**Collaborative Notes - AMIA 2016**

The Reel Thing

Wednesday 09 November 2016

Note takers: <feel free to put your name in!>

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Programme abstracts: <http://www.the-reel-thing.co/program-abstracts-4/>

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| *The Speed of* Cinema *III: Digital Projection of Archival Films* | |
| Jonathan Erland | Composite Components |
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| Restoration of The Front Page (1931) | |
| Michael PogorzelskiJohn Polito | Academy Film ArchiveAudio Mechanics |
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| Using Матрёшка and FFV1 for DPX Preservation | |
| Reto Kromer | AV Preservation by reto.ch |
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| Monochromatic Downbeat: A History of TV’s First Music Videos – The Snader Telescriptions | |
| Jayson Wall | Metromedia Radio |
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| Restoration and Preservation of the Films of Louis Delluc | |
| Audrey BirrienRodolphe Bertrand | ÉclairÉclair |
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| Pro Tools Sessions and Immersive Audio Archiving – Workflows and Challenges | |
| Chris Reynolds | Deluxe Entertainment Services Group |
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| Making Vilmos Proud: Restoring McCabe & Mrs. Miller | |
| Lee Kline | The Criterion Collection |
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| Automated Archival Image Comparison Using Advanced Algorithms | |
| Steve Kochak | Digital Preservation Laboratories, Inc. |
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| A UHD/HDR Primer | |
| Andrew Oran | FotoKem |
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| Speed in the Real World - Factual Representation of Pre-Sound Era Documentary & Newsreels | |
| Adrian Wood |  |
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| Wetgate Scanning and Digitizing Konrad Wolf’s MAMA, ICH LEBE | |
| Henning HahnKorinna Barthel | Digital Film Technology, GmbHOMNIMAGO, GmbH |
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| Body-worn Cameras and Electronic Recordkeeping in Law Enforcement: National Forum Outcomes and a Report from the Field | |
| Snowden BeckerBlaine Davison | UCLANorman, Oklahoma Police Department |
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| Restoring Audio for A Hard Day’s Night, Don’t Look Back and Quadrophenia | |
| Ryan Hullings | The Criterion Collection |
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| Reconceiving Repertory: A Holistic Approach to Distribution and Restoration in the Art House Market | |
| David MarriottLynette DuensingCraig Rogers | Cinelicious |
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