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# AMIA

## 2005 Annual Conference

November 30 – December 3, 2005

Austin, Texas

Preliminary Program

August 26, 2005

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# General Information

## **AMIA Registration Desk**

Conference packets and additional conference information will be available at the AMIA Registration Desk beginning Monday, November 28 at 5:00 pm and continuing through the week:  
Monday 5:00 pm - 7:00 pm  
Tuesday - Saturday 8:00 am - 5:00 pm

## **MIC Archive Directory and Union Catalog Registration Desk**

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 30 and during the following hours:

Thursday – Saturday 8:00 am - 5:00 pm

## **AMIA Vendor Exhibit**

Please join us for the ever-popular AMIA vendor exhibit. The Vendor Exhibit will be open on Friday, December 1 during the following hours:

Friday 7:30 am – 5:00 pm

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# Tuesday

## November 29, 2005

8:00 am - 5:00 pm  
AMIA Registration Desk

8:30 am - 12:30 pm  
Film Collection Management Workshop: From Condition Evaluation and Environmental Assessment to Preservation

Chair: Jim Reilly, Image Permanence Institute  
Speaker: Jean-Louis Bigourdan, Image Permanence

IPI has focused on developing tools to facilitate film preservation decisions. The main purpose of this half-day workshop is to show how these tools complement each other when used together to determine appropriate storage strategies for a wide variety of situations. IPI research has indicated that it is possible to determine what environment a film collection needs only if the general condition of that collection is known. Likewise, it is possible to determine if the current collection environment is suitable only if that environment can be characterized. This workshop will provide basic information on film stability and on the effect of climate conditions on film collections. Most importantly, this workshop will introduce attendees to a step-by-step "collection management kit." During this workshop, the tools mentioned above will be presented and put into practice, and attendees will be able to apply this approach in their own institutions.

*Pre-registration is required. Form is included in our registration materials.*

1:30 pm - 5:30 pm  
Digital Basics Workshop

Chair: Linda Tadic, ARTstor  
Speaker: John Walko, Scene Savers (a division of the PPS Group)

The Digital Basics Workshop will give attendees essential information to help them make knowledgeable decisions in digitizing their collections, and managing and preserving the files they create. Topics covered include: file formats for video, audio, and still images; compression; infrastructure requirements; hardware and software; technical and descriptive metadata; preservation; and digital asset management. Attendees will perform a digitizing exercise on professional equipment, taking them through the process from source to creating a digital file. Digital files to be discussed include uncompressed digital video, QuickTime, AVI, MPEG (1 and 2), streaming formats, and others. The goal of the workshop is to de-mystify digitization for attendees by presenting digital issues in a coherent way with hands-on experience.

*Pre-registration is required. Form is included in our registration materials.*

2:15 pm – 3:45pm  
Meeting: Nitrate Interest Group

Chair: Jim Hahn, Academy Film Archive

4:15pm – 5:45pm  
Meeting: Small Gauge Interest Group

Co-Chairs: Andrew Lampert, Anthology Film Archive  
Dwight Swanson, Appalshop

# Wednesday

## November 30, 2005

8:00 am - 5:00 pm  
AMIA Registration Desk

10:30 am - 5:00 pm  
Reel Thing XV: Laboratory Technical Symposium

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.*

9:00 am - 5:00 pm  
Preservation and Conservation of Moving Image Related Materials Workshop

Organizer: Sara J. Holmes, Texas Tech University Libraries  
Speakers: Barbara Brown, Harry Hunt Ransom Humanities Research Center  
Mary Baughman, Harry Hunt Ransom Humanities Research Center  
David B. Gracy II, University of Texas School of Information  
Chela Metzger, University of Texas School of Information  
Ellen Cunningham-Kruppa, University of Texas School of Information  
Conservation Graduate Student TBA, University of Texas School of Information

Archivists working with collections of materials related to moving images are faced with a dizzying array of materials-paper, photographs, textiles, plastics, and objects of metal, wood, etc.-all of which they are responsible for preserving. This workshop, to be held in the Harry Ransom Humanities Research Center, will inform attendees on how to house papers, still images, objects, and costumes, how to determine which items require conservation treatment, and how to plan preservation and conservation projects. This one-day workshop will include presentations by conservators and UT-Information School faculty on how to select items for treatment, how to work with and find a conservator, understanding and identifying inherent vices in materials, and making housings and boxes. Highlights will include a case study on the HRC's project for the safe transport of costumes from *Gone with the Wind* and a behind-the-scenes tour of the HRC's Conservation Labs.

*Pre-registration is required. Form is included in our registration materials.*

12:00 pm – 1:00 pm  
Meeting: Regional Audio Visual Archives Interest Group

Co-Chairs: Marion Hewitt, North West Film Archive  
Kevin Tripp, Alaska Moving Image Preservation Association

12:00 pm – 1:30 pm – Harry Ransom Center  
Meeting: Regional Audio Visual Archives Interest Group

Chair: Daryl Maxwell, Walt Disney Feature Animation

2:15 pm – 3:45 pm  
Meeting: News and Documentary Interest Group

Co-Chairs: Richard Fauss, West Virginia State Archives  
John Lynch, Vanderbilt Television News Archive

# Wednesday

## November 30, 2005

4:15pm –5:45pm

Meeting: Advocacy Task Force

Acting Chair: Ray Edmondson, Archive Associates

6:30 pm - 7:30 pm

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. Form is included in our registration materials.*

7:30 pm - 9:30 pm

AMIA Opening Night Reception

Please join us for AMIA's fifteenth annual opening night reception.  
*Please wear your badge for admission.*

# Thursday December 1, 2005

7:00 am – 8:00 am

Meeting: Education Committee

Chair: Frances Poole, University of Delaware

7:30 am - 8:00 am

Session Chair Orientation

Hosted By: Conference Committee  
Program Group Coordinators: Carol Radovich, Rockefeller Archive Center  
Julie Lofthouse, The Film Reference Library

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.

8:00 am - 5:00 pm

AMIA Registration Desk

8:00 am - 5:00 pm

MIC Archive Directory and Union Catalog Registration Desk

8:00 am - 5:00 pm

You'll Laugh and Cry: Continuous Public Screening

8:00 am

Scholarship Breakfast & Conference Welcome

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 2005-2006 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 Co-Chairs Carol Radovich and Oksana Dykyj will welcome attendees and participating allied archival organizations to the conference and will offer opening comments.

*Please wear your badge for admission.*

10:30 am- 12:00 pm

AMIA at 14

Chair: Sarah Ziebell Mann, Theatre on Film and Tape Archive, The New York Public Library for the Performing Arts  
Speakers: Rick Prelinger, Prelinger Archives  
Lisa Carter, University of Kentucky Special Collections and Digital Programs  
Ray Edmonson, Archive Associates  
Additional speakers TBA

The purpose of AMIA at 14 is to engage members in discussion to strengthen our common mission and guide the organization. We invite people to read the transcript from the 2004 Minneapolis session chaired by Sarah Ziebell Mann and Rick Prelinger. That session was amazingly well attended and full of energy. The transcript is available on the AMIA Website, as is the AMIA Strategic Plan, a very useful document for insight into possible directions and concerns. Please prepare for and participate in AMIA at 14 -- the session is yours.

# Thursday

## December 1, 2005

10:30 am- 12:00 pm

### Online Mapping for Sharing Archive Records on the Web

Hosted By: Cataloging Committee, Digital Initiatives Committee  
Chair: Jane Johnson, Library of Congress  
Speakers: Geoff Alexander, Academic Film Archive of North America  
Karan Sheldon, Northeast Historic Film

MIC has broken new ground by creating a mapping utility enabling any moving image archive, regardless of metadata schema used, to share records globally through the MIC Union Catalog. The organization simply submits an application, sample records and field list. MIC then populates an online form with this data so that the organization can name MIC data element equivalents for its own fields. Program content: brief overview of MIC and its Union Catalog; walk the audience through the mapping process; testimonials from participants, discussing the benefits of the process, what use is made of the data, etc. Aimed at a wide audience with a range of expertise, from small archives with very little knowledge of metadata (showing the simplicity of sharing records with a much broader audience) to larger archives seeking to integrate multiple metadata schema into a single system, and system developers. This technology has great potential for all archives large and small, as well as storage facilities.

10:30 am- 12:00 pm

### Staying Indie: The Struggle to Maintain Independent Media from the 60s to the Present

Hosted By: Diversity Task Force and Independent Media Interest Group  
Co-Chairs: Lewanne Jones, Autonomedia  
David Rice, Democracy Now  
Speakers: Roz Payne, Newsreel Archives  
Tish Stringer, Independent Media Channel  
Prof. Andrew Garrison, University of Texas at Austin, Department of Radio-TV-Film

The past decade has witnessed an unprecedented consolidation of media assets in the hands of a few commercial and government entities. FCC deregulation, corporate media mergers, and ties between government and media all resulted in a small number of corporations controlling an ever increasing sector of the US news and information media. This panel will investigate media collections created and used by independent news outlets. Media supported by its users and not by its sponsors can provide perspectives that enhance the historical record by representing issues and communities that are not given voice through corporate media.

12:00 pm – 2:00 pm

### Lunch Break (Lunch on your own)

12:00 pm – 1:00 pm

### Meeting: Digital Initiatives Committee

Chair: Linda Tadic, ARTStor

12:00 pm – 1:00 pm

### Meeting: Elections Committee

Chair: Ruta Abolins, University of Georgia

12:00 pm – 1:00 pm

### Meeting: Moving Image Collections (MIC) Education & Outreach Committee

Chair: Andrea Leigh, UCLA Film & Television Archive

# Thursday

## December 1, 2005

### 12:15 pm – 2:00 pm Poster Session

Chair: Sara J. Holmes, Texas Tech University Libraries

The poster session provides individuals, institutions, and groups an opportunity to present research and projects-in-process to the community of moving image archivists. The session will provide ample time for presenters to individually discuss their work with colleagues. Following the session, posters will be placed on display through Friday, and a program of abstracts will be available near the registration desk during the conference.

### 1:00 pm Restoration Screening Day At The Paramount

A presentation of two recently restored films with presentations from individuals involved in their production and/or restoration. More details announced as they are finalized.

The day will conclude (after a dinner break) with the screening at 8:00pm. In conjunction with the Ransom Center, the Nederlands Filmmuseum and Milestone Films, AMIA presents "Beyond The Rocks" (1922) starring Gloria Swanson and Rudolf Valentino. Lost for decades, a print of this important film was recently discovered in a collection donated to the Nederlands Filmmuseum. Martin Scorsese calls it "a cause for celebration... a testament to the extraordinary artistry of silent cinema."

### 1:00 pm – 2:00pm Meeting: Lesbian, Gay, Bisexual and Transgender Interest Group

Chair: Lynne Kirste, Academy Film Archive

### 1:00 pm – 2:00 pm Meeting: Publications Committee

Chair: Karen Gracy, University of Pittsburgh

### 1:00 pm – 2:00 pm Meeting: Cataloging Committee

Chair: Nancy Dosch, National Library of Medicine

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# Thursday

## December 1, 2005

2:15 pm – 3:45 pm

### Texas Triage: Combining Preservation, Access & Entertainment with "Lost" Films of the Lone Star State

Chair: Caroline Frick, Texas Archive of the Moving Image/University of Texas at Austin  
Speakers: Dwight Swanson, Appalshop  
Bradley Reeves, Archives of Appalachia/East Tennessee State University  
Judy L. Johnson, Childress Theatre Company (TX)  
Stephanie Langenkamp, San Marcos Public Library (TX)

Throughout the first half of the twentieth century, itinerant filmmakers traversed North America, Europe, and Australia documenting towns and creating local "stars." These films now serve as important visual catalogs of communities at specific moments in time, functioning, in a sense, as communal home movies. Through the work of Melton Barker, a Texas filmmaker who traveled across the country making local versions of "Our Gang" short subjects, this panel will investigate how these archival artifacts recently have been rediscovered, preserved, and exploited. Open to all levels of participation, from media archivists and historians to those less familiar with film preservation and practice, this panel offers a range of perspectives on how ephemeral films can be effectively utilized by a broad range of organizations.

2:15 pm – 3:45 pm

### Should We Take This In? A Practical Guide to Collecting Policies and Donor Agreements

Chair: David Pierce, Consultant  
Speakers: Mike Mashon, Library of Congress  
Carole Lazio, Media Consultant to the Film & Video Center, NMAI  
David Rowntree, Washington University Film & Media Archive

Moving image and sound archives make cultural decisions on whether to accept materials into their collections and practical decisions on the terms and conditions on which materials will be accepted. Written policies and guidelines ensure that acquisitions are focused, and material that does not fit the institution's needs are referred elsewhere. Potential donors naturally prefer agreements where they retain all rights and can withdraw materials at will; most institutions are reluctant to accept materials if their primary role is providing complementary storage. This session will examine the value of documented policies, discuss their creation and provide examples of their application. It will also review standard deposit and donor agreements at institutions, including when it is appropriate to make exceptions. This panel will be valuable to all archive staff and rights-holders whose material is held by public institutions. Examples of existing policies and donor agreements will be distributed.

2:15 pm – 3:45 pm

### When the Curtain Falls on Celluloid: Archival Film Projection in the Era of HD

Hosted By: Projection & Presentation (sub-group of the Access Committee)  
Chair: Leo Enticknap, Northern Region Film & Television Archive  
Speakers: John Pytlak, Eastman Kodak Co.  
Dennis Doros, Milestone Films  
Brad Miller, Film-Tech Ltd.

Cinema (theatrical) projection using computer based imaging technologies instead of film has made little commercial impact thus far. Speculation is intensifying as to if and when Moore's Law will overtake the development of film-based imaging, thereby signaling the start of the 35mm release print's decline into obsolescence. When the phasing out of film in mainstream theatres finally happens (even if way in the future), equipment provision, service infrastructure, the technical skills base and even the manufacture of release print film stock itself will cease. Archives which currently showcase their preservation and restoration activities through the medium of 35mm prints and the venues which show them will need to have a strategy in place. This session aims to offer a meaningful forum for members concerned with the projection of archival film prints in screening venues to consider the issue, and how archivists and theatre operators might be able to prepare for the end of film projection as a mainstream technology.

3:45 pm - 4:15 pm

Break

# Thursday

## December 1, 2005

4:15 pm - 5:45 pm

### Breaking Free from the Silo: The Digital Library & METS

Hosted By: Cataloging Committee  
Chair: Andrea Leigh, UCLA Film & Television Archive  
Speakers: Howard Besser, Tisch School of the Arts, New York University  
Jerome McDonough, University of Illinois at Urbana-Champaign

Conventionally, digital asset management can be conceptualized as a silo, the creation of a single repository encapsulating unstructured content. This is in contrast to a true digital library, which ideally expresses all of the semantics of a digital object's lifecycle, not only by describing its content, but documenting how the object behaves, its function and use, its relationship to other information objects, and how the object should be managed. This session will cover what constitutes a digital library vs. stand-alone databases, provide a brief history of the development of the Metadata Encoding Transmission Standard (METS) within the digital library community, outline METS' ability to integrate disparate forms of metadata within a single document, and provide an example of how METS might be applied to video materials.

4:15 pm - 5:45 pm

### Archiving the Action: Issues of Political Activist Video

Hosted By: Independent Media Interest Group & LGBT Media Interest Group  
Chair: Tom Colley, Video Data Bank  
Speakers: Eric Paulus, The Austin Independent Media Center  
Jim Hubbard, ACT UP Oral History Project  
Siue Moffat

Technological change has increasingly enabled political activists to document their own activities in moving images and sound. Archivists and makers and distributors of these materials will discuss issues related to preservation and access, examining theoretical questions and concrete problems. The panelists will examine specific collections of historical work, and explore the implications of digital technology and the internet. Tom Colley from the Video Data Bank will discuss issues involved in preserving the Videofreex tapes from the late sixties and early seventies. Jim Hubbard will examine the intricacies of the ACT UP Oral History Project, creating an AIDS Activist Video collection for the New York Public Library, and building preservation into video projects. Siue Moffat will contextualize recent work from the unique perspective of an activist video maker, and recent graduate of one of our profession's new moving image archive graduate programs. Eric Paulus from the Austin Independent Media Center will provide local participation from the vantage point of one who is actively involved in disseminating current activist moving images.

4:15 pm - 5:45 pm

### Super 8mm: Past, Present... and Future?

Chair: Steve Polta, San Francisco Cinematheque  
Speakers: Alan Kattelle, self  
Colette Scott, Kodak  
Rhonda Vigeant, Pro 8mm  
Andrew Lampert, Anthology Film Archives

Super 8 celebrates its 40th birthday in 2005, presenting us with a perfect opportunity to reflect on the past and present of this small format, as well as possible futures. With Super 8's traditional applications--as a small gauge reversal stock used in home movies, amateur travelogues, artist films, and limited industrial use--apparently on the decline, new S8 negative stocks are finding applications in the commercial market. Archivaly speaking, S8 presents many quandaries, especially in terms of preservation via reformatting to larger gauges, to video and into the digital realm. This panel will discuss S8 in both a historical and present day context. Topics will include: the parallel histories of marketing and manufacture; the future of S8 reversal stock; the cost effectiveness and inherent problems of preservation on video/digital versus film; and issues of equipment obsolescence.

6:00 pm – 7:00 pm

### Meeting: Awards Committee

Chair: Robert Dirig, Art Center College of Design

# Thursday

## December 1, 2005

6:00 pm – 7:00 pm

Meeting: Diversity Task Force

Co-Chairs: Lewanne Jones, Autonomedia  
David Rowtree, Washington University Film & Media Archive

6:00 pm – 7:00 pm

Meeting: International Outreach Task Force

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

6:00 pm – 7:00 pm

Meeting: Projection & Presentation Group

Chair: Leo Enticknap, Northern Region Film & Television Archive

8:00 pm - Paramount Theatre

Third Annual Restoration Screening: *Beyond The Rocks*

In conjunction with the Ransom Center, the Nederlands Filmmuseum and Milestone Films, AMIA presents "Beyond The Rocks" (1922) starring Gloria Swanson and Rudolf Valentino. Lost for decades, a print of this important film was recently discovered in a collection donated to the Nederlands Filmmuseum. Martin Scorsese calls it "a cause for celebration... a testament to the extraordinary artistry of silent cinema." The film will be introduced jointly by Giovanna Fossati, responsible for the restoration, and Elif Rongen-Kaynakci, responsible for the archival research, both from the Nederlands Filmmuseum.

# Friday December 2, 2005

7:30 am - 5:00 pm

Vendor Exhibit

7:30 am - 8:15 am

Continental Breakfast

8:00 am - 5:00 pm

AMIA Registration Desk

8:00 am - 5:00 pm

MIC Archive Directory and Union Catalog Registration Desk

8:00 am - 5:00 pm

You'll Laugh and Cry: Continuous Public Screening

8:30 am - 10:00 am

The Basics of Hi Def - Or, Don't Panic

Chair: Ted Ryan, The Coca-Cola Company  
Speakers: Ken Brady, Turner Sports Library  
Nathie Malayang, CNN Archives - Sports Library

This session will provide an overview of the coming era Hi Definition television. Emblazoned on the cover of this session are the words -Don't Panic. We will pull in some of the pioneers of the Hi Def revolution to show both **repositories** with film or video holdings how to prepare for the future. This session will be divided into three basic areas. Hi Def for video will be delivered by Ken Brady, the guru of Hi Def at Turner Sports. He will present a basic primer, taught within Turner, which will give all attendees a basic understanding of what Hi Def is, how it can be created via a video camera and how it ends up on your TV screen.

The second section will deal with legacy film collections and will be taught by ? (Hopefully from NFL Films or from the Library of Congress, both have been approached but have not yet committed). Archives all hold film collection which might need to be aired in Hi Def. The two basic methods now include computer enhancing the video signals or going back to the original film. Each has a cost v quality issue that will impact how archives do film transfer in the future. The third section will be how we archive this material. Hi Def will introduce new tape formats and video players and might force all archivists to dive into the digital asset arena to store the material. Nathie Malayang of CNN will discuss some of the various beginning efforts they are taking to store the material long term. Sit back , relax, and in the immortal words of the "Hitchhikers Guide to the Galaxy, "Don't Panic". We will figure this out. Maybe.

8:30 am - 10:00 am

Andy Mann: Houston's Video Art Pioneer

Chair: Jill Wood, Aurora Picture Show  
Speaker: Andrea Grover, Aurora Picture Show

Aurora Picture Show, a Houston-based, seven year old non-profit microcinema, presents experimental and amateur film and video in a 100 seat converted 1924 church. Aurora also holds the 800-tape video collection of early video artist and cable access maestro Andy Mann (1947-2001). Mann was active in several historic video collectives such as the Videofreex, TVTV, and Global Village, as well as a regular contributor to Radical Software. After his move from New York to Houston in 1977, Mann hosted a hybrid live video art program on Houston Cable Access. This session will highlight a regional video preservation project funded by the National Television and Film Preservation Foundation and the Warhol Foundation, unique for its location in an experimental video center. Following a screening of transferred works, panelists will discuss the rewards and challenges of archival work within a microcinema context.

# Friday December 2, 2005

8:30 am - 10:00 am

## Metadata for Digital Audio and Video

Hosted By: Digital Initiatives Committee  
Chair: Linda Tadic, ARTstor  
Speakers: Chris Lacinak, Vidipax, LLC  
Mike Cox, Mirador Techniques

One of the most fundamental yet complex challenges in managing, preserving, and providing access to digital objects is the proper implementation of metadata. This panel will provide an in-depth discussion of current and evolving digital audio and video metadata standards and initiatives from the Moving Picture Experts Group (MPEG), Audio Engineering Society (AES), Society of Motion Picture and Television Engineers (SMPTE), and other organizations. Parallels will be made between the physical and electronic domains. The panel will also describe recommended minimum required metadata fields and a brief review of case studies.

10:00 am - 10:30 am

## Break

10:30 am- 12:00 pm

## A Studio Restoration Case History: Beginning to End

Chair: Bob O'Neil, Universal Studios  
Speakers: Tom Regal, Universal Studios/Blue Wave  
Balazs Nyari and/or Simon Lund, Cineric, Inc.  
TBA, Universal Studios

Taking a recent DVD release of a prominent studio feature film panelists will step the audience through the restoration process. There will not only be studio people on the panel, but studio service providers who deal with specific elements of the entire restoration and distribution. Demonstrations and comparisons of various steps will be shown.

10:30 am- 12:00 pm

## News Online: Implications for Journalists, Educators, Archivists, and Internet Search Engines

Hosted By: Television Interest Group  
Chair: Jane D. Johnson, Library of Congress  
Speakers: Antonio Brasil, Rio de Janeiro State University (UERJ)  
Kim Tryka, Virginia Center for Digital History, University of Virginia  
Jeff Karnes, Yahoo! Inc.

While television is America's most important information source, there is little access to yesterday's news programming. News archives have been a difficult and expensive source of essential information and knowledge for researchers, historians, and journalists themselves. Tens of thousands of hours of television broadcast footage, along with the catalog records of many major television archives, are now available online, but search tools are still evolving, and direct Internet access to large collections is rare. This session discusses the current state of television news archives and the new search tools evolving to access them. It explores new requirements for journalism's future and training the next generation of digital journalists, and discusses the role of digital news archives in addressing issues of ethics and credibility in television news. This session will include demonstrations of online footage and catalogs, as well as an assessment of the strengths and weaknesses of different tools and services.

# Friday December 2, 2005

10:30 am- 12:00 pm

**Building DAMS and MAMS for Better Access: Customized Management Tools for Museums and Media Archives**

Hosted By: Independent Media Arts Preservation  
Chair: Andrew Ingall, The Jewish Museum  
Speakers: Carl Goodman, American Museum of the Moving Image  
Seth Kaufman, Whirl-i-gig  
Mark Shepard, dotsperinch

External advances in digital technology and institutional initiatives to increase public access to collections have prompted museums and archives to choose custom-designed asset management tools over standardized, off-the-shelf software. Archivists, curators and information architects will address the various stages of the design process: RFP's; schematic designs; technical specifications; user testing; encoding; and final reviews. Panelists in various stages of media asset management systems development will discuss the benefits and risks of investing in custom-designed media asset management systems. All repositories planning on implementing custom built or turn-key media asset management solutions as well as archivists interested in all aspects of database design, description, and collection management will find this session of interest. Key questions to be discussed include: What criteria should museums and archives use to select an appropriate designer? and How can designers and clients optimize their working relationships?

12:00 pm – 2:00 pm

Lunch in the Vendor Hall

12:00 pm – 1:00 pm

**Meeting: News and Documentary Interest Group**

Co-Chairs: Richard Fauss, West Virginia State Archives  
John Lynch, Vanderbilt Television News Archive

12:00 pm – 1:00 pm

**Meeting: Academic-Archival Interest Group**

Co-Chairs: Rebecca Bachman, New York University  
Mike Mashon, Library of Congress

12:00 pm – 1:00 pm

**Meeting: Development Committee**

Chair: Laura Rooney, AMIA

1:00 pm – 2:00pm

**Meeting: Access Committee**

Chair: Cindy Keefer, Center for Visual Music

1:00 pm – 2:00pm

**Meeting: Publications Committee**

Chair: Karen Gracy, University of Pittsburgh

1:00 pm – 2:00pm

**Meeting: Copyright Interest Group**

Co-Chairs: Elias Savada, Motion Picture Information Service  
David Pierce, Consultant

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# Friday December 2, 2005

2:15 pm - 3:45 pm

## Nitrate 101: Is This Film Dangerous To Me?

Hosted By: Nitrate Film Interest Group  
Co-Chairs: Rosa Gaiarsa, UCLA Film and Television Archive  
Edward E. Stratmann, George Eastman House  
Speakers: Ken Weissman, LOC  
John H. Heyer, Kodak  
Rick Utley, Pro-Tek Media Preservation Services  
Steven Hallat, EI CTS Kodak Motion Picture Services  
Jeffrey E. Moore, Eastman Kodak Company, Black and White Film Chemicals

Due to its flammability nitrate is classified as Hazardous Material, and its storage, handling, transportation and disposal are highly regulated. This session, intended for a general archival audience will explore these regulations, underlining the importance of compliance. It will give archivists that have nitrate collections the roadmap to compliance; and it will give archivists that do not have nitrate collections the tools to make informed decisions regarding potential acquisitions. In addition, this session seeks to create awareness among workers and management within the motion picture archive industry of the variety of safety and health hazards that may be present in their workplaces and to recommend strategies for control that can enhance worker safety and reduce liability.

2:15 pm - 3:45 pm

## Updates From the Field...

### 1) PRESTOSPACE Magnetic Tape Preservation Project

Chair: Jim Lindner, Media Matters LLC  
Speaker: Benoit Thiebaut, CRCDCG

An update of the European Union funded research project: Standardized Practices for Audiovisual Contents in Europe (PRESTOSPACE). The methodology, the first results, and the promising development of a 3/4 Umatic magnetic tapes study will be presented. It will include sampling procedure, overall materials analysis, aging experiments and migration of findings towards other tape formats. The conclusions and methodology may be of direct interest to those in charge of preservation work, migration processes, or the handling of old magnetic tapes.

### 2) How to Make an Authentic Movie: Guidelines for Creators and Other Findings of the InterPARES 2 Project

Hosted By: Digital Initiatives Committee  
Chair: Yvette Hackett, Library and Archives Canada / Bibliotheque et archives Canada  
Speaker: James M. Turner, Universite de Montreal

This update will review InterPARES 2 case studies covering a broad spectrum of moving image productions--from animated feature films to Web-based videos--and what they reveal of current preservation practices, both best and worst. It will introduce the concept of draft guidelines to assist filmmakers using digital technology for they will increasingly be thrust into the role of de facto or interim archivist, or risk loss or damage to their work.

### 3) Preserving Digital Public Television

Chair: Mary Ide, WGBH-TV  
Speaker: Nan Rubin, Thirteen/NDIIPP

In a relatively rapid period of time, digital technology has radically transformed the nature of television program production -- from a linear, sequential analog process, to a non-linear, random access, totally digital environment. Consequently, long standing production and preservation practices no longer apply and digitally-produced materials are at great risk of being lost. The Library of Congress, recognizing this problem, funded Preserving Digital Public Television in the fall of 2004 to plan a national repository for the long-term preservation of digitally-produced public television programs. This project is the only one of the eight initial NDIIPP grantees that is exclusively devoted to the challenge of preserving moving images. Participants on the panel will report on the progress of the Preserving Digital Public Television project activities to date, and invite feedback from the AMIA community to assist our efforts.

# Friday

## December 2, 2005

**2:15 pm - 3:45 pm**

### **Strategies for the Digital Here and Now**

Chair: Tom Regal, NBC Universal  
Speakers: Jeff Taylor, NBC Universal  
Robert Winder, Warner Bros.  
Anthony Jackson, Dreamworks  
TBA

Audio in the film industry has been moving steadily toward long term digital archiving, albeit with somewhat measured steps and an overall suspicion. Now that the demise of the last manufacturer of professional magnetic tape is a reality (whether temporary or permanent) this issue is moved to the forefront. Panelists will discuss how they are meeting their long term archival requirements in digital form and provide insight to the decisions made and the challenges faced when dealing with a working archive. Topics to be covered are: the ingest process; organization/cataloging; digital storage media; and quality control.

**3:45 pm - 4:15 pm**

### **Break**

**4:15 pm - 5:45 pm**

### **AMIA Annual Meeting and Open Forum**

Hosted By: AMIA Board of Directors

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

**6:00 pm – 7:00 pm**

### **Meeting: International Outreach Task Force**

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

**6:00 pm – 7:00 pm**

### **Meeting: Independent Media Interest Group**

Chair: Stephen Parr, Stephen Parr, San Francisco Moving Image Archive, Oddball Film+Video

**6:00 pm – 7:00 pm**

### **Meeting: Small Gauge Interest Group**

Co-Chairs: Andrew Lampert, Anthology Film Archive  
Dwight Swanson, Appalshop

**6:00 pm – 7:00 pm**

### **Meeting: Moving Image Collections (MIC) Speakers Bureau Organizational Meeting**

Chair: Jane Johnson, MIC Project Manager

# Friday December 2, 2005

8:00 pm – 9:30 pm

## Austin's Media Mecca: Regional Filmmaking in the Heart of Texas - Screening

Co-Chairs: Stephen Parr, San Francisco Moving Image Archive, Oddball Film+Video  
Carolyn Faber, Midwest Media Archives Alliance

Austin's independent film community is one of the most active, diverse and vibrant in the country. A collection of eclectic and exciting films made by independent imagemakers from Austin will be screened. These include narrative, documentary, experimental, avant garde shorts and a variety of digitally-based films from Austin's burgeoning cinema scene. Representatives from the Motion Media Arts Center, Cine Las Americas, Flicker, The Austin Film Society (founded by director Richard Linklater) and award-winning film artist Luke Savisky will be on hand to introduce their films and discuss grassroots filmmaking and the state of independent image making in Austin. Don't miss this one-of-a-kind event.

9:45 pm – 11:15 pm

## 2nd Annual Moving Image Archivists Moving Image Festival

Co-Chairs: Dwight Swanson, Appalshop  
Carolyn Faber, Midwest Media Archives Alliance

Aside from their work in the field of film preservation, many AMIA members are also talented filmmakers. Some are well-known artists with extensive festival resumes, while others are hobbyists making films in their spare time. Following upon the success of last year's screening, the second annual Moving Image Archivists' Moving Image Festival will showcase the films and videotapes made by AMIA members and AMIA conference attendees.

# Saturday December 3, 2005

8:00 am - 5:00 pm  
AMIA Registration Desk

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

8:00 am - 5:00 pm  
You'll Laugh and Cry: Continuous Public Screening

8:30 am - 10:00 am  
Saving Video Art and Performance Documentation from Itself

Hosted By: Independent Media Interest Group/Independent Media Arts Preservation  
Chair: Sarah Ziebell Mann, New York Public Library for the Performing Arts  
Speakers: Stephen Vitiello, Kinetic Imaging, School of the Arts, Virginia Commonwealth University  
Mona Jimenez, MIAP Program, New York University  
Jeff Martin, New York University  
Michael Talbott, Bay Area Video Coalition

Access to and scholarship about vintage video art, live performance and technology-based installation art depends upon innovative documentation and preservation. Confounding those concerned with ensuring the longevity of media-based artwork are problems of video format diversity and the inimitability of technological instruments favored by many artists. Although seemingly contradictory, these problems often lead to the same end for the performance recording and video art places: inaccessibility. We will address challenges encountered in and strategies for preserving and documenting live performance recordings and video art. Artist Stephen Vitiello will provide insight into the creative and curatorial process. Sarah Ziebell Mann will discuss format obsolescence as it relates to a collection of archival moving image and sound materials documenting the work of internationally renowned intermedia pioneer Robert M. Wilson. Preservation strategies will be addressed by BAVC's Michael Talbott. Mona Jimenez will discuss her research in documenting and describing instruments, electronic and digital machines, and other technological objects developed by or for artists. Jeff Martin will relate the results of IMAP Video Equipment Registry Feasibility Study. We invite audience members who are interested in or working to preserve interactive media art and technologically-oriented performance art to attend.

8:30 am - 10:00 am  
The Importance of Film-Related Collections in Research & Scholarly Work

Hosted By: Moving Image Related Materials & Documentation Interest Group  
Chair: Randal Luckow, Turner Entertainment Networks  
Speakers: Jan Christopher Horak, Hollywood Entertainment Museum  
Robert Tieman, Walt Disney Archives  
Barbara Hall, Academy of Motion Picture Arts & Sciences- Margaret Herrick Library

This session will provide solid examples of how film-related collections can be used to support research and scholarly work, discuss how repositories can provide meaningful access to film-related collections, and present the result of film-related research (publication, etc.). This session is useful for individuals and institutions who work with film-related collections, and for researchers who utilize these collections. Participants will discuss film-related collections themselves, what is available, where collections are held, and how accessible or restricted material is to the researcher.

# Saturday December 3, 2005

9:00 am - 2:00 pm

## AMIA Regional Workshop

### Basic Training Workshop: Becoming a Film Friendly Archivist

Hosted by: Harry Ransom Center  
Organizers/Speakers: Snowden Becker, Academy Film Archive  
Katie Trainor, IFC Center

Whether they are home movies from estate collections or instructional films included in corporate records, small amounts of film keep finding their way into non-film archives. This workshop furnishes practicing archivists, librarians, and collections managers with skills to identify, assess, investigate, and preserve (not neglect!) history caught on film. This workshop will provide a general introduction to film formats, terminology and technology, an overview of information resources essential to those who work with film, and a discussion of major issues related to description and access for motion picture materials. Case studies and examples from various archives will also provide participants with new perspectives on how film materials fit into a larger collection context. Participants will leave this workshop with the skills necessary to accurately describe and assess film materials, set preservation priorities, and make progress with neglected film collections.

*Pre-registration is required. Form is included in our registration materials.*

10:00 am - 10:30 am

### Break

10:30 am - 12:00 am

### Digital Asset Management: Where Are We Now Part 1 (90 Minutes)

Hosted By: DIC: Digital Asset Sub-committee  
Chair: John Horodyski, Electronic Arts  
Speakers: Ted Ryan, The Coca-Cola Company  
John Walko, Scene Savers (a division of the PPS Group)

Part 1 of this session will cover an analysis of the 3 questionnaires created for the <http://www.amia-net.com> website showing what was learned and what has changed in DAM since the 1999 AMIA Conference in Montreal. The questionnaires were designed to gather and collate information based on different organization's progress on digital asset management initiatives.

10:30 am - 12:00 pm

### What Color Should I Chose: Methods & Techniques of Tinting and Toning

Chair: Kim Tomadjoglou, AFI  
Speakers: David Pierce, Consultant  
Paul Read, Consultant, FIAF Technical Commission  
Nicola Mazzanti, Consultant  
Thomas Christensen, Danish Film Institute

The purpose of this panel is to explain the historical background, and evolving techniques and problems, associated with the process of identifying and reproducing tinting and toning in film restoration. Several issues will be addressed including: What was the historical context for the experience of color in film exhibition during the silent era? How does one identify the forms or "tinting" and "toning" produced throughout the period? How and why were the various techniques produced in the US and in Europe and did they change and evolve over time? What modern restoration methods and techniques are available? Specific case studies involving a combination of methods will be presented, along with a demonstration of tinting and toning of frames.

# Saturday

## December 3, 2005

10:30 am - 12:00 pm

**Academia and Application: Fieldwork as an Educational Tool in Moving Image Archiving and Preservation Studies**

Chair: Pamela Jean Smith, New York University  
Speakers: Margaret Mello, Premier Retail Networks (PRN)  
Janet Ceja Alcalá, George Eastman House L. Jeffrey Selznick School of Film Preservation and University of Rochester  
Guy Edmonds, University of Amsterdam  
Amy Sloper, University of California, Los Angeles  
Andreas Busche, University of East Anglia

Traditionally, the moving image archiving field has depended on self-teaching and apprenticeship in its development. The recent growth of academic programs does not negate this way of learning, but instead can incorporate and highlight its values as a means to apply theory to practice. Current and recently matriculated students from five major preservation schools will discuss how their own field work in class projects and internships, as well as their direct experience in the field, has contributed to and challenged their formal education. Students presenting are from the George Eastman House L. Jeffrey Selznick School of Film Preservation and University of Rochester Program and University of Rochester, New York University, the University of Amsterdam, the University of California, Los Angeles, and the University of East Anglia.

12:00 pm – 2:00 pm

Lunch break (on your own)

12:00 pm – 1:00 pm

Meeting: Conference Committee

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

12:00 pm – 1:00 pm

Meeting: Education Committee

Chair: Frances Poole, University of Delaware

12:00 pm – 1:00 pm

Meeting: Television Interest Group

Co-Chairs: Lynn Farnell, Moving Images  
Jeff Ubois, University of California at Berkeley  
Bonnie Wilson

1:00 pm – 2:00 pm

Meeting: Cataloging Committee

Chair: Nancy Dosch, National Library of Medicine

1:00 pm – 2:00pm

Meeting: Lesbian, Gay, Bisexual and Transgender Interest Group

Chair: Lynne Kirste, Academy Film Archive

1:00 pm – 2:00pm

Meeting: Television Interest Group

Co-Chairs: Lynn Farnell, Moving Images  
Jeff Ubois, University of California at Berkeley  
Bonnie Wilson

# Saturday December 3, 2005

2:15 pm - 5:15 pm

## Digital Asset Management: Where Are We Now Part II

Hosted By: DIC: Digital Asset Sub-committee  
Chair: John Horodyski, Electronic Arts  
Speaker: Ted Ryan, The Coca-Cola Company  
John Walko, Scene Savers (a division of the PPS Group)

Part II of this session will showcase a selection of DAM vendors who will be asked to show their system and answer a pre-selected set of questions for a set time of no more than 20 – 25 minutes. Questions posed for the vendors will cover such topics as: product's functional strengths; system architecture; ingestion and metadata; vocabulary control; workflow; versioning; security; rights management; and product's primary customer base. A Q&A session will be reserved until the end of the session.

2:15 pm - 3:45 pm

## Comprehensive Update on Optical Media for Long Term Data Storage

Chair: Keith Watanabe, FPC Inc., A Kodak Company  
Speakers: Dr. Victor McCrary, Johns Hopkins University Applied Physics Laboratory  
Roy Slicker, Pegasus Disk Systems  
Dave Bunzel, Optical Storage Technical Association President

As motion media collections transition from analog to digital objects, caretakers may find themselves in uncharted territory. The AMIA community has a great depth of knowledge about preservation of film and videotape, but what about MO discs, DVD-R or DVD Video media? The promise to deliver data at some point far in the future is a common concern among several industries. This panel is comprised of optical storage experts that will present on-going and relevant work as it applies to this challenge. There are several funded studies by government and industry that address these concerns with optical media. These panelists have been central to much of this work. Expect to receive specific recommendations on handling the media in your care. You will gain a larger industry view and how that might impact your collections, and also get a glimpse of the future of optical media.

2:15 pm - 3:45 pm

## Triage Training: Tools for Assessing the Condition of Legacy and Master Tapes

Chair/Speaker: Peter Brothers, Specs Bros, LLC

The International Standard on care and handling of magnetic tape contains a recommended, basic 7-Step Physical Inspection to identify tape that "is endangered and needs attention". This inspection is considered "essential to prevent premature loss of materials". The examination is designed to be able to be performed by anyone at a collection and can be performed without playback equipment. In this session, highlights from an in-depth training workshop on the Inspection will be presented to help potential users perform the inspection and analyze the results effectively. The instructor 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 instructor will review the reasons behind each step so that the results can be easily understood and applied to a collection's preservation efforts.

4:00 pm - 4:30 pm

## Legislative Developments in Congress During 2005 - UPDATE

Chair: Steve Leggett, National Film Preservation Board/LOC  
Speakers: Gregory Lukow, MBRS, LOC  
Eric Schwartz, Int'l Intellectual Property Alliance, Smith and Metalitz LLP  
Annette Melville or Jeff Lambert, National Film Preservation Foundation

This update group will discuss (and answer audience questions on) legislative developments during 2005 in Congress, most particularly passage of Public Law 109-9 S. 167, the "Family Entertainment and Copyright Act of 2005." This legislation contains important film preservation initiatives as well as a revision to U.S. Copyright Law Section 108 (h) that will make it easier for libraries and archives to distribute copyrighted material under certain circumstances. The Copyright Office's "Orphan Works" initiative will also be addressed, in addition to any other related legislative/federal government/regulatory initiatives of interest to AMIA members.

# Saturday December 3, 2005

4:15 pm – 5:45 pm

Meeting: Preservation Committee

Chair: David Wedeen, Pacific Title Archives

6:45 pm

AMIA Awards Presentations & Archival Screening Night

Awards Presentations Hosted by:	Awards Committee
Archival Screening Night Co-Chair:	Katie Trainor, IFC Center
Archival Screening Night Co-Chair:	Leo Enticknap, Northern Region Film & Television Archive

Please join us for the 2005 AMIA Awards Presentations and Archival Screening Night.

*Please wear your badge for admission.*

10:30 pm

Closing Night Reception

Please join us for AMIA's 15th annual closing night reception.

*Please wear your badge for admission.*

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