



# AMIA 2008

Association of Moving Image Archivists  
November 12 - 15, 2008 - Savannah, Georgia



Welcome to Savannah!

### **Welcome to Savannah and to AMIA's eighteenth annual conference!**

Each year the annual conference is an opportunity to share information and enthusiasm for our profession with our colleagues from around the world. The program brings together a wide range of experts and professionals, offering a unique forum for discussion of our field. This year, a plenary and session stream focused on future directions, will concentrate on how the audiovisual archival "village/population" can best manage change and how we might act together as an effective community to balance issues of problem solving, technology and ethics.

There are a number of exceptional sessions and workshops this year. There are also receptions, screenings (when was the last time you saw *Sleeping Beauty* on the big screen?), a chance to honor AMIA's awards and scholars recipients, and even a chance to claim the coveted Trivia trophy. Add this to the historic charm and natural beauty of Savannah and it promises to be an unforgettable conference.

The Conference takes a lot of people working together - from those who work on proposals and sessions, to those who volunteer, to the Committee who works year round to make sure the Conference is the best it can be. So to all of them, thank you! Quite simply, it could not happen without you.

Have a great week!

Carol Radovich, Chair  
on behalf of the 2008 Conference Committee

*Photo credit: Rossiter Home Movie Collection, University of Georgia Libraries' Walter J. Brown Media Archives.*

*Without the generous support of our sponsors, the Annual Conference wouldn't be possible. On behalf of all of us at AMIA - Thank you!*

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*Special thanks also to the  
Academy of Motion Picture Arts and Sciences*

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## Tuesday - November 11, 2008

<b>7:30am - 5:00pm</b>	Registration Desk Open	Foyer - Second Floor
<b>8:30am - 5:30pm</b>	Safeguarding Your Assets Workshop Cataloging & Metadata Workshop Kodak Imaging & Workflow Workshop	Johnson Room Forsythe Room Franklin Room
<b>12:00pm - 3:30pm</b>	Tour: Historic Savannah	Meet in Lobby
<b>9:00pm - 10:30pm</b>	Tour: Haunted Pub Crawl	Meet in Lobby

## Wednesday - November 12, 2008

<b>7:30am-5:00pm</b>	Registration Desk Open	Foyer - Second Floor
<b>8:30am - 5:30pm</b>	Cataloging & Metadata Workshop Access Copy Production Workshop	Forsythe Room Johnson Room
<b>9:00am - 11:30am</b>	Tour: Midnight & More	Meet in Lobby
<b>10:00am - 12:00pm</b>	Stop by Shoot Film	Franklin Room
<b>12:30pm - 5:30pm</b>	The Reel Thing XXI	Lucas Theatre
<b>5:00 pm - 6:00 pm</b>	Conference Committee Meeting News, Documentary & TV IG Meeting	Chatham Room Telfair Room
<b>6:00pm - 7:30pm</b>	Opening Reception	Atrium - Main Floor
<b>7:30pm - 10:30pm</b>	AMIA Trivia Throwdown	Savannah Ballroom A

## Thursday - November 13, 2008

<b>7:30am - 5:30pm</b>	Registration Desk Open	Foyer - Second Floor
<b>7:30am - 8:30am</b>	Newcomer's Mixer	Savannah Ballroom B/C
<b>8:00am - 3:45pm</b>	Vendor Cafe Open	Savannah Ballroom B/C
<b>8:30am - 10:00am</b>	Opening Plenary: To New Horizons	Savannah Ballroom A
<b>10:00am - 10:30am</b>	Coffee in the Vendor Cafe	Savannah Ballroom B/C
<b>10:00am - 11:30am</b>	Doing the Best You Can Careers in Moving Image Media Prioritising Projection	Savannah Ballroom E Savannah Ballroom D Plaza Room - Main Floor
<b>10:00am - 12:00pm</b>	Stop By Shoot	Franklin Room
<b>12:00pm - 1:30pm</b>	Box Lunch Available	Vendor Cafe
<b>12:00pm - 1:00pm</b>	Education Committee Meeting Preservation Committee Meeting Diversity Task Force Meeting Moving Image Materials Interest Group Mtg	Chatham Room Reynolds Room Telfair Room Mercer Room

**Thursday - November 13, 2008 (Continued)****1:00pm - 2:00pm**

Independent Media Interest Group Meeting  
Cataloging Committee Meeting  
Awards Committee Meeting  
Advocacy Task Force Meeting

Chatham Room  
Reynolds Room  
Telfair Room  
Mercer Room

**2:00pm - 4:00pm**

Stop by Shoot Film

Franklin Room

**2:00pm - 3:30pm**

Future Directions: Enacting the Future  
Learning with the Lights Off  
Experimental Films For Archivists

Savannah Ballroom E  
Savannah Ballroom D  
The Lucas Theatre

**3:30pm - 3:45pm**

Coffee Available

Vendor Cafe

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

Moment One: Developing Models  
Lost in the Archives?  
Devil in the Details

Savannah Ballroom E  
Savannah Ballroom D  
The Lucas Theatre

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

AMIA Restoration Screening:  
Sleeping Beauty (1959)  
& Grand Canyon (1958)

The Lucas Theatre

**Friday - November 14, 2008****8:00am - 5:30pm**

Registration Desk Open

Foyer - Second Floor

**8:00am - 9:00am**

International Outreach Task Force Mtg  
Access Committee Meeting

Chatham Room  
Reynolds Room

**8:30am - 2:00pm**

Vendor Cafe Open

Savannah Ballroom B/C

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

The Bophana Project  
Building "The South"  
Heritage Frame Rate Materials

Plaza Room - Main Floor  
Savannah Ballroom D  
Savannah Ballroom E

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

Coffee in the Vendor Cafe

Savannah Ballroom B/C

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

Stop by Shoot Film

Franklin Room

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

PBCore: What is it good for?  
Documenting the American South  
Building the Archive of the Future

Plaza Room - Main Floor  
Savannah Ballroom E  
Savannah Ballroom D

**12:00pm - 2:30pm**

AMIA Awards & Scholars Luncheon

Savannah Ballroom A

**2:00pm - 4:00pm**

Stop by Shoot Film

Franklin Room

**3:00pm - 4:30pm**

AMIA Membership Meeting

Savannah Ballroom A

**4:30pm - 5:30pm**

AVAN Project: Open Meeting  
Nirate Interest Group  
Copyright Interest Group Meeting  
Small Gauge/Amateur Film IG Meeting  
Elections Committee Meeting

Plaza Room - Main Floor  
Chatham Room  
Reynolds Room  
Telfair Room  
Mercer Room

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

Archival Screening Night

The Lucas Theatre

**Saturday - November 15, 2008****8:00am - 4:00pm**

Registration Desk Open

Foyer - Second Floor

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

New Media Distribution Technologies  
New Database Tools  
Gently Down the Stream II

Savannah Ballroom D  
Savannah Ballroom E  
Plaza Room - Main Floor

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

Stop by Shoot Film

Franklin Room

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

Models of Online AV Archives  
A Queer Sort of Collaboration  
Mobile Media Screening

Savannah Ballroom D  
Plaza Room - Main Floor  
Savannah Ballroom E

**12:00pm - 1:00pm**

Open Source Collection Management  
Membership Committee Meeting  
RAVA Interest Group Meeting  
LGBT Interest Group Meeting

Plaza Room - Main Floor  
Chatham Room  
Reynolds Room  
Telfair Room

**1:00pm - 2:00pm**

Publications Committee &  
Academic Archival Interest Group Meeting  
Education Committee Meeting  
Digital Initiatives Committee Meeting

Reynolds Room  
Telfair Room  
Mercer Room

**2:00pm - 3:30pm**

Licensing in the Digital Era  
Digitizing Video 101  
Accessive Speed

Savannah Ballroom D  
Savannah Ballroom E  
Plaza Room - Main Floor

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

Access that Pays for Itself  
From the Edit Room to the Archive  
Future Directions: Electronic Publishing

Savannah Ballroom E  
Savannah Ballroom D  
Plaza Room - Main Floor

**5:30pm - 7:00pm**

Closing Night Cocktail Reception

Atrium - Main Floor

**9:00pm - 10:30pm**

Tour: Haunted Pub Crawl

Meet in Lobby

## **AMIA Registration Desk**

Conference packets and additional conference information will be available at the AMIA Registration Desk during these hours:

Tuesday	7:30am - 5:00pm
Wednesday	7:30am - 5:00pm
Thursday	7:30am - 5:00pm
Friday	7:30am - 5:00pm
Saturday	7:30am - 4:00pm

## **AMIA Vendor Cafe**

### **Savannah Ballroom B/C**

Please join us for the always informative AMIA vendor exhibits in the Cafe. It is a great place to get a cup of coffee, have a quick meeting or just hang out between sessions. Coffee will be on all day Thursday and Friday, and on Thursday make sure to stop by and pick up a box lunch.

Thursday	8:30am - 3:45pm
Friday	8:30am - 2:00pm

## **Support the AMIA Awards Program! Buy a raffle ticket!**

Great prizes! Great cause! Buy raffle tickets and get a chance to win any number of great prizes - from Batman swag to DVD sets to a free registration to the 2009 AMIA Conference. Raffle prizes will be drawn at the 2008 Trivia Throwdown on Wednesday night, more tickets will be drawn in the Vendor Cafe on Thursday during lunch. AND again on Friday morning during the break. You must be present to win. Remember - it's for a good cause! All proceeds go toward the AMIA Awards program.



## The Future Directions Plenary and Sessions

At an AMIA Board meeting earlier this year, a Future Directions Committee of the Board was established to nurture opportunities for the AMIA membership to discuss our shared future, bringing forward topics such as shifts in resource availability and audience expectations. The first activity of the Future Directions Committee is to open the discussion with three sessions at the Annual AMIA Conference in Savannah. These will focus on challenges of audiovisual preservation and access in a time of convergence, considering our role as a convening organization: what is essential about AMIA, now entering our 18th year? How, collectively, do we understand our future?

**Thursday, November 13 - 8:30am – 10:00am**  
**Future Directions New Horizons:**  
**Organizations in the Face of Convergence**

The conference opening plenary session will consider how the archival community can best manage change and how we might act together as an effective community. This first of three gatherings organized by AMIA's Future Directions Committee will frame common challenges and ways to understand them (See also Thursday, 2 p.m., Enacting Futures, and Saturday, 3:45 p.m., Electronic Publications.) The Future Directions Committee was formed in 2008 to ensure that AMIA's board and members scan the horizon together, discussing AMIA's role as a convening organization informed by other organizations and forward-thinking individuals.

### Speakers

**Sam Brylawski** is Editor of the University of California, Santa Barbara online *Encyclopedic Discography of Victor Recordings*. He is a consultant to the Library of Congress National Recording Preservation Board, working on access projects and assisting with the Congressionally-mandated study of the state of audio preservation. Sam is Immediate Past President of the Association for Recorded Sound Collections and was head of the Library of Congress Recorded Sound Section from 1996 to 2006.

Audio archives may be somewhat ahead of moving image collections in planning and practicing digital preservation on account of the comparatively smaller size of the files created for long-term archival storage. However, audio archivists are facing many obstacles in shifting to the digital domain, challenges yet to be overcome. Moving image collection managers will inevitably be required to grapple with the same problems: debates over best practices; affordable, trusted, storage; and expectations of funders and patrons which can't be met without navigating the copyright minefield. As yet, there are few solutions, but our communities will benefit from tackling these issues jointly.

**Richard Cox** is Professor in Library and Information Science at the University of Pittsburgh, School of Information Sciences, where he is responsible for the archives concentration in the Master's in Library Science degree and the Ph.D. degree, and where he chairs the Library and Information Science Program. He writes *Reading Archives*, a blog he has published since 2006. He has been a member of the Society of American Archivists Council from 1986 through 1989, served as Editor of the American Archivist from 1991 through 1995 and the Records & Information Management Report from 2001 through 2007, and has published thirteen books in archives, preservation, and records management (winning the Waldo Gifford Leland Award three times).

Good Times—Convergence, Conflict, & Chaos: The archival future looks either bright or bleak, depending on one's own personality and whom they happen to be reading or listening to at the moment. Digital technologies pose remarkable challenges, but there are other challenges having little to do with these technologies. In order to deal with complex new documentary forms, we have to transcend boundaries, build new partnerships, ramp up educational programs to prepare new kinds of archivists, and redesign our mission to encompass ethical and accountability concerns. It is an exciting time!

**Ricky Erway** is a senior program officer at OCLC Research, where she focuses on digitization activities in the cultural heritage community. Until July of 2006, she coordinated the RLG Cultural Materials Alliance (a group of 54 libraries, archives, and museums providing a single point of access to their digitized special collections). From 1986-1995, Ricky worked at the Library of Congress as associate coordinator of the American Memory program, aimed at significantly increasing public access to the special collections of the Library of Congress. Ricky has an MLS from the University of Wisconsin.

Collaboration to Achieve Common Goals—Moving image archives are being asked to do more with less. One of the best ways to succeed in this situation is to combine efforts with others who share your goals. A recent study of collaboration across different entities suggests several catalysts that can engender successful collaborations. Having one or two in play makes cooperation possible; having several in play enables game-changing progress and innovation.

### Chair

**Karan Sheldon**, co-founder of the independent regional archives Northeast Historic Film, was AMIA's first treasurer in 1991 and rejoined the Board in 2007, where she is a member of the Future Directions Committee.

**Thursday, November 13 - 2:00pm – 3:30pm**  
**Future Directions: Enacting the Future**

The plenary speakers Sam Brylawski, Richard Cox, and Ricky Erway will participate in a follow-up to the morning session focused on balancing issues of problem solving, technology and ethics in regard to audiovisual preservation and access. This will be an informal 90-minute discussion aimed at establishing common ground on practical issues.

### Chair

**Caroline Frick** is an Assistant Professor in the School of Information and Department of Radio-TV-Film at the University of Texas, Austin. Her research and teaching interests focus upon the evolution of the moving image archiving movement, cross-cultural approaches to historical preservation, and digital media libraries. She is the founder and executive director of the Texas Archive of the Moving Image, an organization devoted to the discovery and preservation of media related to the state.

**Saturday, November 15 - 3:45pm – 5:15pm**  
**Future Directions: Electronic Publishing**

This panel looks at evolving forms of scholarly analysis and publication about moving images. No longer "new" exactly, online publications enable different modes of discourse and interactivity, but also present challenges that printed journals never knew. Is the long-desired form — journals with embedded moving images that illustrate their texts — now at hand? What advancements (or losses) are electronic journals providing study of moving images and sound? Will they last?

### Speakers

**Christina Lane** is an associate professor in the Motion Picture Program, University of Miami School of Communication. She is Associate Editor of the electronic journal *In Short*. She will discuss the importance of electronic publishing in general and emphasize the specific value of circulating small screen images. The journal focuses attention on "shorts," which allows it to encompass a wide range of content, creating connections among silent films, documentaries, experimental work, music videos, commercials, YouTube, video art, and TV programs.

**Alisa Perren** is an assistant professor in the Department of Communication at Georgia State University. She will discuss the online journals *Flow* and *In Media Res*. Her research specializations include television studies, media industry studies, and U.S. film and television history. The recent Flow conference provides an example of how discussions initiated on the Internet can be advanced further in productive ways through meetings in the offline world.

**Mark J. Williams** is Associate Professor of Film and Television Studies at Dartmouth College. He is the founding editor of the *Journal of E-Media Studies*, a blind peer-reviewed, on-line journal dedicated to the scholarly study of electronic media. This interdisciplinary journal is published by the Dartmouth College Library with an editorial board of scholars grounded in the methodologies of the field of film and television studies.

### Chair

**Dan Streible** is Associate Professor of Cinema Studies in the Tisch School of the Arts, New York University, and associate director of the Moving Image Archiving and Preservation graduate program. He chairs AMIA's Publication Committee, serves on the editorial boards of *The Moving Image* and the *Journal of E-Media Studies*, and organizes the biennial Orphan Film Symposium.



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

**Kodak Imaging Technology and Workflow Options to Maximize Image Quality Workshop**

Co-Chairs: Jonathan Barlow - Eastman Kodak Company  
 Richard Utley - PRO-TEK Media Preservation Services  
 Presenters: Richard Utley - PRO-TEK Media Preservation Services  
 Scott MacQueen - PRO-TEK Media Preservation Services  
 Richard Carlson - Eastman Kodak Company  
 Steven Hallatt - Eastman Kodak Company  
 Randall Tack - Eastman Kodak Company

This workshop highlights workflow options and technology, including how to identify image quality for preservation. Presentations will include: Archivists and The Digital Domain, Top Ten Tips to Help "Play It Forward," Preserving Image Quality, Image Permanence and Motion Picture Workflows, and Asset Management. *Pre-registration is required with a separate registration fee.*

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

**Safeguarding Your Audio Video Assets Workshop**

Chair: Peter Brothers - Specs Bros, LLC  
 Presenters: Peter Brothers - Specs Bros, LLC  
 John Walko - Scene Savers

This workshop covers multiple aspects of preserving audio and video including storage, handling, treatment, and re-mastering. The first part will focus on re-mastering options to either analog or digital formats and will address both the pros and cons of various compression schemes and digital codecs. The workshop will then cover preventative maintenance of existing materials, essential tape handling and storage and will review a

**Safeguarding Your Audio Video Assets Workshop (cont'd)**

visual guide to identifying tape formats. Finally, attendees will be taught to conduct a 7-step physical inspection, currently mandated by International Standards, to identify at-risk materials. Visual examples of problem tapes will illustrate the steps so results can be easily understood and applied to a collection's preservation efforts. *Pre-registration is required with a separate registration fee.*

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

**Cataloging and Metadata for Moving Images Workshop - Part One**

Chair: Karen Barcellona - Academy Film Archive  
 Presenters: Amy Lucker - New York University  
 Andrea Leigh - Library of Congress  
 Linda Tadic - New York University  
 Nancy Goldman - Pacific Film Archive Library  
 Rebecca Guenther - Library of Congress

Libraries, archives, and museums take in a wide variety of moving images. Learn what traditional and emerging standards have developed in the bibliographic and archival domains. Gain a basic understanding of the types of metadata necessary to a well-maintained collection. This workshop provides a greater understanding of the foundations metadata practice and the application of cataloging principles to all types of resources amidst rapidly changing production environments and evolving technologies. Sessions will include dynamic presentations encompassing film, video, digital, and broadcast materials and including interactive exercises and clips. The workshop will close with a hands-on demonstration of MIC's (Moving Image Collections) new web-based open source cataloging utility. *Pre-registration is required with a separate registration fee.*

**12:00pm - 3:30pm** - Meet in the Lobby

**Tour: Historic Savannah**

Explore Savannah's Beautiful Historic Landmark District. Savannah is a city of live oaks draped in Spanish moss, lovely squares and fine architecture. Today's tour will provide you with an outstanding view of these sites as your tour guide tells you about the founding of the city in 1733 and its unique history and town plan. Learn more about the old city as you ride along the riverfront and learn about the importance of cotton and the port of Savannah. *Pre-registration is required with a separate registration fee.*

**9:00pm - 10:30pm** - Meet in the Lobby

**Tour: Haunted Pub Crawl**

After you've had a chance to have some dinner at any of Savannah's great restaurants, guides will meet the group for a creepy pub-crawl. Visit some of the city's many pubs and explore stories of ghosts, mystery and intrigue as you stroll around the Historic District. You'll stop along the way for spirited libations. You will be returned to the hotel at the conclusion of the tour. *Pre-registration is required with a separate registration fee.*

**8:30 am - 5:30 pm - Forsyth Room**  
**Cataloging and Metadata for Moving Images Part Two**

Chair: Karen Barcellona - Academy Film Archive  
 Presenters: Linda Tadic - New York University  
 Nancy Goldman - Pacific Film Archive Library  
 Rebecca Guenther - Library of Congress  
 Grace Agnew - Rutgers University  
 Jane Otto - Library of Congress

Libraries, archives, and museums take in a wide variety of moving images. Learn what traditional and emerging standards have developed in the bibliographic and archival domains. Gain a basic understanding of the types of metadata necessary to a well-maintained collection. This workshop provides a greater understanding of the foundations metadata practice and the application of cataloging principles to all types of resources amidst rapidly changing production environments and evolving technologies. Sessions will include dynamic presentations encompassing film, video, digital, and broadcast materials and including interactive exercises and clips. The workshop will close with a hands-on demonstration of MIC's (Moving Image Collections) new web-based open source cataloging utility. *Pre-registration is required with a separate registration fee.*

**8:30 am - 5:30 pm - Johnson Room**  
**Access Copy Production for Archivists**

Chair: David Rowntree - Washington University  
 Presenters: Josef Marc - Samma Systems, LLC  
 Murray Wilson - TPS Consulting, LLC  
 Larry Kranz - Farmers Almanac TV

The ability to efficiently and effectively exhibit, display, and make accessible an archive holdings in a digital medium is increasingly defining a collections relevancy. The workshop will provide the archivist with a solid understanding and ability to operate software such as Final Cut Pro and take the participant through the workflow of ingestion, editing, and output to DVD or web-ready video distribution. *Pre-registration is required with a separate registration fee.*

**9:00am - 11:30pm - Meet in Lobby**  
**Tour: Midnight & More**

Your tour guide and transportation will meet the group at the main entrance of the hotel. We will have a short ride into the historic district of Savannah during which time the guide will talk about the fun and impact the book, *Midnight in the Garden of Good and Evil*, has had on our city. We will ride around and then stroll as we see several of the Midnight sites. We will walk around Monterey Square and tour the Mercer House, former home of main character Jim Williams. Following that stop, we will go to the Telfair Art Museum to see the "Bird Girl" statue. *Pre-registration is required with a separate registration fee.*

**10:00 am - 12:00 am- Franklin Room**  
**Stop By Shoot Film**

Co-Chairs: Jonathan Barlow - Eastman Kodak Company  
 Randall J. Tack - Eastman Kodak Company

Stop By Shoot Film is a hands-on opportunity to capture images using a Super 16mm motion picture camera. Participants will learn the basics of camera operation, exposure and film emulsion choices. Led by a Kodak cinematographer, participants will work in small groups to practice various camera techniques while shooting various scenes. Each participant will

receive a DVD to enable them to view their work. Scene creativity is encouraged. *Pre-registration is required with a separate registration fee.*

**12:30 pm - 5:30 pm - Lucas Theatre**  
**The Reel Thing XXI**

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

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. *Pre-registration is required with a separate registration fee.*

**6:00 pm - 7:30 pm - Atrium, Main Floor**  
**Opening Night Reception**

Please join us for AMIA's eighteenth opening night reception, hosted by our friends at Eastman Kodak Company.

**7:30 pm - 10:30 pm - Savannah Ballroom A**  
**Second Annual AMIA Trivia Throwdown**

Test your skills, win prizes and be only the second AMIA Trivia Championship Team *ever!* Are you game? There will be prizes for most team spirit, best team name, and - most important - the coveted AMIA Trivia Champions trophy! Our thanks to Ascent Media Group for sponsoring the Throwdown.

**7:15 am - 8:15 am - Savannah Ballroom B/C**  
**AMIA Newcomer Breakfast**

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. *Pre-registration is required.*

**8:00 am - 3:45 pm - Savannah Ballroom B/C**  
**AMIA Vendor Cafe**

Please join us for the always informative AMIA vendor exhibits in the Cafe. It's a great place to get a cup of coffee, have a quick meeting or just hang out between sessions. Coffee will be on all day, and make sure to stop by and pick up a box lunch.

**8:30 am - 10:00 am - Savannah Ballroom A**  
**Future Directions**  
**New Horizons: Organizations in the Face of Convergence**

Chair: Karan Sheldon, Northeast Historic Film  
 Speakers: Sam Brylawski, Immediate Past President, ARSC  
 Richard Cox, University of Pittsburgh  
 Ricky Erway, Research Library Group, OCLC

The conference opening plenary session will consider how the archival community can best manage change and how we might act together as an effective community. This first of three gatherings organized by AMIA's Future Directions Committee will frame common challenges and ways to understand them [See also Thursday, 2 p.m., Enacting Futures, and Saturday, 3:45 p.m., Electronic Publications.] The Future Directions Committee was formed in 2008 to ensure that AMIA's board and members scan the horizon together, discussing AMIA's role as a convening organization informed by other organizations and forward-thinking individuals.

**10:00 am - 12:00 pm - Franklin Room**  
**Stop By Shoot Film**

Co-Chairs: Jonathan Barlow - Eastman Kodak Company  
 Randall J Tack - Eastman Kodak Company

Stop By Shoot Film is a hands-on opportunity to capture images using a Super 16mm motion picture camera. Participants will learn the basics of camera operation, exposure and film emulsion choices. Led by a Kodak cinematographer, participants will work in small groups to practice various camera techniques while shooting various scenes. Each participant will receive a DVD to enable them to view their work. Scene creativity is encouraged. *Pre-registration is required with a separate registration fee.*

**10:00 am - 10:30 am - Savannah Ballroom B/C**  
**Take a Break in the AMIA Vendor Cafe**

Please join us for the always informative AMIA vendor exhibits in the Cafe. It's a great place to get a cup of coffee, have a quick meeting or just hang out between sessions.

**10:30 am - 12:00 pm - Savannah Ballroom E**  
**Doing the Best You Can, With What You Have**

Chair: Susi Niewahner - Scene Savers  
 Speakers: Susi Niewahner - Scene Savers  
 Brent Phillips - Fales Library  
 Caroline Rubens - Appalshop

The best laid plans of mice and men...." We've all learned the best archival practices; however what happens when challenged by a lack of staff or budget? This session will focus on comparing archival ideals, with real world situations. It can be a difficult balance to maintain archival integrity with limited means. Come see how these obstacles are overcome in different archival environments - a university library, an independent non-profit archive and even an archival services company. What would have been done differently if given the chance? What was successful? Come share your story in an extended Q&A session.

**10:30 am - 12:00 pm - Savannah Ballroom D**  
**After Education: Careers in Moving Image Media**

Co-Chairs: Stephen Parr - San Francisco Media Archive  
 Amy Sloper - Harvard Film Archive  
 Speakers: Alex Cherian - San Francisco Bay Area Television Archive,  
 Daniela Curro - Haghefilm  
 David Lemieux - Grateful Dead Productions  
 Albert Steg - Independent Consultant  
 Lindy Leong - UCLA School of Film, Theatre and Television

The session provides varied perspectives regarding the paths available for a career in moving image media. Presenting a cross section of international career-oriented post graduates in a number of areas (film preservation, library science, film making) this session addresses questions such as; What opportunities are available in the moving image marketplace? How should people prepare themselves in an evolving media environment? Does academia provide enough real world experience? Panelists will share their challenges and track their career paths, providing crucial answers for future moving image archivists. Sponsored by the Independent Media Interest Group and Education Committee.

**10:30 am - 12:00 pm - Plaza Room, Main Floor**  
**Prioritising Projection: Raising Standards in Traditional and Digital Theatrical Access**

Co-Chairs: Leo Enticknap - Institute of Communications Studies,  
 University of Leeds  
 Paul Rayton - American Cinematheque  
 Speakers: Leo Enticknap - Institute of Communications Studies,  
 University of Leeds  
 Paul Rayton - American Cinematheque  
 Brian Guckian - Projected Image  
 Katie Trainor - Center for Home Movies

Archives and their audience face a major threat from the film industry's impending and rapid conversion to d-cinema. Traditional projection skills are in decline, leading to increased levels of print damage and incorrect presentation. Many of the new digital installations do not fulfil the technical needs of archival presentation, as do some of the commercially available datacine and encoding services. This session is aimed at archivists, exhibition professionals, cinema engineers and equipment vendors who are concerned with maintaining the technical integrity of the theatrical archival viewing experience through the biggest period of change facing the exhibition sector since the conversion to sound.

**12:00pm - Savannah Ballroom B/C**  
**Have Lunch in the AMIA Vendor Cafe or Take it to Your Meeting!**

Please join us for the always informative AMIA vendor exhibits in the Cafe. It's a great place to get a cup of coffee, have a quick meeting or just hang out between sessions.

**12:00 pm - 1:00 pm - Chatham Room**  
**Education Committee Meeting**

**12:00 pm - 1:00 pm - Reynolds Room**  
**Preservation Committee Meeting**

**12:00 pm - 1:00 pm - Telfair Room**  
**Diversity Task Force Meeting**

**12:00 pm - 1:00 pm - Mercer Room**  
**Moving Image Materials and Documentation Interest Group Meeting**

**1:00 pm - 2:00 pm - Chatham Room**  
**Independent Media Interest Group Meeting**

**1:00 pm - 2:00 pm - Reynolds Room**  
**Cataloging & Metadata Committee Meeting**

**1:00 pm - 2:00 pm - Telfair Room**  
**Awards Committee Meeting**

**1:00 pm - 2:00 pm - Mercer Room**  
**Advocacy Task Force Meeting**

**2:00 pm - 3:30 pm - Savannah Ballroom E**  
**Future Directions: Enacting the Future**

Chair: Caroline Frick, University of Texas, Austin  
 Speakers: Sam Brylawski, Immediate Past President, ARSC  
 Richard Cox, University of Pittsburgh  
 Ricky Erway, Research Library Group, OCLC

The plenary speakers Sam Brylawski, Richard Cox, and Ricky Erway will participate in a follow-up to the morning session focused on balancing issues of problem solving, technology and ethics in regard to audiovisual preservation and access. This will be an informal 90-minute discussion aimed at establishing common ground on practical issues.

**2:00 pm - 3:30 pm - Savannah Ballroom D**  
**Learning with the Lights Off:**  
**Educational Film, Archives, & the Contemporary Classroom**

Chair: Dan Streible - New York University  
 Speakers: Skip Elsheimer - A/V Geeks  
 Devin Orgeron - North Carolina State University  
 Marsha Orgeron - North Carolina State University

While scholarly interest in educational films is building, practical issues of archival access, research, and pedagogy are infrequently addressed. This panel is designed to be a bridge between the academy and this often underutilized part of the archive (electronic, private, state, or national). We will suggest some ways these collections of historical educational materials might serve researchers and educators. We will also screen a representative educational film. Presented in conjunction with "Lost in the Archives? Unearthing Small Gauge Nontheatrical Films"

**2:00 pm - 3:30 pm - Lucas Theatre**  
**The Reel Thing XXI Annex: Experimental Films for Archivists - Eleven Shorts**  
**Programmed With the Curious Film Archivist in Mind**

Chair: Mark Toscano - Academy Film Archive

For those of you already interested in so-called experimental film, I know I don't need to convince you to check out this program. To the uninitiated, FEAR NOT! Come on, give this program a chance!! I can only imagine what some of you might presume about experimental film, but I promise that none of these films will feature animal butchery, pretentiously abstract performance art, children screaming in agony or anything like that, and not one of them will contain a four-hour continuous shot of some guy's crotch being painted blue. Instead, I picked films that in some way might appeal to a curious archivist – someone who is fascinated by moving images, particularly celluloid ones. In other words, experimental films that deal technically or conceptually with aspects of film in a certain self-aware way, often with great humor, poetry, beauty, and innovation. Some really fun, weird, and clever stuff will be shown. None of them are available on DVD, and most of them will probably never show at a theater near you, either. All the films will be screened in their original 16mm or 35mm format. We would like to thank the film-makers, and Canyon Cinema.

**2:00 pm - 4:00 pm - Franklin Room**  
**Stop By Shoot Film**

Co-Chairs: Jonathan Barlow - Eastman Kodak Company  
 Randall J. Tack - Eastman Kodak Company

Stop By Shoot Film is a hands-on opportunity to capture images using a Super 16mm motion picture camera. Participants will learn the basics of camera operation, exposure and film emulsion choices. Led by a Kodak cinematographer, participants will work in small groups to practice various camera techniques while shooting various scenes. Each participant will receive a DVD to enable them to view their work. Scene creativity is encouraged. *Pre-registration is required with a separate registration fee.*

**3:30pm - 3:45 pm - Savannah Ballroom B/C**  
**Take a Break in the AMIA Vendor Cafe**

Please join us for the always informative AMIA vendor exhibits in the Cafe. It's a great place to have a quick meeting or just hang out between sessions.

**3:45 pm - 5:15 pm - Savannah Ballroom D**  
**Lost in the Archives? Unearthing Small Gauge Nontheatrical Films**

Chair: Jennifer Peterson - University of Colorado at Boulder  
 Speakers: Jennifer Peterson - University of Colorado at Boulder  
 Oliver Gaycken - Temple University  
 Kaveh Askari - Western Washington University  
 Geoff Alexander - Academic Film Archive of North America

As the history of small-gauge nontheatrical and educational films begins to be written, this panel asks: how many of these films are out there lost in the archives? How can researchers find these long-neglected films, and how can archivists create useful databases for them? This discussion panel aims to make connections between researchers and archivists, and to establish some of the shared knowledge, methods, and goals of anyone interested in small-gauge nontheatrical films. Presented in conjunction with "Learning with the Lights Off: Educational Film, Archives, & the Contemporary Classroom"



AMIA 2008 Restoration Screening  
**Walt Disney's *Sleeping Beauty***

Walt Disney envisioned *Sleeping Beauty* as his masterwork; his nearly decade-long effort to bring this 17th century fairy tale to the screen at the then-shocking cost of \$6 million resulted in a spectacular, exquisitely detailed animated fantasy. With the enchanting fairies Flora, Fauna and Merryweather, the beautiful Princess Aurora, her valiant Prince Phillip, and the evil witch Maleficent all modeled on extensive footage of live actors, the human characters are remarkably lifelike; Eyvind Earle's visual and color stylings realize Disney's conception of the film as a "moving illustration." Full of both lighthearted songs and romance, and capped by a dramatic battle with a fire-breathing dragon, *Sleeping Beauty* is visually impressive, humorous and suspenseful.

This new digital restoration of *Sleeping Beauty* comes from 4K scans of the camera original successive exposure Technirama negative. The audio remix was created from the Disney Studio's 35mm mag elements, including the original 3-track stereo music masters, which were recorded in Berlin in 1958.

**3:45 pm - 5:15 pm - Savannah Ballroom E**  
**Moment One: Two Case Studies of Preservation Oriented Production Workflows**

Chair: Chris Lacinak - AudioVisual Preservation Solutions  
 Speakers: Brian Hoffman - New York University  
 Jonathan Marmor - WNET  
 Kara Van Malssen - New York University

Traditional workflow models pose great challenges to preserving and managing content over the long term. After years of grappling with them, these challenges have become all too evident to the AMIA community. A new model of production has begun to evolve from this awareness, and with some surprising consequences. Join a group of brave souls that took on this mission as they share in their experiences defining this new model that will undoubtedly impact the future of archives.

**3:45 pm - 5:15 pm - Lucas Theatre**  
**The Reel Thing XXI Annex:**  
**The Devil in the Details - Image Quality in the Digital World**

Speakers: Alexander Petukhov, Algosoft  
 Kevin Manbeck, MTI  
 Arne Nowak, Fraunhofer Institute

Digital image processing is a tool which is used to modify the appearance of scanned or transferred images which may be displayed in electronic media or transferred back to film. Archivists need to reduce or conceal defects from the original material, but they are constrained by the cost of processing, and also wary of denaturing the look of the material. Correct projection speed is a critical factor in the digital representation of legacy materials. This panel addresses some of the issues, tools and problems in the area of digital processing and display.

**7:00pm - Lucas Theatre**  
**AMIA 's Sixth Annual Restoration Screening**  
***Sleeping Beauty* (1959) and *Grand Canyon* (1958)**

Join us for AMIA's sixth annual Restoration Screening. The newly restored *Sleeping Beauty* (see opposite page), and *Grand Canyon* (1958). Directed by James Alger, produced by Walt Disney, *Grand Canyon* received the Oscar for Best Short Subject (Live Action) in 1958.



**8:00 am - 9:00 am - Chatham Room**  
**International Outreach Task Force Meeting**

**8:00 am - 9:00 am - Reynolds Room**  
**Access Committee Meeting**

**8:00 am - 2:00 pm - Savannah Ballroom B/C**  
**AMIA Vendor Cafe**

Please join us for the always informative AMIA vendor exhibits in the Cafe. It's a great place to get a cup of coffee, have a quick meeting or just hang out between sessions. Coffee will be on all day.

**9:00 am- 10:00 am - Plaza Room, Main Floor**  
**Reports from the Field: The Bophana Project**

**Chair:** Loubna Réragui - Thomson Foundation for Film and TV Heritage  
**Speakers:** Loubna Réragui - Thomson Foundation for Film and TV Heritage  
 Antonella Bonfanti - George Eastman House  
 Thanaren Than - Bophana Audio Visual Resource Center

By exchanging resources, knowledge and experience, this session will report on the first-time collaboration between three non-profit institutions (Cambodia, France and USA) in their international effort to not only to enrich the Bophana Audiovisual Resource Center's access collection, but also to create a training program for their staff. The goal of this session is to reaffirm the importance of education as well as access to AV heritage in order to encourage AV archives and funding institutions to undertake their own international collaboration efforts.

**9:00 am- 10:00 am - Savannah Ballroom E**  
**Digital Archival and Presentation of Heritage Frame Rate Material**

**Chair:** Arne Nowak - Fraunhofer IIS  
**Speakers:** Nicola Mazzanti - FIAF Technical Committee  
 Paul Read - Paul Read Associates

In the world of digital cinema projection of today only a small choice of frame rates is available. This panel session intends to discuss what possibilities that exist when you want to show material with heritage frame rates especially from the silent film era in a digital cinemas, what types of efforts are necessary to accomplish this and which problems can arise.

**9:00 am- 10:00 am - Savannah Ballroom D**  
**Building "The South"**

**Chair:** Peter Kaufman - Intelligent Television  
**Speakers:** Peter Kaufman - Intelligent Television  
 Joel Westbrook - Alexandria Productions  
 Stephen Ives - Insignia Films  
 Maria Janelli - Center for New Media Teaching & Learning, Columbia University

"The South" is a multipart documentary being produced for public television, new media, and higher education with the support of PBS and the Hewlett Foundation. In this panel, the three producers will discuss the new model they are developing for documentary productions—involving innovative strategies for working with archives, applying metadata early, and distributing the video across mobile applications.

**10:00 am - 12:00 pm** - Franklin Room  
**Stop By Shoot Film**

Co-Chairs: Jonathan Barlow - Eastman Kodak Company  
 Randall J Tack - Eastman Kodak Company

Stop By Shoot Film is a hands-on opportunity to capture images using a Super 16mm motion picture camera. Participants will learn the basics of camera operation, exposure and film emulsion choices. Led by a Kodak cinematographer, participants will work in small groups to practice various camera techniques while shooting various scenes. Each participant will receive a DVD to enable them to view their work. Scene creativity is encouraged. *Pre-registration is required with a separate registration fee.*

**10:00 am - 10:30 am** - Savannah Ballroom B/C  
**Take a Break in the AMIA Vendor Cafe**

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**10:30 am - 12:00 pm** - Plaza Room, Main Floor  
**PBCore: What Is It Good For?**

Co-Chairs: Jack Brighton - WILL AM-FM-TV  
 Nan Rubin - WNET/Thirteen  
 Speakers: Dave MacCarn - WGBH Educational Foundation  
 Kara Van Malssen - New York University Libraries  
 David Rice - Democracy Now!

Should you know PBCore? The new metadata standard developed for public broadcasting is being adopted by a growing number of A/V archives. How does PBCore fit with your archival practices, cataloging systems, and other metadata standards? Experts from the PBCore Resource Group will explain the origins of PBCore and its details. Archivists using PBCore will discuss real-world implementations, and how PBCore fits with other schema including METS and PREMIS. Your questions will be welcome!

**10:30 am - 12:00 pm** - Savannah Ballroom E  
**Documenting the American South: Nonfiction Film, 1919-1940**

Chair: Dan Streible - New York University  
 Speakers: Greg Wilsbacher - University of South Carolina  
 Julie Hubbert - USC Center for Southern African American Music  
 Craig Kridel - University of South Carolina Museum of Education  
 Jacqueline Stewart - Northwestern University

This session examines images and sounds of the Southern United States captured on film between the world wars. Screening rediscovered footage, four scholars discuss the material's documentary value, demonstrating how archival work facilitates the use and interpretation of once-obscure recordings. Such convergences not only generate new knowledge about specific works, they also increase the visibility and value of the archive itself. First, Greg Wilsbacher analyzes Newsfilm Library "dope sheets" generated by Southern-based cinematographers who submitted 25,000 stories to Fox Films for its silent-era newsreels. Music historian Julie Hubbert follows with early Movietone recordings of Southern African American musical performances. Education historian Craig Kridel screens his recent rediscovery (at the Rockefeller Archive Center) of One-Tenth of a Nation (1940). Sponsored by John D. Rockefeller's General Education Board, the film addressed the "progress and problems" of African American schools in the South. Hubbert discusses the film's score. Jacqueline Stewart offers a response.

**10:30am - 12:00pm** - Savannah Ballroom D  
**The Reel Thing XXI Annex: Building the Archive of the Future**

Speakers: Emjay Rechsteiner - Amsterdam Filmmuseum  
 Giovanna Fossati - Amsterdam Filmmuseum  
 Kevin Kim - Quantum  
 Steve Kochak - Ascent Media Group  
 Larry Blake - Swelltone

This panel explores many facets of the digital archive concept. Mr. Rechsteiner and Ms. Fossati will talk about the planning, development and implementation of a new archive for the Amsterdam Filmmuseum. Mr. Kochak will summarize the best practices for data formatting in the context of the emerging digital archives of the moving image industry. Mr. Kim will represent the future possibilities for the LTO data tape format. Mr. Blake will present a unique perspective on the data archive of the future.

**12:30 pm - 2:30 pm** - Savannah Ballroom A  
**AMIA Awards & Scholars Luncheon**

Please join us to honor the 2008 AMIA Awards honorees as well as the recipients of the AMIA Scholarship and Fellowship awards. Plus, the inaugural James A. Lindner Prize will be presented. Our luncheon hosts are the Thomson Foundation for Film & Television Heritage and Universal Studios BluWave Audio.

**2:30 pm - 4:30 pm** - Franklin Room  
**Stop By Shoot Film**

Co-Chairs: Jonathan Barlow - Eastman Kodak Company  
 Randall J Tack - Eastman Kodak Company

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**3:00 pm - 4:30 pm** - Savannah Ballroom A  
**AMIA Annual Membership & Business Meeting**

Attendees are encouraged to attend to hear the annual report from the AMIA Board of Directors. The open forum will provide an opportunity for participants to raise issues and challenges not addressed elsewhere during the conference.

**4:30pm - 5:30pm** - Plaza Room, Main Floor  
**AVAN Project Open Meeting**

**4:30pm - 5:30pm** - Chatham Room  
**Nitrate Interest Group Meeting**

**4:30pm - 5:30pm** - Reynolds Room  
**Copyright Interest Group Meeting**

**4:30 pm - 5:30 pm** - Telfair Room  
**Small Gauge/Amateur Film Interest Group Meeting**

**4:30 pm - 5:30 pm** - Mercer Room  
**Elections Committee Meeting**

**8:00 pm - 10:30 pm** - Lucas Theatre  
**Archival Screening Night**

Please join us for AMIA's 2008 Archival Screening Night. Our thanks to SAMMA Systems for hosting the evening.

**8:30 am - 10:00 am** - Savannah Ballroom D

**New Media Distribution Technologies**

Chair: Stephen Parr - San Francisco Media Archive/OddballFilm+Video  
 Speakers: Joel S. Bachar - Microcinema International  
 Angelo Sacerdote - Bay Area Video Coalition  
 Brian Newman - Tribeca Film Institute  
 Jonathan Marlow - San Francisco Cinematheque

This session will be to examine the newest media technologies including and content creation tools and examine new methods of "medialess" distribution including online and cellular delivery. This session will provide clear options for independents as well as small archives to distribute their works in new ways consistent with the ever-evolving technologies of today and the future. Panelists will also examine and recommends methods of archiving and preserving this media for the future. A companion screening will further illuminate the media's potential. Sponsored by Independent Media Interest Group and Access Committee.

**8:30 am - 10:00 am** - Savannah Ballroom E

**New Database Tools for Conservation Management**

Chair: Catherine Cormon - Nederlands Filmmuseum  
 Speakers: Catherine Cormon - Nederlands Filmmuseum  
 Reto Kromer - reto.ch Ltd  
 Benjamin Moskowitz - Elmer Holmes Bobst Library, New York University

The three database systems presented in this session have all been recently developed by archivists. They link together several aspects of audiovisual archival work, and offer capabilities for the management of conservation, a function often overlooked in available databases. These tools are designed to support the performance of many tasks, ranging from inventory to assessment, prioritization, selection, research, decision-making, preservation and de-accessioning. All three systems are devised to integrate conservation work into the information system.

**8:30 am - 10:00 am** - Plaza Room, Main Floor

**Gently Down the Stream II: Update on Moving Image Streaming Projects**

Co-Chairs: Ruta Abolins - Univeristy of Georgia Libraries  
 Sheila McAlister - University of Georgia Libraries  
 Speakers: Ruta Abolins - Univeristy of Georgia Libraries  
 Sheila McAlister - University of Georgia Libraries  
 Craig Breaden - University of Georgia Libraries  
 Barbara McCaskill - University of Georgia  
 Christina Davis - University of Georgia

This session will focus on the Civil Rights Digital Library and how the project was created, the project partners involved, the research needed, the metadata creation, the moving image preservation, and the creation of streaming media. This project is more than one web site but several — an educational portal, a site for producers and others to locate footage, and an on-line library to the movement, and a site specific to one part of the movement. Our goal is to highlight the regional holdings available here in the state of Georgia and to demonstrate how partnerships and the use of the same footage (over 30 hours worth), across distinctly different websites creates a rich experience for users, educators, and students.

**10:30 am- 12:00 pm** - Savannah Ballroom D  
**Models of Online A/V Archives: Business, Technology, Mission, and Workflow**

Chair: Jack Brighton - WILL AM-FM-TV  
 Speakers: Karen Cariani - WGBH Educational Foundation  
 John Lynch - Vanderbilt Television News Archive  
 Jonathan Marmor - Thirteen/WNET

In the YouTube era, people increasingly take for granted public access to moving images. But a successful online A/V archive takes more than uploading clips. This session will present case studies of extensive online collections from the CBC/Radio-Canada Digital Archives, WGBH/Boston, Thirteen/New York, and the Vanderbilt Television News Archive. Presenters will discuss business models, mission, organization, and technologies used in each case, providing insight into the range of online archives and how they are maintained.

**10:30 am- 12:00 pm** - Plaza Room, Main Floor  
**A Queer Sort of Collaboration:  
 Building LGBT Moving Image Collections**

Chair: Kristin Pepe - Outfest - Legacy Project  
 Speakers: Kristin Pepe - Outfest - Legacy Project  
 Andrea Leigh - Library of Congress  
 Lynn Kirste - Academy Film Archive  
 Michael C. Oliveira - ONE National Gay & Lesbian Archives  
 Brent Phillips - The Fales Library

The preservation and collection of LGBT moving images have historically posed unique challenges for traditional archives. Building collaborations between queer organizations and archives has opened avenues for working together on preservation projects and the archiving of unique LGBT work. This panel will focus on the potential models for dealing with the various technical, logistical and theoretical issues around collaborations between organizations and archives, with a queer bent. Short clips from films in each collection will be featured. Co-sponsored by the AMIA LGBT Interest Group and the AMIA Diversity Task Force.

**10:30 am- 12:00 pm** - Savannah Ballroom E  
**Mobile Media Screening**

Co-Chairs: Stephen Parr - San Francisco Media Archive/OddballFilm+Video  
 Melissa Dollman - Schlesinger Library Radcliffe Institute,  
 Harvard University

Cell phones and mobile media tools are now part of our viewing environment. This screening features an international selection of cell phone and Flash media shorts and digitally made works for mobile media and the web. Works are drawn from the Tribeca Film Institute, San Francisco's Disposable Film Festival, Microcinema International's Mobile Exposure's Film Festival and the SF Bay Area Video Coalition's Media Youth Program as well as selected independent and regional media makers. The screening will challenge and entertain, educate and inform viewers to the diversity and evolution of mobile media. Co-Sponsored by the Digital Initiatives Committee & the Access Committee.

**12:00 pm - 1:00 pm** - Plaza Room, Main Floor  
**Open Source Collection Management Meeting (Open to all)**

**12:00 pm - 1:00 pm** - Chatham Room  
**Membership Committee Meeting**

**12:00 pm - 1:00 pm** - Reynolds Room  
**Regional Audiovisual Archives Interest Group Meeting**

**12:00 pm - 1:00 pm** - Telfair Room  
**Lesbian, Gay, Bisexual & Transgender Interest Group Meeting**

**1:00 pm - 2:00 pm** - Reynolds Room  
**Publications Committee and Academic Archival Interst Group Meeting**

**1:00 pm - 2:00 pm** - Telfair Room  
**Education Committee Meeting**

**1:00 pm - 2:00 pm** - Mercer Room  
**Digital Initiatives Committee Meeting**

**2:00 pm - 3:30 pm** - Savannah Ballrom E  
**Digitizing Video 101**

Chair: Rick Prelinger - Prelinger Archives  
 Speakers: Rick Prelinger - Prelinger Archives  
 Jim Wheeler - Digital Forward  
 Angelo Sacerdote - Bay Area Video Coalition  
 David Rice - Democracy Now  
 Skip Elsheimer - AV Geeks and Image Fortress

As analog videotapes deteriorate and playback machines fall out of production, video digitization is becoming an urgent archival priority. Despite the proliferation of relatively inexpensive and simple tools, many archivists do not yet understand digitizing procedures, workflows and considerations. This session will provide advice and experience on the first steps of digitizing analog videotape collections and briefly discuss how collection usage can expand after digitization.

**2:00 pm - 3:30 pm** - Savannah Ballrom D  
**Licensing in the Digital Era: ASCIL GRID 2.0**

Chair: Max Segal - ACSIL / Home Box Office  
 Speakers: Max Segal - ACSIL / Home Box Office  
 Allison Smith - WGBH TV  
 Lee Shoulders - Getty Images  
 Jessica Berman-Bogdan - Global ImageWorks, LLC.

The ACSIL Grid is a revolutionary new way of thinking about licensing. It is designed to create a new paradigm for licensing stock footage clips and whole programs, and may be extended to music as well. Today most archives base their licensing on the technical platforms used to deliver content to viewers: broadcast, cable, Internet, VOD, mobile devices, etc. In the new digital era, where programs migrate and morph from platform to platform, this system can be difficult to use, with confusing rights language and licensing practices that change rapidly. Some points to note on the Grid: 1) The ACSIL Grid provides clear language to think about content in a new way. 2) Licensing is determined by completion of the grid's seven categories. 3) The ACSIL Grid is a universal licensing structure. 4) The Grid allows the license to be defined by the customer, rather than the licensor. 5) The ACSIL Grid is flexible and able to handle any kind of licensing situation.

**2:00 pm - 3:30 pm** - Plaza Room, Main Floor

**Accessive Speed: Giving Moving Images to the Public  
in Challenging Times**

Co-Chairs: Carolyn Faber - Midwest Media Archives Alliance  
Sara Chapman - Media Burn Independent Video Archive  
Speakers: Geoff Alexander - Academic Film Archives of North America  
Alex Cherian - San Francisco Bay Area TV Archive, San Francisco State University

Amidst challenging copyright issues, shrinking budgets and rapidly evolving technologies some small archives have initiated creative corporate, technological and academic partnerships to provide online access to moving image collections. This panel will present the work of several archives in various stages of designing, implementing and maintaining online access to their collections. Newsfilm, independent documentary video and academic film collections are front and center for this presentation and lively discussion. Co-sponsored by the Access Committee and the Independent Media Interest Group. Sponsored by the Independent Media Interest Group and the Access Committee.

**3:45 pm - 5:15 pm** - Savannah Ballroom E

**Access That Pays For Itself: Ethics, Legalities and Logistics of Licensing  
Amateur Films**

Chair: Leah Churner - New York University  
Speakers: Lynne Kirste - Academy Film Archive  
Nancy Watrous - Chicago Film Archives  
Kelli Hix - Country Music Hall of Fame and Museum

As small stock footage libraries approach extinction, archives with home movie and amateur film collections are increasingly asked to provide historical moving image material to documentary filmmakers and other media producers. What are the ethical and legal ramifications for repurposing personal films? How can licensing generate revenue for infrastructure? Archivists from four important institutions will address their own licensing strategies and explore best practices for deposit agreements, cataloging, and responding to producers' requests.

**3:45 pm - 5:15 pm** - Savannah Ballroom D

**From the Edit Room to the Archive: Saving DV**

Chair: Mona Jimenez - Moving image Archiving and Preservation Program - New York University  
Speakers: Mona Jimenez - Moving image Archiving and Preservation Program, New York University  
Ben Moskowitz - Elmer Holmes Bobst Library, New York University  
Peter Oleksik - Moving image Archiving and Preservation Program - New York University  
Heather Lyon Weaver - Video Editor/Preservationist

Are you (or should you be) collecting hard drives containing projects files, graphics/sound/video files for 'born digital' video (DV) works? This session will demystify the process of computer-based editing of small format DV, revealing not only what's produced in terms of masters and elements, but also key files such as edit decision lists and XML. Learn how to de-construct a production's "archive", and about the difficulties and opportunities in capturing information necessary to maintain the look and feel, integrity, and completeness of these works over time. The feasibility of integrating archival practices into production workflow will be explored, as well other possibilities for creator-archivist collaborations. Examples will be drawn from independent productions including from the grassroots collective Deep Dish TV.

**3:45 pm - 5:15 pm** - Plaza Room, Main Floor

**Future Directions: Electronic Publishing**

Chair: Dan Streible, New York University  
Speakers: Christina Lane, University of Miami  
Alisa Perren, Georgia State University  
Mark Williams, Dartmouth College

This panel looks at evolving forms of scholarly analysis and publication about moving images. No longer "new" exactly, online publications enable different modes of discourse and interactivity, but also present challenges that printed journals never knew. Is the long-desired form — journals with embedded moving images that illustrate their texts — now at hand? What advancements (or losses) are electronic journals providing study of moving images and sound? Will they last?

**5:30 pm - 7:00 pm** - Atrium, Main Floor

**Closing Night Cocktail Party**

Please join us for AMIA's eighteenth closing night and say goodbye until next year.

**9:00pm - 10:30pm** - Meet in the Lobby

**Tour: Haunted Pub Crawl**

After you've had a chance to have some dinner at any of Savannah's great restaurants, guides will meet the group for a creepy pub-crawl. Visit some of the city's many pubs and explore stories of ghosts, mystery and intrigue as you stroll around the Historic District. You'll stop along the way for spirited libations. You will be returned to the hotel at the conclusion of the tour. *Pre-registration is required with a separate registration fee.*

## **AMIA Silver Light Award**

### **Brodsky & Treadway**

**Toni Treadway and Bob Brodsky**

Brodsky & Treadway embody the spirit of the Silver Light Award. Through the website [Littlefilm.org](http://Littlefilm.org), publications and columns, hands-on workshops, Brodsky and Treadway have championed "little film" for more than 30 years. They have mentored countless new archivists and are an invaluable resource to many in the field.

The Silver Light Award recognizes outstanding career achievement in moving image archiving. Measures of achievement may include substantial contributions to the field over an extended period, leadership in the field, work in professional societies or other professional activities, writings or publications, preservation and restoration projects, innovations that advance the cause of preservation, and patronage donated to archives or archival projects.

## **The Dan and Kathy Leab Award**

### **Elaine Burrows**

An unsung heroine in the fields of collections documentation and public outreach, during 38 years of service with the (then) National Film and Television Archive at the British Film Institute, London, Elaine assisted countless researchers, archivists, programmers, students and members of the public with access to and information about the collections. Elaine champions the often unrecognized work of other film technicians and archivists, interviewing and recording them to ensure their contributions are not lost to history.

The Dan and Kathy Leab Award was established to acknowledge the contribution of archivists who seldom have the opportunity of being recognized outside their institutions. Award recipients have worked in a moving image archive or with a moving image collection, and have made a significant contribution to their institution or the field as a whole. Contributions are either in the form of a notable achievement or special project, or through the noteworthy performance of daily tasks carried out over a long period of time. The award is given without regard to AMIA membership.

## **The James A. Lindner Prize**

### **Sound Archive Project**

The inaugural recipients of the James A. Lindner Prize are the team behind the Sound Archive Project, based in the Electro-Mechanical Research Group in the School of Engineering Sciences at the University of Southampton, UK. The aim of the Sound Archive Project is to investigate non-contact scanning of archived mechanically recorded sound recordings, such that the encoded sound can be preserved and reproduced in a digital format. The work done by members of the Project team is original, very relevant, and will have considerable impact on the restoration of mechanical media.

The James A. Lindner Prize is awarded jointly by the South East Asia Pacific Audio Visual Archives Association (SEAPAVAA), the Association of Moving Image Archivists (AMIA), and the International Association of Sound and Audiovisual Archives (IASA). The Prize is awarded to an individual, group of individuals or an organization for research, which by its originality, breadth and scope, is having or may potentially have a major impact on the technology of the preservation of moving images and/or recorded sound.

**The Maryann Gomes Award****Sarah Davy**

This award honors the memory of Maryann Gomes, first Director of the North West Film Archives in Manchester, England. Maryann was a great believer in the power moving images have to document regional identity and issues, and was a strong force within AMIA.

**The AMIA/Rockefeller Archive Center  
Visiting Archivist Fellowship**

**Ndahambelela-Hertha Lukleni** (2008 Recipient)

**Peter Ugar Ogar** (2007 Recipient)

The AMIA/Rockefeller Visiting Archivist Fellowship is designed to provide both financial assistance and first-hand experience, the Fellowship is awarded each year to a professional archivist from the developing world interested in improving skills and knowledge.

**Carolyn Hauer International Fund****Marwa El Sahn**

This fund honors the memory of Carolyn Hauer who believed the world owes much to Paris, but also a great deal to Samarkand, Lima, Reykjavik and Ulan Bator. Her hope was that a tableaux of each could be maintained, firmly believing every town, province, parish and region contributes a vital strand to the complex design of the world's historical tapestry. The Fund offers membership and travel assistance to the Conference for organizations and archivists from countries outside the normal reach of the Association.

**2008 Scholarships, Fellowship & Internship**

Thanks to the generosity of our program sponsors, AMIA awarded five scholarships and one fellowship in 2008.

Kodak Fellowship Recipient  
Mary Pickford Scholarship Recipient  
Sony Pictures Scholarship Recipient  
The Rick Chace Foundation Scholarship Recipient  
Universal Studios Scholarship Recipient  
CFI Sid Solow Scholarship Recipient  
Image Permanence Institute Internship

Sandra Gibson  
Heather Heckman  
Tracy Popp  
Kimberly Tarr  
Andy Uhrich  
Stacey Menear  
James Layton



## *Join us in the Vendor Cafe!*

Please join us for the always informative AMIA vendor exhibits in the 2008 Vendor Cafe. It's a great place to get a cup of coffee, have a quick meeting or just hang out between sessions. The vendor exhibits are a wealth of information about our industry. What is new, what works, what doesn't work, what's on the horizon...whether or not you are a buyer, the information and the services these companies offer is important. So take advantage of the opportunity and say hello.

### **ARRI**

**Christy's Editorial Supply**

**Colorlab Corp**

**Crawford Communications**

**DC Video**

**Digi-Data Corp**

**Digital Migration Solutions**

**Digital Vision**

**DuArt Film & Video**

**flashSCAN8.us**

**Iron Mountain**

**Kodak**

### **Midwest Telecine**

**MTI Film**

**National Boston**

**Prism Media Products**

**Pro8mm**

**RTI**

**SAMMA Systems**

**Spec Bros.**

**STiL Casing Solutions**

**Tuscan Corp**

**Underground Vaults & Storage**





## ARRI

Located in Munich, Germany, Arnold and Richter Cine Technik (A&R) was founded in 1917 and is the largest manufacturer of professional motion picture equipment in the world. In 2001, ARRI was restructured and converted into a closely-held corporation. The company is involved in all aspects of the film industry: engineering, design, manufacturing, production, visual effects, postproduction, equipment rental and laboratory services (film and sound). Manufactured products and technologies include camera systems for 16mm, 35mm, 65mm film, high definition digital video, location and studio lighting fixtures, digital imaging systems like the ARRISCAN and ARRILASER, color management and more. These products and services are offered through a network of subsidiary companies, agents and representatives worldwide.

## ARRI

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Blauvelt, NY 10913  
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fax. 845.425.1250  
email. [tgreiser@arri.com](mailto:tgreiser@arri.com)  
[www.arri.com](http://www.arri.com)



## Christy's Editorial Film & Video Supply

For over 35 years, Christy's Editorial has provided the Motion Picture and Television Industry with top quality products, rentals and service. Christys Editorial offers a complete line of Avid Editing Systems and Storage for Rent, Deck Rentals, Film Supplies, Film Equipment, Peripherals, as well as Post Production Facilities to house your productions.

## Christy's Editorial Film & Video Supply

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fax. 818.845.1756  
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[www.christys.net](http://www.christys.net)



## Colorlab Corporation

Full film-to-film preservation and film-to-tape mastering in SD and HD from 8mm, Super 8, 9.5mm, 17.5mm, 28mm, and 35mm. Replasticizing treatment and preservation from nitrate originals.

### Colorlab Corporation

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fax. 301.816.0798  
alternate fax. 301.770.7284  
email. [info@colorlab.com](mailto:info@colorlab.com)  
[www.colorlab.com](http://www.colorlab.com)



**CRAWFORD<sup>®</sup>**  
COMMUNICATIONS, INC.

## Crawford Media Management

Crawford Media Management (CMM), a division of Crawford Communications, Inc., provides services to help owners of large media collections with migration to a digital file-based environment. Custodians of these vast libraries are faced with an ultimate problem, physical deterioration and obsolescence. Until recently, the only option was traditional tape duplication, a slow, expensive process that causes generation loss and reinstates the original problem. Migration to digital files offers a promising remedy. Yet, the challenges of migrating a large media collection are significant, requiring expertise in video, audio, film and IT technology as well as specialized equipment and dedicated labor.

CMM offers digitization, archival storage, asset management and consultation. The mission of CMM is to help clients "over the hump" of digitizing large libraries of film, video tape and audio tape. CMM is focused on end-to-end workflow with special attention to management of metadata and selection of file-types. For clients who do not have their own storage or asset management solutions, or who desire secure backup storage, CMM offers solutions customized to the clients' needs.

### Crawford Media Management

3845 Pleasantdale Road  
Atlanta, GA 30340  
tel. 404.876.7149  
fax. 3678.421.6631  
[www.crawford.com](http://www.crawford.com)



## DC Video

DC Video provides videotape transfer, re-mastering, and digitizing services. To enable these older recordings to be usable today, the original tapes must be faithfully reproduced and transferred to new digital media with minimal or no quality loss. To provide this path of format migration, DC Video owns and maintains many rare and now-obsolete videotape machines along with the professional expertise to provide the highest quality transfer possible of both picture and sound.

Our services include: Reproduction from obsolete videotape formats such as 2" quad, 2" helical, 1" A, B, C, IVC, Sony EV, 3/4" umatic, 1/2" open reel (E.I.A.J, CV, Shibaden, Concord), 1/4" Akai, CVC, Betacam, Betacam SP, MII, D1, D2, D3, DCT, VHS, Betamax, plus more. Destination formats include Digital Betacam, DVD-R, data DVD, hard drives, and LTO-4. Complete tape cleaning, heat treatments, foam flange cleanup, digital noise reduction and image enhancement, are available.

We provide archive consultation and element identification assistance. It is our goal to provide these videotape reproduction and migration services in the highest quality possible, thereby enabling the wider use of archived material.

### DC Video

177 W. Magnolia Blvd.  
Burbank, CA 91502  
tel. 818.583.1073  
fax. 818.583.1177  
email.david@dcvideo.com  
www.dcvideo.com



## Digi Data Corporation

The 1960's era in the United States fueled significant transformation, both culturally and economically. Many previously unimaginable achievements were made: Man landed on the moon, Geosynchronous satellites revolutionized global communications, the first iteration of the internet (ARPAnet) was born, and in these early indicators of an impending data explosion, Digi-Data was founded in Columbia, Maryland, USA.

Digi-Data's AMS offers a family of general purpose archive solutions that virtualize multiple tiers of storage behind a single mount point (or network share). From small to large, each AMS solution utilizes intelligent, automated data movement between tiers of storage to minimize energy costs while delivering the right combination of price, availability, and access characteristics. The AMS provides selectable migration policies. Data migration, replication and purge policies are easily established and are based on the needs of your organization. These actions can occur as often as every minute to as long as once a year. Files that are moved still appear to be resident in online storage, so searching by project or file name is easy.

### Digi Data Corporation

6303 Owensmouth Ave, 10th Floor  
Woodland Hills, CA 91367  
tel. 805.551.3333  
fax. 805.578.6095  
email.tomf@digidata.com  
www.digidata.com



## Digital Migration Solutions

With a highly distinguished client list, Digital Migration Solutions specializes in the archiving and encoding of virtually all tape formats into most commonly requested digital files including lossless and lossy JPEG 2000, MPEG-1, MPEG-2, H.264, Quicktime and Windows Media, Flash, AVI. Digital Migration Solutions employs an experienced and highly trained staff using our state of the art technology and work flow processes, maximizing quality of your product during the migration process. Our unique workflow process enables us to pass substantial savings on to our customers.

### Digital Migration Solutions

1502 W. Verdugo Avenue  
 Burbank, CA 91506  
 tel. 818.842.8652  
 fax. 818.842.5515  
 email. Srich@cmp-la.com  
[www.digitalmigrationsolutions.com](http://www.digitalmigrationsolutions.com)



## Digital Vision

Digital Vision provides innovative colour correction, image restoration, enhancement, and data conforming systems that major studios, networks and post facilities use to produce and enhance feature films, TV programs and commercials. The company's Nucoda product line provides a strong suite of products for non linear grading of HD broadcast and 2K/4K digital intermediate productions. The company's award-winning products are a standard of the media & entertainment industry and are deployed at top facilities and broadcasters around the world.

Digital Vision has applied its 20 years of image processing experience to create the Phoenix restoration system. Used by top restoration facilities around the world, Phoenix features the highest quality motion compensated image processing algorithms for tasks such as grain removal and noise reduction, automated dust and vertical scratch removal, sharpening, de-interlacing, 3:2 removal, standards conversion, multi-format mastering and more. From ingest to final deliverables, Phoenix is the perfect system for challenging restoration projects.

Digital Vision AB was founded in 1988 and is headquartered in Stockholm, Sweden, with three wholly owned subsidiaries, Digital Vision US in Los Angeles, California, Digital Vision UK in London, England, and Digital Vision in Hong Kong, China.

### Digital Vision AB

4605 Lankershim Bl. Suite 700  
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 818.769.8111  
 fax. 769.1888  
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[www.digitalvision.se](http://www.digitalvision.se)



## DuArt

DuArt is a premier film, video and audio facility - in business since 1922. Our clients benefit from our years of experience and the broad range of services we offer under one roof. DuArt's equipment is state of the art, but it is the hands-on attention that our staff brings to every project that makes the difference. Our clientele is an impressive list of major broadcasters, museums, government agencies and nationally known archives.

### DuArt

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The National Archives and Record Administration just purchased an **LLK5**, the world's only laser optical sound camera. NARA will get clean, low-noise analog optical sound tracks. Simultaneous digital audio recording of Dolby SR and SRD, DTS and Sony SDDS is available.

LED based **flashrecord** gives you **real-time 35mm filmout** from SD, HD, 2K and 4K sources. Ask us for a sample film strip.

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## Iron Mountain Film & Sound Archives

For more than 50 years, Iron Mountain has preserved priceless originals of blockbuster movies, popular songs, hit TV shows and other irreplaceable film and sound recordings. In doing so, the company helps major movie studios, recording labels, television production companies, and advertising agencies reduce their risk of losing or damaging these cultural artifacts. Today, Iron Mountain continues to lead the industry in preserving and transferring analog and digital entertainment assets, offering unmatched expertise and resources, including:

- Experience managing more than 15 million film and sound elements from more than 1,500 customers, including all of the top entertainment companies
- A fully integrated digital studio to handle analog to digital transfer of both audio and video assets
- A team of experts who come from the entertainment world and understand the industry's special requirements, standards and emerging technologies
- Highly secure, climate-controlled facilities that ensure preservation of valuable film and sound elements
- A dedicated, trained, and screened staff of security professionals who keep assets secure and protected

### Iron Mountain Film & Sound Archives

1025 N. Highland Avenue  
Hollywood, CA 90038  
tel. 800-899-4766  
fax. 323 466 4693  
[www.ironmountain.com](http://www.ironmountain.com)



## KODAK

KODAK Motion Picture Accessories and Services provides a range of technical and operational support services for those involved in the creation, manipulation, distribution, exhibition, and restoration of multimedia content in the motion imaging industry. The portfolio includes various calibration tools, laboratory supplies, analytical services, training materials, and HSE services.

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fax. 585.477.8798  
email. [steve.hallatt@kodak.com](mailto:steve.hallatt@kodak.com)  
[www.kodak.com](http://www.kodak.com)



### Midwest Telecine

Midwest Telecine LLC is dedicated to building high-quality, low cost film scanning systems for small institutions and individuals. It was founded in 2006 by Mark Rages, an electrical engineer with experience designing film transfer systems. At AMIA 2008, Midwest Telecine will be showing a prototype of the MT50 film scanner, a simple-to-use continuous-motion film transfer system that handles a variety of small-gauge film formats.

#### Midwest Telecine

1008 Falcon Drive  
Columbia, MO 65201  
tel. 573.823.4631  
email. markrages@midwesttelecine.com  
www.midwesttelecine.com



### MTI Film

#### A History of Success... a Future of Innovation

MTI Film has a long history of providing innovative, ground-breaking solutions to the post production industry.

Based on the award winning DRST™ (Digital Restoration System), CORRECT DRST™ is the recognized world leader in digital film restoration and digital film finishing, correcting a wide variety of imperfections in film and restoring them to their original pristine condition.

The recently released CORRECT V7 was designed by and for Restoration Artists. The power of CORRECT is stronger than ever, providing a diverse toolset ready to tackle any restoration challenge. V7 boasts a newly designed UI that provides the restoration artist with a diverse and powerful tool palette designed specifically for speed and productivity. V7 provides maximum flexibility so you can choose how to configure your system, or select a package designed for specific applications.

MTI Film sells and services worldwide direct or through its reseller network to digital film mastering facilities, archival restoration and image processing facilities, post houses, government agencies, and broadcasters.

MTI Film has been recognized with awards from the Advanced Technology Program of NIST and from many major trade publications, including the NAB Pick Hit Award from Broadcast Engineering.

#### MTI Film

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## National Boston

National Boston is a 22,000 square foot production facility with a drive-in soundstage and a full complement of video and audio services. We offer film to tape transfers, color correction and file format conversions including Quad, 1" and 3/4" video formats. With over 30 standard definition formats, we offer conversions to High Definition 1080i, 720p, SR and D5.

### National Boston

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## Prism Sound

Prism Sound continues to be at the forefront of the best quality audio products which find their way into venerable and prestigious establishments and institutions across the globe. The ADA-8XR is still the professionals' choice for flawlessly converting analog audio to digital while the Orpheus offers the same quality, RIAA inputs and has direct connectivity to computers. Also available are the Prism Sound Maselec range of analog Eq, compressor and four channel microphone pre-amplifier.

New this year is the addition of SADiE digital audio workstation. SADiE, renowned for its mastering and editing capabilities as well as location recording, is now part of Prism Sound. On the SADiE systems editing can be done with ease and extremely quickly. If clean up of digitized signals is required then the some of the Cedar range of plug-ins is available including Retouch, Declick and DeCrackle. SADiE Series 5 systems are available in a wide range of configurations from 2 channel i/o, the LRX2 location recorder to the PCM H series which is expandable up to 128 channels.

### Prism Sound

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Rockaway, NJ 07866  
973.983.9577  
fax. 973.983.9588  
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## Pro8mm

Pro8mm offers premium quality scanning of 8mm, supe8, Max 8, 16mm and Super 16mm to HD/SD. Our new Millennium 2 HD scanner is based on a 1920 x 1080 work platform with daVinci 2K color corrector. Workflows include compressed/uncompressed files, HD CAM tape, Blu Ray Disk, 1080p and 1080i in NTSC or PAL

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www.pro8mm.com



## The RTI Group

The RTI Group is the world-leading manufacturer of motion picture film laboratory and restoration equipment, videotape and optical disc care and restoration. The RTI Group consists of BHP wet and dry film printers and special print heads for archival films, Lipsner Smith Film Cleaners, Treise Engineering and Calder Equipment Processors, Rewash and rejuvenation equipment, Filmlab Systems Colormaster Film Color Grading and Timing Equipment and RTI Videotape Cleaners/Inspectors and DiscChek Optical Disc Repair and Inspection Equipment. We also offer a full line of quality control equipment, film inspection, film scanners and rewinders, silver recovery and chemical mixing.

The RTI Group will also be presenting the all-new D-Archiver Restoration Table. The bridge connecting analog and digital film restoration. The D-Archiver is an all in one solution for film restoration and archival including:

- Film Inspection Table
- Film Restoration Table
- Moviola and Splicing Table
- Scanning with Variable Resolutions up to 2K (4K coming soon)

### The RTI Group

4700 Chase  
Lincolnwood, IL 60712  
847.677.3000  
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www.rtico.com



## **SAMMA Systems**

SAMMA Systems, Inc develops and manufactures solutions that facilitate the automated migration of videotapes into the digital server environment. The flagship product, SAMMA (System for the Automated Migration of Media Assets) Robot includes robotic tape handling, multiple simultaneous migration streams with closed loop process control to allow tapes to be migrated in a totally unattended fashion. SAMMA Systems also manufactures SAMMA Solo, the world's first semi-automated real-time analog to digital file migration system.

### **SAMMA Systems**

450 West 31st Street, 4th Floor  
New York, NY 10001  
tel. 646.259.3011  
email. [steve@sammasystems.com](mailto:steve@sammasystems.com)  
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## **SPEC BROS., LLC**

### **Celebrating 25 years of service to the archival community**

Since 1983, SPECS BROS., LLC has been a pioneer in the field of magnetic tape restoration and is considered by many to be the premiere magnetic tape restoration and re-mastering facility in the United States. We are known in the industry for our success in restoring and re-mastering materials that other facilities have been unable to process. Our services include: restoration, re-mastering of legacy audio and video tapes to modern preservation and access formats, disaster recovery and consulting.

In addition to our laboratory services, SPECS BROS. has always been highly committed to the research, development and dissemination of information about magnetic tape preservation. In response to requests from AMIA members who have attended our educational seminars and workshops in the past...

SPECS BROS. is pleased to offer conference attendees an "Illustrated" version of the International Standards' mandated 7 Step Tape Examination Protocol. This new version includes color pictures to assist in identifying problem tapes.

If you would like a copy, please come see us in the Vendor Café.

### **SPEC BROS., LLC**

PO Box 195  
93 South Main Street  
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tel. 973.777.5055  
[www.specsbros.com](http://www.specsbros.com)



## STiL Casing Solution

Founded in 1997 by its actual president, Frédéric Lapointe, an industrial designer, STiL Casing Solution has its headquarters in Quebec City; the company designs and produces protection and preservation containers. Existing for the preservation of film works, audio tapes or digital data, STiL Casing Solution has a solution for each medium. The products of the company are the result of many years of research and experiments in the field with the help of archivists and preservation technicians. At the end, we have been able to put together a state of the art preservation system for all media. STiL Casing Solutions' clientele is in constant growth, now over 350 clients in 23 countries. The clientele consists of major film studios, universities, film labs and post-production services as well as private or public institutions, government agencies, national, international or multinational corporations. To mark our 10th year anniversary, a new logo has been created as well as a slight change in the name to STiL Casing Solution.

**Challenge:** To remain the epitome of professionals dedicated to insuring the protection and integrity of your film, audio, and data content with an ongoing development of products and systems of exceptional quality and design.

**Pledge to clients:** STiL Casing Solution is committed to offering you a positive and efficient purchasing experience, prompt shipping, and the best quality / price ratio available.

## STiL Casing Solution

76, Saint-Paul, Suite 301  
 Québec, Québec G1K 3V9  
 Canada  
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# Tuscan ProVent

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 Prolong. Protect. ProVent.

## Tuscan Corporation

PROVENT BREATHES NEW LIFE INTO  
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To ensure the maximum lifespan for your film collection, proper ventilation is paramount. The better your film can breathe, the less likely it is to succumb to vinegar syndrome. After extensive research, Tuscan has developed a revolutionary new actively ventilated container that significantly improves airflow compared to standard ventilated containers, reducing free acid levels and literally breathing new life into your valuable film collection.

We invite you to visit us in the Vendor Café for more information and free samples including our 8mm, 16mm, and 35mm archival ProVent containers and 16mm and 35mm archival cores. We'll also have samples of our newest archival container, the 35mm 400ft and our Super 8 reel & case with removable adapter to convert the reel to Standard 8 use.

## Tuscan Corporation

7115 Virginia Rd., Suite 111-6  
 Crystal Lake, IL 60014  
 847.458.7280  
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For Security. **Forever.**

### **Underground Vaults & Storage Inc.**

Underground Vaults & Storage Inc. (UV&S), a privately-held information and records management company established in 1959, operates 3 underground and 3 above ground secure storage facilities. It is perhaps known best for storing millions of items including movie films, data tapes, and paper records, within a 650 foot deep salt mine in Kansas. Clients from across the United States and around the world entrust important records, data, and assets to Underground Vaults & Storage.

#### **Underground Vaults & Storage**

PO Box 1723

Hutchinson KS 67504

tel. 620.663.5434

email. [storage@undergroundvaults.com](mailto:storage@undergroundvaults.com)

[www.undergroundvaults.com](http://www.undergroundvaults.com)

## ***AMIA Committees, Task Forces and Interest Groups***

*AMIA Committees of the Board and Task Forces are established by the Board of Directors. AMIA Committees of the Membership are voted on by the membership, and Interest Groups are established and managed by member volunteers. Everyone at the Annual AMIA Conference is welcome (and encouraged!) to attend any of the meetings listed in the Conference Program. Members interested in joining a committee should express their interest to the appropriate committee chair or Office staff. Join now!*

### **Academic Archival Interest Group**

The Academic-Archival Interest group was founded with the idea that fostering ties between the archival and academic communities helps create a bridge which will provide new opportunities to promote and document initiatives focusing on the areas of joint research and programming, as well as the resources to assist in their actualization.

### **Access Committee**

The Access Committee supports moving image archivists to provide all reasonable and responsible forms of access to their collections. The Access Committee coordinates information and professional activities, establishes guidelines and standards, and acts in an advocacy role relating to issues to access. The Access Committee works with other committees and working groups of AMIA to accomplish this goal.

### **Advocacy Task Force**

The purposes of the Advocacy Task Force are: To develop an advocacy mission statement for AMIA; To determine what AMIA should advocate for (and what AMIA should not advocate for); To determine how best to advocate; To review the AMIA Strategic Plan as it relates to advocacy; To develop and recommend to the Board of Directors policies and procedures outlining advocacy and communications processes, and/or, to collaborate with other AMIA committees and possibly other moving image organizations to develop plans and programs to assist in advocating for moving image preservation; To detail the advantages & disadvantages of an Advocacy group and also determine if it should become a standing committee of the Board.

### **Awards Committee**

The Awards Committee is responsible for soliciting and receiving from the AMIA membership on an annual basis the names of suitable candidates to receive AMIA's Silver Light Award, Dan & Kathy Leab Award and Maryann Gomes Award. The Awards Committee receives and considers recommendations from the membership as part of the process of preparing a list of nominees for the awards. The Committee presents its nominations to the AMIA Board of Directors, which selects the final recipient of each award.

### **Cataloging and Metadata Committee**

In order to serve the archival moving image community, the Cataloging Committee shall be a forum for discussion of cataloging issues. In the course of its work, the Committee shall facilitate the exchange of information through programs and publications, promote the use of existing national standards for the cataloging of archival moving image materials, advise the appropriate standard making bodies on cataloging standards and issues, create new

cataloging standards, provide education and information on cataloging practices, and establish liaisons with related organizations.

### Conference Committee

The Conference Committee is responsible for developing the content of each year's conference as well as for the planning and execution of the annual event. The Conference Committee is also responsible for long-term conference planning and coordination.

### Copyright Interest Group

The mission of the Interest Group is to: provide AMIA members a forum from which to draw knowledge and exchange ideas; provide access to the full range of voices on copyright in the field; be a source of up-to-date news so that the membership may stay abreast of copyright issues; - help to define issues before they get defined for us. We recognize both the importance and the difficulty of providing relevant information on both US and international copyright law.

### Development Committee

The AMIA Development Committee is dedicated to strengthening AMIA fiscally and encouraging its growth. The focus of the committee is twofold: fundraising (sponsorship/vendor exhibition) and membership development.

### Digital Initiatives Committee

The Digital Initiatives Committee is a mechanism for identifying key issues, contributing expertise, and implementing special projects that lead to recommended practices for digital concerns that impact the archival moving image and audio field. It works closely with the AMIA Preservation, Access, Cataloging and Documentation, and Education Committees, and with other relevant AMIA committees and groups to achieve these goals. The Digital Initiatives Committee shall inform the AMIA membership of developments in digital technology, preservation, access, and metadata through publications, projects, workshops, conference sessions, and recommended practices. It will represent its constituents' concerns to related organizations through active liaison relationships.

### Diversity Task Force

The purposes of the task force are to: Define what is meant by "diversity" as it applies to AMIA and the field of moving image archiving. Research what other associations in related fields have done to increase diversity; what has been effective and what has not? Draft an AMIA position statement on diversity for the Board to consider; this statement, if approved would become AMIA policy and be included in the association's strategic plan. Recommend specific goals and objectives for increasing diversity in AMIA and the field as a whole.

### Education Committee

The AMIA Education Committee believes that the education and training of moving image archivists is not only central to AMIA's role as a professional association, but essential to the long-term survival of our moving image heritage. To this end, the Education Committee promotes, designs, supports, and implements educational programs, projects, and services that: Contribute to the continuing education and training of working archivists; and Facilitate the education and training of students who wish to pursue careers in moving image archive management.

### Elections Committee

The AMIA Elections Committee has primary responsibility for conducting AMIA's annual election process, which it carries out in accordance with the policies and requirements of the association's Bylaws. Each year, the Committee announces the elections schedule, solicits recommendations of candidates for

Association-wide offices which are up for election, nominates slates of candidates for these offices, receives and counts the ballots mailed back by Individual Members, and notifies the candidates and the membership of the election results. The Committee also oversees any internal elections within AMIA's Committees of the Membership to help insure that they occur in a timely and appropriate manner.

### Independent Media Interest Group

The Independent Media Interest Group was created to promote issues relating to preservation and access of independent media to independent producers. Our main focus is on issues relating to the preservation and access of noncommercial film and video. This includes documentary, factual, narrative, experimental film and video art, electronic art and all works produced in the digital realm including web-based art and newly emerging technological art. Independent works created for the public television market are also included.

### International Outreach Task Force

The purpose of the IOTF is: To connect AMIA with ongoing activities in other international organizations that may intersect with and/or enhance AMIA programs; to develop policies and programs that will enable AMIA to reach out to moving image archivists throughout the world, with the specific objective of extending AMIA's services to such archivists in developing countries.; to promote AMIA's programs and services to the world community of moving image archivists; and to extend those services, such as workshops, by organizing activities outside continental North America.

### Lesbian, Gay, Bisexual & Transgender Interest Group

The Lesbian, Gay, Bisexual and Transgender Interest Group was formed to provide a safe space to discuss issues and develop projects that are relevant to working in the archival industry, the archiving of moving images of LGBT peoples, and diversity within AMIA. The group organizes at least one meeting and one social gathering at the annual conference, proposes plenary and panel sessions to the Conference Committee, and maintains an e-mail list that allows group members to engage in on-line discussions and information sharing.

### Membership Committee

The Membership Committee is focused on the development of the Association's human resources by identifying and recommending strategies for meeting the needs of its members, effective use and development of active volunteer efforts, retention of members and leaders, and facilitating the membership-driven tradition that sets AMIA apart from other associations. The Committee works toward a long-term objective of developing a strong and deep volunteer base and effectively preparing volunteers to lead.

### Moving Image Collections (MIC)

MIC is a preservation, access, and education initiative cosponsored by AMIA and the Library of Congress. MIC (pronounced 'Mike') integrates a union catalog, archive directory, and informational resources in a portal structure delivering customized information on archival moving images, their preservation, and the images themselves to diverse constituencies, including archivists, researchers, educators, and the general public. MIC's resources assist archivists in making their records available to a wider public according to national standards, and enable collaborative preservation decision-making and management on an international scale. MIC also seeks to raise public awareness about preservation issues and risks to our film, television and video heritage. MIC's mission is to immerse moving images into the education mainstream, recognizing that what society uses, it values, and what it values, it preserves.

### **Moving Image Related Materials & Documentation Interest Group**

MIRMDIG was formed at the 2000 Annual Conference to respond to the needs of a growing constituency of Archivists within AMIA who work with moving image related materials and documentary evidence (for example: scripts, production records, artifacts, etc.). This interest group is a forum for sharing information among professionals working in institutions holding moving image related collections by actively promoting the proper identification, handling and preservation of these collections through scholarly research and dissemination. To this end, MIRMDIG supports sessions and educational workshops during the annual AMIA conferences as well as encouraging the publication of findings based on research into moving image related collections.

### **News, Documentary & Television Interest Group**

To promote and support active preservation of and access to news, documentary and television material in repositories and broadcast facilities, both public and private.

### **Nitrate Film Interest Group**

Mission Statement: To determine the safest practice for the healthy longevity of nitrate film, as well as for those who work with nitrate film; To encourage a deeper knowledge of the often-misunderstood qualities of nitrate film, specifically the danger, instability and "the look." ; To survey the current holdings, conditions and practices of institutions storing and/or working with nitrate film. To collect all written and anecdotal information about the history, manufacture, identification, handling, storage and presentation of nitrate film. To compile, verify and create new standards & practices for conservation and preservation of nitrate film. To function as a support group for those interested in and working with nitrate film by becoming a major resource of all of the above knowledge.

### **Preservation Committee**

To be guards on the preservation enablers' watchtower. Who seek out trends, enablers and threats, to be understood, evaluated and reported on in a critical manner. Seeking out leading experts, thinkers and innovators, to find solutions that are sustainable and that make sense from a long-term preservation perspective. Developing ways to use, re-use and re-purpose archival treasures and to provide access to the results thereof. To demystify the archival enabling technologies involved.

### **Projection & Presentation Sub-Committee**

The Projection & Presentation Sub-Committee of the Access Committee exists to represent and advise the membership and the wider archival community on technical issues related to theatrical and other forms of public presentation of archival moving image media. Working within the broader scope of the Access Committee, we seek to promote high quality technical presentation by, for example, helping theatres project obsolete picture and sound formats correctly, encouraging non-theatrical and temporary venues (e.g. museums and galleries) to present material in a way which upholds the technical integrity of the original and advocating proper support for archival media in new technologies and standards as they are developed (e.g. digital cinema).

### **Publications Committee**

The goal of the AMIA Publication Committee is to coordinate and direct publications including: AMIA's journal *The Moving Image*, the AMIA Newsletter, the AMIA website, and various special publications. The intention of the committee is to serve the AMIA membership, the archival moving image community, and the public at large.

### **Regional Audio-Visual Archives Interest Group**

The Regional Audio-Visual Archives (RAVA) Interest Group was formed to address the needs and concerns of archivists who find themselves responsible for preserving and providing access to audiovisual materials that document the history of geographical areas and local cultures. This Interest Group seeks to enhance communication and collaboration between regional archivists and explore initiatives that bring greater attention to the value and challenges of regional audiovisual materials.

### **Small Gauge / Amateur Film Interest Group**

The Small Gauge and Amateur Film interest group was created in 2001 to continue the work begun by AMIA's Small Gauge Task Force and Inédits interest group. Our mission is to promote and protect the interests of small gauge and amateur film, its creators, and its advocates. "Small gauge" film includes all media smaller than 35mm-the emphasis is on 16mm, 8mm, and Super 8mm, but less common formats like 28mm and 9.5mm are also considered under the small gauge umbrella. "Amateur" film includes most noncommercial productions-especially home movies, avant-garde cinema, and undistributed materials. Any of these materials may be privately held or in the care of an archive, stock house, or other collecting institution.

### **Volunteer Expansion Subcommittee**

The Volunteer Expansion Subcommittee contributes to the long-term objective of developing a strong and deep volunteer base and effectively preparing volunteers to lead. The VES shall address current pressing issues of succession planning, leadership development and training. The VES will lay the groundwork for the development of current members into active volunteers and the management of an effective volunteer infrastructure.

## AMIA Meetings Schedule Committees, Task Forces and Interest Groups

*Everyone at the Annual AMIA Conference is welcome (and encouraged!) to attend any of the meetings listed in the Conference Program. Members interested in joining a committee should express their interest to the appropriate committee chair or Office staff. Join now!*

### Wednesday - November 12, 2008

<b>5:00 pm - 6:00 pm</b>	
Conference Committee	Chatham Room
News, Documentary & TV IG	Telfair Room

### Thursday - November 13, 2008

<b>12:00pm - 1:00pm</b>	
Education Committee	Chatham Room
Preservation Committee	Reynolds Room
Diversity Task Force	Telfair Room
Moving Image Materials Interest Group	Mercer Room
<b>1:00pm - 2:00pm</b>	
Independent Media Interest Group	Chatham Room
Cataloging Committee	Reynolds Room
Awards Committee	Telfair Room
Advocacy Task Force	Mercer Room

### Friday - November 14, 2008

<b>8:00am - 9:00am</b>	
International Outreach Task Force	Chatham Room
Access Committee Meeting	Reynolds Room
<b>3:00pm - 4:30pm</b>	
AMIA Membership Meeting	Savannah A
<b>4:30pm - 5:30pm</b>	
AVAN Project: Open Meeting	Plaza Room
Nitrate Film Interest Group	Chatham Room
Copyright Interest Group	Reynolds Room
Small Gauge/Amateur Film IG	Telfair Room
Elections Committee	Mercer Room

### Saturday - November 15, 2008

<b>12:00pm - 1:00pm</b>	
Open Source Collection Management	Plaza Room
Membership Committee	Chatham Room
RAVA Interest Group	Reynolds Room
LGBT Interest Group	Telfair Room
<b>1:00pm - 2:00pm</b>	
Publications Committee &	
Academic Archival Interest Group	Reynolds Room
Education Committee	Telfair Room
Digital Initiatives Committee	Mercer Room



# Attendees

To October 24, 2008



**Ruta Abolins**  
University of Georgia

**Gary Adams**  
daVinci Systems

**Eric Aijala**  
YCM Laboratories

**Geoff Alexander**  
Academic Film Archive of North America

**Barry Allen**  
Paramount Pictures

**Beverley Allen**  
John E. Allen Inc/Cinema Arts Inc

**Vickie Allen**  
PBS

**Thomas Aschenbach**  
Colorlab

**Kaveh Askari**  
Western Washington University

**Rebecca Bachman**  
NYU Dept of Cinema Studies

**Bob Bailey**  
Warner Bros.

**Jenifer Baldwin**  
Temple University Libraries

**Stephen Baldwin**  
National Boston LLC

**Bent Bang-Hansen**  
National Library of Norway

**Jonathan Banks**  
RTI

**Raymond Barber**  
Hollywood Vaults

**Rosemary Barbour**  
Council of Nova Scotia Archives

**Karen Barcellona**  
Academy Film Archive

**Jonathan Barlow**  
Eastman KODAK Company

**Kevin Barrett**  
20th Century Fox

**Snowden Becker**  
UT Austin - Center for Home Movies

**Rita Belda**  
Sony Pictures Entertainment

**Schawn Belston**  
20th Century Fox

**James Bender**  
Comcast Entertainment Group

# Attendees

To October 24, 2008

**Jessica Berman-Bogdan**  
Global ImageWorks LLC.

**Tom Bernier**  
Provincial Archives of Alberta

**Howard Besser**  
NYU - MIAP

**Sue Bigelow**  
City of Vancouver Archives

**Larry Blake**  
Swelltone Labs

**Jennifer Blaylock**  
NYU - MIAP

**Antonella Bonfanti**  
George Eastman House

**Ronald Bonk**  
Chace Audio

**Jan Willem Bosman Jansen**  
Ignite Films (Ignite B.V.)

**Peter Bothe**  
Comcast Entertainment Group

**Peter Bregman**  
Fox Movietone News

**Jack Brighton**  
WILL Public Media

**Jeff Britt**  
Crawford Communications Inc.

**Bob Brodsky**  
Brodsky & Treadway

**Peter Brothers**  
SPECS BROS. LLC

**Susan Brothers**  
SPECS BROS. LLC

**Judith Brown**  
HBO

**Sam Bryan**  
Julien Bryan Film Archive

**Sam Brylawski**  
Immediate Past President, ARSC

**Lesley Buchan**  
Yukon Archives

**Melitte Buchman**  
NYU

**Trey Bunn**  
Emory University

**Brandon Burke**  
Hoover Institution Archives

**Elaine Burrows**  
Dan & Kathy Leab Award

**Evans Butterworth**  
Warner Bros

**Robert Byrne**  
University of Amsterdam

**Sarah Callahan**  
Selznick School George Eastman House

**Karen Cariani**  
WGBH Educational Foundation

**Richard Carlson**  
Kodak

**Lisa Carter**  
North Carolina State University

**Gretchen Cearley Hill**  
SCAD

**Sara Chapman Media Burn**  
Independent Video Archive

**Donald Chauncey**  
Wolfson II Florida Moving Image Archives

**Larry Chernoff**  
MTI Film LLC

**Ryan Chroninger**  
PBS

**Leah Churner**  
Electronic Arts Intermix

**Glenn Clatworthy**  
PBS

**Dwight Cody**  
Boston Connection Inc.

**Liz Coffey**  
Harvard Film Archive

**Karen Colbron**  
WGBH Educational Foundation

**Tom Colley**  
Video Data Bank

**Margaret Compton**  
UGA Media Archives

**Mike Cooper**  
Crawford Communications Inc.

**Catherine Cormon**  
Nederlands Filmmuseum

**Matthew Cowan**  
Anthology Film Archives

**Richard Cox**  
University of Pittsburgh

**Barbara Crandall**  
20th Century Fox

**Grover Crisp**  
Sony Pictures Entertainment

**David Crosthwait**  
DC Video

**Daniela Currò**  
Haghefilm

**Julie Currin**  
Post Logic Studios/Prime Focus

**Bob Curtis-Johnson**  
SummitDay Media

**Steven Cusimano**  
Cable Public Affairs Channel

**Antonio Da Silva**  
United Nations

**Charles Darby**  
DuArt Film & Video

**Christina Davis**  
The University of Georgia

**Steve Davis**  
Crawford Communications Inc.

**Sarah Davy**  
Maryann Gomes Award

**Paula De Stefano**  
New York University Libraries

**Elizabeth Delaney**  
Greenpeace International

**Robert Dennis**  
Ascent Media

**Serge Desaulniers**  
Cinematheque Quebecoise

**Brennen Dicker**  
Crawford Communications Inc.

**Brett Dion**  
New York Transit Museum

**Allen Doiron**  
Provincial Archives of New Brunswick

**Melissa Dollman**  
Discovery Communications

**Frank Donner**  
FDE Inc.

**Dennis Doros**  
Milestone Film & Video

**Nancy Dosch**  
National Library Of Medicine

**John Dougherty**  
Iron Mountain Film & Sound Archives

**Patti Doyen**  
George Eastman House

**Barbara Drazin**  
Dance Heritage Coalition

**Maxine Ducey**  
Wisconsin Center for Film and Theater Research

**Andrea Dunlap**  
Makani Power

**Blaine Dunlap**  
PRESERVISTA

**Ray Edmondson**  
Archive Associates

**Marwa El Sahn**  
Bibliotheca Alexandrina

**Stefan Elnabli**  
NYU - MIAP

**Leo Enticknap**  
University of Leeds

**Jen Epstein**  
Discovery Communications

**Ricky Erway**  
OCLC

**Tone Føreland**  
National Library of Norway

**Carolyn Faber**  
Midwest Media Archives Alliance

**Barbara Fabrizio**  
Digi-Data Corporation

**Tom Fabrizio**  
Digi-Data Corporation

**Richard Fauss**  
West Virginia State Archives

**Julie Fenderson**  
Public Broadcasting Service

**Natalia Fidelholtz**  
Museum of the Moving Image

**Jeanna Finamore**  
Discovery Communications

**Zac Fink**  
Film Technology Company Inc.

**Katie Fisher**  
Iron Mountain Film & Sound Archives

**Peter Fornaro**  
University of Basel

**Walter Forsberg**  
NYU - MIAP

**Giovanna Fossati**  
Nederlands Filmmuseum

**Caroline Frick**  
The University of Texas at Austin/TAMI

**Rosa Gaiarsa**  
UCLA Film & TV Archive

# Attendees

To October 24, 2008

**Cassandra Gallegos**

**Joseph Gallucci**  
NYU - MIAP

**Stefanie Gamberg**  
Comcast Entertainment Group

**Marnee Gamble**  
University of Toronto Archives

**Nadia Ghasedi**  
Washington University

**Sandra Gibson**  
Kodak Fellow / NYU MIAP

**Jon-Erik Gilot**  
Preservation Technologies LP

**Randy Gitsch**  
PRO-TEK Media Preservation Services

**Theo Gluck**  
The Walt Disney Studios

**Karen Glynn**  
Duke University

**Nancy Goldman**  
Pacific Film Archive

**Erika Gottfried**  
Tamiment Library/New York University

**Karen Gracy**  
Kent State University

**Beverly Graham**  
AMIA

**Bruce Graham**  
Ascent Media

**Brian Graney**  
UCLA Film & TV Archive

**Thomas Greiser**  
ARRI Inc.

**Tracey Grimes**  
Post Logic Studios/Prime Focus

**Maryrose Grossman**  
John F. Kennedy Library

**Brian Guckian**  
Projected Image

**Rebecca Guenther**  
Library of Congress

**Joseph Guercio**  
Academy Film Archive

**Jon Guess**  
ALT Systems Inc.

**Sam Gustman**  
USC Shoah Foundation Institute

**May Haduong**  
Academy Film Archive

**Nadine Hafner**  
Union of British Columbia Indian Chiefs

**Siobhan Hagan**  
NYU - MIAP

**Steve Hallatt**  
Kodak

**Whitney Hamblin**  
Post Modern Co

**James Hannafin**  
Ascent Media

**Stephen Hanson**  
USC Cinematic Arts Library

**Ann Harris**  
NYU Cinema Studies/MIAP

**Dorinda Hartmann**  
Wisconsin Center for Film and Theater Research

**Clifford Hasenbalg**  
Moving Image LLC

**Heather Heckman**  
UW Madison

**Jane Hedberg**  
Harvard University Library

**Robert Heiber**  
Chace Audio

**Marion Hewitt**  
North West Film Archive

**Kelli Hix**  
Country Music Hall of Fame and Museum

**Ed Hobelman**  
The Walt Disney Co.

**Brian Hoffman**  
NYU

**Callie Holmes**  
University of Texas - Austin

**Heidi Holmstrom**  
Western Washington University

**Jim Hone**  
Washington University Film & Media Archive

**Charles Hopkins**  
UCLA Film & Television Archive

**Jan-Christopher Horak**  
UCLA Film & Television Archives

**Ann Horton-Line**  
Yale University Film Study Center

**Sue Howard**  
Yorkshire Film Archive

<b>Charles Howell</b> Library of American Broadcasting - U of MD	<b>Craig Kridel</b> University of South Carolina
<b>Sally Hubbard</b> Getty Research Institute	<b>Reto Kromer</b> reto.ch Ltd
<b>Mary Huelsbeck</b> Black Film Center/Archive - Indiana University	<b>Alicia Kubes</b> NYU Moving Image Archiving & Preservation Prgm
<b>Barbara Humphrys</b>	<b>Sam Kula</b> Archival Consultant
<b>Chad Hunter</b> WITNESS	<b>John Kurash</b> Army Heritage and Education Center
<b>Mike Inchalik</b> Lowry Digital	<b>Stephen Kwartek</b> SAMMA Systems
<b>Kevin Irelan</b> SYDA Foundation	<b>Chris Lacinak</b> AudioVisual Preservation Solutions
<b>Kevin Irvin</b> Arri Inc	<b>Jeff Lambert</b> National Film Preservation Foundation
<b>Donald Jackanicz</b> U.S. National Archives	<b>Timothy Lammers</b> Emory University
<b>Rachel Jacobs</b> MGM Technical Services	<b>Chris Lane</b> MGM Technical Services
<b>Mona Jimenez</b> NYU - MIAP	<b>Christina Lane</b> University of Miami
<b>Jessi Jones</b> Academy Film Archive	<b>Ted Langdell</b> flashscan8.us
<b>Jimi Jones</b> University of Illinois	<b>Louise Lawrence</b> East Anglian Film Archive
<b>Matt Jones</b> UNCSA Moving Image Archives	<b>Louise Ledeen</b> NetApp Inc.
<b>Tanisha Jones</b> Dance Division - NYPL	<b>Kevin Lee</b> Home Box Office
<b>Bill Karydes</b> Sony Pictures Entertainment	<b>L. K. Gypsey Legge</b>
<b>Mary Keene</b> Museum of Modern Art	<b>Stephen Leggett</b> Natl Film Pres Bd Library of Congress
<b>Kristina Kersels</b> AMIA	<b>Andrea Leigh</b> Library of Congress
<b>Lynne Kirste</b> Academy Film Archive	<b>David Lemieux</b>
<b>Tim Kittleson</b> Independant	<b>Lindy Leong</b> UCLA Cinema and Media Studies
<b>Inna Kozlov</b> Algosoft Tech USA	<b>Lampert Levy</b> Retired
<b>Danielle Kramer</b> The Art Institute of Chicago	<b>Alan Lewis</b> AV Archives Consultants
<b>Larry Krantz</b> Farmers Almanac Television	<b>Grace Lile</b> WITNESS
<b>Michele Kribs</b> Oregon Historical Society	<b>Emma Lincoln</b> Univ. of Illinois Urbana-Champaign
	<b>Jim Lindner</b> Media Matters / SAMMA Systems

**Zack Lischer-Katz**  
NYU - MIAP

**Paul Lisy**  
eFootage

**Diana Little**  
Cineric Inc.

**Julie Lofthouse**  
The Film Reference Library/a division of TIFFFG

**Yvonne Loisel**  
New Orleans Notarial Archives

**Regina Longo**  
University of California Santa Barbara

**Patrick Loughney**  
George Eastman House

**Amy Lucker**  
Institute of Fine Arts NYU

**Randal Luckow**  
Turner Entertainment Networks

**Keith Luf**  
WGBH Educational Foundation

**Ndahambelele-Hertha Lukileni**  
National Archives of Namibia

**Karen Lund**  
Library of Congress

**Ember Lundgren**  
Royal BC Museum

**Dave MacCarn**  
WGBH

**Michael Mackinnon**  
20th Century Fox

**Scott MacQueen**  
PRO-TEK Media Preservation Services

**Kevin Manbeck**  
MTI Film LLC

**Josef Marc**  
SAMMA Systems

**Darryl Mardrossian**  
Technicolor

**Jonathan Marmor**  
WNET.org

**Nicole Martin**  
Democracy Now!

**Jenni Matz**  
Archive of American Television

**Lewis Mazanti**  
University of Oklahoma

**Nicola Mazzanti**  
Cinematheque Royale

**Andrea McCarty**  
HBO

**Barbara McCaskill**  
The University of Georgia

**David McClure**  
MTI Film LLC

**Megan McCoolley**  
Yorkshire Film Archive

**Katie McCormick**  
UNC Charlotte

**Martina McGinn**  
Feenyx Pty Ltd

**Douglas McLaren**  
Gene Siskel Film Center

**Megan McShea**  
Smithsonian Institution

**Brian Meacham**  
Academy Film Archive

**Yvonne Medrano**  
MGM Technical Services

**Courtney Michael**  
WGBH

**John Migliore**  
NYU - MIAP

**Jennifer Miko**  
Video Transfer Center

**Laila Miletic-Vejzovic**  
Univ. of Central Florida

**Mary Miller**  
Brown Media Archives UGA

**Oki Miyano**  
UCLA

**Simona Monizza**  
Nederlands Filmmuseum

**Steve Moore**  
Library & Archives Canada

**Anne Morra**  
The Museum of Modern Art

**William Morrow**  
Footage File

**Alice Moscoto**  
NYU Libraries

**Thanaren Naren**  
Bophana Audiovisual Resource Center

**Paul Narvaez**  
PRO-TEK Media Preservation Services

**Brian Newman**  
Tribeca Film Institute

# Attendees

To October 24, 2008

**Yvonne Ng**  
NYU

**Susi Niewahner**  
Scene Savers

**Sarah Nix**  
MTV Networks

**Arne Nowak**  
Fraunhofer IIS

**Rick O'Hare**  
Technicolor

**Peter Ugar Ogar**  
National Film and Video Censors Board

**Peter Oleksik**  
NYU - MIAP

**Joseph Olivier**  
Cinetch/Ascent Media

**Heather Olson**  
Academy Film Archive

**Bob O'Neil**  
NBC/Universal

**Claudy Op den Kamp**  
Haghefilm Conservation B.V.

**Andrew Oran**  
FotoKem

**Devin Orgeron**  
North Carolina State University

**Marsha Orgeron**  
North Carolina State University

**Terry O'Riordan**  
Provincial Archives of Alberta

**Kevin O'Sullivan**  
University of TX at Austin

**Kathleen O'Toole**  
National Boston LLC

**James Owsley**  
Sony Pictures Entertainment

**Hannah Palin**  
University of WA Libraries Special Collections

**Ioannis Papaloizou**  
University of Amsterdam

**Rachel Parker**  
Academy Film Archive

**Stephen Parr**  
Oddball Film+Video/SF Media Archive

**John Passmore**  
NYU - MIAP

**Brigitte Paulowitz**  
reto.ch Ltd

**Franz Pavuza**  
Phonogrammarchiv

**Rebecca Payne-Collins**  
National Film Preservation Foundation

**Scott Pennington**  
MATRIX at Michigan State University

**Kristin Pepe**  
Outfest

**Alisa Perren**  
Georgia State University

**Gemma Perretta**  
Northeast Historic Film

**Jennifer Peterson**  
University of Colorado at Boulder

**Brent Phillips**  
Fales Library/ NYU

**Joanna Phillips**  
Guggenheim Museum

**Daisy Pommer**  
Dance Division - NYPL

**Dan Pontecorvo**  
ALT Systems Inc.

**Francis Poole**  
University of Delaware

**Tracy Popp**  
Univ. Of Illinois - Urbana-Champaign

**Andy Pratt**  
Deluxe Digital Media Film and Negative Services

**Rick Prelinger**  
Prelinger Library & Archives

**Ned Price**  
Warner Bros. Tech Ops Mastering

**Rachel Price**

**Janel Quirante**  
Hoover Institution Archives

**Crystal Rangel**  
NYU - MIAP

**Paul Rayton**  
American Cinematheque

**Emjay Rechsteiner**  
Netherlands Filmmuseum

**Tom Regal**  
Universal Studios

**Loubna Regragui**  
Thomson Foundation for Film & TV Heritage

**David Rice**  
WNET/Thirteen

**Eddie Richmond**  
UCLA Film & Television Archive

**Meredith Rimmer**  
UCLA MIAS

**Caitlin Robertson**  
20th Century Fox

**Leigh Rockey**  
University of Virginia

**Laura Rooney**  
AMIA

**Lukas Rosenthaler**  
University of Basel

**Thelma Ross**  
Academy Film Archive

**Elena Rossi-Snook**  
The New York Public Library

**David Rowntree**  
Washington University

**Rajendra Roy**  
The Museum of Modern Art

**George Royer**  
University of Texas at Austin

**Caroline Rubens**  
Appalshop Inc.

**Joanne Rudof**  
Yale University

**Gary Rutkowski**  
Archive of American Television

**Angelo Sacerdote**  
Bay Area Video Coalition

**Buff Sachtler**

**Ekkehart Sachtler**  
Midridge Imaging Supplies Inc.

**Barb Sagraves**  
Dartmouth College Library

**Ralph Sargent**  
Film Technology Company Inc.

**Scott Saturday**  
Crawford Communications Inc.

**Sara Saunders**  
Carter Presidential Library

**Elias Savada**  
Motion Picture Information Service

**Sean Savage**  
Academy Film Archive

**Angela Saward**  
Wellcome Trust

**John Scarff**  
Hollywood Vaults

**Maurice Schechter**  
DuArt Film & Video

**Elizabeth Scheines**

**Stephen Schlow**  
Univ. of Central Florida

**Greg Schmitz**  
Alaska Moving Image Preservation Assn

**Chase Schulte**  
Paramount Print Archive @ Preferred Media

**Bob Schumacher**  
Deluxe

**Virginia Sedillo**  
ITT/AES/DTRIAC

**Bill Seery**  
Standby Program

**Paul Sehenuk**  
Point.360

**Daryl Shail**  
The Pixel Farm Ltd.

**Winter Shanck**  
Thirteen/WNET

**Wendy Shay**  
Archives Center NMAH

**Karan Sheldon**  
Northeast Historic Film

**Barron Sherer**  
Wolfson II Florida Moving Image Archive

**Patrick Shevlin**  
The MediaPreserve

**Iris Shimada**  
Academic Film Archive of North America

**Lee Shoulders**  
Getty Images

**Jennifer Sidley**  
Mississippi Dept. of Archives and History

**Bob Simmons**  
Sony Pictures Entertainment

**Colleen Simpson**  
Technicolor

**Janice Simpson**  
Ascent Media

**Bob Sky**  
Novastar Sound

**Amy Sloper**  
Harvard Film Archive

**Alison Smith**  
WGBH Stock Sales/WGBH Media Library

# Attendees

To October 24, 2008

**Lynn Smith**  
Herbert Hoover Presidential Library-Museum

**Richard Spöhrer**  
The Pixel Farm Ltd

**David Spencer**  
UNCSA Moving Image Archives

**John Spencer**  
BMS/Chace LLC

**Alan Stark**  
Film Technology Company Inc.

**Richard Steele**  
HBO

**Albert Steg**  
Center for Home Movies

**Deborah Steinmetz**  
HU Steven Spielberg Jewish Film Archive

**Jacob Steinmetz**  
HU

**Jeff Stevens**  
Warner Bros. Entertainment

**Christina Stewart**  
Canadian National Exhibition Archives

**Jacqueline Stewart**  
Northwestern University

**Jeff Stoiber**  
L. Jeffrey Selznick School

**Edward Stratmann**  
George Eastman House

**Nancy Suniewick**  
Colorlab Corp.

**Russ Suniewick**  
Colorlab Corp.

**Dwight Swanson**  
Center for Home Movies

**Randall J. Tack**  
Kodak

**Linda Tadic**  
New York University

**John Tariot**  
Film Video Digital

**Kimberly Tarr**  
NYU - MIAP

**Irene Taylor**  
PBS

**Mark Taylor**  
National Air and Space Museum

**Daniel Teruggi**  
INA

**Ned Thanouser**  
Thanouser Company Film Preservation

**Celia Tisdale**  
MS Department of Archives and History

**Mark Toscano**  
Academy Film Archive

**Brian Towle**  
Preferred Media

**Katie Trainor**  
Museum of Modern Art

**Toni Treadway**  
Brodsky & Treadway

**Amy Turner**  
Southern Methodist Univ.

**James Turner**  
University of Montreal EBSI

**Jeff Ubois**  
Intelligent Television

**Andy Uhrich**  
NYU

**Heather Ukryn**  
Discovery Communications

**Rick Utley**  
PRO-TEK Media Preservation Services

**Dirk Van Dall**  
Broadway Video Digital Media

**Kara Van Malssen**  
New York University

**Maria Venuto**  
Standby Program

**Erwin Verbruggen**  
Universiteit van Amsterdam

**Philip Vigeant**  
Pro8mm

**Rhonda Vigeant**  
Pro8mm by Super 8 Sound

**Julie Viggiano**  
City of Seattle Municipal Archives

**Steven Villereal**  
NYU - MIAP

**Jonah Volk**  
NYU - MIAP

**Laurel Waco**  
E! Entertainment

**Leah Wagner**  
Hugh M. Hefner Moving Image Archive USC

**John Walko**  
Scene Savers

**Jayson Wall**  
Walt Disney Studios

**Nancy Watrous**  
Chicago Film Archives

**Heather Weaver**  
ReelTimeColor

**Arthur Wehrhahn**  
Museum of Modern Art

**Sarah Weinblatt**  
University of Texas

**Kenneth Weissman**  
Library of Congress

**Mark Welch**  
Post Modern Co

**Ellinor Wheeler**  
DigitalForward

**Jim Wheeler**  
DigitalForward

**Molly Wheeler**  
Yale Beinecke Library

**Barbara Whitehead**  
UCLA Film & Television Archive

**Ann Wilkens**  
Wisconsin Public Television

**Lisa Williams**  
Watkins College of Art Design & Film

**Mark Williams**  
Dartmouth College

**Murray Wilson**  
tps Consulting

**Rachel Wilson**  
RMIT University

**Steve Wilson**  
Harry Ransom Center/University of Texas

**Timothy Wilson**  
Image Permanence Institute

**Michele Winn**  
Chace Audio

**Pamela Wintle**  
Smithsonian Institution

**Jonathan Wise**  
Canadian Museum of Civilization

**Adrian Wood**  
Inkulla Media

**Steve Wystrach**  
U.S. Borax

**Martha M. Yee**  
UCLA Film & Television Archive

**Gwan Yong Jeong**  
NYU - MIAP

**Audrey Young**  
NYU - MIAP

**Tom Zaczek**  
Sony Pictures Entertainment





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*Front cover: Rossiter Home Movie Collection, University of Georgia Libraries' Walter J. Brown Media Archives.*