-art adaptable 5.1 mastering rooms, a recording studio suitable for bands and ADR work, and a stereo mastering control room. Audio Mechanics has maintained, through word-of-mouth, an impressive list of corporate and independent clientele in the music, film, and television industries.
8:00am - 9:00am | Salons 1-5 | Breakfast 7:45am – 8:15am
Conference Welcome & Scholars Breakfast

Please join us for a continental breakfast and the official Conference welcome and to recognize the 2013 Scholarship and Internship recipients. Also, a special welcome to Richmond from Paul Spehr and George Willeman.

Welcome to Virginia: Virginia, Mother of Movies?
Speakers: Paul Spehr
George Willeman, Library of Congress
Virginia is for lovers, Virginia is the mother of presidents, — but the mother of movies? Who knew?

9:00am - 10:00am | Salons 1-5
Morning Plenary: The Future of Film Stock for Archival Preservation

Chairs: Rachael Stoeltje, Indiana University Libraries Film Archive
Wayne Martin, Vice President Manufacturing Entertainment Imaging, Eastman Kodak

Speakers: David Walsh, Imperial War Museum
Pat Loughney, Library of Congress
Dino Everett, Hugh Hefner Moving Image Archive

The transition from photochemical film stocks to digital cinema production and exhibition complicates the ability of archives to responsibly preserve the cultural heritage under their care. In this panel, representatives from FIAF (International Federation of Film Archives), AMIA and its Film Advocacy Task Force, the Library of Congress and Eastman Kodak will report on their ongoing efforts to maintain the production of film for archival use. Panelists will share the data and recommendations from their recent studies on the current and future amount of film needed for preservation purposes. This timely discussion will raise the possibility of collective efforts to ensure the future availability of motion picture film.
An Academy Award for FUJIFILM
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FUJIFILM RECORDING FILM for Digital Separation ETERNA-RDS 35mm Type 4791(PET) is the world's first archive film designed especially for laser film recording. The award was given to FUJIFILM Corporation* for the design and development of ETERNA-RDS for use in the archival preservation of film and digital images.

*2012 Scientific and Engineering Award presented to FUJIFILM Corporation, Hitoshi Ushio, Kyoichi Kato and Hiroshi Hirozono

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10:00am - 6:30pm | Second Level
Grand Opening: The Vendor Café

Don’t miss an opportunity to visit the vendor exhibits! These suppliers and service providers are a wealth of information about our field. What is new, what works, and what’s on the horizon. Whether or not you are a buyer, the information you’ll gain from talking to these Café colleagues is important!

10:30am - 12:00pm | Madison-Monroe
Vitaphone: Recent Discoveries and Preservation Efforts for Sound-on-Disc Fil

Chair: Carla Arton, Library of Congress
Speakers: Ron Hutchinson, Vitaphone Project
Ken Weissman, Library of Congress
Bob Heiber, Chace Audio

In the 1920s, Warner Bros. invested in a playback system that involved connecting a turntable to a projector motor to synchronize sound with film. While the sound-on-disc technology was successful for Warner Bros. and other studios during those early sound years, many of the films and discs were separated or damaged after their commercial run, making later preservation a combination of detective work and technological creativity. This panel will discuss the past and continuing efforts to preserve the features and shorts produced, including the research and technical challenges of creating a combined preservation print from two distinctively different formats. Case studies from recent preservation projects will be incorporated into the discussion, including a recent acquisition of 9.5mm sound-on-disc films marketed by Pathé for home use.

10:30am - 12:00pm | Salons G-H
Archivist Changeover: Addressing Turnover in Archival Management

Chairs: Dave Rice, City University of New York
Nicole Martin, Human Rights Watch
Speakers: Brendan Allen, Democracy Now!
Walter Forsberg, New York University

Transitions in archival management can be turbulent times for archival collections. Dave, Nicole, and Brendan have all successively taken on the role of archivist of Democracy Now! This panel will examine the transition points from one archivist to another and look at the planning, preparation, and training involved in these transitions. We’ll examine practical solutions (building a wiki, passing down guides and manuals, keeping former archivists on retainer, etc.) to problems we experienced. Turnover is an everyday problem with risks that resound dramatically within our archival profession due to the nature of the work, which requires dedicated and stable long-term collection stewardship.

10:30am - 12:00pm | Salons 6-8
Case Study: CBS, XTracks and Separating Audio

Speakers: David Grant, CBS Multi-Media
Ryan Adams, CBS Multi-Media
Vince Tennant, XTracks
Lars Bjerre, XTracks

This case study offers insight into the challenges of working with composite mix audio elements in the restoration of television programming. The removal of a vocal track from a film composite mix enabling a new enhanced score to be recorded; music removal from a foreign dubbed television program retaining the original sound effects and dialog; and music removal from a domestic television program retaining the original sound effects and dialog have presented challenges to the CBS team (and other studios) in preparing archival programming for new formats. Speakers will discuss technologies that have been developed to address these issues.
The Great DuArt Film Rescue

Chairs: Ed Carter, Academy Film Archive
       Brian Drischell, Academy Film Archive
Speakers: Katie Trainor, MOMA
          Deborah Stoiber, George Eastman House
          Sandra Schulberg, Independent Producer

DuArt, one of the oldest and most significant labs for independent film in the United States, ceased film processing work several years ago. Now the company is closing its film storage, and needs to find new homes for thousands of elements, often including the original negatives, of fiction features, documentaries, shorts, animation, student films and industrials. Beginning in April of 2013, the Academy Film Archive headed a group of American archives to work with DuArt in an effort to rescue as much of this film as possible. With the combined efforts of the Academy, George Eastman House, the UCLA Film Archive, the Museum of Modern Art, the Harvard Film Archive, the Library of Congress and Anthology Film Archives, many hundreds of films have already been moved to their vaults, with many more on the way.

Publications Committee Open Session: Publishing The Moving Image

This meeting is open to anyone who is interested in publishing in or learning more about AMIA's print journal, The Moving Image. It is an opportunity to learn more about the Journal from Publications Committee members and co-editors Donald Craighton and Susan Ohmer, but also to have a discussion about publishing and the future.

Meeting: Online Continuing Education Resources Task Force

Meeting: Diversity Committee

2013 Poster Session

Poster presentations summarize information using texts and images, and presented in a poster format. Each poster author will be available to explain and illustrate the concepts, techniques or research findings in their poster. Eight posters will be presented today, with eight additional posters presented in Friday's session.

Poster: Zoink.it: BitTorrent and the Creation of Private Digital Repositories
Presented by: Justin Mckinney, McGill University
             Mark Haydn, McGill University
Poster: AMIA Student Chapter at New York University
Presented by: Emily Nabasny, New York University
             Julia Kim, New York University
Poster: Avalon Media System
Presented by: Stefan Elnabl, Northwestern University Library
Poster: Moving Image Research Collections Digital Video Repository
Presented by: Ashley Blewer, University of South Carolina
Poster: Professional Training for Moving Image Archiving and Preservation Project
Presented by: Marie Lascu, New York University
Poster: Growing the A/V Artifact Atlas
Presented by: Jennifer Brice, Bay Area Video Coalition
Poster: Write Once, Read Forever (WORF) — Low-Energy Storage of Information in Perpetuity
Presented by: Melitte Buchman, NYU Libraries
             Eric Rosenthal, New York University
             Richard J. Solomon, University of Pennsylvania
Poster: Dissertation Digitization Dilemma: Preserving the Legacy of the UCSD Library  
Presented by: Brian Bartelt, Post Haste Digital

1:00pm - 2:00pm | Commonwealth
Meeting: Education Committee

1:00pm - 2:00pm | Dominion
Meeting: Open Source Committee

2:00pm - 3:00pm | Madison-Monroe
Film Heritage - The Challenge to Enable All Access
Chair: Helen Edmunds, BFI National Archive  
Speakers: Katrina Stokes, BFI National Archive  
Andrea Kalas, Paramount Pictures  
Nancy Watrous, Chicago Film Archives

Whose film is it anyway and what are our obligations? In or out of copyright and who holds the rights; often the first questions posed in response to reactive access requests, but what of the costs, resource implications and challenges faced by the custodians of moving image heritage? Walking the tightrope in balancing access to public treasures and private assets - this panel will look at the approach taken by both a national and regional archive, operating under different copyright legislation and with varied user communities. We will also provide the added perspective of a major rights holder for whom it was necessary to access materials held by other collecting organizations in order to deliver a large scale digitization project.

2:00pm - 3:00pm | Salons 6-8
Community Archiving as a Replicable Service Model
Chair: Mona Jimenez, New York University  
Speakers: Jeff Martin, Independent  
Sandra Yates, University of Texas at Austin

Since its inception in 2009, the Community Archiving Workshop (CAW) has been held in conjunction with the AMIA Conference each year, helping regional organizations gain intellectual and physical control over their endangered moving image collections. Community members learn how to conduct basic processing, cataloging and inspection of a moving image collection. Collaborating organizations are enabled to understand risks to their collections, identify the items of greatest research value and quality, and set priorities for preservation and access. One of the outcomes of these workshops is a handbook and a collection of resources, which can aid other moving image archivists in producing a Community Archiving Workshop in their own community. Attendees will learn about working with and training non-archivists to care for moving image collections and be provided with sample workshop timelines, outreach materials, supplies lists, and sample templates and documents to bring back to their institution. Additionally, the panel will be joined by representatives of the collaborating organization for this year’s Community Archiving Workshop in Richmond, Virginia.

2:00pm - 3:00pm | Salons G-H
Linked Open Data: Connecting Users to Content on the Web
Chair: Andrea Leigh, Library of Congress Packard Campus  
Speakers: Daniel Pitti, University of Virginia  
Karen Gracy, Kent State University

Next generation catalogs must be designed by considering not what a catalog is, but what a catalog can become. Linked data is a method of exposing, sharing, and connecting data on the Web. Its value for extending the functionality of information systems is made challenging by the diversity of practice and the lack of a single shared standard across the various commercial and not for profit players that characterize the moving image archival community. Speakers in this session will provide an introduction to linked data concepts, tools, and technologies, and discuss the opportunities to enrich archival data with data from external sources. A number of linked open data projects will be introduced, with an emphasis on the Social Networks and Archival Context project.
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Richmond Radicals: New Regional Cinema

Chairs: Sasha Waters Freyer, VCU School of the Arts
       James T. Parrish, Jr., James River Film Society
Speaker: Stephen Parr, Oddball Films/SanFrancisco Media Archive

While Richmond has a significant performing arts community, independent and experimental image-making are still emerging forms. This screening will uncover and explore the wealth of creative media in the Richmond region, and give audience members a richer understanding of the complexities involved in establishing a shared community. Program themes will be new genres, the innovative use of found and archival footage and independent works that stretch the boundaries of convention. The program will also feature a discussion with the selected filmmakers about the cultural and economic realities of creating and screening independent regional works. The program will be curated by Sasha Waters Freyer, filmmaker and Chair of the Department of Photography & Film at VCU, James T. Parrish Jr., filmmaker, educator and founder of Richmond Flicker and co-founder of the James River Film Society, and Stephen Parr, filmmaker, archivist and founder of San Francisco’s Oddball Films and the San Francisco Media Archive.

Stage and Screen: Preserving Too Much Johnson (1938)

Chair: Tony Delgrosso, George Eastman House
Speakers: Caroline Yeager, George Eastman House
         Daniela Curró, George Eastman House
         Anthony L’Abbate, George Eastman House
         Paolo Cherchi Usai, George Eastman House
         Janice Allen, Cinema Arts

The discovery of a “lost film” is a rare and treasured event at any moving image archive. The Motion Picture Department at George Eastman House was privileged to have just such an experience in the summer of 2013, when it was given the unique opportunity to preserve an original nitrate work print of a film thought to have been lost forever.

Improvising the Archive: Preserving Material that Resists Traditional Preservation Methodologies

Chair: Rebecca Fraimow, Video Preservation Coalition
Speakers: Daniel Erdman, Independent Archivist
          Erica Titkemeyer, Smithsonian Institution Archives
          Kristin MacDonough, Video Preservation Coalition

Stag films, queer films, digital remix, and video games — although at first glance these genres of material may not appear to have much in common, they all present considerable challenges to standard archival and preservation practices. This session will focus on finding solutions to the problem of archiving material that has been often overlooked by the preservation community because of the ways in which it confounds traditional preservation methods.

AMIA Awards and Archival Screening Night

Please join us to honor the 2013 AMIA Awards honorees for the Silver Light Award and the William S. O’Farrell Volunteer Award.

Following the Awards, join us for the 23rd annual Archival Screening Night. Thank you to ASN coordinators Antonella Bonfant, Doug McClaren, Brittan Dunham and Paul Rayton.

Buses will begin to the Byrd Theatre at 6:00pm for those who want to have dinner in the Carytown area.
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Kodak.com/go/motion
8:30am – 9:15am | Salons F-J | Breakfast 8:15am – 8:45am
Morning Plenary: Preserving in Post: Contemporary Practices in Television Restoration

Speakers: David Grant, VP of Multi-Media, CBS
          Ryan Adams, Director of Multi-Media, CBS
          Bob Heiber, Chace Audio by Deluxe

The increased variety of distribution outlets available today (DVD, BD, streaming, etc) has a significant impact on the restoration of television titles. Many of these series, movies of the week and mini-series are available only on film or SD formats. To meet the demand for high quality distribution sometimes means a complete “re-post” – going back to the original negatives to re-do everything that was done when the show was in original post-production. In addition to cleanup and restoration work done where needed. With audio, the home market is now 7.1 audio or better and requires re-mixing. With visual effects, in most cases they must be re-transferred or re-created. The plenary will offer insight into the process – and the challenges of - television restoration.

9:15am – 2:00pm | Second Level
The Vendor Café
These suppliers and service providers are a wealth of information about our field. What is new, what works, and what’s on the horizon. Whether or not you are a buyer, you’ll learn something from talking with your Café colleagues.

9:30am - 10:30am | Salon 5
Navigating the Digital Archive: First, Know Thyself
Chair: Andrea Kalas, Paramount Pictures
       Sally Hubbard, HBO
Speakers: James Snyder, Library of Congress
          Seth Anderson, AVPS

In a rapidly changing technological context and with so many methods and tools to navigate and decipher, how do you choose? This panel will look at strategies for making intelligent decisions on digital archive development and implementation. First, look further than timeline and budget and interrogate what your archive is for; define who the stakeholders and constituents are; and how it aligns with your institutional strategy and goals. While some archiving principles are constant, setting a baseline identity will give context to more detailed requirements gathering and the assessment of potential tools and architectures. Panelists with experience in a range of institutional settings – corporate, academic, government, non-profit – and a wide range of budgets will share their experience and expertise in navigating this terrain. The audience will receive both an update on the latest technologies and most relevant standards, and criteria by which to assess their usefulness and applicability.
9:30am - 10:30am | Salons 1-3
New Collections and Features on WGBH Open Vault

Chair: Karen Cariani, WGBH Educational Foundation
Speakers: Michael Muraszko, WGBH Educational Foundation
         Allison Pekel, WGBH Educational Foundation
         Sadie Roosa, WGBH Educational Foundation

WGBH continues to expand and grow archive collections on Open Vault. This year, with funding from NEH, we added a collection of interviews from the series War and Peace in the Nuclear Age. The interviews are with world leaders and decision makers during the cold war period of 1950-1985. We hope these will be useful for scholars researching the history and policies of the arms race. Other projects include, with funding from the Open Society Institute, 60 titles from The Advocates, and with funding from the Grammy Foundation, interviews from the series Rock and Roll. Each project posed its own challenges and issues. Project staff will present the collections, differing content, highlights, and challenges from each project.

9:30am - 10:00am | Salons 6-8
Hollywood Two Step: How Bob Wills and his Friends Made Western Movies Swing

Speaker: Matthew Barton, Library of Congress

Although the singing cowboys of 1930s and 1940s westerns are iconic, they do not make all the music. Many westerns of this era are enhanced by the performances of innovative Western Swing artists such as Bob Wills and his Texas Playboys, Spade Cooley, the Light Crust Doughboys, Patsy Montana, Carolina Cotton, Tex Williams and others. In this way, young western musicians achieved a national prominence and impact that the older Nashville country music establishment could only dream of. Their music drew on Anglo, Celtic, European and African-American influences, and their appearances added a progressive facet to films often viewed as being constrained by their reflexive and formulaic conservatism. This presentation will use performance clips from westerns of the 1930s to 1950s to illustrate these points, as well as chart the rise of the style and its impact on music technology and fashions, with consideration of cataloging and programming issues.

10:00am - 10:30am | Salons 6-8
Locational Metadata - How to use Geography to Make Assets Discoverable

Speaker: Colin Mills, Skyworks Ltd

Many collections would benefit from having their footage searchable by location. An obvious example is a collection of news footage or anything geographically related. However actually doing this can be daunting and present some major (and expensive!) pitfalls. In this presentation, Skyworks Ltd will draw on their experience in tackling this issue – a project that ultimately led to them creating a completely new product with the help of UK Government funding. In this session, Skyworks will discuss the use and benefit of locational metadata (in simple language!) and share the key findings in developing the MetaLoc product. There will be a demonstration of the system as well as a Q&A.

11:00am - 12:00pm | Salon 5
From Zero to DAM!

Chair: Kara Van Malssen, AudioVisual Preservation Solutions
Speakers: Miwa Yokoyama, Carnegie Hall
         Eva Radding, Facing History and Ourselves

Got thousands of tapes on shelves? Little to no metadata management? Ever wonder how you will go from that to a fully fledged digital archive? This session will present two case studies from institutions that have done just that in the past 18 months: Carnegie Hall and Facing History and Ourselves. Speakers will present strategies for selecting vendors and systems, implementing new technologies, developing effective metadata models, and navigating change management at their institutions.
11:00am - 11:30am | Salons 1-3

Magnetic Media Stream: A/V Artifact Atlas: Creating a Common Language for Audiovisual Errors

**Chair:** Moriah Ulinskas, Bay Area Video Coalition
**Speaker:** Jennifer Brice, A/V Artifact Atlas coordinator

The A/V Artifact Atlas (AVAA) proposes to address one of the challenges of archivists overseeing the reformating of audiovisual content. Originated by the Stanford Media Preservation Lab and the Bay Area Video Coalition, the A/V Artifact Atlas is a living glossary of video and audio reformating errors and artifacts, with vetted descriptions, proposed remedies, and the goal of producing a common language for those working in the field of audio and video preservation. In this session participants will be presented with the AVAA as it exists today, with a special focus on projects which have made significant contributions to its content. Attendees will have an opportunity not only to learn about the AVAA, but also to give feedback on its development and learn how they might contribute to its growth. Archivists and reformating vendors alike can use the AVAA to communicate about reformating errors and to illustrate issues encountered in the reformating process.

11:00am - 12:00pm | Salons 6-8

Up From the Depths: Return of the 16mm Collection

**Chair:** Jennifer Jenkins, University of Arizona
**Speakers:** Mary Feeney, University of Arizona
Cindy Elliott, University of Arizona

The recent year-long process of reviewing the University of Arizona’s 16mm film and U-matic collections for disposition offers a case history of collaboration among librarians and faculty concerned with film collections on campus. This collaboration yielded a series of recommended approaches for evaluating media that can be applied to the review of other audiovisual materials, including research about the films themselves, their holdings in other libraries, and their value to teaching and research. One happy result of this careful, informed process of deselection is the return of projected 16 mm film to campus classrooms, increased awareness of the media treasures in the Arizona archives, and the re-discovery of unique local resources.

11:30am - 12:00pm | Salons 1-3


**Chair:** Dave Rice, City University of New York
**Speakers:** Devon Landes, HBO

Quality Control Tools for Video Preservation (QC Tools) is a new initiative to develop a suite of open source software tools, which can identify artifacts and errors prevalent in digitized analog video collections. The goal is simple: to cut down the time it takes to perform high-quality video preservation and direct time towards preservation issues that are solvable. A two year NEH-funded research and design project, QC Tools builds upon an existing error database, now aggregated and available to the public in the Audio/Visual Artifact Atlas (AVAA). For this work-in-progress presentation Senior Consultant on QC Tools, Dave Rice, will present the first in a series of command line tools which analyze the digitized video signal to identify discrepancies that can distinguish equipment issues, digital processing errors, and more.

12:00pm - 1:00pm | Commonwealth

**Meeting:** Advocacy Committee

12:00pm - 1:00pm | Dominion

**Meeting:** Access Committee

12:00pm - 1:00pm | Madison

**Meeting:** Projection and Technical Presentation Committee
The Phoenix suite of products offers the ultimate restoration tools for the most demanding film and video restoration work. Phoenix is designed to produce great results fast with less manual intervention.

With a familiar timeline based interface, the artist and archivist can easily review and manually touch images up in context if required.

**Phoenix**
Automated and semi-automated restoration software

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Archive Scanner
Thomas J. “Stonewall” Jackson served under Robert E. Lee and is recognized as a brilliant military tactician. While Jackson wanted Virginia to stay in the Union, when it seceded in 1861, he chose to side with his state over the national government. He died in 1863 at Guinea Station—his final words “Let us cross over the river and rest under the shade of the trees.”

Art courtesy of FITC, etc.usf.edu/clipart

12:00pm - 2:00pm | Vendor Cafe

2013 Poster Session

This is an excellent opportunity to see and discuss work done by a wide range of colleagues. Each poster author will be available to explain and illustrate the concepts, techniques or research findings in their poster. Eight posters were presented on Thursday, with eight additional posters presented today.

Poster: AVID: A New Audio Visual Content Management Tool
Presented by: Cathy Martyniak, University of Florida

Poster: FADGI Video File Format Comparison Matrix: Analog-to-Digital Reformatting
Presented by: Courtney Egan, National Archives and Records Administration

Poster: I Ka Wā Ma Mua, Ka Wā Ma Hope: The Past Guides the Future

Poster: Time-Based Media Art across the Smithsonian
Presented by: Erica Titkemeyer, Library of Congress and Smithsonian Institution Archives

Poster: The American Chapter: Registry of Chilean Holdings in American Moving Image Archives
Presented by: Gonzalo Ramirez, Moving Image Archive Studies, UCLA

Poster: Meeting International Standards and Off Line Archiving Through the Use of Recordable Optical Discs
Presented by: Max Inui, JVC Advanced Media USA Inc

Poster: AEO-Light, Public Release
Presented by: Greg Wilsbacher, University of South Carolina, Moving Image Research Collections

1:00pm - 2:00pm | Commonwealth

Meeting: Cataloging & Metadata Committee

1:00pm - 2:00pm | Dominion

Meeting: Small Gauge Amateur Film Committee

1:00pm - 2:00pm | Madison

Meeting: Preservation Committee

2:00pm - 3:00pm | Salon 5

Nitrate: Out of the Vault and Into the Oven

Chair: Vance Kepley, University of Wisconsin-Madison
Speakers: Heather Heckman, Moving Image Research Collections
Katie Mullen, Wisconsin Historical Society
Mary Huelsbeck, Wisconsin Center for Film and Theater Research

So what have we learned about nitrate—anything? Members of the Nitrate Study Group at the University of Wisconsin—Madison, the Wisconsin Center for Film and Theater Research and the Wisconsin Historical Society will present the findings of the second year of their NEH funded project—there have been some surprises—and what practical meaning those results have for archives and archivists. They will also introduce new resources available to archivists and researchers.
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2:00pm - 3:00pm | Salons 1-3
Magnetic Media Stream: The End of Analog Media -
The Cost of Inaction and What You Can Do About It
Chair: Chris Lacinak, AudioVisual Preservation Solutions
Speakers: Mike Casey, Indiana University
Marius Snyder, Presto Centre

Speakers will tackle head-on the topics of: Why Media Preservation Can’t Wait: The Gathering Storm; COI: Analyzing the Cost of Inaction; and, How to Digitize Now: Building the Case and Making it Happen. This session formulates, articulates and empowers participants with unprecedented information, concepts and tools to help overcome one of the most critical issues facing the entire AMIA community today.

2:00pm - 3:00pm | Salons 6-8
Video Games: Selection, Preservation, Access
Chair: David Gibson, The Library of Congress
Speakers: Rachel Donahue, University of Maryland Institute for Technology in the Humanities
Chris Melissinos, PastPixels
Jon-Paul Dyson, International Center for the History of Electronic Games at The Strong

The panel will focus on the unique challenges faced when working with born digital materials in an archival setting, focusing specifically on video games as a test subject. The panelists have worked closely with video games at a variety of institutions: David Gibson of the Library of Congress has been involved with the Moving Image Section’s video game collection since 2006; Rachel Donahue of the Maryland Institute for Technology in The Humanities (MITH) has participated in projects related to video game preservation as part of the Preserving Virtual Worlds project, Chris Melissinos is the curator of the Smithsonian’s recent Art of Video Games exhibit, and Jon-Paul Dyson is the Director of the International Center for the History of Electronic Games at The Strong. Through focused case studies related to three specific archival functions related to video games, the panel will serve as a tremendous learning experience for those attendees who are engaged with born digital materials at their own institutions.

3:30pm - 4:30pm | Salon 5
Digital Humanities: New Opportunities for Funding, Research, and Access
Chair: Brian Real, University of Maryland
Speakers: David Pierce, Media History Digital Library
Brian Graney, Indiana University Black Film Center / Archive
Mark Williams, Dartmouth College

Digital Humanities (DH) projects have recently received significant attention and funding. These projects have promoted new forms of scholarship, greater access to materials, and support for digital preservation. The panelists, all of whom have secured funding for and launched cinema related DH projects, will provide insight into how other institutions can follow suit and reap these benefits. This panel will be valuable to employees of moving image archives and museums who want to see their materials achieve greater use in higher education. Employees of commercial companies that provide digital infrastructure and digital archival management solutions will gain insight into the needs of archivists and scholars for digital access to moving image materials and associated metadata. Attendees will learn about the rapidly growing DH field, which provides access to archival and commercial materials that were once available only in archives, museums and libraries.
3:30pm - 4:30pm | Salons 1-3

Magnetic Media Stream: The Monster in the Closet: Grappling with Videotape Collections

Chair: Madeline Moya, Texas Archive of the Moving Image
Speakers: Siobhan Hagan, UCLA Library
            Walter Forsberg, XFR STN
            Richard Steele, Home Box Office, Inc.

Everyone loves to talk about film, and dealing with the digital age is obviously a pressing topic, but what about the media formats in between, the red-headed stepchild of moving images archives - videotape. Video, VHS, BetaMax, Video8, U-matic, Open-Reel . . . these formats represent a significant portion of moving image history, and they are lurking in collections in high quantities. How do we begin to grapple with the challenges of videotape? This panel brings together professionals who work with a broad range of materials, representing various sectors of our field. Using the examples of Special Collections at the UCLA Library, the XFR STN project at the New Museum, commercial video at HBO, and home movies on VHS at TAMI, we will examine how to approach collection assessment, prioritizing materials for digitization, tackling cataloging these very large collections, format challenges, playback capability, new means of access, workflows, and best practices. We hope to use this panel to begin a conversation among our colleagues on finding real solutions to challenges in videotape preservation.

3:30pm - 4:30pm | Salons 6-8

Everything You Always Wanted to Know About Preserving DCPs (But Were Afraid to Ask)

Chair: Shira Peltzman, AVPreserve
Speakers: Paul Klamer, Library of Congress

Creating, accessioning, and managing Digital Cinema Packages is complex, and preserving DCPs carries a unique set of challenges even for those institutions that already have a robust digital preservation plan in place. This panel will address challenges specific to the long-term preservation of DCPs by examining both the inherent risks to the format and issues that intersect with other areas of digital preservation more broadly. Drawing on original research and case studies from the Library of Congress’ Video Preservation lab, this presentation will provide a valuable resource for institutions that want to gain a deeper understanding of the particular considerations that this format demands.

4:45pm - 5:45pm | Salon 5

Case Study: Challenges of Re-Accessioning Digital Collections from One Institution to Another

Chair: Julieanna L. Richardson, The HistoryMakers
Speakers: Paul Klamer, Library of Congress
            Andrea Leigh, The Library of Congress
            Daniel Johnson, The HistoryMakers

Last year, The HistoryMakers, the nation’s largest African American video oral history archive, entered into an agreement with the Library of Congress to transfer its entire tape library of 9,000 hours of African American video oral history first-person testimony, associated metadata and its digital assets on LTO tape. Prior to the transfer, both The HistoryMakers and Library of Congress had to re-evaluate their archival standards, methods and procedures to accommodate requirements for preservation and access to mitigate issues with metadata, time code, SHA-1 checksum discrepancies, and the limitations of LTO storage. This panel will explore the first digital video transfer to the Library of Congress with a focus on the importance of collections management, cataloging/metadata standards (PBCore), and problem solving with digital media institutional transfers of digital archives.

4:45pm - 5:45pm | Salons 1-3

Magnetic Media Stream: The Essentials - Identifying the Best Source for Your Preservation Efforts

Chairs: Laura Major, Colorlab Corp
        John Walko, Scene Savers

The ongoing closure of more film and video laboratories around the country, combined with the potential loss of institutional memory as the staff within archives changes, makes clear com-
munication between the archive and the laboratory essential for a successful, and “stress free” preservation project. The session will review what information a lab needs from your archive to fulfill your preservation requirements, as well as how to choose the best quality source for your preservation project. It will start out with the history behind the creation of AV assets and will review basics about how film and video processing is accomplished within a lab. It will finish by providing the necessary step-by-step interaction between the archive and the laboratory during processing so that you can make effective decisions and optimize your preservation project.

4:45pm - 5:45pm | Salons 6-8
Preparing for the Centennial: The Technicolor Collections at George Eastman House
Chair: James Layton, George Eastman House
Speakers: John Klacsmann, Anthology Film Archives
           Shannon Fitzpatrick, Selznick School of Film Preservation
           Almudena Escobar Lopez, Selznick School of Film Preservation

As the 2015 centennial of Technicolor approaches, George Eastman House has been preparing their expansive Technicolor Collections to make them fully accessible. These collections, amassed over many years, represent an invaluable resource for researchers documenting the history and innovations of Technicolor. This session, presented by staff of George Eastman House and former students of the Selznick School of Film Preservation, outlines the history, acquisition, and significance of the Technicolor Collections. The panelists will also address some of the challenges involved in processing a mixed media collection of this size—the largest of its kind in the world—including corporate documentation, photographs, engineering schematics, and laboratory equipment large and small.

5:45pm - 6:45pm | Commonwealth
Meeting: Magnetic Tape Crisis Committee (MC2)

5:45pm - 6:45pm | Dominion
Meeting: Independent Media Committee

5:45pm - 6:45pm | Madison
Meeting: Conference Committee

7:30pm - 8:30pm | Salons 6-8
Screening: Virginia Mariners’ Museum: The Steamship Dollar Line Film and The Art of Shipbuilding in the 1930s
Speaking: Tom Moore, Senior Curator of Photography/Photo Archivist at the Mariner’s Museum

The Art of Shipbuilding in the 1930s was, by far, the most outstanding film preservation project the Mariners’ Museum has realized. This 35mm nitrate film details the construction of the President Coolidge and President Hoover at the Newport News Shipbuilding and Dry Dock Company in the 1930s. Four museum docents, who all worked at the shipyard in the late 1930s, were interviewed and shared fascinating personal recollections of day-to-day life in the yard. These firsthand accounts will be screened alongside the restored film footage of the original ship construction. In addition to presenting an extraordinarily detailed look at shipbuilding techniques, many now obsolete, this film reveals important historical information about the life and work at an American shipyard, and the racial integration of skilled craftsmen at the Newport News Shipbuilding and Dry Dock Company, right here in AMIA’s host state of Virginia.
Reformatting film, video and audio archives into high-quality digital masters and user-playback files.
AMIA General Business and Membership Meeting with Continental Breakfast

Members and guests are welcome and encouraged to attend the Membership Meeting to hear the annual “State of the Association” report, updates about current projects, and offer special recognition to AMIA members who have gone “above and beyond” in their service to all of us. The open forum will provide an opportunity to raise questions not addressed elsewhere in the conference. And at the end of the meeting, the 2013/14 Board of Directors will take office as we thank departing Board members for their great service to the Association.

Morning Plenary | AMIA/DLF Hack Day: Results and Solutions

Chairs: Kara Van Malssen, AudioVisual Preservation Solutions
Steven Villereal, University of Virginia
Lauren Sorensen, Bay Area Video Coalition
Speakers: Hack Day Participants

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

Digitization Prospects in Developing Countries: Case of Zimbabwe National Archives

Speaker: Felizarda Kutsakatika, National Archives of Zimbabwe

The future of traditional audiovisual archives lies in their ability to adopt digital solutions. The presentation discusses digitization prospects in developing countries with particular emphasis on the National Archives of Zimbabwe. It discusses the implications of key audiovisual archiving philosophical and ethical issues on digitization projects in developing countries in East and Southern Africa. The presentation will also suggest realistic, low cost and applicable digitization solutions that do not strain institutional resources while respecting the authenticity and inherent values of audiovisual heritage and also considering the constraints in which some institutions are currently operating. Finally, emphasis is placed on manageable and applicable digital solutions for developing countries.
10:30am - 12:00pm | Salons 1-2
Magnetic Media Stream: Preservation Action Plan for VHS

Chairs: Melitte Buchman, New York University  
        Peter Brothers, SPECS BROS.
Speakers: Lauren Sorenson, Bay Area Video Coalition  
          Courtney Egan, NARA  
          Linda Tadic, Audiovisual Archive Network

Video signal recorded onto magnetic tape is at imminent risk. Many analog tapes are at the end of their lifetime. Although some tapes need the intervention of professionals, there is no doubt that with a certain amount of ingenuity, technical support and modest financing that a willing archivist will be able to preserve parts of their collection that are still relatively stable. VHS conversion is a particularly affordable place to start working on archival “low hanging fruit.” In this panel we call upon experts to understand what the minimum requirement is for local preservation and provide practical steps for beginning in-house migration.

10:30am - 12:00pm | Salons 6-8
Further Flawed and Failed Formats

Chair: Jeff Martin, Independent
Speakers: Dino Everett, Hugh M. Hefner Moving Image Archive, USC  
          Marsha Gordon, North Carolina State University  
          Caitlin Hammer, Independent

Whether it was bad technology, bad marketing, bad timing, or just plain bad luck, dozens of film and video formats launched with high hopes have failed completely. This session continues the series of popular and very well-attended sessions at previous AMIA conferences, by showcasing even more such formats using original, restored equipment. Three formats will be demonstrated: Thomas Edison’s 1912 22mm Kinetoscope system—an amateur format sold as a “Biograph that a child can handle;” 16mm Vitaphone sound-on-disc film, a non-theatrical/home version of the Vitaphone system that revolutionized the motion picture industry; and CBS’s EVR (Electronic Video Recording), a hybrid film/video system for home use launched to much fanfare but little success in 1968.

11:00am - 11:30am | Madison-Jefferson
Taking It to the Streets: The Activists’ Guide to Archiving Video

Chairs: Yvonne Ng, WITNESS  
        Grace Lile, WITNESS

The Activists’ Guide to Archiving Video is a new website developed by the human rights video organization WITNESS. Aimed at activists, grassroots organizations, and citizen media who are creating or collecting digital video to document human rights violations and issues, this resource provides guidance and practical tips on digital video archiving in language that non-archivists can easily understand. In this session, WITNESS archivists will present the website, and discuss the initial response and lessons learned. Come hear a first-hand case study of what works and what doesn’t when sharing information on caring for digital collections with non-archivists. Attendees will leave with an understanding of the archiving needs of human rights video activists, ideas for developing online training resources, and maybe even learn a few things about how to archive digital video!

11:30am - 12:00pm | Madison-Jefferson
American Archive of Public Broadcasting

Chair: Karen Cariani, WGBH
Speakers: Patrick Loughney, Library of Congress  
          Alan Gevinson, Library of Congress

We are very proud to announce that in partnership, the Library of Congress and WGBH will be the future home of the American Archive of Public Broadcasting. This brief session will give an update on the initiative. We will give a very brief overview of the Library’s role, WGBH’s role, current activities, and our timeline for future plans. Questions will be welcome.
Conference Program | Saturday

12:00pm - 1:00pm | Commonwealth
Meeting: Nitrate Committee

12:00pm - 1:00pm | Dominion
Meeting: International Outreach Committee

12:00pm - 1:00pm | Salon 3
Meeting: Moving Image Related Committee

1:00pm - 2:00pm | Commonwealth
Meeting: AMIA Student Chapters

2:00pm - 3:00pm | Salon 5
The Media Ecology Project: Better Scholarly Access to Historical Media
Chair: Mark Williams, Dartmouth College
Speakers: Mike Mashon, Library of Congress
Dan Streible, New York University
Karen Cariani, WGBH
John Bell, University of Maine

This panel will introduce and update The Media Ecology Project (MEP), a digital resource that provides online access to primary moving image research materials, and facilitates the awareness of and critical study of Media Ecology: the dynamic ecology of historical media in relation to the public sphere and public memory. We intend MEP to support and advocate the essential work of media archives. (See MEP blog here: http://sites.dartmouth.edu/mediaecology/) We will report on the experience of archives already partnering in this project, and the pilot studies that engage scholars to research within and across the collections of participating archives.

2:00pm - 3:00pm | Salons 1-2
In Tradition of the Untraditional: Archiving and Emulation of Ephemeral Media
Chairs: Joey Heinen, New York University
Athena Holbrook, New York University
Speakers: Philip Leers, Carnegie Museum
Peter Oleksik, Museum of Modern Art
Stephen Vitello, Independent Artist/Contractor

The discussion of ephemeral media art object preservation, digital and analog, must consider both product and process: the actual art work created (whether digital object, analog video, or recording of a performance), but also the preservation of the “process” that leads to the end result. Many experimental works from the past utilized hardware designed to suit the impulses of the artist in an ephemeral setting (e.g. video synthesizers) while born-digital works often employ software which is produced through code or proprietary languages and platforms that are not necessarily designed for longevity. Both techniques imply that the only preservation solution may be emulation or a kind of “mapping” to produce an end result which is the best facsimile of the original. To what extent is preservation of the “process” true to the inherent “tradition” of creating these ephemeral experiences?

2:00pm - 3:00pm | Salons 6-8
Anatomy of Digitization: What’s Between the Play Button and the Mouse Click
Chairs: Dave Rice, City University of New York
Skip Elsheimer, AV Geeks
Speaker: Erik Piil

An up-close and behind-the-scenes look at video digitization, this panel will feature the gear and gizmos that facilitate archival video digitization. We will cover the recent evolutions of video digitization technology piece-by-piece through the signal path and break down the objectives, variables, and risks of the components. In addition, this panel will discuss various audiovisual artifacts encountered throughout the digitization process.
Through a generous grant from the National Endowment for the Arts, the Bay Area Video Coalition (BAVC) is offering subsidized audio and video preservation services to artists and art-related collections selected via an application process. Qualifying applicants can receive a 30%-70% subsidy on all services.

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The Digital Dilemma in (Brazilian) Film Archives Today

Speaker: Mateus Nagime, Cinemateca do Museu de Arte Moderna (MAM) do Rio de Janeiro

Today, whether for better internal control or to exhibit its works for audiences, the digital world is a reality in film archives. Nonetheless, these institutions are still battling over how to work better with digital content, especially in underdeveloped countries, such as Brazil, which is forever battling a lack of funding and limited staff. In Brazil, major media stars have now shifted to creating online videos, and amateur films create more buzz than theatrical releases. It is fundamental to preserve these works, but how to do it properly is currently one of the biggest debates occurring in Brazil’s film archives. This presentation will stress the importance of working with digital materials, using Brazilian examples to compare how archives in different parts of the world use digital media to bring an audience closer to preservation issues.

The Queer Perspective: LGBTQ Artists in Archives

Speaker: Erica Titkemeyer, Independent Archivist

A number of memory institutions focused on acquiring queer works are currently operating within the United States, providing more options for LGBTQ filmmakers and artists wishing to place their audiovisual collections within a repository that might not have been available in the past. Using excerpts from oral interviews conducted with this fact in mind, this presentation will examine artists’ considerations and thoughts towards region, rights, access, and queer relations within institutions (these artists include: Barbara Hammer, Jim Hubbard, Peggy Ahwesh, and others). While it is understandable that any artist would have difficulty in relinquishing their works to an institution, these voices share a unique perspective since their marginalized identities and legacies will ultimately be shaped by the stewards of their life’s work.

Archival Alliances for Audiovisual Oral History Collections: Collaborative Models and Strategies

Chair: Teague Schneiter, Academy of Motion Picture Arts and Sciences
Joanne Lammers, Writers Guild Foundation

Speakers: Leah Kerr, Academy of Motion Picture Arts and Sciences
Miranda Banks, Emerson College
Genevieve Maxwell, Academy of Motion Picture Arts and Sciences

This panel will present a case study on a motion picture craft oral history project spearheaded by the Academy of Motion Picture Arts and Sciences. It will illustrate how cross-institutional archival alliances can uncover and reactivate unseen collections and enable their preservation, and how these relate to new initiatives in the areas of digital preservation, access and museum exhibition. The goal of this presentation is to offer collaborative models and strategies when common goals and collections have been identified, including the leadership role larger moving image archives can play in these partnerships. Panelists will share the work and findings of the project, including efforts towards centralized storage and cataloging, shared metadata standards and vocabularies, cost sharing, and a collaborative search for funding. The presentation will focus on the current form these collaborations are taking, and how their development might shape future use of these oral history collections for film historians, researchers, and the general public.

Born in Virginia, James Madison was President of the U.S. 1809-1817. He was the last president who was a Founding Father of the United States and the third of them to die on Independence Day.
Mastering Your Data: Tools for Metadata Management in AV Archives

Speaker: Seth Anderson, AudioVisual Preservation Solutions

Metadata exists in a wide variety of sources: databases, in catalogs, embedded in files, and, even still, scrawled on paper. Whether you work for a large multinational corporation or a small archive, managing metadata has likely been a headache for years. Disparate data sources, schemas, and terminologies complicate operations and potentially hinder access to audiovisual assets. And segmentation between departments and collections can lead to wide variance in metadata quality across an organization. This presentation provides an overview of available software in the field of master data management: tools built for the creation, normalization, and distribution of a unified organization data set. Master data management encompasses the processes, governance policies, business rules, and tools that define a set of unified “best data” for an organization. Attendees will be introduced to the core concepts of master data management and recommended workflows for applying these principles in their organization.

Old Films, New Access: Partnerships in Production

Chair: Elizabeth Hansen, Texas Archive of the Moving Image
Speakers: Brian Frye, University of Kentucky
Anne Wells, Chicago Film Archive
Andrea Silenzi, Free Music Archive

New productions using archival films increase exposure for audiovisual collections and engage new audiences with the archives. This panel focuses on the cooperation between filmmakers, artists, educators, students, and media archives to create new works. Projects discussed include: Our Nixon (a documentary film featuring home movies from the Nixon Presidential Library), the Chicago Film Archives Media Mixer (a fundraiser engaging artists and musicians in the creation of new productions), Remix the Public Domain (an online contest encouraging the use of the Free Music Archive and the Prelinger Archive), and the Texas Archive of the Moving Image’s partnership with St. Edward’s University’s CAMP program (engaging students to create new films from archival materials). A moderated discussion will address questions such as: How can archives reach new audiences through artistic collaboration? How can archives engage creative partners in preservation, access, and advocacy? How can these projects inspire other collaboration?

Digital Acquisition & Ingest Workflows, Big and Small

Chair: Lauren Sorensen, Bay Area Video Coalition
Speakers: Peter Oleksik, Museum of Modern Art
Nicole Martin, Human Rights Watch
Yvonne Ng, WITNESS

Have digital content in your moving image archive? This panel will present four case studies of ingest and acquisition of digitized and born digital materials from larger institutions to grassroots organizations: a museum environment’s policies and practices using an open source digital preservation management software (Ben Fino-Radin, MoMA); a collaborative effort between dance archives to build a preservation and access system for digitized analog video of historically significant dance documentation (Lauren Sorensen, BAVC); supporting producers to establish practices and workflow for sustainability of digital audiovisual material outside an institutional context (Yvonne Ng, Witness), and practices at Human Rights Watch (Nicole Martin), discussing producer-archive workflow, a commitment to open source, and the organization’s digital asset management system, including metadata mapping and retention policies.
Reinventing ‘Digital’ for Collections, Archiving and Access

Speaker: David Sanderson, Archives New Zealand

This session aims to challenge the traditional thinking about archiving collections as we face the task of bridging the divide between physical and digital collections. In an ever-tightening fiscal environment Archives New Zealand, the country’s national archive, is having to re-address its approach and introduce innovative thinking and problem solving ideas – addressing problems the Kiwi way. Senior Advisor, Archives Online David Sanderson advocates for the need to split our collections into the physical originals, the digital originals or master replacements and the digital access copies, but to only keep two of those three, not to store everything and every version and he explains how the internet liberates this approach. He will demonstrate some of the purpose built tools designed to aid this process and how they fit alongside doing things the old-fashioned way. This session questions the long held belief that archives and archivists need to keep everything.

Implementing a Preservation Strategy for Audiovisual Archives – the Singapore Experience

Speaker: Dr Lai-Tee Phang, National Archives of Singapore

The Audio Visual Archives Department of the National Archives of Singapore (NAS) is empowered by the National Library Board Act to appraise, acquire, preserve and provide access to audiovisual records created by public offices and private organisations and individuals. Since its set up in 1997, NAS has amassed rich holdings of over 120,000 broadcast and non-broadcast audiovisual recordings covering about 60 years of Singapore’s broadcasting history. About 65% of the recordings are captured in analog formats ranging from film to video to sound. As the Singapore broadcast industry is moving into full HD transmission by 2015, and public agencies are increasingly creating audiovisual records digitally, NAS has to address the dual challenge of migrating analog formats in a timely manner and preserving born-digital audiovisual records. This presentation gives an overview of the migration paths taken by NAS since 2005, the challenges it encountered and its progress in implementing a preservation strategy and digital audiovisual archive to facilitate long-term access.

AMIA 2013 Closing Night Cocktails

Join us as we say goodbye to colleagues and friends and mark the closing of the 2013 Conference. We’ll see you next year in Savannah!

Thomas Jefferson - Founding Father, author, lawyer, diplomat. The first Secretary of State, third President of the US, Governor of Virginia. A self-taught architect, the State Capital at Richmond is his design. Art courtesy of FITC, etc.usf.edu/clipart
United States Marine Corps • American Archive Project • James M. Cox Foundation • United States Holocaust Memorial Museum • Louisiana Public Broadcasting • United Nations • Great Museums • NASA • Kamehameha Schools • Merck Pharmaceuticals • The Paley Center for Media • Carter Presidential Library • Mexico’s National Council for Culture and Arts • Weather Channel • Salvation Army • Smithsonian

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

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

**Vendor Cafe Schedule**

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<th>Day</th>
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<tr>
<td>Thursday</td>
<td>10:00am</td>
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Blackmagic Design creates the world’s highest quality video editing products, digital film cameras, color correctors, video converters, video monitoring, routers, live production switches, disk recorders, waveform monitors and film restoration software for the feature film, post production and television broadcast industries.

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p. 44.20.7734.8282
e-mail: patrick.morgan@digitalvision.se
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Join us at the Sheraton Chapel Hill Hotel for our 48th Annual Conference. The hotel is just minutes from downtown and the University of North Carolina.

ARSC welcomes papers on the preservation and study of sound recordings—in all genres of music and speech, in all formats, and from all periods. We seek papers and panels that are informative, display a passion for their subjects, and include compelling audio and visual content.

Preference will be given to regionally relevant topics. The Mid-Eastern seaboard is an area of rich cultural influences, especially with regard to American roots music. For example, the Carolinas gave birth to the close harmony “brother” tradition in country music, and the Piedmont guitar style that permeated blues in the 1930s. Historical recordings concerning these topics are plentiful and are but a few terrific potential topics relating to this rich cultural territory.

The deadline for presentation proposals is January 6, 2014.

The Pre-Conference Workshop, “All Things Digital,” will focus on the management of file-based audio collections, digitized and born digital. The workshop will be offered simultaneously in-person and online. Whichever way you choose to attend, we hope to see you there!

For more information, visit: [http://www.arsc-audio.org/conference/](http://www.arsc-audio.org/conference/)

The Association for Recorded Sound Collections is a nonprofit organization dedicated to the preservation and study of sound recordings—in all genres of music and speech, in all formats, and from all periods. ARSC is unique in bringing together private individuals and institutional professionals—everyone with a serious interest in recorded sound.
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The MediaPreserve, a division of Preservation Technologies, provides high-quality reformatting services for audio, video and film. Using expertly-modified legacy equipment as well as current technologies, our staff of engineers, librarians, archivists and metadata specialists transfer and document your collection materials according to professional standards and best practices so that your AV assets remain accessible into the future.

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p. 44.1622.808670
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The RTI Film Group
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email: tencinas@rtio.com
www.rtio.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 west and dry film printers and special print 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, RTI Videotape Cleaners & Inspectors, Disc-Go-Technologies and DiscChek Optical Disc Repair and Inspection Equipment. We also offer CIR Film Archiving Scanners and Archival Tables, and a full line of quality control equipment, film inspection, rewinders, film splicer’s, silver recovery and chemical mixing.

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www.undergroundvaults.com
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e-mail: tommy@videofilmsolutions.com
www.videofilmsolutions.com
Video & Film Solutions provides services, consulting and customized solutions for motion picture images. We strive to stay on the leading edge of current video and digital graphics technologies all while applying the knowledge to help the quality and recovery of older technologies.

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E-Mail: sdsound17@sbcglobal.net
<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Committee</th>
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</table>
| **Thursday. November 7, 2013** | 12:00pm - 1:00pm | Session: Publications Committee  
Meeting: Online Continuing Education Resources TF  
Meeting: Diversity Committee |
|                    | 1:00pm - 2:00pm | Meeting: Education Committee  
Meeting: Open Source Committee |
| **Friday. November 8, 2013** | 12:00pm - 1:00pm | Meeting: Advocacy Committee  
Meeting: Access Committee  
Meeting: Projection & Technical Presentation Comm |
|                    | 1:00pm - 2:00pm | Meeting: Cataloging & Metadata Committee  
Meeting: Small Gauge Amateur Film Committee  
Meeting: Preservation Committee |
|                    | 5:45pm - 6:45pm | Meeting: Magnetic Tape Crisis Committee (MC2)  
Meeting: Independent Media Committee  
Meeting: Conference Committee |
| **Saturday. November 9, 2013** | 12:00pm - 1:00pm | Meeting: Nitrate Committee  
Meeting: International Outreach Committee  
Meeting: MIRMD Committee |
|                    | 1:00pm - 2:00pm | Meeting: AMIA Student Chapters  
Meeting: Regional Audiovisual Archives Committee |
MAVIS is the Collection Management System chosen by Library of Congress and the Academy of Motion Picture Arts and Sciences.

MAVIS is used by institutions around the world for managing:
- small and large collections of audiovisual assets.
- collections of mixed assets: moving image, recorded sound, still image...
- collections of both digital and analogue assets.

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For further details, please visit our website www.feenyx.com.au or contact us at enquiries@feenyx.com.au.
To October 13, 2013 | **Attendees**

Ruta Abolins  
University of Georgia

Hila Abraham  
Selznick School

Charles Achuff

Gary Adams  
Blackmagic Design

Ryan Adams  
CBS

Lauren Alberque  
The L. Jeffrey Selznick School

Brendan Allen  
Democracy Now!

Seth Anderson  
AVPreserve

Michael Angeletti  
Stanford University Libraries

Kelle Anzalone  
UCLA MIAS

Clara Auclair  
The L. Jeffrey Selznick School

Corey Ayers  
Oklahoma Historical Society

Constance Balides  
Tulane University

Chris Banks  
LBI Foundation

Rachel Bauer  
Hoover Institution Archives

Tyler Bequette  
L. Jeffrey Selznick School

Tom Bernier  
Provincial Archives of Alberta

Amber Bertin  
L. Jeffrey Selznick School

Sue Bigelow  
City of Vancouver Archives

William Bijelj  
John F. Kennedy Presidential Library and Museum

Lars Bjerre  
Xtracks

Cassie Blake  
Academy of Motion Picture Arts and Sciences

Ashley Blewer  
MIRC, University of South Carolina

Nash Bly  
Video Transfer / National Boston

Mark Bodner  

North West Film Archive

Jennifer Brice  
Bay Area Video Coalition

Eric Bricker  
Iron Mountain Entertainment Services

Jeff Britt  
Crawford Media Services

Mike Brostoff  
Academy of Motion Picture Arts and Sciences

Peter Brothers  
SPECS BROS., LLC

James Broutzos  
Dartmouth College

Sam Bryan  
International Film Foundation

Mette Charis Buchman  
Danish Broadcasting Corporation (DR)

Melitte Buchman  
NYU

Crosby Buhl  
UCLA-MIAS

Sam Byrd  
Virginia Commonwealth University
## Attendees | To October 13, 2013

<table>
<thead>
<tr>
<th>Name</th>
<th>Organization/Institution</th>
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<tbody>
<tr>
<td>Robert Byrne</td>
<td>The San Francisco Silent Film Festival</td>
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<tr>
<td>Joe Caracappa</td>
<td>PRO-TEK Vaults</td>
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<tr>
<td>Karen Cariani</td>
<td>WGBH</td>
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<tr>
<td>Diane Carroll-Yacoby</td>
<td>Kodak</td>
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<tr>
<td>Ed Carter</td>
<td>Academy of Motion Picture Arts and Sciences</td>
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<tr>
<td>Jared Case</td>
<td>George Eastman House</td>
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<tr>
<td>Jasmyn Castro</td>
<td>NYU-MIAP</td>
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<tr>
<td>Sara Chapman</td>
<td>Media Burn Independent Video Archive</td>
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<td>Paolo Cherchi Usai</td>
<td>George Eastman House</td>
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<tr>
<td>Kira Cherrin</td>
<td>Smithsonian Institution Archives</td>
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<tr>
<td>Kelly Chisholm</td>
<td>Library of Congress</td>
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<tr>
<td>Amy Ciesielski</td>
<td>MIRC, University of South Carolina</td>
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<tr>
<td>Liz Coffey</td>
<td>Harvard</td>
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<td>Karen Colbron</td>
<td>King's College London</td>
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<td>Thomas Colley</td>
<td>Video Data Bank</td>
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<td>Catherine Cormon</td>
<td>EYE Film Institute Netherlands</td>
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<td>Shay Cornelius</td>
<td>UCLA - MIAS</td>
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<td>Julia Corrin</td>
<td>Arkansas State University</td>
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<td>Grover Crisp</td>
<td>Sony Pictures Entertainment</td>
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<td>Kate Cronin</td>
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<td>C Chapin Cutler Jr</td>
<td>Boston Light and Sound, Inc.</td>
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<td>Jess Daily</td>
<td>Constellation Center</td>
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<td>Susan Dalton</td>
<td>Dalton Data Works</td>
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<td>Brian Davis</td>
<td>Oregon State University Libraries</td>
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<td>Casey E. Davis</td>
<td>WGBH Educational Foundation</td>
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<td>Steve Davis</td>
<td>Crawford Media Services, Inc.</td>
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<td>Misty De Meo</td>
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<td>Paula De Stefano</td>
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<td>Martha Diaz</td>
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<td>Gloria Ana Diez</td>
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<td>Rae Dileo</td>
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<td>Kate Dollenmayer</td>
<td>The Wende Museum and Archive of the Cold War</td>
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<td>Melissa Dollman</td>
<td>Milestone Film &amp; Video</td>
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<td>National Library of Medicine</td>
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<td>Jason Evans Groth</td>
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<td>Molly Fair</td>
<td>CUNY TV/Interference Archive</td>
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<td>Tariq A. Fattani</td>
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<td>Shannon Fitzpatrick</td>
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<td>Barbara Flueckiger</td>
<td>University of Zurich</td>
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<td>Karma Foley</td>
<td>Smithsonian Networks, Inc.</td>
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<td>John Kostka</td>
<td>UCLA</td>
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<td>Reto Kromer</td>
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<td>Alicia Kubes</td>
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<td>Steve Leggett</td>
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<td>Andrea Leigh</td>
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<td>LAC Group</td>
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<td>Grace Lile</td>
<td>WITNESS</td>
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<td>Lei Lian Irene Lim</td>
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<td>Diana Little</td>
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<td>The MediaPreserve</td>
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<tr>
<td>Lindsey Loeper</td>
<td>University of Maryland</td>
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<td>Regina Longo</td>
<td>The Albanian Cinema Project</td>
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<td>Sophia Lorent</td>
<td>Selznick School</td>
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<td>Dylan Lorenz</td>
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<td>Samantha Losben</td>
<td>MoMA</td>
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Richmond, Virginia  AMIA 2013 | Page 75
Photo Credits

Front Cover. These little girls all work in Richmond Hosiery Mills. December 1910. Photographer Lewis Hine. Still Picture Records Section, Special Media Archives Services Division. National Archives at College Park.

Page 1. St. John’s Church. Built in 1741, it was the site of two important conventions leading to the American Revolutionary War. On March 23, 1775, the Second Virginia Convention took place at the church. The President of the Convention was Peyton Randolph and among the 120 delegates were Thomas Jefferson and George Washington. Other notable delegates were Benjamin Harrison, Thomas Mann Randolph, Richard Bland, Richard Henry Lee and Francis Lightfoot Lee. Debate centered around the perceived need to raise a militia to resist encroachments on civil rights by the British Government under King George III. Patrick Henry, a delegate from Hanover County, rose in support of a militia and, with his fiery speech (concluding with the words “Give me liberty or give me death!”), swayed the vote.

Page 5. The Jamestown Windmill. The 30-foot windmill was built in 1787 to grind corn after the British occupational forces destroyed the previous mill around the time of the Battle of Rhode Island. The site was added to the National Register of Historic Places in 1973.


Page 11. Arthur Ashe is pictured shaking hands with Jimmy Connors in 1975 after Ashe beat Connors to win the Wimbledon men’s final championship. Photo from Rolex Magazine. On June 20, 1993, Ashe was posthumously awarded the Presidential Medal of Freedom by President Bill Clinton. In 1996, the Arthur Ashe Monument was added to Richmond’s Monument Avenue.


Page 21. Crew of Monitor. Monitor’s crew were all volunteers, with 49 officers and enlisted men. From the Collections of The Mariners’ Museum, Newport News, VA

Page 25. Two Soldiers. From the Collections of The Mariners’ Museum, Newport News, VA
Page 29. Home of Jefferson Davis, three generations, c. 1885. Photo shows the Davis Family at Beauvoir, Mississippi, in 1884 or 1885 (l to r): Varina Howell Davis Hayes [Webb] (1878-1934), Margaret Davis Hayes, Lucy White Hayes [Young] (1882-1966), Jefferson Davis, unidentified servant, Varina Howell Davis, and Jefferson Davis Hayes (1884-1975), whose name was legally changed to Jefferson Hayes-Davis in 1890. Wilson, Edward L. (Edward Livingston), photographer. Library of Congress Prints and Photographs Division.


Page 47. E.J. Crane, watchmaker and jewelry store with man working in window and man standing in doorway, Richmond, Virginia, c. 1899. Library of Congress Prints and Photographs Division.

Page 55. Keysville, Virginia. Randolph Henry High School. Cafeteria. Students don't have much money so they bring produce from farms for which they receive tickets. Lunches cost about fifteen cents. Typical lunch for fifteen cents: candied yams, macaroni and cheese, fruit salad, deviled eggs, dessert and milk. Milk is free and children have as much as they want. c. 1943. Phillip Bonn, Photographer. Library of Congress Prints and Photographs Division.


Page 67. President Woodrow Wilson, half-length portrait, facing right, in automobile, with his second wife. National Photo Company Collection. Born in Virginia, he was automobile enthusiast, and took daily rides during his Presidency. An advocate of public highways, his favorite car was a 1919 Pierce-Arrow convertible.

Page 68. Maggie Lena Walker (1864–1934) of Richmond, Virginia, first black woman to form a bank in the United States.

Page 73. Tommy Lee Jones as Republican Congressman Thaddeus Stevens, from Steven Spielberg’s Lincoln. Photo courtesy of Visit Richmond.


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