

# Tuesday

September 25, 2007

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## 10:00am - 5:30pm Pre-Conference Tour Case Research Laboratory Tour

AMIA and The Rick Chace Foundation have arranged a pre-conference tour of the Case Research Laboratory in Auburn, NY, on Tuesday, September 25th. The Laboratory is the site where movies found their voice and the silent film began its demise. For a full description of the tour, [click here](#).

Preregistration is required with a separate registration fee.

## 8:30am - 5:30pm Disaster Planning and Recovery of Wet Materials (Day 1)

Chair: Sara J. Holmes - Texas Tech University

Speakers: Barbara Moore - Conservator in Private Practice  
Gary Albright - Conservator in Private Practice  
Mick Newnham - National Film and Sound Archive  
Peter Brothers - Specs Bros.

This workshop will introduce attendees to the basic concepts of disaster planning and recovery for materials such as paper, photographs, textiles, wooden objects, metal objects, as well as film and video. Following lecture-style presentations, participants will have the opportunity to work in teams in a hands-on recovery of wet materials. The experience will allow experimentation and observation of the ways different media are damaged in disaster scenarios and to gain an understanding of how to organize and react to an actual disaster. Content and activities will be suitable for beginners as well as more experienced practitioners seeking further training or a refresher course.

*Preregistration is required with a separate registration fee.*

## 8:30am - 5:30pm KODAK Film & Digital Imaging Technology Workshop

Co-Chairs: Frank Ricotta - Eastman Kodak Company  
Richard Utley - PRO-TEK Media Preservation Services

Speakers: Richard Utley - PRO-TEK Media Preservation Services  
Scott MacQueen - PRO-TEK Media Preservation Services  
Richard Carlson - Eastman Kodak Company  
Beverly Pasterczyk - Eastman Kodak Company  
Kenneth Fowler - Eastman Kodak Company

The subject event is intended to be a comprehensive, intermediate level workshop that describes the technologies of motion imaging films and processes, with particular reference to the preservation and restoration of motion images. Workshop presentations will include the following topics: Light & Color, Image Formation, Sensitometry, How Film Works, Film Types, Film Manufacturing, and Asset Management. We will also cover the relationship between film and digital technologies, and plan to include a restoration case study that utilized a combination of film and digital techniques to achieve the desired final result. The presenters will be subject experts from the Eastman Kodak Company, and PRO-TEK Media Preservation Services, and a

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comprehensive set of notes will be provided. A similar workshop was presented at last year's conference in Anchorage, AK. Although the 2007 workshop is primarily intended for conference participants unable to attend in 2006, presentations have been updated and new materials added.

*Preregistration is required with a separate registration fee.*

**8:30am - 5:30pm**

## **Moving Image Preservation: Storage Environment Management Workshop**

Chair: Jim Reilly - Image Permanence Institute at R.I.T.

Speakers: Jim Reilly - Image Permanence Institute at R.I.T.  
Jean-Louis Bigourdan - Image Permanence Institute at R.I.T.  
Peter Herzog - Herzog/Wheeler & Associates

A cinema collection may contain a wide variety of objects: films, prints, paper ephemera, cameras and projectors, magnetic tapes, DVDs, and other related materials. The best strategy for preserving such diverse collections is to provide proper storage conditions; however, planning, implementing, and maintaining the proper conditions is a complex task. In this workshop, people involved in producing, using, or caring for moving-image collection materials will learn about preservation tools and methodologies that can facilitate this task. Attendees will be given basic information on collection decay and how to control it and will be introduced to tools for diagnosing the condition and storage requirements of collection materials and for assessing the characteristics of the storage environment. The workshop will also explore ways to optimize HVAC equipment and save energy. Room, cool, cold, and frozen storage conditions will be discussed. Attendees will come away knowing new ways to make informed decisions regard.

*Preregistration is required with a separate registration fee*

**8:30am - 5:30pm**

## **Regional Workshop: The Basics In Archival Projection**

Hosted by: Moving Image Related Materials and Documentation Interest Group

Co-Chairs: Katie Trainor - IFC Center  
Antonella Bonfanti - George Eastman House

Speakers: Katie Trainor - IFC Centre  
Leo Enticknap - Institute of Communications Studies, University of Leeds  
Tim Wagner - George Eastman House  
Daryll Jones - George Eastman House/Eastman Kodak Company (Ret)  
Charles Allen - George Eastman House

Tailored to interested archivists and projectionists who know the basics this workshop offers hands on demonstrations and addresses a variety of topics related to projection. Areas covered include: handling rare and unusual prints; proper projection for a variety formats; hand-cleaning of prints; issues surrounding platter projection; changeover

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projection, projector maintenance; booth maintenance, 16mm projection; projecting different aspect ratios; determining correct projection speed (for silent film); and projector modification. There will be hands-on demonstrations and participants will leave this workshop with handouts and additional resources for archival film handling and projection.

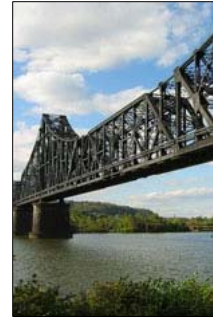
*Preregistration is required with a separate registration fee.*

**All workshops require a minimum attendance. If minimum attendance is not met, notification will be made by September 1 of workshop cancellation.**

# Wednesday

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**8:30 am - 8:00am - Buses leave Clarion Hotel for Disaster Planning Workshop**

**8:30am - 5:30pm  
Disaster Planning and Recovery of Wet Materials (Day 2)**

**Hosted by:  
Moving Image Related Materials and Documentation Interest Group**

Chair: Sara J. Holmes - Texas Tech University  
Speakers: Barbara Moore - Conservator in Private Practice  
Gary Albright - Conservator in Private Practice  
Mick Newnham - National Film and Sound Archive  
Peter Brothers - Specs Bros., LLC

This workshop will introduce attendees to the basic concepts of disaster planning and recovery for materials such as paper, photographs, textiles, wooden objects, metal objects, as well as film and video. Following lecture-style presentations, participants will have the opportunity to work in teams in a hands-on recovery of wet materials. The experience will allow experimentation and observation of the ways different media are damaged in disaster scenarios and to gain an understanding of how to organize and react to an actual disaster. Content and activities will be suitable for beginners as well as more experienced practitioners seeking further training or a refresher course.

Preregistration is required with a separate registration fee.

**12:30 pm -- Buses leave Clarion Hotel for The Reel Thing**

**1:00pm - 5:00pm  
The Reel Thing XVIII**

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 lineup of laboratory technicians and specialists.

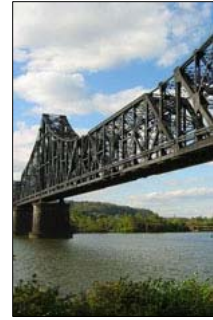
Preregistration is required with a separate registration fee.

**5:00 pm -- Buses return to the Clarion Hotel**

# Wednesday

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**6:00pm - 7:00pm**  
**AMIA Newcomer Mixer**

Hosted by: AMIA Conference Committee  
Chair: Andrea McCarty - HBO

Welcome to the AMIA Conference! The Newcomer program matches first-time attendees with experienced AMIA members. Support and guidance is offered to those who may be attending an AMIA conference for the first time and provides experienced AMIA members an opportunity to meet newcomers to the field or to the conference. The Mixer will give everyone a chance to meet and network. Participants are matched prior to the conference and must sign up before the conference.

**7:00pm - Buses leave Clarion Hotel for AMIA Opening Reception**

**7:30pm - 9:00pm**  
**AMIA Opening Reception**

Please join us for AMIA's opening night reception at George Eastman House

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## 7:30 am - 7:30am - 8:00am Session Chair Orientation

Hosted by: Conference Committee

Program Group CoDirectors: Julie Lofthouse - The Film Reference Library / TIFFG  
Bob Curtis-Johnson - Summit Day Media

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.

## 8:00am - Buses Leave Clarion Hotel for Sessions

## 8:30am - 11:30am - Tour Eastman Kodak Plant Tour

Manufacturing plant tour of Kodak's motion picture finishing and sensitizing operations. Ticketed event, signup require. Space is limited.

## 8:30am - 9:30am Kodak's Continued Support of Archival Film Media

Co-Chairs: Jonathan Barlow - Eastman Kodak  
Diane Carroll Yacoby - Eastman Kodak  
Speakers: Jeffery Moore - Eastman Kodak  
David Niklewicz - Eastman Kodak  
Diane Carroll Yacoby - Eastman Kodak  
Jonathan Barlow - Eastman Kodak

KODAK Entertainment Imaging Product Managers and Research Engineers will host a panel discussion providing insight to film products, formats and services made for the archivist/preservationist community. This will be an opportunity for a dialog between Kodak and its customers about the future needs of the industry and Kodak's role within it.

## 8:30am - 9:30am The Continually Unwinding Project: A Story of Research and Recovery of a Series of 1930's New Jersey Local Films

Chair: Dan Streible - NYU, MIAP  
Speakers: Lisa Fehsenfeld - New York University  
Yvonne Ng - New York University  
Jude Kiernan - New York University

What started out as a class project for three graduate students in NYU's Moving Image and Archiving Program turned into a treasure trove of local films, enterprising entrepreneurs, the development of a theatre circuit to outwit the studios, with a fascinating host of characters.

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This presentation covers the work of recovery, research, preservation, and final archiving of a series of 1930's local films and discusses the production of local film, the business of early film exhibition, preservation of the films, and locating archival space for permanent storage and access. This panel, targeted for all level of film enthusiasts, moves on to discuss the important collaborative efforts required between specialists in archives, academia, and film labs to achieve the greatest understanding and optimum results for this valuable film form. And the project continues...

**8:30am - 9:30am**

**eBay: More than a Four-Letter Word**

Hosted by: Small Gauge and Amateur Film Interest Group  
Co-Chairs: Snowden Becker - University of Texas, Austin  
William O'Farrell  
Speakers: William O'Farrell  
Albert Steg  
Jeff Joseph - SabuCat Productions  
Snowden Becker - University of Texas, Austin

Founded in 1995, eBay has exerted a profound influence on how buyers buy and sellers sell for over a decade. Film collecting has also changed radically during this period, with more archives, studios, and individuals working to acquire a wider variety of materials through donations, purchases, and trades. Panelists will speak from their own experience as eBay buyers and sellers; discuss the ethics and practicalities of acquiring film from online auctions; show excerpts of footage acquired via eBay auctions; and present new research on how Internet auctions may affect the cash value of home movies. This session presents a variety of different perspectives on eBay and other Internet tools as persistent forces in film collecting, and will be of interest to collectors, collection managers, appraisers, and eBay junkies alike.

**9:30am - 10:00am**

**BREAK**

**10:00am - 11:30am**

**Access to Access: Preserving Public Access Television**

Hosted by: News, Documentary and Television Interest Group  
Independent Media Interest Group  
Chair: David Rice - Democracy Now!  
Speakers: DeeDee Halleck - Deep Dish Television  
Erik Mollberg - Access Fort Wayne  
Jacob Redding - Manhattan Neighborhood Network  
George Stoney - New York University  
Caroline Rubens - New York University

Public Access, Educational, and Government television channels produce more than 20,000 hours of new local programming each week, more than NBC, CBS, ABC, FOX and PBS combined. Even though public access television involves thousands of community groups and over a million volunteers per year, the time and resources in the field of public access television spent towards preservation and long-term access is a sliver of that spent by their commercial counterparts. Public access materials represent over three decades of local media production. Some programs have national scope and significance, while others are uniquely

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local or personal examples of independent media, representing "marginalized strategies of production, action, resistance and pleasure." (Erik Mark Freedman) This panel investigates the preservation and long term accessibility of public access media.

**10:00am - 11:30am**

## **Passion in the Pit: Women in the technical professions**

Hosted by: Preservation Committee  
Chair: Toni Treadway - Brodsky & Treadway  
Speakers: Toni Treadway - Brodsky & Treadway (Moderator)  
Giovanna Fossati - Nederlands Filmmuseum  
Diana Little - Cineric  
Julia Nicoll - Colorlab  
Heather Weaver - ReelTimeColor.com

What are the hands-on jobs that help save our moving image heritage? Endless tweaking and fine tuning of equipment, optical printing, test strips, chemistry checks, density correction, color grading, video set up. What's this work like? Women who have chosen to work as preservation technicians will describe challenges and benefits in their behind-the-scenes support of our field. These women are dedicated, highly skilled and passionate about their work. Where did each come from, what is her job, her training, her passion? New members with no technical experience will find this panel puts faces on specialized work that demands intellectual rigor, ethical clarity and diplomatic skills to interpret project realities to clients and colleagues. Speakers will touch on how they got here, what drives them in their daily work and what drives them crazy.

**10:00am - 11:30am**

## **Regional A-V Archives (RAVA) Panel Discussion: Outreach, Preservation and Access Initiatives Within and Between Regions**

Hosted by: Regional Audio-Visual Archives Interest Group  
Chair: Karan Sheldon - Northeast Historic Film  
Speakers: Marion Hewitt - North West Film Archive  
Nicolette Bromberg - University of Washington  
Sue Howard - Yorkshire Film Archive

Speakers from regional A-V archives will discuss their experiences and future plans in regard to connecting with other institutions (museums, libraries, tribal organizations, historical societies, broadcasters, as well as other archives-municipal, religious) to further the shared goals of moving image preservation and access, while avoiding duplicated effort. Our speakers, from established and startup archives, will share and take questions on replicable programs. Discussion will feature details of fundraising, education, partnering and outreach, including regional digital initiatives. Can we ensure that access is "mediated, structured, and relevant?" Can we meet the needs of diverse audiences? Topics include publishing, preservation partnerships, workshop development, and how regional A-V archives can work with and support A-V archives in other regions.

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**11:30pm -**  
**Buses Leave for Clarion Hotel**

**1:30pm**  
**Buses leave Clarion Hotel for Sessions at Kodak and George Eastman House**

**2:00pm - 5:15pm - Tour**  
**Eastman Kodak Plant Tour**

Manufacturing plant tour of Kodak's motion picture finishing and sensitizing operations.

Ticketed event, signup require. Space is limited.

**2:00pm - 5:15 pm**  
**Nitrate: Yesterday and Today**

Hosted by: Nitrate Interest Group  
Chair: Edward E. Stratmann - George Eastman House  
Speakers: Deborah Stoiber - George Eastman House  
Anthony L'Abbate - George Eastman House  
Ulrich Ruedel - George Eastman House

In this double session, we will first screen the 35mm restoration of the film *A MOVIE TRIP THROUGH FILMLAND* [25 minutes], which shows the production of motion picture film at Eastman Kodak Company in the twenties. After a brief presentation detailing methods George Eastman House utilizes with nitrate film the group will be break into two smaller groups. One group will hear presentations on three ongoing projects at Eastman House: the removal of decomposing sections from a roll of nitrate film to protect the remaining footage; the procedure to process and scan a collection of motion picture still negatives for conservation and access; and the scanning and organization of a large group of nitrate motion picture frames that will produce a work that will help to define the history of motion picture color, from applied color to Technicolor. The second group will go to the George Eastman House Still and Paper Conservation Laboratory where they will see a presentation on handling, storage and conservation of nitrate. Attendance is limited due to facility space.

**2:00pm - 3:30pm**  
**Access Issues in Avant-Garde and Experimental Film**

Hosted by: Access Committee and Independent Media Interest Group  
Chair: Cindy Keefer - Center for Visual Music/Fischinger Archive  
Speakers: Andrew Lampert - Anthology Film Archives  
Jon Gartenberg - Gartenberg Media Enterprises  
John Thomson - Electronic Arts Intermix

The second edition of this popular panel will examine contemporary problems of avant-garde film distribution and exhibition. The panel will address access to avant-garde film, including distribution on film, video, dvd, internet and digital media, including new areas that have evolved since the previous panel. The discussion will cover the crises with 16mm distribution and exhibition, re-licensing for distribution of historical works (including music clearance, copyright and estate issues), research issues, and reformatting of historical film. Curators,

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preservationists and distributors will address areas of concern including legal restrictions, difficulties in finding and programming films outside the mainstream, and format issues pertaining to the avant-garde, including expanded cinema and multiple projector works. This panel is intended for curators and programmers at all levels who work in the area of avant-garde and experimental film.

## 2:00pm - 3:30pm Cataloging Preservation

Hosted by: Cataloging & Metadata Committee  
Co-Chairs: Thelma Ross - Academy Film Archive  
Karen Barcellona - Academy Film Archive  
Speakers: Margie Compton - University of Georgia Media Archives  
& Peabody Awards Collection  
David Gibson - Moving Image Division, Library of Congress  
Susi Niewahner - Scene Savers  
Thelma Ross - Academy Film Archive  
Karen F. Gracy - University of Pittsburgh

This session focuses on the importance of documenting the preservation process in the catalog record. Speakers from a variety of institutional backgrounds (traditional film archives, a media archive, a provider of restoration and reformatting services, and academia) will address the following questions: How much and what kind of information is documented from acquisition through restoration? What portion of this information should go in the catalog record? How to establish institutional standards and workflows? What sort of information is appropriate to include in publicly accessible records? How do current systems and standards facilitate or inhibit these processes?

## 2:00pm - 3:30pm RAVA Screening

Hosted by: Regional Audio-Visual Archives Interest Group  
Co-Chairs: Leo Enticknap - Institute of Communications Studies, University of Leeds  
Kevin Tripp - Alaska Moving Image Preservation Association

In May 2005, Eastman Kodak discontinued the manufacture of its iconic Kodachrome colour reversal stock in the Super 8 format, thus marking the beginning of the end of this medium, exactly 70 years after its introduction. The cultural impact of Kodachrome was huge. It made colour available to home movie and still photographers for the first time, it made colour production affordable for industrial and educational films, and its use as part of the 'Technicolor Monopack' system enabled professional cameras to shoot in locations where the bulky three-strip camera couldn't be used. Our screening will include examples from all three categories, as a tribute to the medium which helped define moving image culture over half a century.

**BREAK**

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**3:45pm - 5:15pm**

## **Evolving Rituals: Home Movie Day at Five**

Hosted by: Small Gauge / Amateur Film Interest Group  
Co-Chairs: Liz Coffey - Harvard Film Archive  
Guy Edmonds  
Speakers: Snowden Becker - Center for Home Movies  
Nancy Watrous - Chicago Film Archives  
Skip Elsheimer - AV Geeks Archive  
Ruta Abolins - Walter J. Brown Media Archives & Peabody Awards Collection  
Karianne Fiorini - Archivio Nazionale del Film di Famiglia

Since 2002, archivists and enthusiasts around the world have been celebrating amateur cinema at annual Home Movie Day events. Each event is as different and as similar as birthday parties, so, with Home Movie Day aged five, it's time to come together and discuss its successes, pitfalls, implications, and future direction. Five HMD hosts representing varied backgrounds (archival and non-archival, US and international) will present their individual experiences, setting the agenda for further discussion. The session will address specific topics such as how to expand interest in the event among archivists, the public, and diverse non-archival institutions, while maintaining archival standards; the role of the Center for Home Movies; the implications of different methods of funding; spin-off projects; and home video. HMD participants, regional film archivists, and those with a special place in their hearts for the amateur film are strongly encouraged to attend. The session is open to all.

**3:45pm - 5:15pm**

## **Pixels: from Talbot to LCD**

Chair: Gawain Weaver - George Eastman House  
Speakers: Gawain Weaver - George Eastman House  
Richard F. Lyon - Google, Inc.

The picture element, later called simply a "pixel", has a history that dates to the earliest years of photography. Gawain Weaver will trace the first 100 years of the "pixel" from its origins in the 1850s with the photogravure experiments of William Henry Fox Talbot, to its introduction into color photography in the 1860s, with the visionary thinking of the father of color photography, Ducos du Hauron, and finally to the additive screen processes of the 1890s-1950s. From the point of view of still and motion-picture photographers, additive color and its picture element disappeared with the rise of Technicolor, Kodachrome, and other subtractive processes. However, the picture element was alive and well in the budding technology of television. Richard Lyon will trace the evolution of the pixel and the term "pixel" from its earliest ancestors in television literature to the present.

**3:45pm - 5:15pm**

## **The Fragile Emulsion**

Hosted by: Independent Media Interest Group  
Chair: Jon Gartenberg - Gartenberg Media Enterprises  
Speakers: Jon Gartenberg - Gartenberg Media Enterprises  
Barbara Hammer - Filmmaker

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Experimental filmmakers engage in the most radical refashioning of archival found footage material through their creative sensibility, shifting the narrative import of the original footage through their own creative visions into plays of light and texture. This session is designed for the general AMIA membership to highlight the underexposed genre of avant-garde filmmaking, and the important link between artists and archives. In this session, curator and archivist Jon Gartenberg engages filmmaker Barbara Hammer in a discussion about her use of archival footage by James Sibley Watson, Jr. and Melville Webber from the George Eastman House collection to fashion her seminal film on the fragility of human existence, *SANCTUS* (1990), as well as in her experimental features on identity and gender, including *NITRATE KISSES* (1992). An integral component of this session will include screenings of films, videos, and excerpts from Hammer's own body of work.

**5:15pm**

**Buses leave Kodak and Eastman House to return to Clarion Hotel**

**7:00pm**

**Buses leave Clarion Hotel for Nitrate Screening**

**7:30pm - 9:00pm**

**Nitrate Screening**

**9:30pm**

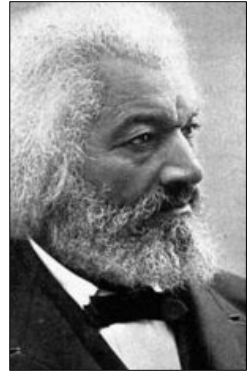
**First Annual AMIA Trivia Throwdown**

Test your skills, win prizes and be the first AMIA Trivia Championship Team! Are you game?

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**8:00am**

**Buses leave Clarion Hotel for Sessions at Kodak and George Eastman House**

**8:30am - 12:00pm**

**Triage Training: Tools for Assessing the Condition of Legacy and Master Tapes and New Methodologies for Prioritizing Preservation Needs**

Chair: Peter Brothers - Specs Bros., LLC  
Speakers: Peter Brothers - SPECS BROS., LLC  
Josh Ranger - Moving Image Archiving and Preservation  
Research Fellow NYU Libraries

Recently published international standards contain a recommended 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 procedures are quick, reliable, easy to perform, and require no equipment. The instructor will present a step-by-step breakdown of the Inspection procedures, with visual examples of problem tapes, and will explain each step so results can be easily understood and applied to a collection's preservation efforts. The workshop will also cover essential tape handling and preventative maintenance and will provide a visual guide to identifying tape formats. The second presenter will demonstrate a Mellon Foundation-funded prototype tool, developed at New York University, designed to help prioritize preservation needs for archival magnetic media and determine appropriate preservation pathways based on both physical and playback inspection. Q&A will follow along with discussion of a related research project at Columbia University.

Preregistration is required with a separate registration fee.

**8:30am - 11:30am - Tour**  
**Eastman Kodak Plant Tour**

Manufacturing plant tour of Kodak's motion picture finishing and sensitizing operations.

Ticketed event, signup require. Space is limited.

**9:00am - 10:00am**

**UNESCO World Day for Audiovisual Heritage**

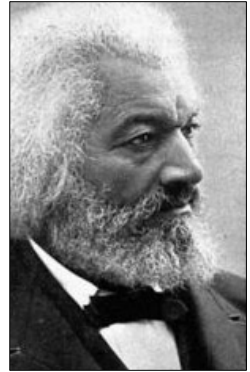
Hosted by: International Outreach Task Force & Advocacy  
Chair: Ray Edmondson - Archive Associates  
Speakers: Caroline Frick - Texas Archive of the Moving Image

On 27 October this year UNESCO, in conjunction with the CCAAA (Coordinating Council of Audiovisual Archives Associations), will launch what will be an annual event: the World Day for Audiovisual Heritage. It's an unprecedented opportunity for AMIA members to join with colleagues around the world in an effort to challenge popular perceptions about the value of moving image archiving, the status of our collections and our profession, and to engage in both celebration and advocacy - locally, regionally and globally. This session will be both a

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conversation and a brainstorming forum, led by two people closely involved in the development of the concept: the consultant who carried out the original feasibility study for UNESCO (Ray Edmondson) and AMIA's representative on the CCAA working group which is now coordinating global arrangements for the "Day" (Caroline Frick). Come and learn the background - share your thoughts - and pick up some action ideas!

**9:00am - 10:00am**

## **16mm Documentary Outtakes: Challenges for Acquiring, Processing and Providing Access**

Hosted by: Small Gauge & Amateur Film Interest Group  
Chair: Pamela Wintle - Human Studies Film Archives, Smithsonian Institution  
Speakers: Liz Coffey - Harvard Film Archive, Harvard University  
David Rowntree - Washington University Film & Media Archive  
Pamela Wintle - Human Studies Film Archives, Smithsonian Institution

16mm documentary outtake collections are rich historical and cultural moving image resources that pose complex acquisition, organizational, and access issues. The presenters will discuss their experiences in working with the donors (often the filmmakers), unpacking, organizing, re-constituting both camera original film and workprint, dealing with synchronous sound issues, identifying pre-production film and sound materials, preservation, the promise of (and archival responsibilities for) new media for providing access, and cataloging. Attendees are strongly encouraged to participate in order to explore new ideas for working with these challenging collections.

**9:00am - 10:00am**

## **Clarifying Footage Licensing in the Digital Era**

Hosted by:  
**Small Gauge & Amateur Film Interest Group**

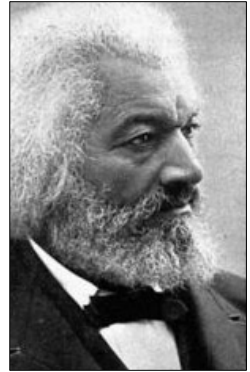
Chair: Max Segal - HBO Archives  
Speakers: Joseph T. Basile - Thirteen/WNET New York  
Alison Smith - WGBH Stock Sales  
Jessica Berman-Bogdan - Global ImageWorks, LLC  
Lee Shoulders - Getty Images

With representatives from both institutional and commercial libraries, this panel will discuss the footage licensing business in the 21st century. Members of the Association of Commercial Stock Footage Licensors (ASCIL) will present an innovative new footage licensing model for all rights holders to consider. In this fast-exploding digital era, many collection owners are dealing with confusing licensing language. For example, licensees are requesting to license 'broadband' rights, but what does that mean? Broadband is a distribution method, not a market segment. The key to this new licensing proposal is to remove the confusing terms that focus on multi-technical systems, gizmos and formats, and instead simply determine the usage, the audience and the funding. Whether new to licensing or active for decades, from an institutional or commercial archive, ASCIL's goal is to shape the future of footage licensing and establish a model that will be forever future-proof and ahead of technology.

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**10:00AM BREAK**

**10:30am - 12:00pm**

**Scopitones: Jukebox Films From the 60's**

Hosted by: Independent Media Interest Group  
Chair: Stephen Parr - Oddball Film+Video/San Francisco Media Archive  
Speakers: Carla Reiter - University of East Anglia  
Jayson Wall - Cinetech Restoration Labs / Ascent Media

Scopitones, pop music films viewable through film jukeboxes, emerged in France during the early 1960s. By 1963, this technology was licensed to the US market by the French originator (CAMECA) and produced a wave of musical films similar to their 1940's American predecessor, Soundies. Many American Scopitones were shot in 35mm, printed in lurid 16mm Technicolor with magnetic soundtracks, featured emerging pop and rock acts including: Herb Alpert and the Tijuana Brass, Lou Rawls, Johnny Hallyday (The French Elvis), Nancy Sinatra, Bridgette Bardot and burlesque star Lili St Cyr in a short directed by Robert Altman. Today, most of these films are orphaned, lie in public domain and await preservation. This panel will explore the history of the Scopitone phenomenon and its cultural and technological impact. A screening of selected 16mm Scopitones that paved the way for MTV and the current Ipod/YouTube generation will conclude this presentation.

**10:30am - 12:00pm**

**Sound Standards for MOVING IMAGES COLLECTIONS:  
MIC and the Audio Engineering Society Schemas**

Chair: Jane Otto - Library of Congress  
Speakers: Grace Agnew - Rutgers University Libraries  
Jane Otto - Library of Congress  
David Ackerman - Audio Engineering Society / Harvard University

This session will explore emerging Audio Engineering Society standards for administrative and technical metadata and their adaptation for MIC's new Cataloging Utility. MIC is the first system working to extend the AES audio object schema to moving images. The MIC Cataloging Utility, developed by Rutgers and scheduled for launch in January, 2008, incorporates the full range of metadata needed to manage a resource through its life cycle, from production to distribution, repurposing and preservation. The session will also introduce the MIC Service Providers Directory, making its debut at this conference. This Directory complements MIC's Archive Directory, listing individuals and organizations supplying products and services for archival moving image collections. These new services exemplify MIC's unique commitment to collaborative preservation of moving images, analog or digital, physical or electronic. MIC is a partnership of AMIA and the Library of Congress.

**10:30am - 12:00pm**

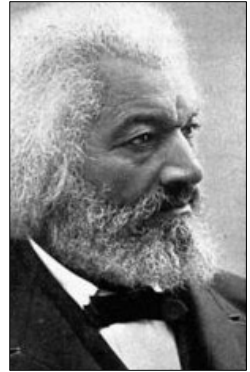
**Volunteering: What's in it for Me?**

Hosted by: Membership Committee

# Friday

September 28, 2007

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Chair: Jeff Martin - Smithsonian  
Speakers: Lisa Carter - University of Kentucky  
Brian Graney - UCLA Film and Television Archive  
Jeff Martin - Smithsonian  
Christopher Lane - MGM Technical Services/Deluxe Digital Media

Non-profit and professional organizations like AMIA rely on volunteers to succeed at their mission. Yet these same organizations have found the pool of volunteers to be significantly smaller than the work that needs to be done. This session, an informal roundtable discussion, will explore the opportunities available within AMIA for professional development through work within the Association. We'll also take a broader look at why people volunteer and why they don't, how volunteering for AMIA, as well as other organizations, directly benefits a career and individual growth. If you think you don't have time to volunteer or are looking for a way to become well known in your profession, come join the discussion.

**12:00pm**

**Buses leave for Clarion Hotel**

**12:30pm - 2:30pm**

**AMIA Awards & Scholarships Luncheon**

Hosted by: AMIA Education Committee & Awards Committee

Please join us for lunch and to honor the 2007 Silver Light and Leab Award winners, as well as the recipients of the AMIA Scholarship and Fellowship awards, the IPI Internship and the Maryann Gomes Award.

**3:30pm - 5:00pm**

**AMIA Annual Membership & Business Meeting**

**7:30pm**

**Buses leave for Archival Screening Night**

**8:00pm - 10:30pm**

**Archival Screening Night**

# Saturday

September 29, 2007

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**8:00am**

**Buses leave for Sessions at Kodak and George Eastman House**

**8:30 - 8:45 am - George Eastman House**

**IMAP Electronic Media Preservation Symposium: An Introduction**

Chair: Dara Meyers-Kingsley - Independent Media Arts Preservation, Inc. (IMAP)  
Speakers: Sarah Ziebell - New York University Libraries

Electronic media has been recognized as the new art form of our time, and the past decade has witnessed dramatic growth in educational, cultural, and private collections acquiring and exhibiting works of this type. With this development comes the imperative to manage and preserve media that is mutable at its very essence. From single-channel video to computer-based art composed of digital source code, time-based electronic media demands new vocabularies and practices for its collection, preservation, and exhibition. In this welcome address, Sarah Ziebell will set the stage for the Symposium, highlighting the overarching concepts that the panels will explore in detail regarding challenges and trends in the management and persistence of electronic media works.

**8:30am - 10:00am**

**Exhibit A: From Planning to Execution**

Hosted by: Moving Image Related Material & Documentation Interest Group  
Co-Chairs: Julie Lofthouse - Film Reference Library / TIFFG  
Dr. Jan-Christopher Horak - UCLA-MIAS  
Speakers: Dr. Jan-Christopher Horak - UCLA - MIAS  
Ron Magliozzi - MOMA  
Vincent Beggs - Independent Development Services  
Mark Starling - Pacific Arts Services Ltd (PACART)

Moving image archives are increasingly being asked to give access to their non-image materials, whether through loans or mounting exhibitions. Much must be taken into account when it comes to loaning material and/or conceptualizing, planning and executing exhibitions with these items.

This session will review the various issues and best practices related to exhibits when objects of moving image material culture are at stake and provide information that will be useful to those involved in the planning, lending, borrowing, shipping and exhibition of such materials. Panelists will provide information and case studies relating to the general practices and requirements for curation including exhibit design, strategies for exhibition conceptualization and planning, as well as shipping requirements. This session will be useful to anyone in either the corporate or non-profit sphere from a large or small institution who potentially lends or borrows materials from another institution or is planning an exhibition

**8:30am - 10:00am**

**Magnetic Media Assessment: Are we as dynamic as our media?**

Hosted by: Preservation Committee  
Chair: Chris Lacinak - AudioVisual Preservation Solutions  
Speakers: Ian Gilmour - Media Matters  
Jean-Louis Bigourdan - Image Permanence Institute at RIT  
Chris Lacinak - AudioVisual Preservation Solutions

# Saturday

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Assessing audiovisual signals stored on magnetic media has proven to be an evasive task. The lack of tools and the need for relevant training has left the moving image and sound archivist in a quandary over how to accurately assess the condition of the audiovisual signal. Most assessment efforts to date have combined visual inspection of the media and informal experiential and speculative data. The outcome has been used to determine broad prioritization plans for preservation work. These are broad brush stroke approaches that disregard the system aspects and are not focused, accurate or effective enough to inform solid preservation strategies or large expenditures. Panelists will discuss how to accurately assess dynamic audiovisual objects; provide an overview of related research and development projects; offer a report from the Image Permanence Institute's Magnetic Media Study, and offer insight into advanced assessment methods and technologies.

**8:30am - 10:00am**

**Recording Retribution: Issues in the Curation of, and Access to, Actuality Footage of War and Atrocity.**

Co-Chairs: Regina M. Longo - Department of Film and Media Studies,  
University of California at Santa Barbara  
Leo Enticknap - Institute of Communications Studies, University of Leeds

Speakers: Chad Hunter - Witness  
Roger Smither - Film and Video Archive, Imperial War Museum  
Adrian Wood - Inkulla Media  
Lindsay Zarwell - Steven Spielberg Film and Video Archive,  
U.S. Holocaust Memorial Museum

At a conference in London in October 1996, the veteran BBC war reporter Kate Adie justified the gathering of actuality footage of war crimes in the Bosnian Civil War on evidential grounds, while defending the right of journalists to 'play nanny' in determining, largely according to the criterion of public taste, what should and should not enter the public domain. Almost exactly a decade later, unauthorized footage of the execution of Saddam Hussein was taken on a mobile phone and almost immediately made available worldwide and uncut, on the Internet. It therefore seems an appropriate moment for a panel to examine the ethical issues facing the archivist in how access is provided to such footage. The panelists include prominent archivists, museum professionals and broadcasters, who will speak from various perspectives, drawing on case studies including the Holocaust and the Northern Ireland 'Troubles'.

**8:45 - 10:30 am - George Eastman House**

**IMAP Electronic Media Preservation Symposium:**

**The Documentation of Electronic Media Arts: Addressing Preservation Challenges**

Chair: Ann Butler - Fales Library and Special Collections, New York University  
Speakers: Jeff Martin - Hirshhorn Museum and Sculpture Garden, Smithsonian Institution  
Carol Stringari - Solomon R. Guggenheim Museum  
Michael Katchen - Franklin Furnace Archive, Inc.  
Ann Butler - Fales Library and Special Collections, New York University

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Documentation is critical to making any preservation decisions. Documentation, created as part of the production, exhibition, and reception of a media-based art work provides essential information not only for the historical interpretation of the work, but also for long-term collection management practices. This panel will address how caretakers are tackling collection management issues for electronic media and the supporting materials that often accompany media collections. Ann Butler will discuss documentation strategies employed by archives for contemporary art mixed format collections. Jeff Martin will explore issues of documentation as they relate to technological obsolescence and will highlight the specific documentation tools that IMAP has developed. Carol Stringari will discuss documentation strategies from the perspective of a contemporary arts conservator and provide case study analysis of her work at the Guggenheim Museum. Michael Katchen will highlight some particular challenges in documenting and preserving new media works for the Franklin Furnace Archive.

**10:30am - BREAK**

**10:30am - 12:00pm**

**Changing Channels: Public Access TV**

Hosted by: Independent Media Interest Group  
News, Documentary, and Television Interest Group

Co-Chairs: David Rice - Democracy Now!  
Caroline Rubens - New York University

Speakers: DeeDee Halleck - Deep Dish TV  
Jacob Redding - Manhattan Neighborhood Network  
Erik Mollberg - Access Fort Wayne  
George Stoney - New York University

This session features selections of public access television material from the 30-plus years of its history. It will reflect the unique, marginalized, and highly independent voices that have used cable access channels, past and present. The selections will be culled from the heritage archives of public access centers, the personal collections of independent producers, and contemporary digital archives that are enabling the preservation and accessibility of this programming.

**10:30am - 12:00pm**

**Once Upon a Move**

Chair: Lynanne Schweighofer - Library of Congress

Speakers: Mary Ide - WGBH Media Archives  
Mike Pogorzelski/ Fritz Herzog - Academy Film Archives  
Liz Stanley - Library of Congress

It is a dream come true. Years of hard work, stewardship, and advocacy have paid off and your moving image collection has a new dwelling to call home. The space has been built specifically to suit your collection's needs. It's state-of-the-art. It's beautiful! It's EMPTY... Just how do you move an entire collection while maintaining high standards for preservation, public access, and your staff's sanity? Don't panic! The members of this panel have all played integral roles in recent moves and have lessons to share from their experiences. Three case studies will be presented followed by a question and answer session where audience members

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contemplating or facing a future move can pick the brains of people who "have been there and done that." Whether you are the Director of the Archives or the archivist in the stacks, this session has something for you.

**10:30am - 12:00pm**

**To Preserve and to Show: J2K and MXF for Film Archiving?**

Chair: Nicola Mazzanti - Consultant (UCLA Film & TV Archive, Cinémathèque Royale)  
Speakers: Paul Read - Consultant / FIAF Technical Commission  
Arne Nowak - Fraunhofer Institute for Integrated Circuits IIS  
Ernesto Santos - MOG Solutions  
Ian Gilmour - Media Matters

Moving Image archives have specific requirements and concerns for storing, preserving and providing access to their film and video collections, in a variety of formats and via a variety of platforms. The session will provide an update on the growing interest and research on the use of JPEG2000 and MXF as formats for preservation and access. The intended audience include archivists at various levels of skills and responsibilities (from management to technical departments) who are involved or plan to be involved in digital preservation and access. The topics will include an overview on the typical requirements of moving image archives, specific updates on projects relying on JPEG2000 and MXF for film and video content, and information on the situation on standardization issues. An open discussion with the audience is planned at the end.

**11:00am - 12:00pm - George Eastman House**

**IMAP Electronic Media Preservation Symposium:**

**The Conserving New Media Panel - Part I**

Chair: Glenn Wharton - Museum of Modern Art and NYU  
Speakers: Francis Hwang - Online Artist and Conservator  
Jennifer McCoy - Media Artist  
Kevin McCoy - Media Artist  
Ann Butler - Fales Library and Special Collections, New York University  
Glenn Wharton - Museum of Modern Art and NYU

This panel will address the challenges facing caretakers and creators of new media art. Following a discussion of documenting electronic media arts during the prior panel, the focus here will be the complex decisions made to shepherd these works into the future. During the first part of the session, media artists Jennifer & Kevin McCoy and Francis Hwang will present their video and Internet projects. During the second part of the session, Glenn Wharton (conservator) and Ann Butler (archivist) will interview the artists about their work to provide case study analysis of conservation issues. The panelists will then discuss recent currents in the field, including technical challenges and cross professional collaborations involved in conserving new media art.

**12:00pm**

**Buses leave for return to Clarion Hotel**

**1:30pm**

**Buses leave Clarion Hotel for Sessions**

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**2:00pm - 3:15 pm - George Eastman House**  
**IMAP Electronic Media Preservation Symposium:**  
**The Conserving New Media Panel - Part II**

Chair: Glenn Wharton - Museum of Modern Art and NYU  
Speakers: Francis Hwang - Online Artist and Conservator  
Jennifer McCoy - Media Artist  
Kevin McCoy - Media Artist  
Ann Butler - Fales Library and Special Collections, New York University  
Glenn Wharton - Museum of Modern Art and NYU

This panel will address the challenges facing caretakers and creators of new media art. Following a discussion of documenting electronic media arts during the prior panel, the focus here will be the complex decisions made to shepherd these works into the future. During the first part of the session, media artists Jennifer & Kevin McCoy and Francis Hwang will present their video and Internet projects. During the second part of the session, Glenn Wharton (conservator) and Ann Butler (archivist) will interview the artists about their work to provide case study analysis of conservation issues. The panelists will then discuss recent currents in the field, including technical challenges and cross professional collaborations involved in conserving new media art.

**2:00pm - 3:30pm**  
**A Florida Enchantment**

Hosted by: Academic-Archival Interest Group  
Diversity Task Force  
Lesbian, Gay, Bisexual & Transgender Interest Group  
Chair: Lynne Kirste - Academy Film Archive  
Speakers: Mike Mashon - Library of Congress  
Siobhan Somerville - University of Illinois at Urbana-Champaign

In this delightful 1914 comedic fantasy, a young heiress named Lillian finds some magic seeds that transform women into men and vice-versa. Lillian, her maid Jane, and Lillian's fiancé Fred ingest the seeds, causing their behavior to change dramatically while their physical appearances remain basically the same. African American characters in the film are played by Caucasian actors in black face. Siobhan Somerville, author of *Queering the Color Line: Race and the Invention of Homosexuality in American Culture*, will speak about issues of race, gender and sexual orientation in *A Florida Enchantment* and facilitate audience discussion. Mike Mashon will talk about the film's preservation. *A Florida Enchantment* was directed by Sidney Drew and runs 64 minutes..

**3:30pm - 5:00pm**  
**Saturday Night at the Baths**

Hosted by: Independent Media Interest Group  
Lesbian, Gay, Bisexual & Transgender Interest Group  
Chair: Randal Luckow - Turner Entertainment Networks  
Speakers: May Haduong - Outfest Legacy Project for LGBT Film Preservation

The independent feature *Saturday Night at the Baths* captures the optimism, drug use, wild clothes, and music of New York City in 1974. This entertaining film follows the transformation of

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a musician from Montana who takes a job at the Continental Baths and is seduced by its owner. This movie is mandatory viewing for '70s film buffs! Heavily censored in the Midwest when it was released in 1975, *Saturday Night at the Baths* has rarely been screened since then. After discovering that no prints of the uncensored version were in existence, Director David Buckley recently made a new exhibition print of the full version from the original negative. He has deposited his original elements and the new print with the Outfest Legacy Project for LGBT Film Preservation, a collaboration between Outfest and the UCLA Film & Television Archive. AMIA will present the first uncensored print available domestically since the film's release. AMIA will present the first uncensored print available since the film's release. May Haduong, Outfest Legacy Project manager, will introduce the film, and briefly address archival challenges facing independent LGBT features.

**3:30 - 5:00 pm**

**IMAP Electronic Media Preservation Symposium:  
History of Video Art: New York Pioneers**

Chair: John Thomson - Electronic Arts Intermix  
Speakers: Sherry Miller-Hocking - Experimental Television Center  
Debora Ryan - Everson Museum of Art  
Carolyn Tennant - Hallwalls  
John Thomson - Electronic Arts Intermix

Pioneering New York State non-profit media centers, museums, and distributors will explore their roles in video history, their collection and preservation programs, and their attempts to make video art accessible. Sherry Miller-Hocking will discuss the efforts of Experimental Television Center to give artists access to specialized media instruments and to preserve related ephemera, documentation, and video works. Debora Ryan of the Everson Museum of Art will provide an overview of the history of video art at the Museum, beginning in the early 1970s, and of their historical video art collection dating from 1970-1985. Carolyn Tennant will discuss Hallwalls' video archive and their collaboration with the University at Buffalo's Poetry and Rare Books Collection, where their archive now lives, and the challenges of preserving this material. John Thomson will outline Electronic Arts Intermix's leading international role in the preservation and distribution of video art.

**5:00pm**

**Buses Return to Clarion Hotel**

**7:00pm - 9:00pm**

**IMAP Screening: History of Video Art: New York Pioneers**

Chair: Jim Hubbard - Media Artist and the Independent Filmmaker

New York State hosted some of the earliest media activity in the nation. The State's arts and cultural organizations house some of the most extensive collections of early video art and community television in the US. With the introduction of portable media technology in the late 1960s, creative and community-minded people worked alone and collectively to train and equip ordinary citizens with the means of creating and distributing independent programming. They explored video as an art medium and as a tool for social and cultural change, producing documentaries, narratives, conceptual, and image-processed work presented on cable and television, in galleries and community venues. This screening highlights some of that diverse early work, including pieces by Steina and Woody Vasulka, Bill Viola, Gary Hill, Videofreex,

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Philip Mallory Jones, and Portable Channel. Also, a special installation of a video by Andy Warhol commissioned by Yoko Ono for the Everson Museum.

**8:00pm - 10:30pm**  
**Special Screening**

Sign up for the special screening - titles to be announced! Seating is limited.

**10:30pm - Midnight**  
**AMIA Closing Night Reception**

A chance to say goodbye until next year!