

los angeles 2000

ASSOCIATION OF MOVING IMAGE ARCHIVISTS

10th ANNUAL CONFERENCE

November 13-18, 2000



# INFORMATION

## AMIA Registration Desk Hours:

Conference packets and additional conference information will be available at the AMIA Registration Desk in the Auditions Foyer of the hotel beginning Sunday, November 12, and during the following hours:

Sunday, November 12	4:00 pm - 8:00 pm
Monday, November 13	8:00 am - 5:00 pm
Tuesday, November 14	8:00 am - 5:00 pm
Wednesday, November 15	8:00 am - 5:00 pm
Thursday, November 16	8:00 am - 5:00 pm
Friday, November 17	8:00 am - 5:00 pm
Saturday, November 18	8:00 am - Noon

## Vendor Exhibition Hours:

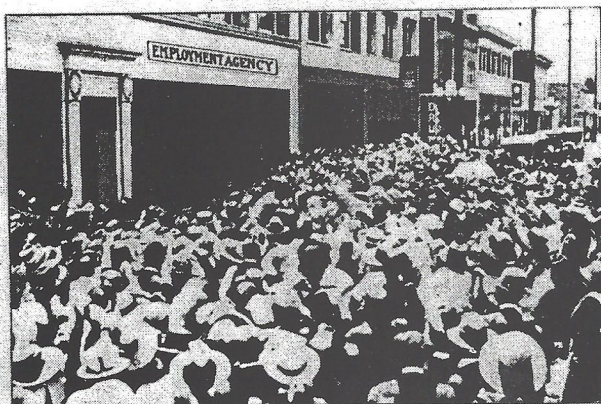
Vendor exhibits will be held in the Studio Suites on the following days:

Thursday, November 16	8:00 am - 5:00 pm
Friday, November 17	8:00 am - 5:00 pm
Saturday, November 18	8:00 am - 5:00 pm

The AMIA 2000 Conference is being held at the Sheraton Universal Hotel, 333 Universal Terrace Parkway, Universal City, CA 91608; Tel: 818-980-1212 (local) or 800-325-3535 (toll-free); Fax: 818-985-4980; website: <www.Sheraton.com>.

Child care is offered by the hotel. For information please speak to the hotel reception desk. Parking at the Sheraton Universal is \$7.00 per day for conference attendees. Validate your parking ticket at the registration desk.

## STREET SCENE IN HOLLYWOOD



Thousands back the line on every call issued for a few movie picture extras. This is a sample of the customary massed assault on the employment bureaus resulting from an ad for a very few men and women to work in an insignificant scene. The wage is meagre for a day or night of hard work.

## Don't Try To Break Into The Movies IN HOLLYWOOD

Until You Have Obtained Full, Frank and Dependable Information

FROM THE

**HOLLYWOOD CHAMBER OF COMMERCE**

(Hollywood's Great Community Organization)

**It May Save Disappointments**

Out of 100,000 Persons Who Started at the Bottom of the Screen's Ladder of Fame  
**ONLY FIVE REACHED THE TOP**

Conference Attendees will receive  
complimentary admission to the

## Japanese American National Museum

during the week of the conference.  
Please show your conference  
badge for admittance.

Japanese American National  
Museum,  
369 East First Street, Los Angeles,  
California 90012,  
phone: 213-625-0414,  
1-800-461-5266,  
fax: 213-625-1770.

The nearest Metro station is  
Union Station, 13 stops south  
of the hotel (Universal City  
subway stop) on the Red Line.

Hollywood Chamber of Commerce Poster, 1921



# W E L C O M E

## Welcome to AMIA's 10<sup>th</sup> annual conference!

Association of Moving Image Archivists  
2000 Conference  
November 13 – 18, 2000  
Sheraton Universal Hotel, Universal City,  
Los Angeles, California

AMIA's Board of Directors and the Conference Committee would like to welcome you to Los Angeles and to the event we all look forward to, the Association of Moving Image Archivists' annual conference. By all forecasts this will be our biggest conference yet.

This year's program, built as it is upon the submissions of the membership, reflects the diverse interests of this professional community. From new and old technologies to standards development, to training and education, to intellectual and physical access issues, to preservation *versus* restoration, to digital asset management and beyond, this conference offers it all. Regardless of your interest, expertise or experience, opportunities abound and we welcome you to enjoy the conference, and urge you to participate in this association's on-going work.

Los Angeles has much to offer. Experience the city's moving image preservation community up close by taking one of the conference's scheduled or self-directed tours; and, visit the largest and most extensive vendor exhibition AMIA has ever hosted! To mark AMIA's initial gathering in Los Angeles, several special events at various locations have been planned including the opening night reception at Walt Disney Studios, the Archival Screening Night at the Academy of Motion Picture Arts and Sciences, and the closing night gala at the Hollywood Entertainment Museum.

Los Angeles is like no other city - large, diverse and expansive - made up of many small communities. The Sheraton Universal is located in Universal City, but this is only one corner of the city. Los Angeles is a montage of spectacular architecture, beaches, art galleries, markets and museums - if you have time to explore, ask the LA Convention Bureau staff at the AMIA Conference Desk for suggestions or a local member. We look forward to seeing you!

### 2000 Conference Committee

Ruta Abolins  
Ann Butler  
Grover Crisp  
Oksana Dykyj

Sally Hubbard  
Michele Kribs  
Nancy Marrelli

Debra Mills Nolan  
Mike Pogorzelski  
Valarie Schwann

Janice Simpson  
JoAnn Watson, Chair  
Rick Utley



Winners of the first Academy Awards, best actress Janet Gaynor center, 1929.  
Courtesy of the Academy of Motion Picture Arts and Sciences



# CONFERENCE SPONSORS

The Association of Moving Image Archivists would like to thank the following sponsors for their generous support of the 2000 conference:

**Digital Image and Image Laboratory**

**CFI**

**Warner Bros.**

**Artesia Technologies**

**Chace Productions**

**Cineric, Inc.**

**Vidfilm**

**Sony Pictures Entertainment**

**Novastar Digital Sound Services**

**Crest National Film Laboratory**

**FotoKem Film and Video**

**Iron Mountain Film and Sound Archive Services**

**Cinetech**

**WRS Motion Picture and Video Laboratory**

**Underground Vaults and Storage, Inc.**

**Hollywood Vaults, Inc.**

**Erickson Archival**

**Monaco Film/Video/Digital, San Francisco**

**YCM**

**Data Automation Group**

**NT Audio Video Film Labs**

*Special Thanks to the Academy of Motion Picture Arts and Sciences*



## CONFERENCE PROCEEDINGS

Selected Proceedings from the 2000 Conference will be published on the AMIA Website:

1. All speakers at the conference are encouraged to provide one of the following items in electronic format. (Hardcopy submissions will not be accepted.):
  - A copy of their full presentation
  - A summary or abstract of their presentation
  - A copy of their PowerPoint-type presentation

Submissions will be accepted until 28 February, 2001.
2. Submissions should be sent via email to Sally Hubbard, AMIA Publications Committee Chair (shubbard@ucla.edu) with the following information:
  - The subject line should contain "Conference Papers - Submission"
  - Include the name of the session in which the submitted material was presented
  - Acceptable electronic formats for submissions include Word or Wordperfect documents or Powerpoint or equivalent files.
3. Submission does not guarantee publication.



*Henry G. Sanders in Los Angeles based filmmaker Charles Burnett's Killer of Sheep, 1977. The film was named to the National Film Registry in 1990.*



*Interior of the Los Angeles Theater, Los Angeles.  
Courtesy of Berger/Conser Photography.  
From the book Last Remaining Seats: Movie Palaces of Tinseltown*



*Los Angeles Television Station KTLA at first live televising of an atomic detonation, April 1952. Courtesy of the Museum of Broadcasting.*



# CONFERENCE TOURS

## MONDAY, NOVEMBER 13

### 10:00-4:00 Historic Hollywood Tour

Tour Hollywood's past and present by motor coach. This tour provides an informative history of the growth of the film and television industries in Hollywood and the Los Angeles area. The itinerary provides detailed narrative descriptions of historic Hollywood sites, including actual locations from well-known American films, early film studios, classic movie palaces and other architectural highlights. Also included are contemporary production and archive-related locations, such as archives, libraries, labs, storage facilities, and film and television studios. Lunch on your own. *Pre-registration required. Bus departs from the Sheraton Universal, lower level, opposite the Grand Ballroom.*

## TUESDAY, NOVEMBER 14

### 9:00-12:00 Warner Bros. Studio Tour

Stroll through back lot sets and sound stages where such movies as *Casablanca*, *The Music Man* and *Batman* were filmed along with current television shows such as *ER* and the *Drew Carey Show*. Visit the Warner archives which demonstrates how a studio manages its assets. The tour concludes with a stop at the WB Museum where costumes, props and other artifacts from Warner Bros. history are on display. AMIA member guests welcome. *Pre-registration required. Bus will depart from the Sheraton Universal, lower level, opposite the Grand Ballroom*

### 1:00-4:00 Chace Productions and Digital Image Tour

Chace is a leader in sound preservation and restoration. The one hour tour of Chace follows the path of an audio track from the time it arrives at the facility until it leaves completely restored. Beginning with the preservation/transfer suite you will follow the work flow through NoNoise® processing, ADR/foley, stereo conversion, mixdown and optical soundtrack manufacturing. The tour will conclude in the Rick Chace Theatre with a demonstration of restored tracks and a Q&A session with a restoration mixer. Digital Image (previous 4MC) is a leading provider of technical and creative services. The company, which is divided into 4 divisions (film, video, sound and data services) is based on an all-digital infrastructure. This tour focuses on DI's video services. *Pre-registration required. Bus will depart from the Sheraton Universal, lower level, opposite the Grand Ballroom.*

### 1:30-5:00 Cinetech Tour

Learn about preservation and restoration at a brand new, technologically advanced, full service motion picture lab. Tour Cinetech's 40,000 sq. ft. facility in Valencia, CA with its new film processors, including the largest black and white negative processor in North America geared specifically towards preservation, restoration and asset protection. Tour each department to understand each step: motion picture timing, correcting, wet and dry contact printing, optical printing, film preparation and repair, hand and machine cleaning, black & white negative and positive film processing. *Pre-registration required. Bus will depart from the Sheraton Universal, lower level, opposite the Grand Ballroom.*

### 2:00-5:00 Consolidated Film Industries (CFI) and Hollywood Vaults Tour

Start this tour with a visit to CFI – a full motion picture lab. Tour the Film Restoration Department and the 70mm Department. Continue with a tour of Hollywood Vaults - a world-class facility for the storage and preservation of film, tape, photos and digital media. Features demonstrated during this visit include: duct-less refrigeration systems, molecular sieve air filtration systems, Halon fire suppression systems, high-density mobile storage systems, security and access control. *Pre-registration required. Bus will depart from the Sheraton Universal, lower level, opposite the Grand Ballroom.*

### 2:00-5:00 Film Technology Company Tour

Visit and tour Film Technology to witness the steps and decision making processes involved during the restoration of a short film. Visit the inspection, film cleaning, printing, and processing areas. You will witness a time-compressed version of a film restoration from the beginning of the process to screening of the final result. Refreshments follow the tour. *Pre-registration required. Bus will depart from the Sheraton Universal Hotel, lower level, opposite the Grand Ballroom.*



# CONFERENCE TOURS

## WEDNESDAY, NOVEMBER 15

### 9:00-12:00 Warner Bros. Studio Tour & 1:30-4:30

Stroll through back lot sets and sound stages where such movies as *Casablanca*, *The Music Man* and *Batman* were filmed along with current television shows such as "ER" and the "Drew Carey Show." Visit the Warner archives which demonstrates how a studio manages its assets. The tour concludes with a stop at the WB Museum where costumes, props and other artifacts from Warner Bros. history are on display. AMIA member guests welcome. *Pre-registration required. Buses depart from the Sheraton Universal, lower level, opposite the Grand Ballroom.*

### 1:00-4:00 Academy of Motion Picture Arts and Sciences Center for Motion Picture Study Tour

The Center for Motion Picture Study includes the Margaret Herrick Library and the Academy Film Archive. The Library holds one of the world's most extensive and comprehensive research and reference collections and collects a wide range of materials documenting film as both an art form and an industry. Also included is a brief visit to the Academy Film Archive which contains over 15,000 film and video items dating from the earliest era of the cinema to the latest achievements in visual effects. *Pre-registration required. Bus will depart from the Sheraton Universal, lower level, opposite the Grand Ballroom.*



*The Los Angeles Theater, Downtown Los Angeles, 1931.  
Courtesy of the Los Angeles Conservancy. From the B'Hend & Kaufmann Archives at the Academy of Motion Picture Arts and Sciences.*



# SUNDAY, NOVEMBER 12

9:00-5:00

**Terrace B**

**Meeting: ISO/AES/ANSI Joint Technical Commission**

AMIA members and Conference attendees who are interested in the work of the ISO/AES/ANSI Joint Technical Commission and/or wish to contribute to the development of standards for magnetic tape handling and/or the preservation of recorded content on optical compact disc media, are invited to attend. Seating will be limited.

10:00-5:00

**Lanai 234**

**Meeting: Optical Disc Media**

This is a break-out session from the ISO/AES/ANSI Joint Technical Commission Meeting. Issues related to tape technology will continue to be discussed in the Terrace B Room.



*Members of Justicia (Justice for Chicanos in the Motion Picture and Television Industry) Advocacy Group, 1973.  
Courtesy of the Los Angeles Public Library Photo Collection*



# MONDAY, NOVEMBER 13

**9:00-12:30**      **Executive Boardroom**  
**Meeting: ISO/AES/ANSI Joint Technical Commission**

(Continuation of Sunday Meeting.) AMIA members and Conference attendees who are interested in the work of the ISO/AES/ANSI Joint Technical Commission and/or wish to contribute to the development of standards for magnetic tape handling and/or the preservation of recorded content on optical compact disc media, are invited to attend. Seating will be limited.

**9:00-12:30**      **Lanai 234**  
**Meeting: Optical Disc Media**

(Continuation of Sunday Meeting.) This is a break out session to the ISO /AES/ ANSI Joint Technical Commission Meeting. Issues related to tape technology will continue to be discussed in the Executive Boardroom.

**9:00-5:00**      **Terrace AB**  
**Basic Training Workshop**

Presenters:      Alan Lewis, National Archives and Records Administration  
Ellie Wackerman, National Archives and Records Administration

This workshop is designed for archivists, media librarians, stock footage collection staff, and preservation managers involved with motion picture film and/or videotape collections who need fundamental information about the nature of film and videotape materials. The workshop brings attendees "up to speed" by acquainting them with the technologies, terminology, basic conservation methods and storage considerations, cataloging requirements, equipment needs and more. The session will also give first-time conference attendees an opportunity to informally meet others in the field who are facing the same challenges and struggling with the same issues. *Pre-registration is required with a separate registration fee. Enrollment is limited to 50 participants. Lunch and refreshment breaks are included in the Workshop fee.*

**9:00-5:00**      **Terrace D**  
**Intermediate Training Workshop**

Presenters:      Ken Weissman, Library of Congress  
Jim Lindner, Vidipax

During this technical workshop (lecture style with some hands-on), participants will learn about how the technology works. Building upon the Basic Training Workshop, participants will learn more advanced means for care, handling and preservation of their collections. *Recommended prerequisite: Basic Training Workshop or 3 years active experience with media. Pre-registration is required with a separate registration fee. Enrollment is limited to 50 participants. Lunch and refreshment breaks are included in the Workshop fee.*

**11:00-1:00**      **Terrace C**  
**Meeting: Lesbian, Gay, Bisexual & Transgender Interest Group**

Chair:      Martin Humphries, Cinema Museum

AMIA members interested in contributing to the work of the Lesbian, Gay, Bisexual & Transgender Interest Group are invited to attend.

**2:00-5:30**      **Terrace C**  
**Meeting: Preservation Committee**

Chair:      Ed H. Zwaneveld, National Film Board of Canada

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



*You Can't Take It With You, 1938 Columbia Pictures. Frank Capra with James Stewart and Jean Arthur. Courtesy Sony Pictures Entertainment Archives*



# TUESDAY, NOVEMBER 14

**9:00-11:00**      **Performers Room**  
**Meeting: Cataloging and Documentation Committee**  
Chair:              Jane Johnson, UCLA Film and Television Archive

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

**9:00-12:30**      **Terrace D**  
**Meeting: Preservation Committee**  
Chair:              Ed H. Zwaneveld, National Film Board of Canada

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

**9:00-5:00**      **Terrace ABC**  
**The Future of Moving Image Archival Training and Education:  
New Models and Partnerships Symposium**  
Organized by the AMIA Education Committee and the UCLA Film and Television Archive

Speakers (Various Sessions): Paolo Cherichi Usai, George Eastman House Selznick School; Howard Cisco, UCLA; David Cleveland, East Anglia Film Archive; Michele Cloonan, UCLA Dept. of Information Studies; Ray Edmondson, ScreenSound Australia; Michael Friend, FIAF Technical Commission; Maryann Gomes, North West Film Archive; Jan-Christopher Horak, AMIA Journal; David Gracy, University of Texas and Academy of Certified Archivists; Sally Hubbard, UCLA Film and Television Archive; Lynda Lee Kaid, University of Oklahoma Political Communications Center and Archive; Antonia Lant, New York University Cinema Studies; David Lee, Society of Archivists; Alan Lewis, National Archives and Records Administration; Gregory Lukow, UCLA Film and Television Archive; Chon Noriega, UCLA Dept. of Film & Television; Juana Perujo, Filmoteca de la UNAM; Steven Ricci, UCLA Film and Television Archive; Eddie Richmond, UCLA Film and Television Archive; Dan Streible, University of South Carolina and AMIA Academic-Archival Interest Group; James Turner, Université de Montreal EBSI and AMIA Education Committee; Rick Utley, FPC/Kodak Film Preservation Vaults; Paul Wilson, University of Texas.

The symposium will discuss the future of education and training for moving image archivists with the goal of fostering new educational strategies, collaborations and exchanges on an international scale. Much work remains to be done to establish moving image archiving as a profession with its own knowledge base, professional standards, and academic credentials. The traditional model of "learning by doing" while "on the job" has proven inadequate, and has been joined by a diverse range of educational opportunities. These include summer schools, workshops and short courses, archive-centered schools, training networks, distance learning initiatives, online tutorials, scholarship programs, as well as postgraduate, university-based education within curricula and degree offerings that combine hands-on training with broader, interdisciplinary requirements. Many such programs have been created through collaborations involving archives, universities, film departments, library schools, professional associations, producers, service providers, and funding agencies. The symposium will bring together representatives from these sectors – public and private, academic and archival – to discuss the needs of the field and further develop these partnerships. Sessions topics include: "International Initiatives," "Training for Community-Based Archives," "Continuing Education," "Curricular Materials," "Distance Learning," "University Degrees," "Academic/Archival Relations," and "Partnerships." *Seperate registration is required. Tickets are available for sale at the conference registration desk and/or at the door.*

**1:00-3:00**      **Performers Room**  
**Meeting: Access Committee**  
Chair:              Anne Morra, Department of Film and Video, Museum of Modern Art

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

**1:00-5:00**      **Studio Suites**  
**Digital Media Asset Management Symposium**  
Chair:              Jim Lindner, Vidipax

The first part of the symposium will involve a case study for which the participants will respond in two ways: the audience will receive a handout containing a written proposal that outlines the participants' system and what it can do. Following will be a live presentation followed by a question and answer period. The second part will discuss real world case studies in a panel format. Participants will include vendors and archivists. This approach will allow AMIA members to learn about the systems both from a vendor point of view and from a user point of view. *Seperate registration is required. Tickets are available for sale at the conference registration desk and/or at the door.*



# TUESDAY, NOVEMBER 14

**1:30-5:00**

**Terrace D**

**Meeting: Regional Audio-Visual Archives Interest Group**

Co-Chairs:

Maryann Gomes, North West Film Archive

Karan Sheldon, Northeast Historic Film

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

**5:00-7:00**

**Lanai 234**

**Meeting: Digital Archives Interest Group**

Chair:

Jim Lindner, Vidipax

AMIA members interested in contributing to the work of the Digital Archives Interest Group are invited to attend.

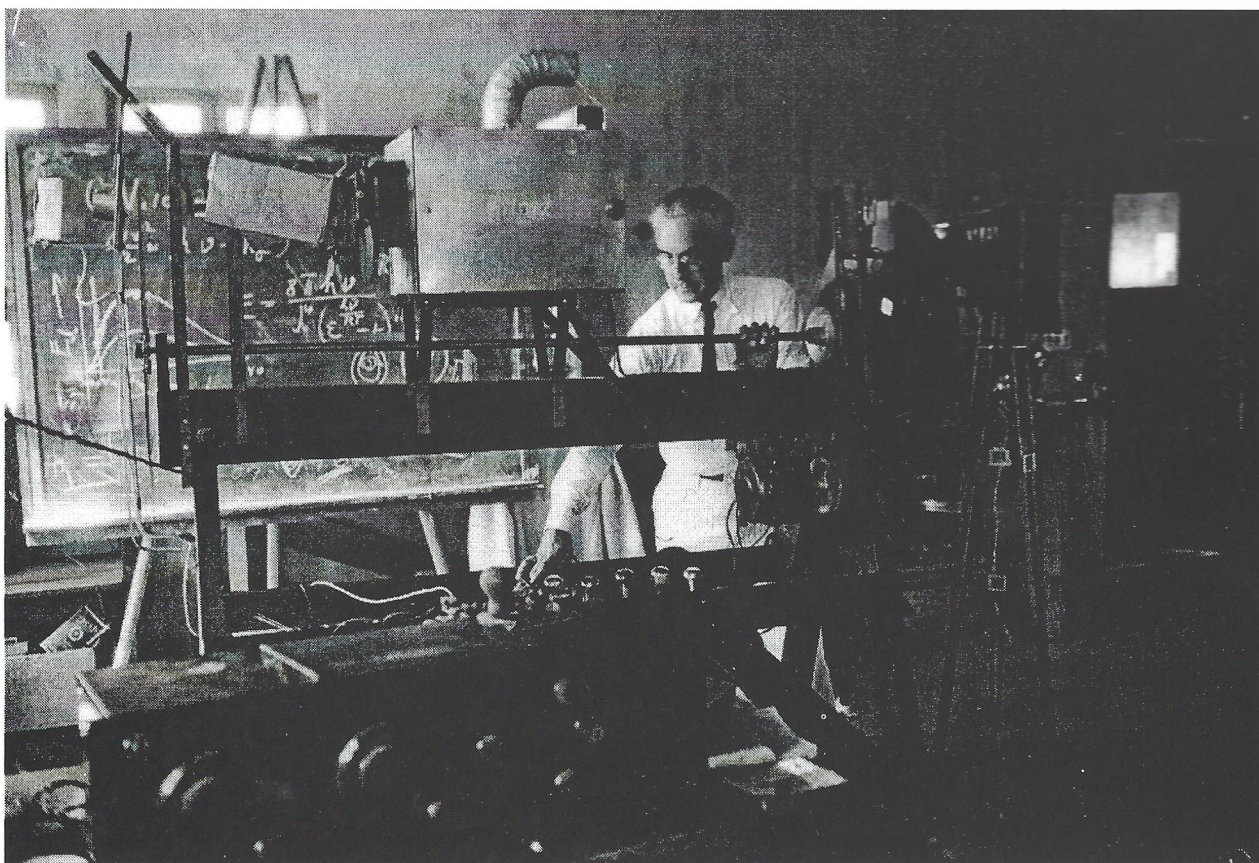
**8:00-10:00**

**Academy of Motion Picture Arts and Sciences,**

**Samuel Goldwyn Theater 8949 Wilshire Blvd.**

**Treasures of the American Film Archives Screening**

Over the last two years eighteen U.S. archives have joined forces with the National Film Preservation Foundation in an unprecedented cooperative project to preserve and present orphan films important to their communities. From kinetoscopes to the avant garde, Treasures celebrates a filmmaking heritage as diverse as America itself. This special screening is hosted by the Academy in partnership with the NFPF. *Many AMIA members have already requested complimentary tickets by mail. A small number of tickets will also be available at the conference registration desk. Complimentary garage parking is available at 8920 and 9100 Wilshire Blvd.; these facilities will close 30 minutes after the conclusion of the event.*



*Early television Camera Equipment being Readied for Experiment (to reproduce the picture of a young woman). ca. 1930s.  
Courtesy of the Los Angeles Public Library Photo Collection*



# WEDNESDAY, NOVEMBER 15

**9:00-12:00 Terrace D**

**Meeting: News and Documentary Collections Interest Group**

Co-Chairs: Steve Davidson, Louis Wolfson II Media History Center  
Helene Whitson, J. Paul Leonard Library, San Francisco State University

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

**10:00-12:00 Terrace B**

**Meeting: Volunteer Guidelines Committee**

Co-Chairs: Ruta Abolins, Media Archives and Peabody Collection, University of Georgia  
Lisa Carter, Special Collections and Archives, University of Kentucky

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

**11:00-4:00 Egyptian Theatre 6712 Hollywood Boulevard, Hollywood**

**The Reel Thing X: Laboratory Technical Symposium**

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

The latest in a series of technical presentations by laboratory technicians and specialists continues some of the themes, topics and dialogues that are of importance to the field. Demonstrations of digital techniques for restoration will be presented and discussed, including scanning and recording resolution comparison, unusual and unique film formats, continuing color-fade investigations, and discussions of importance for small gauge preservation. *Separate registration is required. Tickets are available for sale at the conference registration desk and/or at the door. For subway directions, driving and parking instructions see Page 29.*

**3:00-5:00 Terrace A**

**Meeting: Local Television Project**

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

AMIA members interested in contributing to the work of the Local Television Project are invited to attend.

**5:15-6:00 Terrace B**

**New Member Welcome and Orientation**

Hosted by AMIA Officers, Committee and Interest Group Chairs

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

**6:00-6:30 Writer/Director Room**

**Session Chair Orientation**

Chair: JoAnn Watson, AMIA Conference Committee Chair

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 are urged to attend.



# WEDNESDAY, NOVEMBER 15

7:00-10:00

## Walt Disney Studios, Burbank, CA OPENING NIGHT RECEPTION

Sponsored by Digital Image and Image Laboratory, AMIA's 10th Annual Opening Night Reception takes place at Walt Disney Studios. The Disney Archives will be open for tours as will the Studio Store which is offering a discount to AMIA conference participants. Buses leave the hotel from the lower level, opposite the grand ballroom beginning at 6:30pm. Limited complimentary valet parking is also available; please enter through the Buena Vista Gate. For driving instructions check the bulletin board by the registration desk. **Please wear your badge!**



*Publicity Still from the film Hollywood Boulevard, 1931, showing the corner of Hollywood and Vine.  
Courtesy of the Academy of Motion Picture Arts and Sciences*



# THURSDAY, NOVEMBER 16

## 7:45-8:45      Roof Garden      MENTORING BREAKFAST

The Conference Mentoring program brings together first time conference attendees with established AMIA members. Mentees are matched with mentors prior to the breakfast. The breakfast is an opportunity for colleagues to meet, exchange ideas and provide support and guidance to those who are attending and AMIA conference for the first time. Those participating in the program have signed up prior to the conference.

## 8:00-8:45      Studio Suites      CONTINENTAL BREAKFAST

## 8:00-5:00      Studio Suites      VENDOR EXHIBIT

The ever-popular AMIA vendor exhibits will be open Thursday, Friday, and Saturday from 8:00am - 5:00pm in the Studio Suites. Breakfasts and refreshment breaks will also be hosted in this room. A list of exhibitors is provided at the back of the conference program.

## 8:45-9:00      Grand Ballroom Conference Welcome

Speakers: Sam Kula, AMIA President  
JoAnn Watson, Conference Committee Chair  
Janice Simpson, Local Arrangements Coordinator

## 9:00-10:45      Grand Ballroom Plenary: Is it Film, or is it Digital?

Moderator: Leonard Maltin, Film Critic and Historian  
Speakers: John Galt, Panavision  
Fred Franzwa, Eastman Kodak  
Allen Daviau, American Society of Cinematographers

Audio for motion pictures moved into the digital environment years ago, and now theatrical motion picture projection is moving away from film toward digitally-projected images. A wide-ranging discussion of the implications for future access, preservation, film production versus digital production, and the quality of the images on the screen. Panelists include filmmakers and film and digital projection equipment manufacturers.

## 10:45-11:00      Studio Suites      REFRESHMENT BREAK

## 11:00-12:30      Terrace ABC AMIA Education Committee: Education and Training

Moderators: Kathleen Haynes, University of Oklahoma, School of Library & Information Studies  
James Turner, Université de Montréal EBSI  
Speakers: Alan Lewis, National Archives and Records Administration  
David Lee, Hampshire Record Office (UK)  
Mary Ide, WGBH Educational Foundation  
Carol Radovich, Rockefeller Archives  
Eddie Richmond, UCLA Film and Television Archive  
Janice Simpson, Association of Moving Image Archivists  
Rita Belda, UCLA Film and Television Archive  
Kathleen Haynes, University of Oklahoma, School of Library & Information Studies  
James Turner, Université de Montréal EBSI  
Olivia Solis, UCLA

The purpose of this session is to focus on the work of the Education Committee and its role in the continuing development of education and training within AMIA. The topics are directly related to needs identified in Television and Video Preservation 1997, the National Plan Task Force, the 1998 AMIA Education Survey, and goals of the association. It is intended to have a wide appeal to the membership and to others attending the conference who are concerned with cooperation and collaboration for education and training of moving image archivists.

## 11:00-12:30      Terrace D Specialized Content for New Media Applications

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



# THURSDAY, NOVEMBER 16

Speakers: Bart Cheever, DFILM.COM  
Tanya Rae, E! Entertainment Television  
Bruce Manning, Footage Now

The new technologies of DVD, CD-ROM, and high definition television continue to penetrate the media marketplace while the convergence of television and the internet (Time Warner and AOL) will radically change the way we acquire, view and access content. Despite new technological innovation and program delivery systems content still drives development. Specialized programming, once thought unmarketable, will be broadcast via the internet through streaming video and downloadable programming to selected micro audiences. Niche archives, long forgotten in the consolidation of media, will play an important role in this by providing content that offers a diversity of programming to the new worldwide marketplace. Much like television in its early days new mediums seek new content created through new technology. Today's television producers seek unique sources and creative content to compete in the changing architecture of cyberspace. This panel will invite diverse producers and content providers from established and newly emerging technology sectors to discuss and screen their use of specialized content, and explore the expanding role of new media and how specific content and niche archives can play a growing role in the production of new media today.

**11:00-11:25      Writer/Director Room**  
**Effects of Fluctuating Environments on Photographic Film Stability**

Speaker: Jean-Louis Bigourdan, Image Permanence Institute

The effect of environmental cycling on the chemical decay of cellulose triacetate (CTA) film base is included in this study. One of the main questions investigated in this project is whether cycling conditions cause more chemical decay in film materials than steady conditions do. It is customary to say that maintaining steady conditions is ideal, but in fact the effect of cycling environmental conditions has not been investigated. Previous studies have been conducted at essentially static environmental conditions. The current study is unique in that it focuses on the effects of both temperature and humidity cycling on the chemical stability of CTA film base and evaluates the buffering effect of various film enclosures on the micro-environmental conditions and film moisture content. The main thrust of this presentation is to report experimental data on the impact of environmental cycling on the stability of photographic film.

**11:30-12:00      Writer/Director Room**  
**The Office Cat**

Chair: Sam Kula, Archival Consultant  
Speaker: Jerome Kuehl, International Association for Media and History

Jerry Kuehl's Office Cat, a regular feature of the Edinburgh Television Festival, is at last making its way across the Atlantic! This remarkable animal has the curiosity and the facility to infiltrate behind the scenes in film and television productions using sound and images from archives, and to report back on what she has seen and heard about abuse of these resources. Jerry Kuehl interprets these "cat tales" and explains the context in which the abuses took place, using as evidence, extracts from the offending productions (cat burglary perhaps?). It will be painful if you are concerned about the integrity of the materials in your care - but you will definitely be amused.

**12:05-12:30      Writer/Director Room**  
**Update of Canadian AV Preservation Trust**

Chair: Sam Kula, Archival Consultant  
Speaker: Catherine Hurley, AV Preservation Trust

Canada's AV Preservation Trust.CA is the re-styled and re-invigorated successor to the Alliance for Canada's Audio-Visual Heritage which was introduced at AMIA in Montreal. The Executive Director of the Trust will provide a review of recent activities, including the successful launch of the Masterworks Project, the Access Project, and the fund-raising activities which are aimed at enabling the Trust to operate an effective AV preservation program in Canada.

**12:30-2:00      Grand Ballroom**  
**KEYNOTE LUNCHEON**

Keynote Speaker: Joerg D. Agin, *"Preserving Our Heritage - The Future Is Now"*

Joerg D. Agin is president of the Entertainment Imaging division and senior vice president of Eastman Kodak Company, the world's leading provider of film products and leading edge hybrid technology for the motion picture industry. *This is a ticketed event.*



# CONFERENCE AT A GLANCE

## Sunday November 12

9:00 am - 5:00 pm

Meeting: **ISO / AES / ANSI Joint Technical Commission** (Terrace B)

10:00 am - 5:00 pm

Meeting: **Optical Disc Media** (Lanai 234)

## Monday November 13

9:00 am - 12:30 pm

Meeting: **ISO / AES / ANSI Joint Technical Commission** (Executive Boardroom)

Meeting: **Optical Disc Media** (Lanai 234)

9:00 am - 5:00 pm

**Basic Training Workshop** (Terrace A/B)

**Intermediate Training Workshop** (Terrace D)

11:00 am - 1:00 pm

Meeting: **Lesbian, Gay, Bisexual & Transgender Interest Group** (Terrace C)

2:00 pm - 5:30 pm

Meeting: **Preservation Committee** (Terrace C)

## Tuesday November 14

9:00am - 12:30 pm

Meeting: **Preservation Committee** (Terrace D)

9:00 am - 5:00 pm

**The Future of Moving Image Archival Training and Education: New Models and Partnerships Symposium** (Terrace A/B/C)

1:00 pm - 3:00 pm

Meeting: **Access Committee** (Performers Room)

1:00 pm - 5:00 pm

**Digital Media Asset Management Symposium** (Studio Suites)

1:30 pm - 5:00 pm

Meeting: **Regional Audio-Visual Archives Interest Group** (Terrace D)

3:00 pm - 5:00 pm

Meeting: **Cataloging and Documentation Committee** (Performers Room)

5:00 pm - 7:00 pm

Meeting: **Digital Archives Interest Group** (Lanai 234)

8:00 pm - 10:00 pm

**Treasures of the American Film Archives Screening** (Academy of Motion Picture Arts and Sciences, Samuel Goldwyn Theater 8949 Wilshire Blvd.)

## Wednesday November 15

9:00 am - 12:00 pm

Meeting: **News and Documentary Collections Interest Group** (Terrace D)

Meeting: **Volunteer Guidelines Committee** (Terrace B)

11:00 am - 4:00 pm

**The Reel Thing X: Laboratory Technical Symposium** (Egyptian Theatre, 6712 Hollywood Blvd., Hollywood)

3:00 pm - 5:00 pm

Meeting: **Local Television Project** (Terrace A)

5:15pm - 6:00 pm

**New Members Orientation** (Terrace B)

6:00 pm - 6:30 pm

**Session Chair Orientation** (Writer/Director Room)

7:00 pm - 10:00 pm

**Opening Night Reception**  
Walt Disney Studios  
(Buses begin leaving at 6:30pm)

## Thursday November 16

7:45 am - 8:45 am

**Mentoring Breakfast**  
(Roof Garden)

8:00 am - 8:45 am

**Continental Breakfast**  
(Studio Suites)

8:00 am - 5:00 pm  
**Vendor Exhibit**  
(Studio Suites)

8:45 am - 10:45 am

Plenary  
**Conference Welcome** (Grand Ballroom)  
**Is it Film or is it Digital?** (Grand Ballroom)

10:45 am - 11:00 am  
**Refreshment Break**  
(Studio Suites)

11:00 am - 12:30 pm

AMIA Education Committee: **Educational and Training** (Terrace A/B/C)

**Specialized Content for New Media Applications** (Terrace D)

11:00 am - 11:25 pm

**Effects of Fluctuating Environment on Photographic Film Stability** (Writer/Director Room)

11:30 am - 12:00 pm

**The Office Cat** (Writer/Director Room)

12:05 pm - 12:30 pm

**Update of Canadian AV Preservation Trust** (Writer/Director Room)

12:30 pm - 2:00 pm  
**Keynote Luncheon**  
(Grand Ballroom)

2:00 pm - 3:45 pm

**If You Can Put a Name to It, You Can Probably Find It** (Terrace A/B/C)

**In the Know: How to Contract, Negotiate, and Choose Professional Resources for Preservation and Restoration Work** (Terrace D)

**The Other Archives: Film/TV Memorabilia/ Documentation** (Writer/Director Room)

3:45 pm - 4:00 pm  
**Refreshment Break**  
(Studio Suites)

4:00 pm - 5:30 pm

**Business Meeting and Open Forum** (Roof Garden)

6:00 pm - 8:00 pm

Meeting: **News and Documentary Collections Interest Group** (Performers Room)



# CONFERENCE AT A GLANCE

6:00 pm - 7:00 pm

Meeting: **NEH Grant Opportunities**  
(Executive Board Room)

7:00 pm - 9:00 pm

Meeting: **Access Committee** (Performers Room)

## Friday November 17

8:00 am - 8:45 am  
**Continental Breakfast**  
(Studio Suites)

8:00 am - 5:00 pm  
**Vendor Exhibit**  
(Studio Suites)

9:00 am - 10:00 am

Meeting: **Publications Committee**  
(Executive Boardroom)

9:00 am - 10:45 am

**The MediaLess Archive: Fantasy or Feasible** (Grand Ballroom)

**Stereo Film Scores: A Restoration Perspective** (Terrace D)

10:00 am - 11:00 am

Meeting: **Small Gauge Film Preservation Task Force** (Executive Boardroom)

10:45 am - 11:00 am  
**Refreshment Break**  
(Studio Suites)

11:00 am - 12:30 pm

**Vendor Vocabulary in Digital Asset Management** (Terrace A/B/C)

**Issues of Small Gauge Film** (Terrace D)

**Philosophy of AV Archiving: Exploring the Implications** (Writer/Director Room)

12:30 pm - 2:00 pm  
**Awards Luncheon**  
(Grand Ballroom)

2:00 pm - 3:45 pm

**Caring For Film in Europe: Affordable Film Vaults; Storage Conditions; Handling Mold, Bacteria and Vinegar** (Roof Garden)

**U.S. Copyright Law Relating to Film and Television: A Review of Major Legislative Issues** (Terrace A/B/C)

**Building Bridges: Strategies to Develop Practical Applications for the Management and Preservation of AV Archival Documents** (Writer/Director Room)

2:00 pm - 5:00 pm

Meeting: **News and Documentary Collections Interest Group** (Executive Boardroom)

3:45 pm - 4:00 pm  
**Refreshment Break**  
(Studio Suites)

4:00 pm - 5:30 pm

Plenary  
**Beyond Hollywood - Preserving Our Hidden Histories for the 21<sup>st</sup> Century** (Grand Ballroom)

8:00 pm - 11:00 pm

**AMIA Archival Screening Night**  
(Academy of Motion Picture Arts and Sciences, Samuel Goldwyn Theater, 8949 Wilshire Blvd.)  
Reception at 6:45

## Saturday November 18

8:00 am - 8:45 am  
**Continental Breakfast**  
(Studio Suites)

8:00 am - 5:00 pm  
**Vendor Exhibit**  
(Studio Suites)

9:00 am - 10:45 am

**Local Television Project Update** (Terrace D)

**Industrial Revolution 3: Sex and the Sponsored Film** (Terrace A/B/C)

**Mass Storage and Networking in Legacy Archives: Converting all your tapes, discs and film to bits and pieces** (Grand Ballroom)

10:45 am - 11:00 am  
**Refreshment Break**  
(Studio Suites)

11:00 am - 12:30 pm

**Videotape: From the Beginning to Digital** (Grand Ballroom)

**Interpreting the Moving Image Archive** (Terrace D)

**Arts & Crafts: Cine-Clubs Past & Present** (Writer/Director Room)

12:30 pm - 1:30 pm

Meeting: **Small Gauge Film Preservation Task Force** (Performers' Room)

1:00 pm - 3:00 pm

Meeting: **Local Television Project** (Terrace A)

2:00 pm - 2:50 pm

**Documenting the History and Culture of the Archival Movement: A Summary of Recent Graduate Research on Moving Image Preservation** (Writer/Director Room)

2:55 pm - 3:45 pm

**American Film Institute's New Databases, Services and Programs** (Writer/Director Room)

2:00 pm - 3:45 pm

**Compression in the Archives** (Grand Ballroom)

3:45pm - 4:00pm  
**Refreshment Break**  
(Studio Suites)

4:00 pm - 6:00 pm

Meeting: **Cataloging and Documentation Committee** (Director Room)

Meeting: **News and Documentary Collections Interest Group** (Producer Room)

Meeting: **Volunteer Guidelines Committee** (Writer Room)

Meeting: **Education Committee** (Terrace A)

Meeting: **Independent Media Interest Group** (Terrace B)

Meeting: **Regional Audio-Visual Archives Interest Group** (Terrace C)

Meeting: **Academic-Archival Interest Group** (Performers Room)

8:00 pm - 11:00 pm  
**Closing Night Reception**  
Hollywood Entertainment Museum  
(7021 Hollywood Blvd., Hollywood)

## Sunday November 19

9:00 am - 1:00 pm

Meeting: **Conference Committee** (Terrace B)



# THURSDAY, NOVEMBER 16

2:00-3:45

## **Terrace ABC**

### **If You Can Put a Name to It, You Can Probably Find It**

Chair:

Kathleen Haynes, University of Oklahoma, School of Library & Information Studies

Speakers:

Sharon Flank, PNI, eMotion Inc.

James Turner, Université de Montréal EBSI

Kimberly Schroeder, Archive Impact

There is little point in preserving moving images if searchers can't find them, therefore we must do everything we can to facilitate retrieval from information databases. The need to use text as a way to get to the pictures in information systems will always be with us, since much of the textual information useful for searching is not available from the image itself. The use of textual descriptions early in the search process greatly helps to reduce the viewing time necessary to choose usable shots. For most searches, text is the most important player among the retrieval strategies available for moving image searching. This session will present the results of ongoing work in the use of text for retrieving moving images, by individuals working on a unique set of problems. The session will also provide a forum for discussion of this important topic, which is one of concern to most moving image archivists, as well as those involved in designing databases, and indexing methods or search strategies.

2:00-3:45

## **Terrace D**

### **In the Know: How to Contract, Negotiate, and Choose Professional Resources for Preservation and Restoration Work**

Chair:

Sara Meyerson, Archival Management

Speakers:

Alan Lewis, National Archives and Records Administration

Alan Stark, Film Technology Company, Inc.

Michele Kribs, Oregon Historical Society Film Archives

This session will address the constant dilemma of how to pick and contract for the best restoration work of an archive's material. The session will pose and answer such questions as: who is the best lab for my restoration needs; what exactly is a wire recording and how can it be restored; and all the proper questions to ask the lab before contracting with them. Perspectives from a contract lab and two diverse archives will form the nucleus of the ways to negotiate, the types of questions to ask, and the tools to make informed decisions.

2:00-3:45

## **Writer/Director Room**

### **The Other Archives: Film/TV Memorabilia/ Documentation**

Chair:

Jan-Christopher Horak, Hollywood Entertainment Museum

Speakers:

James V. D'Arc, Brigham Young University Special Collections

Steve Hanson, University of Southern California

Dave Smith, Disney Archives

Marnee Gamble, University of Toronto

Many moving image archives collect not only films, videos, and digital media, but also the material history of those media, including production records, set/costume designs, props, publicity materials, technical equipment, photographs, costumes, correspondence, memorabilia, product tie-ins, etc. Other archives, museums and libraries exclusively collect such material related to the culture of moving images, yet neither AMIA nor any other professional society has yet claimed responsibility for such collections. The present panel wishes to put such collections on AMIA's agenda, hopefully drawing archivists and librarians of moving image history into an interest group within the Association. Panelists will discuss their collections and the myriad problems facing professionals attempting to collect, preserve, and catalogue the heterogeneous materials which make up the material culture of these media.

3:45-4:00

## **Studio Suites**

## **REFRESHMENT BREAK**

4:00-5:30

## **Roof Garden**

### **Business Meeting and Open Forum**

All conference attendees are encouraged to attend the annual AMIA business meeting to hear the annual report from the AMIA Board of Directors. The open forum will provide an opportunity for participants to raise issues of interest and concern to AMIA membership. Participants are encouraged to raise new issues and challenges not addressed elsewhere during the conference.



# THURSDAY, NOVEMBER 16

6:00-7:00

## Executive Board Room

### Meeting: NEH Grant Opportunities for Moving Image Collection Preservation and Intellectual Access

Chair:

Charles C. Kolb

Charles C. Kolb, Senior Program Officer in the Division of Preservation and Access at the National Endowment for the Humanities (and an AMIA member), will present an overview of funding opportunities for repositories of moving image collections. He will discuss grant categories for the physical preservation of image collections as well as the creation of catalogs and finding aids. There will also be an opportunity for questions and answers, and he will be pleased to schedule individual meetings for those who require more detailed grant counseling. Everyone welcome!

6:00-8:00

## Producer Room

### Meeting: News and Documentary Collections Interest Group

Co-Chairs:

Steve Davidson, Louis Wolfson II Media History Center

Helene Whitson, J. Paul Leonard Library, San Francisco State University

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

7:00-9:00

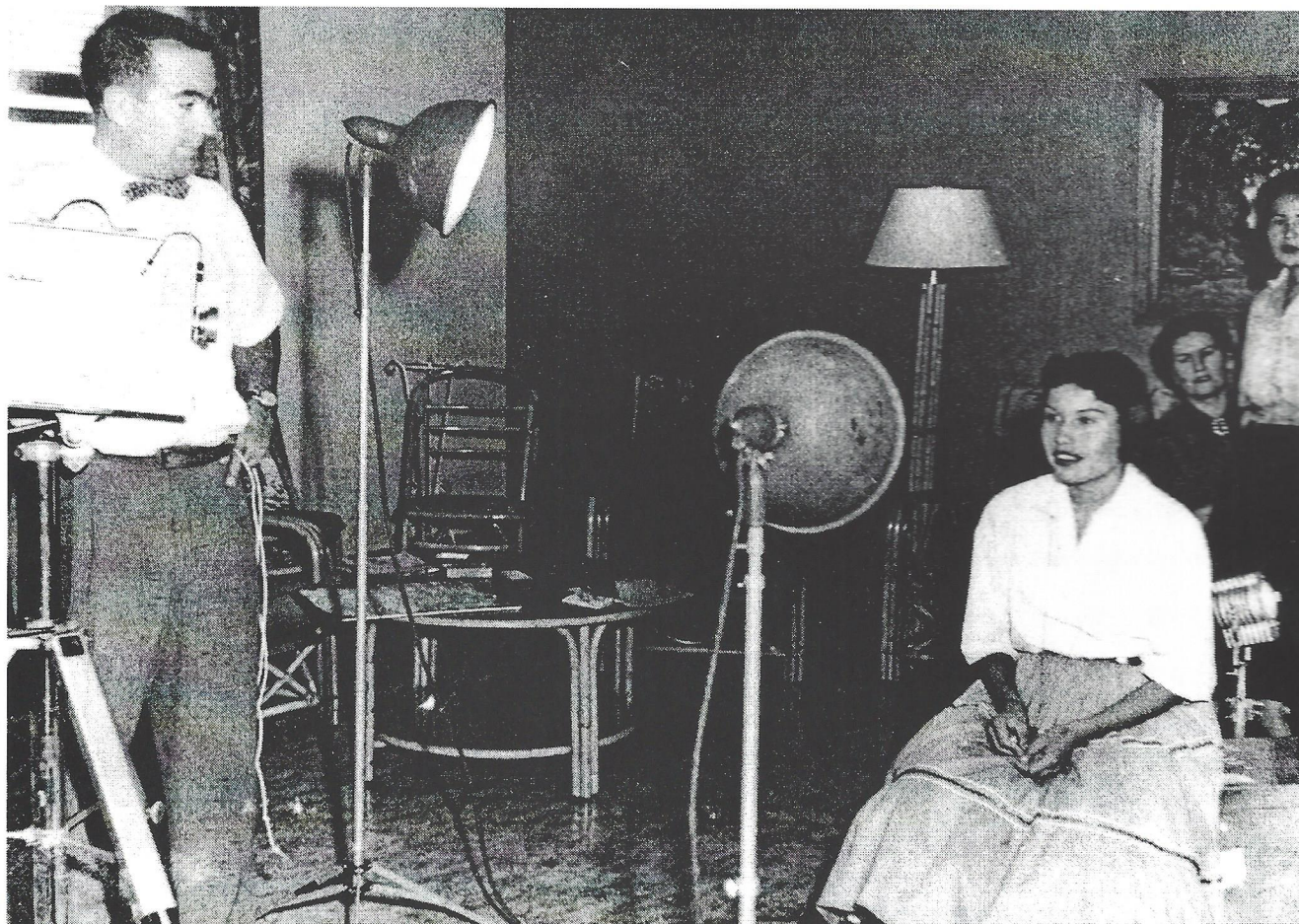
## Performers Room

### Meeting: Access Committee

Chair:

Anne Morra, Department of Film and Video, Museum of Modern Art

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



*Navajo Student in Film Production, ca. 1950s.  
Courtesy of the Los Angeles Public Library Photo Collection*



# FRIDAY, NOVEMBER 17

**8:00-8:45      Studio Suites      CONTINENTAL BREAKFAST**

**8:00-5:00      Studio Suites      VENDOR EXHIBIT**

**9:00-10:00      Executive Boardroom**  
**Meeting: Publications Committee**  
Chair: Sally Hubbard, UCLA Film and Television Archive

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

**9:00-10:45      Grand Ballroom**  
**The MediaLess Archive: Fantasy or Feasible**  
Chair: Jim Lindner, Vidipax

At the last AMIA conference in Montreal the basic concept of the medialess archive was presented. This session follows up by describing the testing performed in the last year on a specifically created very small and limited medialess archive. A discussion of issues uncovered will follow.

**9:00-10:45      Terrace D**  
**Stereo Film Scores: A Restoration Perspective**  
Chair: Bill Rush, Warner Bros.  
Speakers: Bob Heiber, Chace Productions  
James Young, Chace Productions

Film scores have been an intrinsic component of motion picture presentation, from the days of silent films with musical accompaniment. A little known fact is that many early film scores were recorded with multiple monaural microphones and recorders, thus capturing a stereophonic recording. Additionally, as stereo recording technology developed in the mid 1950s for High Fidelity record albums, many motion picture scores were also recorded in stereo for use on soundtrack albums. Today, these stereo scores are being retrieved from the archives to create new stereo versions of classic motion pictures. The challenges encountered in this remastering work cover the breadth of film sound preservation and restoration technology. The session will cover the many aspects and disciplines required to accomplish stereo music restoration. After briefly setting the framework with an overview of film and sound preservation and restoration, attendees will get first hand knowledge of the steps required to do the work. Geared for laypersons, the technical process will be simplified with concrete examples and easy to understand definitions. Highlighting the presentation will be examples of film scores from the 1930s to the 1970s, which have been re-mastered for a contemporary multi-channel stereo presentation. Scores that may be discussed include: *Gone With the Wind*, *The Wizard Of Oz*, *North By Northwest*, *Easy Rider*, and *Planet Of The Apes*.

**10:00-11:00      Executive Boardroom**  
**Meeting: Small Gauge Film Preservation Task Force**  
Chair: Karan Sheldon, Northeast Historic Film

AMIA members interested in the work of the Small Gauge Film Preservation Task Force are invited to attend.

**10:45-11:00      Studio Suites      REFRESHMENT BREAK**

**11:00-12:30      Terrace ABC**  
**Vendor Vocabulary in Digital Asset Management**  
Chair: Ted Ryan, The Coca Cola Company  
Speakers: Kimberly Schroeder, Archive Impact  
Gary Carter, National Geographic Television Film Library  
Michael "Alex" Alexander, Digital Library Program, New York Public Library

This session will introduce the basics of digital asset management vocabulary. Many librarians, archivists and producers are embarking on their first digitization efforts and need to be informed about options and what digital asset management systems can really do. Experienced archivists who have gone through the process will introduce a glossary of common terms and hints on how to ask the right questions. The session will also discuss the Needs Assessment process and how to handle budget, formats and data migration issues.



# FRIDAY, NOVEMBER 17

**11:00-12:30 TerraceD**

## **Issues of Small Gauge Film**

Chair: Karan Sheldon, Northeast Historic Film

Speaker: Pam Wintle, Smithsonian Institution Human Studies Film Archives

In June 2000, a Roundtable on Small Gauge Film was held in Los Angeles. 19 people discussed the special issues that small gauge film presents to archives and planned for a Symposium in November 2001. This session will share the current thinking about selection criteria, categories, evaluation and the technical challenges of copying small gauge film. Participants will have the opportunity to discuss the findings of the Small Gauge Roundtable and to develop the long-range plan.

**11:00-12:30 Writer/Director Room**

## **Philosophy of AV Archiving: Exploring the Implications**

Chair: Sam Kula, Archival Consultant

Speakers: Ray Edmondson, ScreenSound Australia

Barbara Craig, University of Toronto

Do we need "A Philosophy of AV Archiving"? Panelists will examine the implications for the profession, and discuss and debate the need for such a philosophy.

**12:30-2:00 Grand Ballroom AMIA RECOGNITION AWARDS LUNCHEON** *This is a ticketed event.*

**2:00-3:45 RoofGarden**

## **Caring For Film in Europe: Affordable Film Vaults; Storage Conditions; Handling Mold, Bacteria and Vinegar**

Chair: Morten Jacobsen, Dancan International, Denmark

Speakers: Vladimir Opela, Narodni Filmovy Archiv, Prague

Morten Jacobsen, Dancan International, Denmark

Kjell Kolstad, NRK, Norwegian Broadcasting Corporation

Film requires special care and attention. This session will be an interesting opportunity to learn about a variety of current European practice and experience, and to exchange expertise on major issues relating to film storage and care. The speakers will address the specific issues of how to handle mold, bacteria and vinegar, how to build low-cost modular film vaults, and current European standards for film storage and preservation.

**2:00-3:45 TerraceABC**

## **U.S. Copyright Law Relating to Film and Television: A Review of Major Legislative Issues**

Chair: Patrick Loughney, Library of Congress

Speaker: Marybeth Peters, Register of Copyrights, U.S. Copyright Office, Library of Congress

This session will be a timely follow-up to the presentation Marybeth Peters made to the 1997 AMIA Conference. Ms. Peters will speak, and answer questions on, topics such as current trends in copyright legislation pertaining to term extension for motion pictures, musical compositions and sound recordings. She will also address the scope of institutional rights in digital reproduction and distribution of protected materials, internet delivery of copyrighted materials, compulsory licenses, and other important issues. This will be an excellent opportunity to interact with one of the key players in copyright legislation relating to film and TV materials.

**2:00-3:45 Writer/Director Room**

## **Building Bridges: Strategies to Develop Practical Applications for the Management and Preservation of AV Archival Documents**

Chair: Nancy Marrelli, Concordia University Archives

Speakers: Margaret Byrne, Old Dominion University

Barbara Craig, Faculty of Information Studies, University of Toronto

Nancy Marrelli, Concordia University

It is essential for archivists to combine forces with other professionals to effectively address special needs and problems in the management and preservation of film, audio, video, and multimedia records. This kind of collaboration is, however, easier said than done, and there are many roadblocks to cooperation. Some practical approaches will be proposed to develop meaningful programs which work in the "real world", including finding partners, working together, and models for sharing resources. The emphasis will be on the importance of effective alliances, collaboration, and the application of sound archival principles and practice in an area, which is sometimes overwhelmed by technical issues.



# FRIDAY, NOVEMBER 17

**2:00-5:00**      **Executive Boardroom**  
**Meeting:**      **News and Documentary Collections Interest Group**  
**Co-Chairs:**      Steve Davidson, Louis Wolfson II Media History Center  
                          Helene Whitson, J. Paul Leonard Library, San Francisco State University

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

**3:45-4:00**      **Studio Suites**      **REFRESHMENT BREAK**

**4:00-5:30**      **Grand Ballroom**  
**Plenary: Beyond Hollywood: Preserving Our Hidden Histories for the 21<sup>st</sup> Century**  
**Chair:**              Linda Tadic, Getty Research Institute  
**Speakers:**      Jim van Buskirk, Hormel Gay/Lesbian Center, San Francisco Public Library  
                          Stephen Gong, Pacific Film Archive/Berkeley Art Museum  
                          Maryann Gomes, North West Film Archive (Manchester Metropolitan University), England  
                          Paul Apodaca, Chapman University  
                          Charles Burnett, filmmaker [schedule permitting]  
                          Cheryl Dunye, filmmaker [schedule permitting]

Are the independent voices of the world's diverse communities being preserved for the future? People of color, indigenous peoples, lesbians and gays, and community activists are representing themselves and creating unique social and cultural documents. In a time of increasing homogenization of the mass media, it is essential to preserve these works. But are these films and videos making their way into archives? Do cataloging records reflect various perspectives on content? Are works being cataloged in a way that makes them easy to find? Are these images accessible to researchers, scholars, filmmakers and members of the community? These are the issues that all archives and all archivists should be considering. Panelists will explore these questions through the different lenses of the scholar, the cataloger, the preservationist, and the independent media maker in order to better examine how AMIA can more successfully promote diversity among archives and archivists

**8:00-11:00**      **Academy of Motion Picture Arts and Sciences, Samuel Goldwyn Theater**  
**8949 Wilshire Blvd., Beverly Hills**  
**AMIA Archival Screening Night**

The 2000 Archival Screening Night event will be held at the Samuel Goldwyn Theater of the Academy of Motion Picture Arts and Sciences. As in past years, the screenings will highlight a diverse and entertaining range of film and video works recently acquired, preserved or restored by AMIA members. Please join us for a reception in the Grand Lobby at 6:45. **This is a ticketed event.** A limited number of guest tickets may be available at the AMIA registration desk and at the theater. Buses leave the hotel, lower level, opposite the grand ballroom at 6:00pm, 6:15pm, and 6:30 pm



*The Globe Theater, Downtown Los Angeles, ca. 1974. Courtesy of the Los Angeles Conservancy*



# SATURDAY, NOVEMBER 18

**8:00-8:45      Studio Suites      CONTINENTAL BREAKFAST**

**8:00-5:00      Studio Suites      VENDOR EXHIBIT**

**9:00-10:45      Terrace D  
Local Television Project Update**

Chair: Bonnie Wilson, Minnesota Historical Society Library and Archives  
Speakers: Members of the Local Television Project

The Local Television Project is a new AMIA initiative to preserve local television in all its various formats and types of programming. It brings together an archival organization, AMIA and an industry organization, NATAS (National Academy of Television Arts and Sciences) to discuss and solve the pressing problems of insuring the survival of the local television record. While the group is still exploring the details, it is safe to say that an overarching desire to efficiently and wisely preserve Local Television has dominated all discussions. The purpose of this session is to report on the progress made to date in funding the case studies, the work on a comprehensive database locating local television collections, and the overall goals of the project.

**9:00-10:45      Terrace ABC  
Industrial Revolution 3: Sex and the Sponsored Film**

Chair: Margaret Compton, Academy of Motion Picture Arts & Sciences  
Speakers: Richard Prelinger, Prelinger Archives  
Tanya Zanish-Belcher, American Archives of the Factual Film, Iowa State University  
William O'Farrell, National Archives of Canada  
Wendy Shay, National Museum of American History, Smithsonian Institution

The third appearance of this panel examines how industrial films depict gender roles. The issue of gender is a continual historical topic, and film provides a unique opportunity to examine visual representations of gender roles over the last century. Panelists will discuss whether industrial films support "traditional" male-female roles, or if some filmmakers and sponsors were ahead of their time in promoting non-traditional gender roles. Who were the target audiences? What do the films say about us, and what do we think of them now?

**9:00-10:45      Grand Ballroom  
Mass Storage and Networking in Legacy Archives: Converting all your tapes, discs and film to bits and pieces**

Chair: Jim Wheeler, Tape Archival & Restoration Services  
Speaker: Ian Gilmour, ScreenSound Australia

This session will cover such issues as the need for changes in workflow, linking to cataloguing and database systems, as well as transition formats such as CD-R/DAT for audio and D1/D5 for video. Also to be covered will be the pros and cons of scaleable resolutions ranging from full preservation down to internet access. And, do we really care how long tapes last, or do we just buy/lease another new big white fridge every 2-3 years for another \$1 million?

**10:45-11:00      Studio Suites      REFRESHMENT BREAK**

**11:00-12:30      Grand Ballroom  
Videotape: From the Beginning to Digital**

Chair: Mike Pogozeleski, Academy Film Archive, AMPAS  
Speakers: Jim Wheeler, Tape Archival and Restoration Services  
John Streets, Merlin Entertainment

This session will trace the development and history of videotape recording, reviewing original market conditions and discussing the technical changes which led to the production and marketing of numerous formats.



## 11:00-12:30 Terrace D

### Interpreting the Moving Image Archive

Co-Chairs: Peter Bloom, University of California San Diego  
 Dan Streible, University of South Carolina

Speakers: Alison Trope, Academy of Motion Picture Arts and Sciences  
 Björn Sörenssen, University of Trondheim, Norway  
 Sophia Siddique, University of Southern California  
 Eric Schaefer, Emerson College  
 Rudolf Frieling, Center for Art and Media, Karlsruhe, Germany

Archives, as much as individual films, are "interpreted" by and for audiences. They construct meaning, for example, in the form of narratives — social, political and national. That is, films are selected, assembled, restored and presented in relation to the contingencies of social life. Examining how moving images are organized as part of an institutional setting and subsequently re-appropriated in the public sphere helps us understand how the archive is interpreted. What boundaries are placed on a moving image archive? What are the underpinnings for how selection, cataloguing and other policies are defined in the archive? How are the 'keepers of the frame' framing their pictures? The Academic-Archival Interest Group has organized a panel of scholars and archivists who will discuss how film and television archives have been interpreted. By profiling specific institutions, presenters will examine how the assembly of moving images into archival collections facilitates particular uses and understandings of those images. The panel will also discuss how such films get presented in the public sphere, where further interpretation and re-interpretation take place. Archivists, researchers, and public viewers all play a role in this process. How do scholars, filmmakers, government officials, journalists, critics, programmers, museums, broadcasters and others help determine the historical and critical interpretations of these archives and their contents? Short opening remarks (ten minutes or less) by each speaker will address a particular archive and sites of its re-appropriation. A moderated roundtable discussion and question-and-answer period follow.

## 11:00-12:30

### Writer/Director Room

#### Arts & Crafts: Cine-Clubs Past & Present

Chair: Dwight Swanson, Alaskan Moving Image Preservation Association

Speakers: Karen Shopsowitz, National Film Board of Canada  
 Melinda Stone, University of California, San Diego  
 Sue Howard, Yorkshire Film Archive

Amateur cinema clubs provide the opportunity for archivists, scholars, and producers to interact with amateur -filmmaking culture and to promote film preservation across the range of avant-garde documentary, travel, personal experimental - and quite unclassifiable - filmmaking. What are the ethics of working with amateur clubs? What strategies have our speakers used to work with clubs on screenings, preservation initiatives, and other projects? The sphere of amateur cine clubs is global, from the earliest days of cinema, taking off in the 1920s with the establishment of the Amateur Cinema League. This session will examine amateur cinema clubs—which, by their existence, reverse the notion that all amateur film was unedited and shown only at home. Clubs provided technical expertise and screening venues. They nurtured collaborative filmmaking and innovation: some club members designed and crafted home-made gadgets to create special mattes and animation effects. Speakers will examine the need to collect and preserve amateur equipment and supporting paper materials relevant to the life of clubs. Discussion will include archives' and producers' experiences in working with collections from current and disbanded clubs, and an innovative archival project to solicit and preserve contemporary works from clubs.

## 12:30-1:30

### Performers Room

#### Meeting: Small Gauge Film Preservation Task Force

Chair: Karan Sheldon, Northeast Historic Film

AMIA members interested in the work of the Small Gauge Film Preservation Task Force are invited to attend.

## 1:00-3:00

### Terrace A

#### Meeting: Local Television Project

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

AMIA members interested in contributing to the work of the Local Television Project are invited to attend.



# SATURDAY, NOVEMBER 18

**2:00-3:45**

## **Grand Ballroom**

### **Compression in the Archives**

Moderator: Jim Wheeler, Tape Archival & Restoration Services

Speakers: Jim Wheeler

Heather Weaver, Bay Area Video Coalition

George Scheckel, QuVIS

Jim Lindner, Vidipax

At present, there is no reasonably priced medium for archiving video. The inexpensive DVD and videotape formats compress the digital information using techniques that degrade the video. Many AMIA members have been voicing their objections to using MPEG and JPEG compression for archival material. Now, tests have been made of several formats that use MPEG and JPEG compression and confirm that these formats do degrade the video. One of the speakers in this session was involved in the tests and will present the results and describe the testing method that was used. There are compression techniques that have little or no effect on the video quality. One of these compression methods is being used to compress a feature film onto 5 or 6 DVDs for digital projection in movie theaters. One of the speakers in this session will discuss how Wavelet compression is able to compress video with little or no effect on the quality. Digital videotape recorders are data recorders. That is, the video is converted to zeros and ones and recorded on the tape as bits. Information recorded on data recorders can be recorded with no degradation and is 100 percent recoverable—even with missing oxide on the tape or scratches on the disc. Another speaker will describe the difference between a data recorder and a video recorder.

**2:00-2:50**

## **Writer/Director Room**

### **Documenting the History and Culture of the Archival Movement: A Summary of Recent Graduate Research on Moving Image Preservation**

Chair: Howard Besser, UCLA Department of Information Studies

Speakers: Sarah Ziebell Mann, UT Austin Graduate School of Library and Information Science

Karen Gracy, UCLA Department of Information Studies

The two presenters are graduate students in Library and Information Studies programs and they will discuss their recent research on diverse aspects of moving image preservation in the United States: "American Moving Image Preservation: The NEA Era, 1965-1995," (Ziebell-Mann) and "The Imperative to Preserve: Competing Definitions of Value in the World of Film Preservation," (Gracy). This session provides an opportunity for AMIA members to reflect upon the history and culture of the field from a variety of perspectives.

**2:55-3:45**

## **Writer/Director Room**

### **American Film Institute's New Databases, Services and Programs**

Chair: Ken Wlaschin, AFI

Speakers: Pat Hanson, AFI

Henry Mattoon, AFI

Kim Tomadjoglou, AFI

AFI's National Center for Film and Video Preservation staff will explain its new database initiatives and other services new and old that can be provided to AMIA members. These include a Silent Films Database on the Internet (free information accessible American silent feature films), the AFI Catalog online & CD-ROM through Chadwyck-Healey and putting NAMID online. Other new initiatives will be discussed and questions answered about AFI activities.

**3:45-4:00**

## **Studio Suites**

## **REFRESHMENT BREAK**

**4:00-6:00**

## **Director Room**

### **Meeting: Cataloging and Documentation Committee**

Chair: Jane Johnson, UCLA Film and Television Archive

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



# SATURDAY, NOVEMBER 18

**4:00-6:00**      **Producer Room**  
**Meeting: News and Documentary Collections Interest Group**

Co-Chairs: Steve Davidson, Louis Wolfson II Media History Center  
 Helene Whitson, J. Paul Leonard Library, San Francisco State University

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

**4:00-6:00**      **Writer Room**  
**Meeting: Volunteer Guidelines Task Force**

Co-Chairs: Ruta Abolins, Media Archives and Peabody Collection, University of Georgia  
 Lisa Carter, Special Collections and Archives, University of Kentucky

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

**4:00-6:00**      **Terrace A**  
**Meeting: Education Committee**

Co-Chairs: Janice Simpson, AMIA  
 James Turner, Université de Montréal UBSI

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

**4:00-6:00**      **Terrace B**  
**Meeting: Independent Media Interest Group**

Chair: Linda Tadic, Getty Research Institute

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

**4:00-6:00**      **Terrace C**  
**Meeting: Regional Audio-Visual Archives Interest Group**

Co-Chairs: Maryann Gomes, North West Film Archive  
 Karan Sheldon, Northeast Historic Film

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

**4:00-6:00**      **Performers Room**  
**Meeting: Academic-Archival Interest Group**

Chair: Dan Streible, University of South Carolina

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

**8:00-11:00**      **Hollywood Entertainment Museum, 7021 Hollywood Boulevard, Hollywood.**  
**CLOSING NIGHT RECEPTION**

What's more Hollywood than Hollywood?! Say farewell to your colleagues at the Hollywood Entertainment Museum over a late night on the set of Cheers; when you've had enough, beam yourself up in the Star Trek Transporter or wander through the special exhibits. To subway from the hotel one stop south on the Red Line to Hollywood and Highland. Exit, turn right, walk three blocks west to Sycamore. P is available behind the Museum, off Sycamore. Please wear your badge!



Desperado, 1995 Columbia Pictures. Salma Hayek and Antonio Banderas  
 Courtesy Sony Pictures Entertainment Archives



# SUNDAY, NOVEMBER 19

9:00-1:00

Terrace B

**Meeting: Conference Committee**

Chair:

JoAnn Watson, Centerseat

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



*Mary Alice and Richard Brooks in Los Angeles based filmmaker Charles Burnett's To Sleep with Anger, 1990.*



*Actor Philip Ahn (right) in Television Interview, ca. 1970. Courtesy of the Los Angeles Public Library Photo Collection.*



# TRANSPORTATION INFORMATION

## Transportation in LA

Los Angeles International Airport (information): 1-310-646-5252. Burbank-Glendale-Pasadena Airport (information): 1818-840-8847

LA owes much of its urban form and character to the automobile; driving its roads and freeways is the quintessential LA experience. Preferred car/truck rental rates for AMIA conference attendees are available on Budget Car & Truck Rental Quote BCD #U060644 and for reservations phone 1-800-842-5628. Or, for that stretch limo you have always wanted, try Loren's Limousine 1-818-980-1003!

To cater to an expanding population, LA's Metropolitan Transit Authority (MTA) oversees an overground train, bus, and subway system. Metro subway maps are included in your on-site package. For information on bus and metro train timetables, fares and passes phone: 1-213-626-4455 or 1-800-266-6883. The operators can plan your journey if you tell them where you are and where you want to go. Most trips on the MTA bus or the Metro subway cost \$1.35 one-way. You will need the exact fare for the bus. The subway has 3 lines – Red, Blue, Green – but only covers certain portions of the city. The Universal-City Metro Stop on the Red Line is 2 blocks from the Sheraton Universal. Walk down the hill on Universal Terrace Parkway to Lankershim Blvd and cross the street. Trains run 4:45am – 11:30pm daily.

## Directions to The Reel Thing Technical Symposium

This event is being held at the American Cinematheque at the Egyptian Theater (6712 Hollywood Blvd., Hollywood) located 4 blocks east of the Hollywood/Highland stop on the Red Line. To get there, go 1 stop south from the hotel on the Red line (at the Universal City subway stop). To drive, go left on Lankershim from Universal Terrace Parkway, turn left on Cahuenga (cah-weng-ga) and continue south on Highland (Cahuenga runs into Highland), turn left on Hollywood Blvd. There are a number of pay parking lots in the area. Please note that the last metro leaves Hollywood/Highland at approximately 11:50 p.m.

## Directions to the Academy of Motion Picture Arts and Sciences

The Academy of Motion Picture Arts and Sciences Samuel Goldwyn Theater is located at 8949 Wilshire Blvd., located approximately two miles west of the Wilshire/Western stop on the Red Line. To get there, taxis are available from the hotel, or take the Red line 9 stops south to the Wilshire/Western stop (from the Universal City subway stop, transferring at Wilshire and Vermont). From there take MTA bus 20, 21 or 720 west, exit at Robertson Blvd, and walk to the Academy. To drive, go left on Lankershim from Universal Terrace Parkway, turn left on Cahuenga (cah-weng-ga) and continue south on Highland (Cahuenga runs into Highland), turn right on Wilshire Blvd. Complimentary garage parking is available at 8920 and 9100 Wilshire Blvd.; these facilities will close 30 minutes after the conclusion of the event. Note that the last metro leaves Wilshire and Western at approximately 11:50 p.m.

## Transportation (Airport–Taxi)

A taxi from Los Angeles International Airport to the hotel will cost between \$40.00 and \$50.00 (US) and take approximately 45 minutes depending on traffic. A taxi from the Burbank Airport will cost approximately \$20 and take approximately 20 minutes depending on traffic.

## Transportation (Airport Shuttle Service)

Los Angeles has private door-to-door shuttle services to and from airports:

SuperShuttle : (800) 258-3826, (323) 755-6600, (310) 782-6600

Prime Time: (800) 733-8267

Metropolitan Express: (800) 338-3898

PTS Shuttle: (888) 743-3787

You may reserve a door-to-door shuttle in advance, but a reservation is not absolutely necessary as shuttles run regularly from the airports to the hotel. Simply exit the airport on the arrivals level and stand under the blue sign marked for shuttles. From LAX a shuttle will take approximately 45 minutes. Most shuttle services from LAX cost approximately \$15.00 to the hotel. From Burbank, the shuttle should cost approximately \$9.00.



*The Taming of the Shrew at the United Artists Theater, Downtown Los Angeles, 1929. Courtesy of the Los Angeles Conservancy*



# **C O N F E R E N C E   V E N D O R S**

**Ames Color - File**  
**Artesia Technologies**  
**Christie's**  
**Circul-Aire**  
**Colorlab Corp.**  
**Dancan International Sales**  
**Data Automation Group**  
**DATA2**  
**eMotion, Inc.**  
**Erickson Archival Telecine, LLC**  
**FIAF**  
**Film Technology Company, Inc.**  
**Film & Video Equipment, Ltd.**  
**GoDVD, Inc.**  
**Hollywood Film Company**  
**Iron Mountain Film & Sound**  
**Metal Edge**  
**Montel**  
**Munters Corporation**  
**NT Audio Video Film Labs**  
**PRC of America**  
**RTI/Lipsner Smith**  
**Russ Bassett**  
**Sony Electronics**  
**SMPTE**  
**STiL Design**  
**Tuscan Corporation**  
**Underground Vaults & Storage**  
**Vidipax**  
**Wizard Information Services**  
**Xytech Systems Corporation**