



*Elena Rossi-Snook (Chair)* is the film archivist for the Reserve Film and Video Collection of The New York Public Library for the Performing Arts at Lincoln Center. She has an M.A. in Film Archiving from the University of East Anglia and was the 2002 recipient of the Kodak Fellowship in Film Preservation. She serves as a Director of the Board for the Association of Moving Image Archivists, teaches film history at Pratt Institute and is a contributing author to the recently published *Learning with the Lights Off: An Educational Film Reader* (Oxford, 2012). "We Got the Picture", her short documentary on her family's movie theater business in upstate New York, was made an official selection of the 2005 Tribeca Film Festival.

*Antonella Bonfanti* has been working with film since 2003. A graduate of the Selznick Graduate Program in Film and Media Preservation at University of Rochester and George Eastman House, she's a specialist in collection management and archival film projection. Antonella has held positions at prestigious institutions like the George Eastman House, Prelinger Archives and California Audio Visual Preservation Project where she has preserved and advocated for orphan, amateur and independent artist-made film. She is currently the Collection Manager at Canyon Cinema Foundation in San Francisco, CA.

*Brittan Dunham* is an alumna of NYU's Moving Image Archiving and Preservation graduate program, where she worked as a projectionist and processed 16mm film collections. Her Master's thesis on archival 35mm projection in modern art house cinemas led to involvement with the Sundance Art House Convergence, and the publication of the AMIA Theater Presentation Guidelines. She is interested in finding modern methods for film print distribution, training a new generation of projectionists, and supporting artists and exhibitors who choose to embrace both film and digital technology. She manages a private digital and analog archive in New York City, and is working to restore a historic movie theater in Texas.

*Dino Everett* is the archivist of the Hugh M. Hefner Moving Image Archive at USC. His career began in the 1970's as a teenage projectionist at a Florida Drive. He travels the country actively demonstrating the safe use of archival film material for public exhibition, especially outdated film formats and equipment.

*Tara D. Kelley*, MLIS, is the Audiovisual Specialist for the Mikhail Baryshnikov Archive at New York Public Library for the Performing Arts. She was on-set coordinator for JFK, A FEW GOOD MEN, THUNDERHEART, and THE DISTINGUISHED GENTLEMAN while Casting Director at Central Casting, D.C. Tara is an alumna of the L. Jeffrey Selznick School of Film Preservation and recipient of the school's 2011 Pordenone Silent Film Festival Fellowship. Tara's first film memory is the burning Volkswagen Beetle in Nicolas Roeg's WALKABOUT. She still thinks film is on fire, but in a good way.

*Alexander Whelan* graduated from the University of Arizona in 2013 and is currently a Master's candidate at Pratt Institute for Library and Information Science. After developing personal archives projects involving home movies and other small gauge acquisitions, Alex moved to New York City where he is an extended-stay volunteer with the New York Public Library's Reserve Film and Video Collection.

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