

Welcome to Minneapolis!

November 10-13, 2004
Hyatt Regency Minneapolis - Minneapolis, MN



The Conference Committee and Board of Directors of the Association of Moving Image Archivists are delighted to welcome you to our fourteenth annual conference, held this year in brisk and beautiful Minneapolis, Minnesota!

AMIA members are responsible for the challenging, wide-reaching, and altogether superb program you see before you. Working with member submissions, the Conference Committee strives to craft a program with the modest (!) goal of offering something for every level of professional, working in every type of institution, doing every flavor of archival activity. Each year, our task of selecting and scheduling events for the conference increases in difficulty, but for good reason. There are so many amazing projects and ideas being developed within our dynamic, rapidly expanding moving image archival community! The conference's closing session, "AMIA at 13: Surviving our Teenage Years," offers a moment for us to reflect back and look forward as a community, and we truly hope that you will join us at this important event in the history of the Association.

You will have more chances than ever before to see moving images at this conference. Of course, Minneapolis will feature AMIA perennial favorites, The Reel Thing, the Archival Screening Night and the RAVA Continuous Public Screening, and we will host a second installment of the wildly popular Preservation Screening (this year, featuring the fully restored *The King and I*). Our local arrangements members have organized two very special screenings, both dealing in part with the passions of collecting moving images, "Bob DeFlores: Film Historian and Detective," and *Henri Langlois: The Phantom of the Cinematheque*. Finally, archivists will have the opportunity to showcase their talents as moving image makers and presenters at the Moving Image Archivists' Moving Image Festival and the projector extravaganza, "Fixing the Moment: Expanded Cinema." Get thee to a screening!

In addition to the fascinating array of sessions, workshops, and special events we have planned for this year, we are pleased to offer you a unique chance to partake of the vendor exhibits, workshops, and tours of our allied cultural heritage professionals of Museum Computer Network, who are holding their annual conference simultaneous with ours, just around the corner at the Hilton Minneapolis. AMIA has heard your calls for joint conferences and is thrilled to be working with MCN to connect our groups for purposes of information sharing and camaraderie!

We hope that you will find the Hyatt Regency Hotel a convenient and comfortable setting for our special events such as Friday's Vendor Exhibit, the Opening and Closing Night Receptions, and the Mentor Mixer. Take advantage of the excellent tours and attractions guide that our Minneapolis hosts have put together to get out there and see the city!

Thank you for joining us in Minneapolis. Have a great week!

AMIA 2004 Conference Committee

Rita Belda
Dan Bergin
Mick Caouette
Grover Crisp
John Fulton
Mignon Iber
Mary Jackson

Laura Jenemann
Heather Olson
Alicia Kubes
Julie Lofthouse
Carol Radovich
Steve Rayermer

Laura Rooney
Wendy Shay
Katie Trainor
Rick Utley
Jill Vetter
Bonnie Wilson
Sarah Ziebell Mann



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The 2004 AMIA Conference Sponsors

*Without the generous support of our sponsors, the annual conference wouldn't be possible.
On behalf of all of us at AMIA, thank you!*

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Winnipeg Convention & Visitors Bureau

Special thanks to the Academy of Motion Picture Arts and Sciences

Conference Screenings

Wednesday: Following the Opening Reception

Henri Langlois: The Phantom of the Cinematheque

Sponsored by the Walker Arts Center

"Henri Langlois has been described in many ways — as a 'disorderly genius,' the Man of Cinema, a 'glutton,' one who 'belongs to that disappearing race of free men' and much more — and French documaker Jacques Richard has made a film big and grand enough to accommodate his outsized subject in "Henri Langlois: The Phantom of the Cinematheque." A labor of love made over the course of seven years that crucially matches the energy and passion Langlois himself embodied, this deep-dish account of the life and times of the longtime head of the Cinematheque Francaise will enthrall buffs in limited showings on the fest and specialized venue circuit."— Todd McCarthy, *Variety*, 6/2/04.

Thursday: 2:15pm - 3:45pm

Fixing The Moment: Expanded Cinema Screening

Fixing the Moment accompanies the "Expanded Cinema: Extra Preservation Needs" panel presentation. The screening is necessary to foreground the presentation and help define what is meant by "expanded."

This program will involve presentations of 16mm and Super-8 film works by deceased artists Harry Smith and Paul Sharits as well as work by present day multi-media artists that were made to be shown simultaneously on more than one projector, require a non-standard set-up, or were meant to be projected in a non-theatrical environment. Many of the pieces involve live manipulation of the projectors during the screening. Veteran archivist/filmmaker Bill Brand will help to bring all of the elements together. This screening is meant for all attendees and promises to offer both entertainment and a chance to experience a much-neglected area of film activity.

Thursday: 8:00pm - 10:00pm

Bob DeFlores, Film Historian and Detective

Sponsored by the Walker Arts Center and CineSound 2

Minneapolis is home to one of the stars of film salvation, Bob DeFlores. Bob grew up in Hollywood as a neighbor to Ozzie and Harriet and began collecting film as a teen. Charming and engaging, he travels all over the United States finding lost films and good homes for them, sharing selections via screenings and story telling. "Every film has a story," he says. His current project is advising Kathryn Crosby on saving her private Bing Crosby collection. This evening program is composed of rare finds, including recently rescued Crosby films. In addition, Bob will relate stories about his great discoveries and his passion for saving film history.

Thursday: 10:00pm

Moving Image Archivists' Moving Image Festival

They're not just archivists, they make movies, too. Join us for a screening of original films and videos made by AMIA members.

Friday: 7:30pm

The King & I

Sponsored by Audio Mechanics, DJ Audio, and Cineric, Inc

Only two films were ever made in CinemaScope 55 - Carousel and The King And I, both in 1956. Even at that time audiences saw The King And I in prints made from a 35mm reduction negative. Newly restored, this is a rare chance to see the film in its original aspect ratio on the big screen.

In addition, the original stereo soundtrack has been faithfully recreated in 4-track Dolby Digital stereo. Ann and her King have never looked or sounded this incredible, as they sing and dance their way through such Rodgers and Hammerstein classics as "Shall We Dance" and "Getting to Know You."

Print courtesy of 20th Century Fox, with special thanks to Schawn Belston, who will introduce the film and discuss the restoration.

Saturday: 6:45pm - 9:30pm

AMIA Awards & Archival Screening Night

Please join us for the 2004 Archival Screening Night. It will highlight a diverse and entertaining range of film and video works recently acquired, preserved, or restored by AMIA members. Additionally, AMIA will present the Silver Light Award and the Dan & Kathy Leab Award in recognition of career contributions to moving image archiving and special achievements in preservation and archival work.

All Week

Locally Owned and Operated

The Regional Audio-Visual Archives Interest Group presents a compilation of clips from regional collections on the theme of local manufacturing industries. The footage will illustrate the diversity, uniqueness, and ingenuity of goods and materials which are closely identified with a region. Production will be on the "locally owned and operated" scale and will include everything from the hand-crafted and home-baked to production lines and heavy engineering. Clips will be edited into a compilation tape which will run continuously on a viewing station.

General Information

*Chet Huntley at Reid H. Ray film studio, St. Paul.
Photograph Collection ca. 1955 [detail]
Minnesota Historical Society*



AMIA Registration Desk

Greenway A/J - Second Level

Conference packets and additional conference information will be available at the AMIA Registration Desk beginning Monday, November 8 at 5:00 pm and continuing through the week:

Tuesday	12:00 pm – 5:00 pm
Wednesday - Saturday	7:30 am – 5:00 pm

Speaker Ready-Room

Loring Room - Main Floor

A room is available on an ad-hoc basis for speakers to use to prepare their presentations beginning Tuesday, November 9 and during the following hours:

Tuesday - Saturday	7:00 am to 7:30 pm
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Ad-Hoc Meeting Room

Grant Room - Main Floor

A room is available on an ad-hoc basis for meetings beginning Tuesday, November 9 and during the following hours (you must sign up at the Registration Desk for use of the room):

Tuesday - Saturday	7:00 am to 7:30 pm
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MIC Archive Directory and Union Catalog Registration Desk

Greenway A/J - Second Level

Publicize your collections and contribute to the field of moving image archiving by registering your organization in the MIC international online directory of moving image repositories. The MIC desk at this conference will also provide the first opportunity for organizations to register to contribute records to MIC's union catalog. MIC volunteers will be on hand to assist you in entering information about your organization or its records.

MIC's Archive Directory provides descriptions of archive collections; roles; audiences served; and preservation, cataloging, and programming activities. Any institution holding moving image materials is eligible for a Directory entry. MIC: Moving Image Collections is an international union catalog and portal for discovery of moving image resources for education and research which will facilitate collaborative cataloging, preservation, programming, and digitization activities. MIC is an AMIA-Library of Congress collaboration, with major funding from the National Science Foundation.

The MIC Archive Directory and Union Catalog Registration Desk will be open beginning Thursday, November 11 and during the following hours: Thursday – Saturday 8:00 am - 5:00 pm

AMIA Vendor Exhibit

Exhibit Hall - Main Floor

Please join us for the ever-popular AMIA vendor exhibit. Breakfast, lunch, and refreshment breaks on Friday, November 12 will be hosted in the vendor room. The Vendor Exhibit will be open during the following hours:

Friday	7:30 am – 5:00 pm
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Museum Computer Network Conference

Hilton Minneapolis

Our fellow professionals at Museum Computer Network (<http://www.mcn.edu/>) will be holding their 32nd annual conference, "Great Technology for Collections, Confluence and Community" concurrent with the AMIA Conference, from November 10-13, 2004, at the Hilton Minneapolis (1001 Marquette Avenue, a short walk from the AMIA Conference Hotel). AMIA members are invited to register for MCN-organized tours and workshops and to visit the MCN Vendor Exhibit held at the Hilton Minneapolis.

The Museum Computer Network is a nonprofit organization of professionals dedicated to fostering the cultural aims of museums through the use of computer technologies. It serves individuals and institutions wishing to improve their means of developing, managing, and conveying museum information through the use of automation. It supports cooperative efforts that enable museums to be more effective at creating and disseminating cultural and scientific knowledge as represented by their collections and related documentation.

Locally Owned and Operated: Continuous Public Screening

Greenway Area - Second Level

Hosted by:	Regional Audio-Visual Archives Interest Group
Curated by:	Marion Hewitt, North West Film Archive

The Regional Audio-Visual Archives Interest Group presents a compilation of clips from regional collections on the theme of local manufacturing industries. The footage will illustrate the diversity, uniqueness, and ingenuity of goods and materials which are closely identified with a region. Production will be on the "locally owned and operated" scale and will include everything from the hand-crafted and home-baked to production lines and heavy engineering. Clips will be edited into a compilation tape which will run continuously on a viewing station. This continuous public screening will begin on Thursday, November 11 and run during the following hours: Thursday - Saturday 8:00 am – 5:00 pm

Carolyn Hauer International Fund

Earlier this year, AMIA established the Carolyn Hauer International Fund. This fund, which is dedicated to promoting internationalism within the Association, awards non-profit institutional AMIA memberships and AMIA Newsletter subscriptions to non-profit institutions and organizations from countries outside the normal reach of the Association and helps guests from these countries participate in the Annual AMIA Conference. It is hoped that this new fund will provide the assistance necessary to encourage the flow of archival ideas across national boundaries and continents.

In 2004, seven organizations were offered institutional memberships and subscriptions courtesy of this fund. They include:

- National Film Archive of Iran (Tehran, Iran)
- Vietnam Film Institute (Hanoi, Vietnam)
- Arhiv Republike Slovenije/Slovenski Filmski Arhiv (Ljubljana, Slovenia)
- Cinematheque Marocaine (Rabat, Morocco)
- National Film Archive of India (Pune, India)
- Cinematheca Nacional de Angola (Luanda, Angola)
- Archivo Nacional de la Imagen-Sodre (Montevideo, Uruguay)

This year the fund was used to help support the attendance of an international guest from the National Archives of Malawi at the 2004 Joint Technical Symposium (Paul Lihoma). In addition, four individuals have received assistance from this fund to attend and participate in the 2004 Annual AMIA Conference:

Kwame Sarpong

Mr. Sarpong is from the *Gramophone Records Museum and Research Centre of Ghana*. This institution is a private museum and archives organization, located in Cape Coast (Ghana), responsible for the care of a recorded sound and images collection, a material culture collection related to music and sound reproduction. The preservation of the collection, the documentation and archiving of this intangible cultural heritage - especially Ghana's Highlife and Traditional Music of the last century - is intended for easy accessibility by students, researchers and the public. Public access is also provided via a web site (coming soon). Mr. Sarpong attended the Joint Technical Symposium held earlier this year in June and has since begun working with other JTS attendees from Africa (Zimbabwe and Malawi) to establish a cooperative training program.

Violet Matangira

Ms. Matangira works in the Audiovisual Unit at *National Archives of Zimbabwe*. Violet's first AMIA Conference was last year in Vancouver where she received the 2003 Sony Pictures Scholarship. We will be very pleased to have Violet join us again in Minneapolis thanks to the support of the Carolyn Hauer International Fund.

Margarita Vannini

Ms Vannini is from the University of Central America's Institute of History of Nicaragua and Central America (IHNCA). Ms. Vannini will be participating in the session entitled: *Building a National Collection* organized by AMIA's International Outreach Committee. IHNCA is one of the most important historical research centers in Nicaragua and one of the best in the Central America region. Located on the campus of Central America University (UCA), IHNCA plays an important role in the development and promotion of the historical research; rescue, organization and conservation of a magnificent collection of bibliography and documentation; extended by the broadcast of information via new technology and communication. The result is two new Institutes: the History of Nicaragua Institute (IHN) and the Historical Institute Library of Central America (BIHCA). The first, founded in 1987, was appointed by presidential decree to the University of Central America in 1990. The Historical Institute Library of Central America precedes 1934, begun by Jesuits in the old Central America College located in the city of Granada. Through Ms. Vannini's participation, AMIA is looking forward to building bridges into Central America. Ms. Vannini is a key activist and networker in her sphere: in the archiving community of Central America and in the Latin America Regional Committee of UNESCO's "Memory of the World."

Maureen Webster-Prince

Ms. Webster-Prince is from the National Library of Jamaica. Ms. Webster-Prince is also participating in the session entitled, *Building a National Collection*. The National Library of Jamaica collects, documents and preserves local cultural happenings, published in both printed and audio-visual formats; serves as a gateway for access to the nation's information sources and co-ordinates network activities among local entities. Its A-V Department is the focal point for the Audio-Visual Information Network.

"This fund has truly opened the door to international relations for AMIA. More importantly the opportunities it has and continues to afford moving image archivists around the world to share information, discuss common challenges, and improve international peer relations is invaluable," stated AMIA President Milt Shefter.

The Carolyn Hauer International Fund was established due to the generosity of an AMIA member and will continue as long as funds are available. Your contributions to help support this fund are gratefully accepted. For more information contact the AMIA Office.

AMIA Awards

Film placards for "The Kiss That Kills" in front of theater.
Photograph Collection ca. 1948 [detail]
Minnesota Historical Society



The AMIA Awards Committee is responsible for soliciting and receiving from the AMIA membership on an annual basis the names of suitable candidates to receive AMIA's [Silver Light Career Recognition Award](#) and [The Dan & Kathy Leab Award](#). The Awards Committee receives and considers recommendations from the membership as part of the process of preparing a list of nominees for the awards. The Committee presents its nominations to the AMIA Board of Directors, which selects the final recipient of each award. Join us on Saturday November 13th for the annual awards presentation of the 2004 Dan and Kathy Leab Award and the 2004 Silver Light Career Recognition Award at the Screening and Award Night held at the Heights Theater.

David Francis

Retired Library of Congress

previously at British Film Institute National Film and Television Archive

Silver Light Career Recognition Award

The Awards Committee enthusiastically nominated David Francis for this year's Silver Light Award, as he embodies the award criteria for his substantial contributions and leadership to the field and his work in professional societies. Gregory Lukow, in his nomination, details David's achievements by stating, "David Francis has been one of the most important figures in the history of international moving image archival field. David was a tireless champion of audio-visual conservation worldwide during four decades of service, including his tenures as Curator of the British Film Institute National Film and Sound Archive, and Chief of the Library of Congress Motion Picture, Broadcasting and Recorded Sound Division.

At the BFI, David conceived and oversaw the building of both the Museum of the Moving Image and the Getty Film Conservation Center in Berkhamsted, the first dedicated audio-visual conservation center build from the ground up. In 1990, David was made both a Fellow of the British Kinematograph and Royal Television Society and a Fellow of the British Film Institute for his work in film and television preservation. He was awarded the Order of the British Empire by Queen Elizabeth II for his contributions to film archiving and for his work on the Getty Center.

At the Library of Congress, David transformed the Library's Motion Picture Conservation Center in Dayton, Ohio, into one of the world's leading film preservation laboratories. He was a leading force behind the efforts to create the National Film Preservation Foundation and the reauthorization of the National Film Preservation Board of the Library of Congress. Thanks to David's leadership, the Library earned the reputation of being at the forefront of national and international audio-visual preservation efforts. One of the crowning achievements of his career has been the extraordinary vision he has applied in developing the state-of-the-art National Audio-Visual Conservation Center in Culpeper, Virginia.

Although David is already "in the history books" (cf Keepers of the Frame, etc.), the final chapter of his accomplishments has yet to be written. Even in his so-called "retirement," David remains a vigorous and active champion of the cause of moving image preservation.

Andrew Murdoch

University of South Carolina Newsfilm Archive

The Dan & Kathy Leab Award

Andrew Murdoch was enthusiastically nominated by Dan Streible, who details the impressive career and important roles of Andrew by stating that he, "embodies the quality of archivist for which the Leab Award was created. For nearly 30 years he has labored in a single moving image archive doing a variety of meticulous tasks well. His role in cataloging and researching the holdings of the Newsfilm Archive has been invaluable to both the University of South Carolina and to the field at large. Through the 1970s he maintained the school's 16mm film collection. In 1980, when USC acquired the Fox Movietone News Collection (11 million feet of nitrate negatives), he began his work with the Newsfilm Library, which continues unabated. Initially, Andrew traveled as a projectionist, giving more than 100 presentations of the Movietone acquisition. For 20 years, he has created every verified record in the Newsfilm Library catalog, both for Fox newsreels and a large collection of local television newsfilm. He has also shepherded the catalog through three format migrations. As curator, he has researched the collections for thousands of film producers, scholars, students, and independent researchers."

2004 Awards Committee

Rosemary Bergeron
Pamela Wintle

Brian Graney
Lee Shoulders
Robert Dirig, Chair

Bill O'Farrell
Dwight Swanson

Tuesday - November 9, 2004

6:30 pm - 8:00 pm

Greenway H/I

Small Gauge/Amateur Film Interest Group Meeting

Chair: Snowden Becker, Academy Film Archive

AMIA members interested in contributing to the work of the Small Gauge/Amateur Film Interest Group are invited to attend.

7:30 pm - 9:00 pm

Greenway F/G

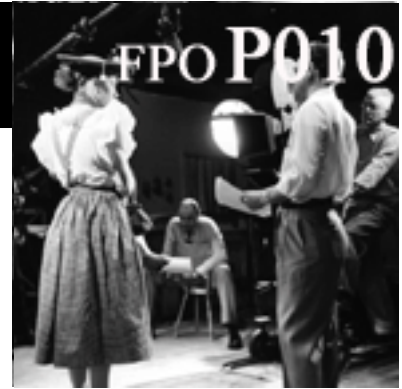
Cataloging Committee Meeting

Chair: Abigail Leab Martin

AMIA members interested in contributing to the work of the Cataloging Committee are invited to attend.

Wednesday - November 10, 2004

*Shooting an ad for Pillsbury with singer Minnie Pearl, Reid H. Ray Film Industries, Inc.
Photograph Collection ca. 1955 [detail]
Minnesota Historical Society*



8:30 am - 12:30 pm

Hilton Minneapolis

Digitization's New Frontier: Motion and Sound Workshop

Hosted By: Museum Computer Network
Chair: Paul Eisloeffel, Nebraska State Historical Society

Today, virtual exhibits, on-line collections catalogs, and other outreach products crave the unique content that moving images and sound recordings can supply. Technology can provide the means, but digitizing audio-visuals is a bit more complex than conventional scanning. This new frontier of audio-visual digitization includes considerations of hardware and software, capture from analog sources, compression algorithms, editing, delivery architectures, streaming techniques, and more. With today's tools, you too can digitize motion and sound! This introductory workshop will familiarize you with the diverse universe of AV formats and teach you the basics you will need to embark on any project to digitize moving images or sound recordings, either in-house or through a vendor.

Pre-registration is required with a separate registration fee.

8:30 am - 12:30 pm

Hilton Minneapolis

Selecting a Collections Information Management System: Processes That Lead to Successful Implementation Workshop

Hosted By: Museum Computer Network
Chair: Amy Noel, J. Paul Getty Museum

Considering a new collections information management system? Whether starting from scratch or replacing an older system, this workshop is for you. This half-day workshop will point participants to existing resources to help assess the various systems out there and focus on the processes that lead to successful implementation. This workshop will draw on real-life experiences with activities designed to help participants begin their own needs analysis. These processes are all about confluence and community and apply to both large and small institutions. They are: project management, needs analysis, measuring success, and training and ongoing development.

Pre-registration is required with a separate registration fee.

8:30 am - 4:00 pm

Hilton Minneapolis

Digitization Workshop

Hosted By: Museum Computer Network
Chair: Jim Devine, Hunterian Museum and Art Gallery

This workshop will guide participants through the processes of creating, editing, and managing digital assets. Participants will cover selection of image-capture equipment for a variety of purposes; planning and executing digital workflow for projects, metadata, storage and retrieval; and end use issues. This workshop is intended for beginners. No prior knowledge of digitization on the part of the participants will be assumed. Participants wishing to undertake some preparatory work might usefully familiarize themselves with Adobe Photoshop, although the basics involved in taking a set of images through the workflow process will be taught in the workshop. Examples of good practice will be examined and discussed, and we will consider hardware and software requirements. At the end of the workshop, participants should have a good grasp of the issues involved in developing a manageable digital resource and some practical experience of how to create and manage digital assets.

Pre-registration is required with a separate registration fee.

12:30 pm - 2:00 pm

Greenway C

Regional Audio-Visual Archives Interest Group Meeting

Co-Chairs: Marion Hewitt, North West Film Archive
Brian Graney, New Mexico State Records Center & Archives

AMIA members interested in contributing to the work of the Regional Audio-Visual Archives Interest Group are invited to attend.

12:30 pm - 2:00 pm

Cedar Lake

News and Documentary Collections Interest Group Meeting

Co-Chairs: Steve Davidson, Florida Moving Image Archive
Helene Whitson, San Francisco State University

AMIA members interested in contributing to the work of the News and Documentary Collections Interest Group are invited to attend.

Wednesday - November 10, 2004

1:30 pm - 5:30 pm

Heights Theatre

Reel Thing XIV: Laboratory Technical Symposium

Sponsored by: Chace Productions
Ascent Media
FotoKem Film and Video
YCM
Summit Film Lab & Media Services

Co-Chairs: Grover Crisp, Sony Pictures Entertainment
Michael Friend, Sony Pictures Entertainment

Dedicated to presenting some of the latest technologies employed in film restoration and preservation, The Reel Thing features a unique line-up of laboratory technicians and specialists.

Pre-registration is required with a separate registration fee. This is a ticketed event. Buses will depart from the Hyatt at 12:45 pm.

3:30 pm - 5:00 pm

Greenway C

Diversity Task Force Meeting

Co-Chairs: Lewanne Jones, Autonomedia
David Rowntree, Washington University Film and Media Archive

AMIA members interested in contributing to the work of the Diversity Task Force are invited to attend.

3:30 pm - 5:00 pm

Cedar Lake

Publications Committee Meeting

Chair: John Tariot, Moving Image Group

AMIA members interested in contributing to the work of the Publications Committee are invited to attend.

5:00 pm - 6:30 pm

Cedar Lake

Awards Committee Meeting

Chair: Robert Dirig, Japanese American National Museum

AMIA members interested in contributing to the work of the Awards Committee are invited to attend.

6:00 pm - 7:00 pm

Greenway F/G

Mentor Mixer

Hosted By: Conference Committee and Education Committee
Chair: Wendy Shay, Smithsonian Institution

The Conference Mentoring program brings together first-time conference attendees with established AMIA members. Mentees are matched with mentors prior to the mixer. The mixer is an opportunity for colleagues to meet, exchange ideas, and provide support and guidance to those who are attending an AMIA conference for the first time. Because an attempt is made to match mentors and mentees according to their interests, those participating in the program must sign up prior to the conference.

Pre-registration is required.

7:00 pm - 7:30 pm

Greenway F/G

Session Chair Orientation

Hosted By: Conference Committee
Chair: Carol Radovich, Rockefeller Archive Center

This meeting will serve as an information session for all session chairs at AMIA's annual conference. It will provide chairs with an overview of their role as session facilitators and outline the Association's Basic Chairing Guidelines. Members of the Conference Committee will be in attendance, and all session chairs should attend.

Wednesday - November 10, 2004

*Motion picture processor, 38 feet long, being installed in 3M Company-owned Ferrania film processing laboratory in Paris, France.
Photograph Collection ca. 1969 [detail]
Minnesota Historical Society*



7:30 pm – 9:30 pm
AMIA Opening Night Reception

Nicollet Ballroom A/B

Sponsored by: Cineric, Inc.

Please join us for AMIA's fourteenth annual opening night reception.

Please wear your badge for admission.

9:30 pm
Henri Langlois: The Phantom of the Cinematheque Screening

Greenway F/G

Sponsored by: Walker Arts Center

"Henri Langlois has been described in many ways — as a 'disorderly genius,' the Man of Cinema, a 'glutton,' one who 'belongs to that disappearing race of free men' and much more — and French documaker Jacques Richard has made a film big and grand enough to accommodate his outsized subject in *Henri Langlois: The Phantom of the Cinematheque*. A labor of love made over the course of seven years that crucially matches the energy and passion Langlois himself embodied, this deep-dish account of the life and times of the longtime head of the Cinematheque Francaise will enthrall buffs in limited showings on the fest and specialized venue circuit." — Todd McCarthy, *Variety*, 6/2/04.

Please wear your badge for admission.

Thursday - November 11, 2004

7:15 am - 8:15 am

Nicollet Ballroom A/B

Conference Welcome and Scholars Awards Breakfast

Sponsored by: Universal Studios
Hosted By: Education Committee and Conference Committee

On the opening day of the AMIA conference, please join us for breakfast and raise your coffee cup to toast the 2004-2005 recipients of the AMIA Scholarship and Fellowship awards, the Maryann Gomes Award and the Carolyn Hauer International Fund. AMIA President Milt Shefter and Conference Committee Chair Sarah Ziebell Mann will welcome attendees and participating allied archival organizations to the conference and will offer opening comments.

Please wear your badge for admission.

8:00 am - 5:00 pm

Greenway A/J

MIC Archive Directory and Union Catalog Registration Desk

8:00 am - 5:00 pm

Greenway Area

Locally Owned and Operated: Continuous Public Screening

8:30 am - 10:00 am

Greenway F/G

MIC: A Vision for the Future through Preserving the Past

Hosted By: Digital Initiatives Committee and Cataloging Committee
Chair: Jane D. Johnson, Library of Congress
Speakers: Ed Price, Georgia Institute of Technology
Janna Jones, University of South Florida
Grace Agnew, Rutgers, The State University of New Jersey
Dave J. McArthur, National Science Foundation

MIC (Moving Image Collections) allows users to search across multiple repositories to find current, detailed descriptions of moving images, and the images themselves, for the first time. Recommendations rooted in the practical requirements of preserving analog artifacts have evolved into a visionary initiative which serves a clientele beyond archivists and explores the leading edge of non-textual indexing, digital rights management, and educational use, while continuing to meet the daily needs of archivists and service providers. MIC complements and bridges other similar efforts internationally and proposes preservation and access solutions by optimizing the complementary strengths of its two sponsoring organizations. A demonstration of MIC's current functionalities, as well as discussion of MIC's future directions, and its contribution to the wider spheres of education and information technology—from the researcher's and funder's perspectives—will show MIC as a tool for moving image discovery and a platform for research and development of collaborative preservation, access, digitization, education, and metadata initiatives.

8:30 am - 10:00 am

Greenway D/E

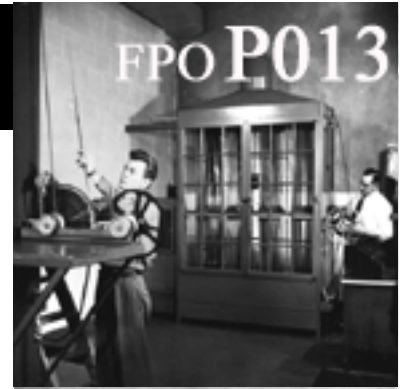
And the Emmy Goes To . . . Selecting and Preserving the Best of Local Television

Hosted By: Local Television Task Force
Chair: Ruta Abolins, Media Archives, University of Georgia
Speakers: Harold Crump, Hubbard Broadcasting, Inc.
Teresa Vickery, National Television Academy, Upper Midwest Chapter
Klara Foeller, Missouri Historical Society

An excellent way to preserve the best of local television is to save local Emmys, created and judged in twenty National Academy of Television Arts and Sciences regions throughout the U.S. This session will elucidate how the local Emmys are selected, how and where they are successfully archived, and how NATAS views AMIA as a partner in this process. Excerpts from a variety of local Emmy winners will be shown to represent the breadth of these collections. Panelists, including both AMIA and NATAS members, will discuss the importance of saving this material; the selection criteria for both AMIA and NATAS; and the access and preservation issues surrounding these collections.

Thursday - November 11, 2004

*Studio and equipment, Reid H. Ray Film Industries, St. Paul.
Photograph Collection 1940-1950, [detail]
Minnesota Historical Society*



8:30 am - 10:00 am

Greenway H/I

To Bid or Not to Bid? That is the Question: Archives and Online Auctions

Hosted By: Moving Image Related Materials & Documentation Interest Group
Co-Chairs: Daryl A. Maxwell, Universal Studios Archives & Collections
Theresa Rowat, Ministry of Culture, Province of Ontario
Speakers: Sam Kula (Moderator), Consultant
Brian Chanes, Profiles in History
David Rowntree, Washington University

Auctions have long been an essential mechanism for the acquisition and disposition of fine art and collectibles. The advent of online auctions has brought dramatic changes, creating a global marketplace for film ephemera, costumes, props, and equipment. While online auctions make an unprecedented breadth and diversity of materials available, they also increase the competition for those materials and can heavily influence a potential donor's decisions. This session will discuss auctions from the perspectives of the seller, the auction house, and the buyer, including how to use online and traditional auctions effectively; the impact of online auctions on market values, and donor relations.

8:30 am - 10:00 am

Greenway B

Nitrate Film Interest Group Meeting

Chair: James Hahn, Academy Film Archive

AMIA members interested in contributing to the work of the Nitrate Film Interest Group are invited to attend.

10:00 am - 10:30 am

Regency

Morning Break

10:30 am - 12:00 pm

Greenway D/E

Life After Elmo: Options for Film to Video Transfer

Hosted By: News and Documentary Collections Interest Group
Chair: Steven Davidson, Florida Moving Image Archive
Speakers: Roger Evans, Movie Stuff
Richard Fauss, West Virginia State Archives
Russ Suniewick, Colorlab Inc.
Stephen Parr, San Francisco Media Archive
Alan Stark, Film Technology Company, Inc.

Transferring film to videotape is important for moving image archives of all kinds for a variety of purposes, including research; to aid preservation; and for access, programming and other reasons. While sending the materials out to a lab has always been an option, many archives do this work in-house. This year, Elmo discontinued the manufacturing of its film-to-tape transfer unit, ending what was a relatively simple and inexpensive method to transfer 16mm film to videotape. The Elmo, which has long been a mainstay for local television news archives as well as other collections with 16mm film materials, is no longer an option for those seeking to purchase a new unit. Other gauges, including 8mm and Super-8, present similar challenges (Elmo discontinued those models years ago). This session provides an overview of routes archives may use for film-to-tape transfer, ranging from low-tech to high-end for 8mm and 16mm film gauges.

10:30 am - 12:00 pm

Greenway H/I

The Client/Vendor Relationship: What Assumptions Are Your Reformatting Vendors Making for You?

Chair: Christopher Lacinak, VidiPax
Speakers: Hannah Frost, Stanford Universities Libraries
Molly Wheeler, The Josef and Anni Albers Foundation
Tony Munroe, Triage Motion Picture Services

When undertaking a reformatting project, what questions should you ask as a client? What questions should your vendor ask you? What should each party bring to the table? Proper communication is imperative in the successful completion of a reformatting project. Given the lack of standard practices in audiovisual reformatting, miscommunication can easily occur between vendors and clients. Often, discussions between laboratories and clients are based solely on "output" and cost, which leaves many aspects open for assumption. A shared understanding of terminology, purpose, practices, and budgets, as well as the interrelation between these elements is a great tool in aiding a successful project and relationship. This session will look at the variations in job specifications, processes, and pricing implications. Everything from media to metadata processes strongly influence quality, usability, adherence to preservation values, pricing, and meeting the goals of the project as well as the mission of the institution.

Thursday - November 11, 2004

10:30 am - 12:00 pm

Greenway F/G

Building the National Audio Visual Conservation Center

Chair: Gregory Lukow, Library of Congress
Speakers: Sam Brylawski, Library of Congress
Patrick Loughney, Library of Congress
Ken Weissman, Library of Congress
Tim Kittleson, UCLA Film and Television Archive

This session will present AMIA members with information on the design, development, and construction of the Library of Congress National Audio Visual Conservation Center, the first centralized facility in America especially planned and designed for the acquisition, cataloging, storage, and preservation of the nation's heritage collections of moving images and recorded sounds. This 400,000 square foot facility is currently being built in partnership with the Packard Humanities Institute on a 45-acre campus near Culpepper, Virginia.

The session will present an overview of the NAVCC vision and its proposed business model, which is being designed to offer a range of national-level services to outside libraries and archives. Also presented will be information on conceptual and technical decisions involved in designing the Center's laboratory facilities, throughput models, high-capacity workflows, and digital content repositories for the integrated processing and preservation of moving image and audio materials in both analog and digital formats.

The Packard Humanities Institute is also partnering with the UCLA Film and Television Archive to develop a moving image and recorded sound complex in Santa Clarita, CA, including storage facilities, laboratories, a public theater and gallery, and an education and research center. When completed, this complex will become the new home for the UCLA Archive, as well as other media arts institutions and organizations. A brief overview of the UCLA project will also be provided.

10:30 am - 12:00 pm

Greenway C

Digital Initiatives Committee Meeting

Co-Chairs: Linda Tadic, ARTstor
Jim Lindner, Media Matters, LLC

AMIA members interested in contributing to the work of the Digital Initiatives Committee are invited to attend.

12:00 pm - 2:00 pm

Lunch on your own

AMIA conference attendees are encouraged to visit the MCN Vendor Exhibit at the Hilton Minneapolis.

12:00 pm - 2:00 pm

Greenway C

Local Television Task Force Meeting

Co-Chairs: Bonnie Wilson, Minnesota Historical Society
Karen Cariani, WGBH Educational Foundation

All AMIA members are invited to join the current members of the task force to shape a new program for the group.

12:15 pm - 1:45 pm

Greenway B

Lesbian, Gay, Bisexual, and Transgender Interest Group Meeting

Chair: Lynne Kirste, Academy Film Archive

The Lesbian, Gay, Bisexual and Transgender Interest Group provides a safe space for group members to discuss issues and develop projects that are relevant to working within the archival industry, the archiving of moving image information of LGBT peoples, and diversity within AMIA. At this meeting, we will discuss the group's ongoing projects, including creating a Union List of archives' LGBT holdings, the preservation status of significant LGBT films, outreach to independent filmmakers about archiving their LGBT films, and ideas for sessions at next year's AMIA conference. Suggestions for new projects are always welcome. All members of AMIA who are interested in the group's goals and activities are warmly invited to attend. Since this meeting falls during mealtime, feel free to bring your lunch if you wish. (Please note that the LGBT Interest Group will hold a second meeting on Saturday, November 13 from 10:30 am - 12:00 pm.)

Thursday - November 11, 2004

*Filming of Sinclair Lewis' "Free Air" in Rosemount, renamed Schoenstrom for the motion picture.
Photograph Collection 1921 [detail]
Minnesota Historical Society*



12:15 pm - 1:45 pm Education Committee Meeting

Cedar Lake

Co-Chairs: Karen Gracy, University of Pittsburgh
Francis Poole, University of Delaware

AMIA members interested in contributing to the work of the Education Committee are invited to attend.

2:15 pm - 3:45 pm Fixing the Moment: Expanded Cinema Screening

Greenway F/G

Hosted By: Small Gauge/Amateur Film Interest Group
Chair: Andrew Lampert, Anthology Film Archives
Speakers: Bill Brand, BB Optics
Steve Polta, San Francisco Cinematheque

Fixing the Moment accompanies the "Expanded Cinema: Extra Preservation Needs" panel presentation. The screening is necessary to foreground the presentation and help define what is meant by "expanded."

This program will involve presentations of 16mm and Super-8 film works by deceased artists Harry Smith and Paul Sharits as well as work by present day multi-media artists that were made to be shown simultaneously on more than one projector, require a non-standard set-up, or were meant to be projected in a non-theatrical environment. Many of the pieces involve live manipulation of the projectors during the screening. Veteran archivist/filmmaker Bill Brand will help to bring all of the elements together. This screening is meant for all AMIA members and promises to offer both entertainment and a chance to experience a much-neglected area of film activity.

2:15 pm - 3:45 pm Magnetic Tape - Care and Handling Practices for Extended Usage: A New International Standard

Greenway H/I

Chair/Speaker: Peter Brothers, SPECS BROS, LLC
Speakers: Jim Wheeler, Tape and Hard Drive Archival Services
Ted Sheldon

The ISO is publishing a new International Standard on the Care and Handling of Magnetic Tape Intended for Long-Term Usage. This session will provide an overview of the new Standard, presented by a number of the primary authors of the document. This Standard provides critical guidelines for any and all individuals and organizations that use and/or archive material on magnetic tape. The authors will review the document, discuss how the Standard relates to tape integrity and longevity, and illuminate some of the effects that may be expected when elements in the Standard are or are not applied to collections.

2:15 pm - 3:45 pm Building a National Collection

Greenway D/E

Hosted By: International Outreach Task Force
Chair: Sam Kula, Consultant
Speakers: Ray Edmondson, Archive Associates
Margarita Vannini, National Historical Institute of Nicaragua
Maureen Webster, National Library of Jamaica

National collections are built and preserved under widely varying circumstances but with the same underlying imperative to capture the national memory, contribute to national identity, and serve as a resource for researchers now and for generations to come. To varying degrees, resources are always inadequate: hard choices must be made. What is achievable is often defined by institutional structures, legalities, political and social structures, and relationships. This session will examine and compare policies and strategies used in so-called "first world" and "third world" countries, recognizing risk and reality in both. How far have we come in the 25 years since UNESCO adopted its "Recommendation for the Safeguarding and Preservation of Moving Images" in October 1980?

Thursday - November 11, 2004

2:15 pm – 3:45 pm

Greenway B

MIC Education & Outreach Working Group Meeting

Chair: Andrea Leigh, UCLA Film and Television Archive

A principal component of MIC: Moving Image Collections is an education and outreach space to provide information on archival issues, principles, and practices to archivists and the general public. Another important goal of MIC is to integrate moving images into the information mainstream with the understanding that society values most highly what it understands and uses. This working meeting is intended for conference attendees who are involved with, or wish to be involved with, the development of MIC's next phase, which will center on the creation of a program for the use of moving images in the classroom. All are welcome.

3:45 pm - 4:15 pm

Regency

Afternoon Break

4:15 pm - 5:45 pm

Greenway F/G

Fixing The Moment: Preserving Expanded Cinema

Hosted By: Small Gauge/Amateur Film Interest Group
Chair: Andrew Lampert, Anthology Film Archives
Speakers: Bill Brand, BB Optics
Steve Polta, San Francisco Cinematheque
Richard Rinehart, Berkley Art Museum / Pacific Film Archive
Rani Singh, Harry Smith Archive/ Getty Research Institute

Expanded cinema is the historic term for moving image works that involve multiple projection, installation, live performance, or otherwise non-traditional forms of creation and exhibition. Many expanded cinema pieces require special equipment or were assembled for particular theatrical, non-theatrical, and gallery spaces. Artists have been consistently operating in this realm since the 1960s, however the films and videos they have created are problematic when considered via traditional modes of preservation. Re-creation is a necessary component in saving these works, and this panel will touch on a number of innovative and radically different strategies that the presenters have taken to guarantee the long-term survival of the pieces to be discussed.

4:15 pm - 5:45 pm

Greenway D/E

Poster Session

Chair: Sara J. Holmes, Texas Tech University

The poster session is designed to provide the moving image archival community with an opportunity to display and disseminate projects, papers, and research. The purpose of a poster is to communicate efficiently and concisely recent findings, allowing professional colleagues and researchers an opportunity to study the information presented and to discuss it one-on-one. Posters will be on display, and a program of abstracts and speakers will be available at the AMIA registration desk during the conference.

4:15 pm - 5:45 pm

Greenway H/I

Reality Show: Real World Television Digitizing Projects

Hosted By: Local Television Task Force and Digital Issues Committee
Chair: Paul Eisloeffel, Nebraska State Historical Society
Speakers: Lisa Carter, University of Kentucky/Kentucky Educational Television
Marshall Breeding, Vanderbilt University
Wayne Bruns, Iowa Public Television

In the crazy world of digitizing moving image content, where there is little evidence of current standardized solutions or best practices, rapid technological development, and too little documentation of past and current projects, increasing attention is being directed towards television materials. Whether due to user demand for greater electronic access to news materials, interest in enhanced educational programming, or the impending FCC mandate to switch to digital, television stations and archives of television programming are experimenting with digitization as a method for improving preservation and access. The participants will discuss the challenges faced and the compromises made in selecting file formats and storage media, selecting materials for ingestion, choosing ingestion methods, staying within budget, and managing digital objects. This session will highlight limited budgets and smaller organizations' digitizing projects.

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*Filming of Sinclair Lewis' "Free Air" in Rosemount, renamed Schoenstrom for the motion picture.
Photograph Collection 1921 [detail]
Minnesota Historical Society*



4:15 pm - 5:45 pm

Moving Image Related Materials & Documentation Interest Group Meeting

Greenway B

Chair: Daryl A. Maxwell, Universal Studios Archives & Collections

AMIA members interested in contributing to the work of the Moving Image Related Materials & Documentation Interest Group Meeting are invited to attend.

6:00 pm - 7:00 pm

New Member Welcome and Orientation

Greenway D/E

Hosted By: AMIA Board of Directors

During this session, representatives of AMIA's Board of Directors, Committees, Interest Groups, and Task Forces will greet new AMIA members and first-time conference attendees. An overview of AMIA's history and mission will be provided. The session also will provide an opportunity for newcomers to introduce themselves, to express their expectations of the conference and AMIA in general, and to share information on the kinds of moving images held in their collections. Everyone is welcome to attend!

8:00 pm - 10:00 pm

Bob DeFlores, Film Historian and Detective

Greenway F/G

Sponsored by: Walker Arts Center
CineSound 2

Hosted By: Conference Committee
Chair: Bonnie Wilson, Minnesota Historical Society
Speaker: Bob DeFlores

Minneapolis is home to one of the stars of film salvation, Bob DeFlores. Bob grew up in Hollywood as a neighbor to Ozzie and Harriet and began collecting film as a teen. Charming and engaging, he travels all over the United States finding lost films and good homes for them, sharing selections via screenings and story telling. "Every film has a story," he says. His current project is advising Kathryn Crosby on saving her private Bing Crosby collection. This evening program is composed of rare finds, including recently rescued Crosby films. In addition, Bob will relate stories about his great discoveries and his passion for saving film history.

10:00 pm

Moving Image Archivists' Moving Image Festival

Greenway H/I

Chair: Dwight Swanson, Human Studies Film Archive

They're not just archivists, they make movies, too. Join us for a screening of original films and videos made by AMIA members.

Friday - November 12, 2004

7:30 am - 8:15 am
Continental Breakfast

Exhibit Hall

7:30 am - 5:00 pm
Vendor Exhibit

Exhibit Hall

Don't miss a chance to visit with the vendors in the Exhibit Hall. It's a great way to see what's available and what's new. Visit each booth and be eligible for prizes. Look in your registration bag for your entry information.

8:00 am - 5:00 pm
MIC Archive Directory and Union Catalog Registration Desk

Greenway A/J

8:00 am - 5:00 pm
Locally Owned and Operated: Continuous Public Screening

Greenway Area

8:30 am - 10:00 am
Moving Image Archives in the Age of Human Rights

Greenway F/G

Chair: John Tariot, Moving Image Group
Speakers: Grace Lile, Witness
Martha Hunt, International Criminal Tribunal for Rwanda
Selina Nelte, Amnesty International

Films of Nazi atrocities presented as evidence in the Nuremberg Trials stunned viewers around the world. More recently, amateur video of the Rodney King beating focused attention on the issue of police brutality, and footage of the chemical attack on Iraqi Kurds in Halabja may be used as evidence in the trial of Saddam Hussein. Video and film documentation of human rights abuses, aftermath, and testimony have unparalleled power and potential as tools for education, advocacy, criminal prosecution, and even reconciliation in areas recovering from collective trauma. Archivists working with these types of collections thus have varying mandates and are working with a particular set of challenges, such as security issues, conflicts between restrictions and access, a lack of standardized cataloging tools, the fragility of original materials, language barriers, and so on. This session will survey several organizations that deal with moving image collections in the context of human rights.

8:30 am - 10:00 am
Triage Training - Tools for Assessing the Condition of Legacy and Master Tapes

Greenway H/I

Chair/Speaker: Peter Brothers, SPECS BROS, LLC

The videotape inspection process discussed in this session is considered "essential to prevent premature loss of materials" and was designed to be usable by anyone at a collection and to be performed without playback equipment. Highlights from an in-depth training workshop will be presented to help potential users perform the inspection and analyze the results effectively. The speaker will present a step-by-step review of the inspection procedure, and each step will be accompanied by photographs of actual "problem" tapes to clearly illustrate what is being looked for in each stage of the inspection. In addition, the speaker will review the reasons behind each step so that the results can be easily understood and applied to a collection's preservation efforts.

8:30 am - 10:00 am
A Document is a Document is a Document: Digital Documentation of the Moving Image

Greenway D/E

Hosted By: Moving Image Related Materials & Documentation Interest Group
Chair: Deidre Thieman, Universal Studios Archives & Collections
Speakers: James Turner, Universite de Montreal EBSI
Ted Ryan, The Coca-Cola Co.
Randal Luckow, Turner Broadcasting System, Inc.

This session will examine the nature of moving image documentation produced in a digital production environment, providing concrete examples of institutional strategies for collecting digital assets and discussing the challenges they present. It is intended for both AMIA members whose institutions either currently collect or are considering collecting digital moving image documentation and related materials and for those who may have had contact with these types of materials but have questions about their management and value. This session will examine why digital should be considered another format for collection; what traditional materials related to moving image documentation are now produced digitally; strategies for digital appraisal, weeding, access and management; issues of digital versioning; and how the selection of digital assets impacts the documentation of the moving image.

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Television broadcast in front of the Radisson Hotel; Rock Ulmer, KSTP announcer, interviewing American Legion Convention hostesses Elizabeth Lindstrom and Margaret Hagen. Photograph Collection 1939 [detail]. Minnesota Historical Society



8:30 am – 10:00 am Elections Committee Meeting

Greenway B

Chair: Ruta Abolins, Media Archives and Peabody Collection,
University of Georgia

AMIA members interested in contributing to the work of the Elections Committee are invited to attend.

8:30 am – 10:00 am Independent Media Interest Group Meeting

Greenway C

Chair: Stephen Parr, San Francisco Media Archive

AMIA members interested in contributing to the work of the Independent Media Interest Group are invited to attend.

10:00 am - 10:30 am Morning Break

Exhibit Hall

10:30 am - 12:00 pm Motion Picture Laboratory Procedures: A Restoration Case Study

Greenway F/G

Hosted By: Association of Cinema and Video Laboratories
Chair: Bob Lancaster, Alpha Cine Labs
Speakers: Peter Eaves, FotoKem Film and Video
Bev Wood, Deluxe Labs
Chip Wilkinson, Cineric Lab
John Carlson, Monaco Labs

This year, the ACVL will present a case study in panel format. Panelists will discuss each aspect of the case study from a laboratory procedure standpoint. We will take a short film through various types of restoration, beginning with exploring evaluation, budgeting, and implementation possibilities. We will discuss various possible outcomes, including dry prints, wet-gate prints, telecine restoration, and digital restoration and will evaluate the pros and cons of each result, the cost involved, and the practicality of each solution.

10:30 am - 12:00 pm Open Forum on Moving Image Archival Education

Greenway H/I

Hosted By: Education Committee
Chair: Karen F. Gracy, Dept. of Library and Information Science, University of Pittsburgh
Speakers: Gregory Lukow, Library of Congress
Steven Ricci, Moving Image Archive Studies, UCLA
Howard Besser, New York University
David Cleveland, University of East Anglia
Julia Noordegraaf, Universiteit van Amsterdam
Jeffrey Stoiber, L. Jeffrey Selznick School of Film Preservation, George Eastman House
Ray Edmondson, Charles Sturt University

As a follow-up to last year's session "Comparing Curricula: Programs in Moving Image Archiving and Preservation," the Education Committee is sponsoring this open forum on current issues in moving image archival education. Representatives from the leading moving image archival programs, as well as a representative from a library studies program, will be on hand to discuss topics such as core competencies, ethics, credentials, availability of jobs, the growth of the field, and how they have had to meet these and other challenges in their respective programs. The moderator will begin the session with some questions and then will open the floor to questions from the audience.

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10:30 am - 12:00 pm

Greenway D/E

The Long Arm In A White Glove: Archives and Law

Chair: Brian Graney, New Mexico State Records Center & Archives
Speakers: Gerard Foley, Battye Library, Perth Cultural Centre
Blair Berk, Law Offices of Tarlow and Berk
Rick Prelinger, Prelinger Associates, Inc.

In their service to present and future society, archivists must claim the professional independence and autonomy required to protect the cultural memory from being determined by the politics and ideologies of the day. While the dictates of law often coincide with those of archival ethics, there are important areas of contention in which law can undermine the archivist's autonomy and steer archival practice from the course archival concerns alone might lead. Panelists will discuss some of the challenges presently posed to moving image archivists in reconciling the sometimes-conflicting directives of law and profession, including the existing protocols and proposed Australian Copyright Act changes regarding Aboriginal communal moral rights, the vulnerability of archives holding erotic material under American obscenity laws, and the restrictions imposed by U.S. copyright law on preservation of orphan films.

12:15 pm - 1:45 pm

Exhibit Hall

Box lunch in the Vendor Cafe

Sponsored by: Iron Mountain Film and Sound Archives

2:15 pm - 3:45 pm

Greenway F/G

Locating the "Imaginary Ideal:" Issues of Censorship in the Academic-Archival Moving Image Communities

Hosted By: Academic-Archival Interest Group
Chair: Rebecca Bachman, New York University
Moderator: Howard Besser, New York University
Speakers: Stephen Parr, San Francisco Media Archive
Geoff Alexander, Academic Film Archive of North America
Eric Schaefer, Emerson College
Elena Gorfinkel, New York University

Archivists are increasingly under pressure from a number of special interest groups to make decisions in respect to what is socially acceptable and "allowable" in the public sphere. This can impact many areas of interest to the archivist, from decisions on film programming, to moving image materials used pedagogically, as well as those films and videos bought and sold in the commercial sector. Thus, do archivists who publicly exhibit archival film materials have a "moral duty" to protect film subjects who are perceived as exploited, and does an ethnic-cultural group have a "moral copyright" even on material that is in the public domain? This panel will address not only these contemporary issues but will also provide an historical background to problems of censorship that have (and continue) to bewilder moving image archivists who exhibit, study, and broker film and video materials, dealing with an often shifting public morality not easily defined.

2:15 pm - 3:45 pm

Greenway D/E

The Ethics of Authenticating and Interpreting Actualities

Chair: Regina Longo, US Holocaust Memorial Museum
Speakers: Toni Treadway, Brodsky & Treadway
Ray Edmondson, Archive Associates
Raye Farr, US Holocaust Memorial Museum
David Cleveland, University of East Anglia
Bob Brodsky, Brodsky & Treadway

In the past decade, amateur footage and home movies (actualities) have gone from relative obscurity to close consideration by scholars and greater use as unique source material for documentary, feature, and experimental films. As a result, archives themselves have emerged from relative obscurity, receiving increasing demands for their holdings. This climate poses many interesting questions for curators, preservationists, archivists, catalogers, and the public that utilizes, views, interprets, manipulates, or otherwise promotes the images that archives gather. Researchers are most often dependent upon descriptive textual information to access materials (in some cases rather than the materials themselves); therefore we must learn to describe pictorial content in words if we are to retrieve it. The need for a common language that can verbally capture moving images without being reductionist and that remains responsible to the context and content of these images has brought our community to an intellectual and ethical cross-roads.

This panel will explore what we see and seek in such actualities. Moving images are legitimate records of historical evidence, but the nature of the initial, more emotional or visceral human response to such images often clouds the viewer's lens. This panel encourages all who utilize amateur

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*Twin City Television lab.
Photograph Collection ca. 1948 [detail]
Minnesota Historical Society*



footage to seek as much background information as possible not only in an effort to enhance the viewing process but also to encourage and recognize the greater sense of responsibility that accompanies manipulating or appropriating the images of others.

2:15 pm - 3:45 pm Archiving in the Digital World

Greenway H/I

Hosted By: Digital Initiatives Committee and Preservation Committee
Chair: Ian Gilmour, ScreenSound Australia
Speakers: James Lindner, Media Matters
Jim Wheeler, Tape Archival and Restoration Services
Linda Tadic, ARTstor
Florian Kainz, Industrial Light + Magic

Archivists and tape librarians responsible for collections of old analog and digital content want to know the best medium onto which to transfer their material. What are the issues and what are the solutions? An expert panel will discuss the most efficient options and strategies for conversion of audio and images into data for migration, access and long-term storage.

2:15 pm - 3:45 pm Access Committee Meeting

Greenway B

Chair: Cindy Keefer, Center for Visual Music
AMIA members interested in contributing to the work of the Access Committee are invited to attend.

3:45 pm - 4:15 pm Afternoon Break & Raffle Prize Drawing!

Exhibit Hall

We'll be drawing the winning numbers for the Maryann Gomes Award Raffle Program! Buy your tickets and get your chance to win a grand prize of a free registration to the 2005 AMIA Conference in Austin, TX - and lots of other fun and amazing prizes!!

4:15 pm - 5:45 pm AMIA Annual General Meeting and Open Forum

Greenway F/G

Hosted By: AMIA Board of Directors
All conference attendees are encouraged to attend the Annual General Meeting and Open Forum to hear the annual report from the AMIA Board of Directors. The open forum will provide an opportunity for participants to raise issues and challenges not addressed elsewhere during the conference.

6:45pm Buses Leave for *The King and I*

In Front of Hyatt Hotel

7:30 pm - 9:00 pm Preservation Screening: *The King and I*

Riverview Theatre

Sponsored by: Audio Mechanics
DJ Audio
Cineric, Inc.

Only two films were ever made in CinemaScope 55, *Carousel* and *The King and I*, both in 1956. Even at that time audiences saw *The King and I* in prints made from a 35mm reduction negative. Newly restored, this is a rare chance to see the film in its original aspect ratio on the big screen.

In addition, the original stereo soundtrack has been faithfully recreated in 4-track Dolby Digital stereo. Ann and her King have never looked or sounded this incredible, as they sing and dance their way through such Rodgers and Hammerstein classics as "Shall We Dance" and "Getting to Know You."

Print courtesy of 20th Century Fox, with special thanks to Schawn Belston, who will introduce the film and discuss the restoration.

Please wear your badge for admission.

Saturday - November 13, 2004

7:30 am - 8:15 am
Continental Breakfast

Regency

8:00 am - 5:00 pm
MIC Archive Directory and Union Catalog Registration Desk

Greenway A/J

8:00 am - 5:00 pm
Locally Owned and Operated: Continuous Public Screening

Greenway Area

8:30 am - 10:00 am
High Efficiency Reformatting: Balancing Quality and Efficiency

Greenway D/E

Chair: Christopher Lacinak, VidiPax
Speakers: Pat Loughney, Library of Congress
Joanne Rudof, Yale University
Ian Gilmour, ScreenSoundAustralia

There has been increasing momentum toward high efficiency audiovisual reformatting in recent years. Due to lack of standards for audiovisual reformatting, the quality of preservation is often judged by the processes employed, instead of by the resulting output. While processes are a valid data point, using them as the primary basis of judgment can be misleading. Evaluating high efficiency systems requires breaking down the individual processes and qualifying the resulting output of each process. Without field consensus and standards, high efficiency reformatting could potentially be detrimental to the preservation of content. Each efficiency gain is an opportunity to falter on the goal of preservation if not carefully considered and intelligently explored. Is high efficiency reformatting contrary to the goal of preservation? Where are the points of diminishing returns? What are the gains and sacrifices? These are questions panel members will address as they discuss their experiences and ideas on the topic.

8:30 am - 10:00 am
Finding Homes for Orphans: Identifying and Developing Archival Repositories for Orphan Films

Greenway F/G

Hosted By: Lesbian, Gay, Bisexual, and Transgender Interest Group and Diversity Task Force
Chair: Lynne Kirste, Academy Film Archive
Speakers: Marlene Dermer, LA Latino International Film Festival
John Kirk, MGM
Mike Brostoff, Academy Film Archive

Many groups of people have historically been underrepresented, misrepresented, and/or stereotyped in mainstream cinema. In the past twenty-five years, independently-made productions have been the source of the majority of diverse moving images by and about members of these groups. Most of these independent productions are orphans. Session participants will discuss three ways that archivists are helping to find and provide homes for these orphan films and videos: (1) through a partnership between a film festival and an archive; (2) by developing a list of potential repositories for orphan films relating to a particular underrepresented group; and (3), through an outreach program that encourages the placing of home movies in archives. Session speakers will discuss these endeavors with an eye to providing models for similar projects.

8:30 am - 10:00 am
Education Committee Meeting

Cedar Lake

Co-Chairs: Karen Gracy, University of Pittsburgh
Francis Poole, University of Delaware

AMIA members interested in contributing to the work of the Education Committee are invited to attend.

8:30 am - 10:00 am
Cataloging Committee Meeting

Greenway C

Chair: TBA

AMIA members interested in contributing to the work of the Cataloging Committee are invited to attend.

Saturday - November 13, 2004

*Advertising for Stadium Checkers and Cootie games, WMIN-Television.
Photographer: WMIN-Television. Photograph Collection 1954 [detail]
Minnesota Historical Society*



9:00 am - 1:00 pm
Developing Intellectual Property Policies for Museums Workshop

Hilton Minneapolis

Hosted By: Museum Computer Network
Chair: Diane M. Zorich

This workshop will teach participants the basics of planning, developing, and writing an intellectual property (IP) policy for their museum. Participants will learn about the elements that make a museum IP policy unique, the process of crafting and implementing a policy as well as standard components of each museum's IP policy needs to cover the changing landscape. Participants will compare and contrast existing museum and other IP policies to examine the philosophical and practical choices individual organizations make when crafting their policies. The workshop will follow the methodology outlined in the CHIN/NINCH publication *Developing Intellectual Property Policies: A How-to Guide for Museums* (Diane M. Zorich. Ottawa: Canadian Heritage Information Network, 2003). Important note: This workshop is not a primer on IP law, nor will it discuss IP statutes or legal rulings.

Pre-registration is required with a separate registration fee.

10:00 am - 10:30 pm
Morning Break

Regency

10:30 am - 12:00 pm
Reality Television: Preserving Amateur Video

Greenway H/I

Hosted By: Small Gauge/Amateur Film Interest Group
Chair: Dwight Swanson, Human Studies Film Archives
Speakers: Grace Lile, Witness
Jamie Lean, New Zealand Film Archive
Kevin O'Neill, VidiPax

Just as home video replaced home movies in popular use in recent decades as a means of documenting everyday life, in coming years archives will encounter an increasing number of amateur video collections. Because of rapid changes in camera technology and the fragility of consumer videotapes (such as 1/2 inch open reel, VHS, Betamax, Hi-8 and recent digital formats), archivists will have to act quickly and proactively in building and preserving these important historical artifacts. Panelists will discuss the history and special challenges created by home video technology, recent video preservation projects, the importance of developing collections policies in order to deal with the potential deluge of videotapes, as well as the cultural implications and political uses of amateur video.

10:30 am - 12:00 pm
Storage Strategies for Mixed Media Collections: Imperatives and Compromises

Greenway D/E

Chair: Jean-Louis Bigourdan, Image Permanence Institute, RIT
Speakers: Steven Puglia, U.S. National Archives and Record Administration
David Weiss, Northeast Historic Film

This session will review existing storage strategies for preserving mixed media collections and introduce new ones. Libraries and archives commonly face the challenging task of providing suitable storage environments for a wide variety of media. Institutions such as the National Archives and Records Administrations (NARA) or the Northeast Historic Film (NHF) have implemented specific preservation strategies to safeguard their collections. Steve Puglia and David Weiss will provide an overview of the approaches developed in their institutions. The Image Permanence Institute (IPI) has recently developed a new methodology for determining suitable environments for mixed media collections. Jean-Louis Bigourdan will introduce the IPI Media Storage Quick Reference. This session will provide insights on current practices and propose an approach that takes into account both storage requirements and possible compromises.

Saturday - November 13, 2004

10:30 am - 12:00 pm
Accidental Archives

Greenway F/G

Hosted By: Independent Media Interest Group
Co-Chairs: Stephen Parr, San Francisco Media Archive
Carolyn Faber, Midwest Media Archives Alliance
Speakers: Nancy Watrous, Chicago Film Archive
Tom Weinberg, Fund for Innovative Television
John Carlson, Monaco Film Labs and Video Services

Collections of moving images by independent film and video makers and other orphaned collections are sometimes in the care of organizations, laboratories, or individuals who may not have the expressed mission or necessary resources to properly care for them. Panelists will discuss the innovative ways in which they manage these materials and organize financial and institutional support for preservation and access projects. Their work significantly contributes to building a more dynamic media history and will be useful to anyone interested in the special challenges of working with orphaned collections. Works to be screened include selections from: Independent producer Tom Weinberg's 30+ years of pioneering television productions; The Chicago Film Archive's 16mm films formerly in circulation at the Chicago Public Library; and scenes from filmmaker Allen Ross' recently preserved experimental documentary *The Grandfather Trilogy*.

10:30 am - 12:00 pm
International Outreach Task Force Meeting

Greenway C

Co-Chairs: Sam Kula, Consultant
Ray Edmondson, Archive Associates

AMIA members interested in contributing to the work of the International Outreach Task Force are invited to attend.

10:30 am - 12:00 pm
Lesbian, Gay, Bisexual, and Transgender Interest Group Meeting

Cedar Lake

Chair: Lynne Kirste, Academy Film Archive

The Lesbian, Gay, Bisexual and Transgender Interest Group provides a safe space for group members to discuss issues and develop projects that are relevant to working within the archival industry, the archiving of moving image information of LGBT peoples, and diversity within AMIA. At this meeting, we will continue discussion of the group's projects and develop plans to move these projects forward over the coming year. All members of AMIA who are interested in the group's goals and activities are warmly invited to attend. (Please note that the LGBT Interest Group will hold a prior meeting on Thursday, November 11 from 12:15 - 1:45.)

12:00 pm - 2:00 pm
Lunch on your own

2:15 pm - 3:45 pm
AMIA at 13: Surviving our Teenage Years

Greenway D/E

Co-Chairs: Rick Prelinger, Prelinger Associates, Inc.
Sarah Ziebell Mann, The New York Public Library for the Performing Arts
Speakers: Lewanne Jones, Autonomedia
Brian Graney, New Mexico State Records Center & Archives
Snowden Becker, Academy Film Archive
Paolo Cherchi Usai, ScreenSound Australia
Gregory Lukow, Library of Congress
Karan Sheldon, Northeast Historic Film
Ray Edmondson, Archive Associates
Oksana Dykj, Concordia University

It was a relatively small group that founded AMIA in 1991. Unlike previous organizations in the field, AMIA's members were mostly individuals, not institutions. AMIA brought together many moving image archivists who hadn't previously had the chance to exchange information and insights and has played a major role in professionalizing the field. After thirteen years, AMIA has compiled an impressive record of achievement: 750 members from around the world, active and productive committees and interest groups, and a continuing series of vibrant conference.

But with growth comes new challenges. We are no longer simply an association of old friends and long-time colleagues. We are a collection of

Saturday - November 13, 2004

*Harry Reasoner, reporter, and Tom Carlyon, cameraman, KEYD-TV.
Photograph Collection 10/1955 [detail]
Minnesota Historical Society*



groups who often experience AMIA differently and may hold widely disparate ideas about what constitutes archival moving image practice. If AMIA is to remain a strong and cohesive organization, we need to encourage communication, information sharing, and shared initiatives between all members.

This closing session is intended to provoke a frank exchange of ideas on AMIA today and its future directions. It is not a Board-sponsored session and is not focused on specific issues of AMIA's management and governance. Panelists representing different "constituencies" within AMIA will share very brief thoughts, but most of the time will be reserved for free and open discussion. We hope that this discussion will help to encourage members to participate in a continuing dialogue that strengthens our organization and helps prepare it for the future.

2:15 pm - 3:45 pm

Greenway F/G

Preservation Committee Meeting

Chair: Ian Gilmour, ScreenSound Australia

AMIA members interested in contributing to the work of the Preservation Committee are invited to attend.

4:15 pm - 5:45 pm

Cedar Lake

Conference Committee Meeting

Co-Chairs: Carol Radovich, Rockefeller Archive Center
Oksana Dykij, Concordia University

AMIA members interested in contributing to the work of the Conference Committee are invited to attend.

4:15 pm - 5:45 pm

Greenway C

Academic-Archival Interest Group Meeting

Chair: Rebecca Bachman, New York University

AMIA members interested in contributing to the work of the Academic-Archival Interest Group are invited to attend.

4:15 pm - 5:45 pm

Greenway F/G

Copyright Issues Interest Group Meeting

Chair: John Tariot, Moving Image Group

AMIA members interested in contributing to the work of the Copyright Issues Interest Group are invited to attend.

6:00pm

In Front of Hyatt Hotel

Buses Leave for The Archival Screening and Awards Night

6:45 pm - 9:30 pm

Heights Theatre

Archival Screening and Awards Night

Sponsored by: CineTech
Hosted by: Awards Committee
Curated by: Katie Trainor, Museum of Modern Art

Please join us for the 2004 Archival Screening Night. It will highlight a diverse and entertaining range of film and video works recently acquired, preserved, or restored by AMIA members. Additionally, AMIA will present the Silver Light Award and the Dan & Kathy Leab Award in recognition of career contributions to moving image archiving and special achievements in preservation and archival work.

Please wear your badge for admission. Buses will depart from the Hyatt at 6:00pm

9:45 pm

Regency

Closing Night Reception

Sponsored by: Technicolor Creative Services

Please join us for AMIA's 14th annual closing night reception.

Please wear your badge for admission.