



# AMIA 2011

November 16-19, 2011 . Austin, Texas

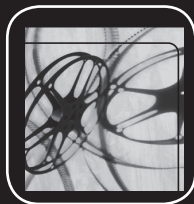
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AMIA turns 21 this year - and where better than in Austin! We were here in 2005, and on behalf of the Conference Committee and our local volunteers - welcome back.

At AMIA 2005, much of the conference programming focused on technology's influence on almost every area of our profession. In this year's program the underlying current is working with and how to manage change, much of it driven by those changing technologies. Programming includes a broad range of archival concerns - from orphan films to independent media to formal education programs to the costs of long term access. There are also sessions that focus on local history and preservation efforts. In addition, we'll hear the results of The Digital Dilemma 2, focusing on digital preservation for independent filmmakers and nonprofit audiovisual archives.

And if it's Austin, there will be screenings! The Alamo Drafthouse has Reels of Steel on Wednesday night, local artists will screen your 16mm reels on fog on Friday night, and Saturday will offer a day of screenings at the nearby Paramount Theatre. All of this in addition to Thursday evening's Archival Screening Night.

The conference takes an enormous number of people volunteering their time - and that includes the work of our Local Committee in bringing us the best of Austin and helping us to bring the best of AMIA to the city. To all of these volunteers - thank you! And our thanks to you for being here.

On behalf of the Conference Committee - enjoy your week!

Carol Radovich  
*Conference Committee Chair*

Heather Linville and Lindsay Zarwell  
*Conference Program Co-chairs*

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*Without the generous support of our sponsors, many of  
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On behalf of all of us at AMIA - thank you!*

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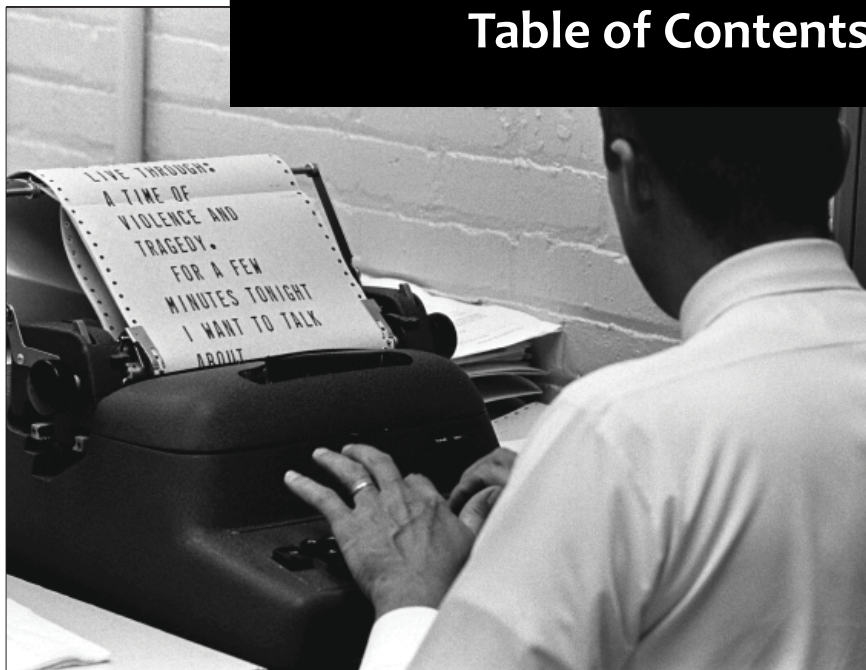
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# AMIA Committees

Everyone at the conference is welcome (and encouraged!!) to attend any of the meetings listed in the Conference Program. A full list of committee meetings is included in the Program. Members interested in joining a committee should express their interest to the chair or to the AMIA office. Join now and help to lead AMIA forward!

## COMMITTEES OF THE BOARD

*AMIA Board Committees are focused on the business and service functions of the Association, and are created and appointed by the Board of Directors*

Awards and Scholarships	Bob Schumacher, Chair
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Membership Services	Lee Shoulders, Chair
Publications	Julia Noordegraaf, Chair

## COMMITTEES OF THE MEMBERSHIP

*AMIA Committees of the Membership are focused on the principal activities of the profession and are established and managed by the membership*

Advocacy	Ray Edmondson and Caroline Yeager, Chairs
Academic Archival	Mike Mashon, Chair
Access	Melissa Dollman, Chair
Cataloging and Metadata	Randal Luckow, Chair
Copyright	Karen Cariani and Peter Kaufmann, Chairs
Digital Issues	Lisa Carter, Chair
Diversity	Chris Lane, Chair
Education	Lance Watsky, Chair
Independent Media	Yvonne Ng and Lauren Sorensen, Chairs
International Outreach	Reto Kromer and Kara Van Malssen, Chairs
Lesbian, Gay, Bisexual and Transgender	Janice Allen and May Haduong, Chairs
Moving Image Related Materials and Documentation	Deidre Thieman and Steve Wilson, Chairs
Nitrate	Rachel Parker, Chair
Open Source	Karen Cariani, Jack Brighton and David Rice, Chairs
Preservation	Reto Kromer and Kate Murray, Chairs
Projection and Technical Presentation	Dick May and Katie Trainor, Chairs
Small Gauge and Amateur Film	Klara Foeller and Andy Uhrich, Chairs
Television, News and Documentary	Jack Brighton, Chair

## AMIA PUBLICATIONS

The Moving Image	Devin and Marsha Orgeron, Editors
	Teri Tynes, Managing Editor
The Tech Review	Ralph Sargent, Editor
AMIA Newsletter	David Lemieux, Editor

## AMIA STUDENT CHAPTERS

University of California, Los Angeles	
New York University	Caitlin Hammer, President

# AMIA Board



## **BOARD OF DIRECTORS**

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# AMIA Awards and Scholarships

## William S. O'Farrell Volunteer Award Gregory Lukow, Library of Congress

To recognize his significant contributions to AMIA and the field, the William S. O'Farrell Volunteer Award is presented to Gregory Lukow.

From his nomination: "Gregory Lukow's record of volunteer work for AMIA is extensive, and was especially critical in the formation and early development of the Association. In 1989-90, Greg was a leading member of the Future of F/TAAC Committee, which led directly to the formation of AMIA. He contributed greatly to the committee's work, served as a key organizer of the committee's activities and basically kept matters on track and moving forward. He also drafted the Association's Articles of Incorporation, was instrumental in drawing up the original AMIA Bylaws, and managed the process of securing AMIA's non-profit status. In 1991, Greg became the Association's founding Secretary and a member of the original Board of Directors. I believe he served five terms as Secretary, and probably still holds the record for the longest tenure as an officer and director. Later Greg helped set-up the AMIA Office in Los Angeles and transition the management of the Association to a full-time paid staff. Throughout these early years, Greg played a significant role in developing and implementing many of the policies and protocols that fostered the growth of AMIA's programs, services and membership. Greg has been active in many AMIA committees and task forces over the years, including the Conference Committee, the Publications Committee, the Cataloging and Documentation Committee, the Membership Development Committee, the Local Television Task Force, the By-Laws Review Task Force, and the Committee on U.S. National Moving Image Preservation Plans, among others.

As a member of the Conference Committee, Greg has played an important role in organizing many AMIA Annual Conferences; as a member of the Publications Committee, he was especially active in developing and producing the AMIA Newsletter. He has also attended almost every AMIA Conference and has organized many sessions, delivered many presentations, and participated on dozens of panels."

---

## 2011 Scholarships, Fellowship & Internship Recipients

Thanks to the generosity of our program sponsors, AMIA awarded four scholarships and one fellowship and one internship in 2011.

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

Benedict Salazar Olgado  
Elinor Rose Groom  
Juana Suarez  
Carly Bogen  
Kelly Egan  
Heather Harkins

# AMIA Awards and Scholarships

## **AMIA Silver Light Award**

### **Ralph Sargent, Film Technology Corporation**

To recognize his outstanding career achievement in moving image preservation, the 2011 Silver Light Award is presented to Ralph Sargent.

Ralph N. Sargent III received his B. A. in radio, television and motion pictures from the University of North Carolina, Chapel Hill in 1964. He earned his M. A. in motion pictures from the University of California, Los Angeles and joined the technical staff of UCLA's Motion Picture Division of the Theater Arts Department following graduation in 1965. In 1968 he was appointed a lecturer at UCLA teaching both technical and production courses. Sargent left UCLA to form Film Technology Co., Inc. in 1971. The company has grown to become one of the premiere restoration laboratory facilities in the United States serving both film, video and sound clients throughout the world.

Sargent is the author of "Preserving the Moving Image" published by the National Endowment for the Arts and the Corporation for Public Broadcasting in 1974. He was a contributing editor and advisor for the National Film Preservation Foundation's publication, "The Film Preservation Guide: The Basics for Archives, Libraries and Museums," published in 2004. He is a life member of the Society of Motion Picture and Television Engineers and a member of the Association of Moving Image Archivists. He has contributed lectures and presentations to both organizations touching on a wide variety of technical devices and techniques of interest to the field. In less directly related fields, Sargent is a past chairman and honorary life member of the Los Angeles Theatre Organ Society and a producer of numerous silent film scores and theatre organ recordings. He is also a member of the Society for Astronomical Sciences and an astrophotographer whose deep space photographs have appeared in Astronomy Magazine.

Most recently, Sargent is the founding editor of AMIA's Tech Review. The publication is a based on the idea that the field needs a timely technical review oriented to those things new and old which will or have already impacted our work.

---

## **YADA! Scholarships for Education in Fundraising**

### **Pam Wintle, Smithsonian Institution**

### **Courtney Michael, WGBH**

Sponsored by Audiovisual Preservation Solutions, Your Archive Deserves Advocacy! initiative (YADA!), promotes the people and stories behind archives as well as providing resources that support advocacy in the belief that becoming an effective advocate for archival collections means becoming a proactive participant in the management and planning of all aspects of their preservation and long-term maintenance.

---

## **AMIA Rockefeller Visiting Archivist Fellowship**

### **Ellis Brenni, Ghana Broadcasting (Ghana)**

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 sharing skills and knowledge.

# **FOTOKEM**

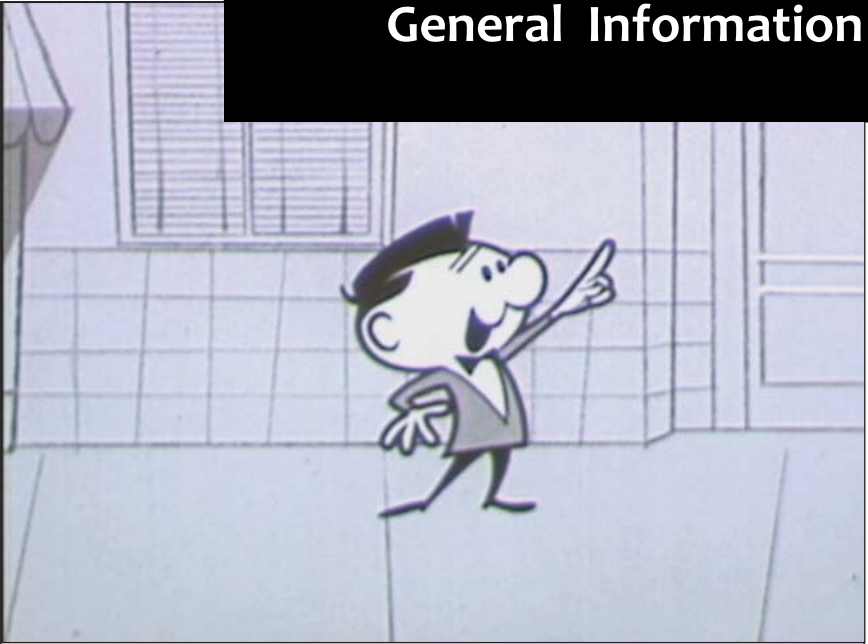
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# General Information



## AMIA Registration Desk

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

Tuesday	First Floor - Escalators	7:30am - 5:00pm
Wednesday - Friday	Texas Foyer (2nd Floor)	7:30am - 6:00pm
Saturday	Texas Foyer (2nd Floor)	7:30am - 4:00pm

## AMIA Vendor Cafe

### Texas Ballroom - Second Floor

Please join us for the always informative AMIA vendor exhibits in the Cafe. Plus, raffle prizes at each morning and afternoon break.

Thursday - Friday	Continental Breakfast	8:30am
Thursday	Vendor Hours	8:30am - 6:30pm
Thursday	Cocktails in Vendor Cafe	5:30pm
Friday	Vendor Hours	8:30am - 4:00pm

## Paramount Theatre

The Paramount Theatre is just over the bridge at 7th and Congress.

## Please wear your badge!

AMIA registration badges will allow you access to all sessions, the Opening Cocktail Reception, the Vendor Cafe and the Closing Cocktail Reception. You must wear your badge for entry. For events with tickets, please note you will need your ticket and your badge for entry.

# AMIA Screenings

**Wednesday - 11:30pm** | Alamo Ritz - Free Admission

## **AMIA Reels of Steel**

"Battles" between hip hop DJs have been going on for nearly 30 years. The two participants set up their turntables and try to blow each other off the stage by cutting up crazier and more obscure vinyl. This November we're going to put a whole new spin on it. It's a battle to the finish as each archivist, armed with reel after reel of educational films, cartoons, home movies, stag films and more, tries to get the crowd pumped into a frenzy and win the fat gold chain that signifies AMIA Emulsion Propulsion Champ 2011!

**Thursday - 7:30pm** | Paramount Theatre

## **Archival Screening Night**

The AMIA Archival Screening Night provides an opportunity to showcase recent acquisitions and preservation efforts.

**Friday - 8:00pm** | Hyatt Room Foothills II

## **Home Movies of Silent Film Stars**

Most of us have worked to preserve silent films and can even provide basic histories about the people who made them. But when it comes to silent stars, more is known about their on-screen characters than their off set personalities. This screening will provide a history about several silent film stars as shown through their own home movies.

**Friday - 9:30pm** | Town Lake Gazebo

## **Seeding the Clouds: Film on Fog**

Open screening! Bring your own reels and rolls as Austin artists Barna Kantor and Scott Stark point their 16mm projectors at billowing clouds of pure cold steam. The misty mayhem will reveal dimension, movement and voluptuousness not previously found in your found footage.

**Saturday - All Day** | Paramount Theatre

## **Screening Day**

### **9:00am - We Can't Go Home Again**

"We Can't Go Home Again" is an experimental, multi-narrative film bordering on cinema and visual arts. A collaboration between student filmmakers and director Nicholas Ray, a film professor at Harpur College, Ray continued to experiment and re-edit the film until his death in 1979.

### **10:45am - Passages from James Joyce's Finnegans Wake**

Whether viewed as an opera, a subtitled foreign language film, or a labor of love to Joycean language and wit, Finnegans Wake is a tribute to the filmmaking genius of Mary Ellen Bute (1906-1983) and Ted Nemeth (1911-1986).

### **1:00pm - Amateur Night: Home Movies from American Archives**

Dramatic, funny, poignant and even strange, Amateur Night presents 16 amateur films from the collections of American film archives. Featuring films by average Joes alongside notables like Alfred Hitchcock, Richard Nixon, animator Helen Hill and Smokey Bear, Amateur Night adds to the images archival audio, commentaries from family members, and newly-recorded music.

# AMIA Screenings



## **3:00pm - Word is Out: Stories of Some of Our Lives**

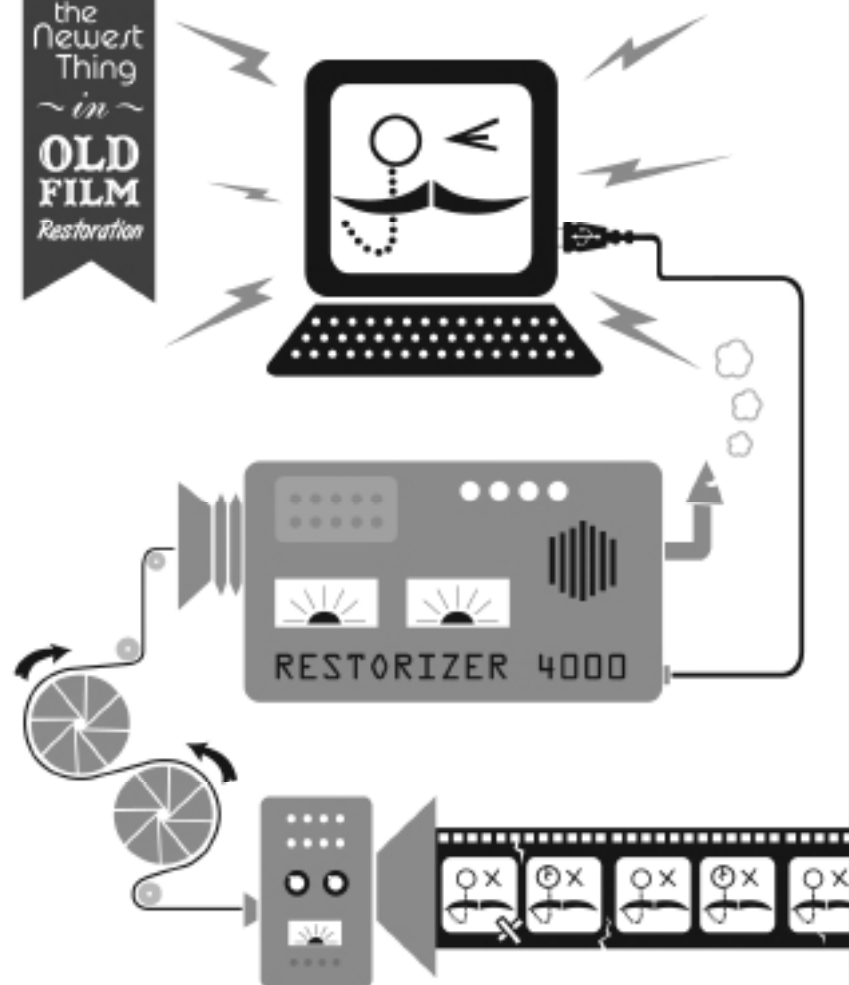
The first feature-length documentary about lesbian and gay identity made by gay filmmakers, “Word is Out” captures the voice of the emerging gay rights movement of the 1970s. This film was restored in 2009 by the Outfest Legacy Project for LGBT Film Preservation, a collaboration between Outfest and the UCLA Film & Television Archive.

**Saturday - 8:00pm | Paramount Theatre**

## **AMIA Restoration Screening: A Night At The Movies**

AMIA’s Restoration Screening is an opportunity to invite the public to see what we do and why we do it. Highlighting a restored feature, it’s a chance to see an old favorite or new classic on the big screen accompanied by a short presentation about the restoration effort. What is it this year? Wait and see!

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# Conference at a Glance

Tuesday - Wednesday - Thursday



## TUESDAY – NOVEMBER 15, 2011

8:30am - 5:30pm | Foothills I | Separate Registration Required

Workshop: Can My Archive Live Forever?

11:00am - 5:00pm | Austin History Center | Separate Registration Required

Activist Archiving Workshop: Working on the Austin History Center's 16mm Film Library

## WEDNESDAY – NOVEMBER 16, 2011

8:30am - 5:30pm | Harry Ransom Center | Separate Registration Required

A PBCore Cataloging Workshop

12:30pm - 5:30pm | Alamo Drafthouse: Lamar | Separate Registration Required

The Reel Thing Technical Symposium

6:30pm - 7:30pm | Texas Ballroom Foyer

Opening Night Cocktails

8:00pm - 10:00pm | Foothills II

AMIA Fifth Annual Trivia Throwdown!

11:30pm | Alamo Ritz – Free Admission

AMIA Reels Of Steel

## THURSDAY – NOVEMBER 17, 2011

7:30am - 8:30am | Main Floor Bar | Pre-registration Required

Newcomer's Mixer

8:30am - 6:30pm | Texas Ballroom I

AMIA Vendor Cafe & Continental Breakfast



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# Conference at a Glance

## Thursday

9:00am - 10:00am | Foothills II

Hierarchical Datastructure and Fully-Integrated Workflows in BFI's New CID system

9:00am - 10:00am | Hill Country C

History Online: Balancing Historical Integrity and Increased Access at Three International Archives

9:00am - 10:00am | Foothills I

Real or Fake: Navigating the Pitfalls of Entertainment Memorabilia Authentication

10:30am - 11:30am | Foothills II

What Should We Do Today: Toward an Interim-Master for the Preservation of Digital Audiovisual Materials

10:30am - 12:00pm | Hill Country C

Archive and the Commons: Why Archives Should Embrace Openness

10:30am - 12:00pm | Foothills I

The Challenges of Conserving Interactive, Multi-Channel Time Based Media

12:00pm - 1:00pm | Padre Island

Meeting: Access Committee

12:00pm - 1:00pm | Big Bend A-B

Meeting: Cataloging & Metadata Committee

12:00pm - 1:00pm | Big Bend C-D

Meeting: Membership Services Committee

12:30pm - 1:30pm | Harry Ransom Center

Meeting: Moving Image Related Materials and Documentation Committee

1:00pm - 2:00pm | Padre island

Meeting: Advocacy Committee

1:00pm - 2:00pm | Big Bend C-D

Meeting: Independent Media Committee

1:00pm - 2:00pm | Big Bend A-B

Meeting: Preservation Committee

2:00pm - 3:30pm | Foothills II

The Digital Dilemma 2 ... It Continues

2:00pm - 3:30pm | Hill Country C

Session of Two Presentations

- Developing a Media Preservation Program at Indiana University Bloomington
- Was That Pill Blue or Red? Tags and Comments for Online Resources

2:00pm - 3:30pm | Foothills I

Texas Moving Image Histories

4:00pm - 5:30pm | Foothills I

Session of Two Presentations

- Archivo Memoria: Preserving Orphan Film in Mexico
- Video Won't Wait: Regional Orphan TV & Video Preservation in California, New York, and New Orleans

# Conference at a Glance

Thursday - Friday

4:00pm - 5:30pm | Hill Country C

Out of Print: the Changing Landscape of Print Accessibility at Film Archives

4:00pm - 5:30pm | Foothills II

We Are What We Repeatedly Do: Applying Aristotle to Quality

5:30pm - 6:30pm | Texas Ballroom I

Cocktails in the Vendor Cafe

5:30pm - 6:30pm | Padre Island

Meeting: Copyright Committee

5:30pm - 6:30pm | Big Bend C-D

Meeting: Digital Issues Committee

7:30pm - 10:30pm | Paramount Theatre

AMIA's Archival Screening Night

## FRIDAY – NOVEMBER 18, 2011

8:30am - 4:00pm | Texas Ballroom I

AMIA Vendor Cafe & Poster Presentations

9:00am - 10:30am | Texas Ballroom 4

AMIA 2011 Plenary

11:00am - 12:30pm | Foothills II

Session of Three Presentations

- 16mm Nitrate Films at the Museo Nazionale del Cinema.
- From Zapruder to History - The Restoration of the JFK Film
- The Attractions are Coming: The SabuCat Trailer Collection at the Academy Film Archive

11:00am - 12:30pm | Hill Country A

Digitization, Reboot!

11:00am - 12:30pm | Foothills I

The Current and Future State of Moving Image Archival Education

12:30pm - 2:30pm | Texas Ballroom 4 | Pre-registration Required

AMIA Awards & Scholars Luncheon

2:30pm - 3:30pm | Foothills II

Building a Preservation Solution for the BFI's Master Film Collection

2:30pm - 3:30pm | Hill Country A

Free Public Access by Monetizing Content? A Successful Non-Profit/Corporate Model

2:30pm - 3:30pm | Foothills I

Tools for Collection Assessment and Determining Preservation Priorities

4:00pm - 5:30pm | Foothills I

Educating Film Preservation: Building Future Audiences

4:00pm - 5:30pm | Hill Country A

Fatally Flawed Film Formats

4:00pm - 5:30pm | Foothills II

Long Term Access to AV Material: Estimating the Costs

# Conference at a Glance

## Friday - Saturday

5:30pm - 6:30pm | Big Bend A-B

Meeting: Education Committee

5:30pm - 6:30pm | Big Bend A-B

Meeting: Lesbian, Gay, Bisexual & Transgender Committee

5:30pm - 6:30pm | Foothills I

Meeting: Open Source Committee

8:00pm - 9:30pm | Foothills II

Home Movies of Silent Film Stars

9:30pm - 11:00 pm | Town Lake Gazebo

Seeding the Clouds: Film on Fog

### SATURDAY – NOVEMBER 19, 2011

7:30am - 8:30am | Padre Island

Meeting: Projection and Presentation Committee

8:30am - 10:00am | Foothills I

Session of Three Presentations

- One Size Fits All: Bringing Old and New Films Online
- Secure Media Network: Building a Digital Repository for a Diverse Coalition of Analog Video Collections
- Video Archiving From Start-up to First Migration: A Report

8:30am - 10:00am | Foothills II

IMAP Presents: Case Studies in Independent Media Preservation

8:30am - 10:00am | Hill Country A

The American Archive Content Inventory Project: Methods, Challenges and Next Steps

9:00am | Paramount Theatre

Screening: We Can't Go Home Again

10:30am - 12:00pm | Hill Country A

Access to Three Family Collections: How'd We Do It?

10:30am - 12:00pm | Foothills I

Film Reportage of the Southwest in the Silent Film Era

10:30am - 12:00pm | Foothills II

Non-custodial Approaches to Video Archiving: Perspectives from Human Rights Collections

10:45am | Paramount Theatre

Screening: Passages from James Joyce's *Finnegans Wake*

12:00pm - 1:00pm | Big Bend C-D

Meeting: News, Documentary & Television Committee

12:00pm - 1:00pm | Padre Island

Meeting: Nitrate Committee

12:00pm - 1:00pm | Big Bend A-B

Meeting: Small Gauge and Amateur Film Committee

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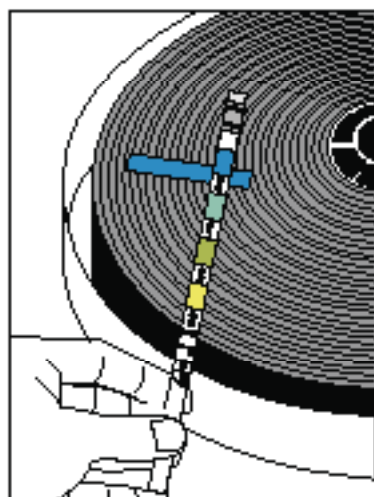
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# Conference at a Glance

## Saturday

### SATURDAY – NOVEMBER 19, 2011 (Continued)

12:00pm - 1:00pm | Foothills I

Publications Committee: Get it in Writing - Publishing in *The Moving Image*, the *AMIA Tech Review* and the *AMIA Newsletter*

1:00pm - 2:00pm | Padre Island

Meeting: Awards and Scholarships Committee

1:00pm - 2:00pm | Big Bend C-D

Meeting: International Outreach Committee

1:00pm - 2:00pm | Big Bend A-B

Meeting: Publications Committee

1:00pm | Paramount Theatre

Amateur Night: Home Movies from American Archives

2:00pm - 3:00pm | Hill Country A

Preservation & Access for Next Generation Archives

2:00pm - 3:00pm | Foothills I

Getting Your Archival Films Online: One Archive's Story

2:00pm - 3:00pm | Foothills II

Really, What Are You Going To Do With That?: Preservation Perspectives on Unconventional Moving (and Not Moving) Images

3:00pm | Paramount Theatre

Screening: Word is Out: the Stories of Some of Our Lives

3:30pm - 5:00pm | Texas Ballroom I


AMIA General Membership Meeting

5:30pm - 6:30pm | Texas Foyer

AMIA Closing Night Cocktails

8:00pm | Paramount Theatre

AMIA Restoration Screening



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# Conference Program

Tuesday | November 15, 2011



**8:30am - 5:30pm | Foothills I | Separate Registration Required**

## **Workshop: Can My Archive Live Forever?**

Chair: Josef Marc - Front Porch Digital  
Speakers: David Rowntree - Archival Media Consulting  
James Lindner - Media Matters  
Gary Adams - Blackmagic Design  
Travis Johnson - Front Porch Digital  
Aaron Edell - Front Porch Digital  
Chris Shroyer - Front Porch Digital  
Steve Kwartek - Front Porch Digital

Part Two of AMIA 2009 Workshop Analog-to-Digital Migration: Who, What, When, Where and How? This hands-on workshop will migrate film, sound and video carriers to IT; improve metadata; publish to a website; and leave a legacy for the next generation archivist. Participants will work in groups of common interest, and write a "time capsule" message addressed to "Next Archivist." Workshop chair Josef Marc, VP Front Porch Digital, will bring that message to future AMIA sessions. Attendees qualify for five Archival Recertification Credits through the Academy of Certified Archivists.

**11:00am - 5:00pm | Austin History Center | Separate Registration Required**

## **Activist Archiving Workshop: Working on the Austin History Center's 16mm Film Library**

Chair: Amy Sloper - Harvard Film Archive  
Speakers: Sandra Yates  
Yvonne Ng - WITNESS  
Jeff Martin - Archival Moving Image Consultant  
Stephen Parr - San Francisco Media Archive/Oddball Film+Video

Activist Archiving is a process whereby volunteers - in this case AMIA volunteers in the community where the AMIA conference is held - help an organization gain intellectual and physical control over an endangered moving image collection. This year, AMIA will partner with the Austin History Center to work on a 16mm film collection related to Austin from the Texas Motion Picture Service. In this workshop/work day, staff and volunteers of the Austin History Center, working alongside AMIA members, will tackle the 16mm film collection of the Texas Motion Picture Service housed in the archive. The goal is to inspect and catalog the elements, and in the process, to teach archiving skills through hands-on practice. Space is limited - enthusiasm and film handling experience are appreciated!



PBS



## **These Amazing Shadows: The Movies That Make America**

A 2011 official Sundance Film Festival selection. This program tells the history and importance of The National Film Registry, a roll call of American cinema treasures that reflects the diversity of the film, and indeed the American experience itself.

**Visit us at [shopPBS.org/teachershop](http://shopPBS.org/teachershop)**

# Conference Program

## Wednesday . November 16, 2011

### **8:30am - 5:30pm | Harry Ransom Center | Separate Registration Required** **A PBCore Cataloging Workshop**

**Chairs:** Karan Sheldon - Northeast Historic Film  
Brian Graney - Northeast Historic Film  
**Speakers:** Jack Brighton - Illinois Public Media,  
Dave Rice - The City University of New York  
Kara Van Malssen - Audiovisual Preservation Solutions

"PBCore provides a level of detail useful to media archives, without being ridiculous to implement." --Jack Brighton. PBCore is a metadata standard created for the description of analog and digital media objects. This workshop is an all-day followup to AMIA 2010 PBCore conference sessions that will enable catalogers and others to evaluate and prepare to adopt PBCore for management of their AV assets. We will include demonstrations of PBCore's value in handling intellectual content, rights, and technical metadata and will present specific case studies. Attendees will create PBCore records in custom exercises. PBCore 2.0 was released in early 2011. The instructors will present the schema and uses in detail, from mandatory elements through newly-added attributes. PBCore can either include or reference data from other schemas; the workshop will look at its future in the semantic Web as well as practical entry-level steps to adoption. Attendees qualify for five Archival Recertification Credits through the Academy of Certified Archivists

### **12:30pm - 6:00pm | Alamo Drafthouse: Lamar | Separate Registration Required** **The Reel Thing Technical Symposium**

**Chairs:** Grover Crisp - Sony Pictures Entertainment  
Michael Friend - Sony Pictures Entertainment

Dedicated to presenting the latest technologies in audiovisual restoration and preservation, The Reel Thing brings together a unique line up of laboratory technicians, archivists, new media technologists and preservationists.

### **6:30pm - 7:30pm | Texas Ballroom Foyer** **Opening Night Cocktails**

It's opening night, and a chance to say hello to colleagues, meet new friends and get ready for the days ahead. Hosted by our friends at Kodak.

### **8:00pm - 10:00pm | Foothills II** **AMIA Fifth Annual Trivia Throwdown!**

**Trivia Master:** Colleen Simpson – AMIA Board

Test your skills, win prizes and see if you can be the team that unseats the current AMIA Trivia Champions. Put your name on that monkey trophy!! Everyone is welcome. Sign up as a team or as an individual player. And all funds go to support AMIA Awards programs.

### **11:30pm | Alamo Ritz – Free Admission** **AMIA Reels Of Steel**

"Battles" between hip hop DJs have been going on for nearly 30 years. The two participants set up their turntables and try to blow each other off the stage by cutting up crazier and more obscure vinyl. Tonight we're going to put a whole new spin on it. Because this time instead of DJs, the competitors are hotshot film archivists bringing their most obscure, entertaining short films. It's a battle to the finish as each archivist, armed with reel after reel of educational films, cartoons, home movies, stag films and more, tries to get the crowd pumped into a frenzy and win the fat gold chain that signifies AMIA Emulsion Propulsion Champ 2011!



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### **7:30am - 8:30am | Main Floor Bar | Pre-registration Required** **Newcomer's Mixer**

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 continental breakfast will give everyone a chance to meet and network. Pre-registration is required. Hosted by our friends at Criterion, Milestone and Oscilloscope.

### **8:30am - 6:30pm | Texas Ballroom I** **AMIA Vendor Cafe & Continental Breakfast**

Please join us for the always informative AMIA vendor exhibits!

### **9:00am - 10:00am | Foothills II** **Hierarchical Datastructure and Fully-Integrated Workflows in BFI's New CID system**

Chair: Gabriele Popp - BFI  
Speakers: Stephen McConnachie - BFI  
Helen Edmunds - BFI

The BFI has implemented a new Collections Information Database that combines technical records and filmographic data with fully integrated workflow management and barcoding functionality for the first time. We will describe its innovative hierarchical data structure based on the European metadata standard CEN EN 15907 that captures metadata about film works, including their variants, manifestations and items. The session will include a full system demonstration, including workflows.

### **9:00am - 10:00am | Hill Country C** **History Online: Balancing Historical Integrity and Increased Access at Three International Archives**

Chair: Leslie Swift - United States Holocaust Memorial Museum  
Speakers: Deborah Steinmetz - Steven Spielberg Jewish Film Archive  
Jan-Christopher Horak - UCLA Film & Television Archive

The focus of the proposed session will be the presentation of historical film collections online. The speakers will discuss the challenges inherent in presenting websites which preserve historical integrity and copyright while reaching out to as large an audience as possible. Each speaker will demonstrate his or her online database, explain its features and talk about the way these websites are used as marketing tools to "advertise" the institutions of which they are a part. The speakers will also discuss the debate over how much information and access should be provided over the internet. What are the tensions that exist between intellectual control of the materials and the pressure to make more and more film available online to larger and larger audiences? How much interactivity should be permitted on websites and YouTube channels? Attendees will learn how these three institutions have negotiated these challenges and used their online presences to creatively showcase their collections.

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**9:00am - 10:00am | Foothills I**

## **Real or Fake: Navigating the Pitfalls of Entertainment Memorabilia Authentication**

Chair: Mary Huelsbeck - Black Film Center/Archive - Indiana University  
Speakers: Karen Pavelka - University of Texas – Austin, School of Information  
Kirby McDaniel - MovieArt  
Ron Moore - Cinema Icons

Did John Wayne really wear this cowboy hat in True Grit? Is this poster for Frankenstein really from 1931? How do you know if the asking price is too high or too low? Can you really trust the seller? Where can you go to get advice if you have questions about an object? This session will discuss these questions and more.

**10:30am – 11:30am | Foothills II**

## **What Should We Do Today: Toward an Interim-Master for the Preservation of Digital Audiovisual Materials**

Chairs: Jimi Jones - Library of Congress  
George Blood - George Blood Audio  
Speakers: Courtney Egan - National Archives and Records Administration

Over time video formats and carriers become obsolete. Our starting assumption is that all historic video formats must be migrated to the latest digital technology. Long term preservation and access to information in digital form entails periodic migration to new carriers. At the time of migration, various file maintenance operations can take place. These include verification of checksums, authority control of metadata, and file format obsolescence assessment. Many institutions seek an intermediate solution, an “interim-master format” to use until the audiovisual preservation community can find a widely-supported long-term digital video preservation format. This panel will discuss the search for a “interim master formats” suitable for preserving digital video content for the next 5 to 10 years. Additionally, a representative from the National Archives will share that organization's experience regarding the selection and standardization of a video format for preservation. Contributing to the decision-making process are specific institutional needs and available resources.

**10:30am - 12:00pm | Hill Country C**

## **Archive and the Commons: Why Archives Should Embrace Openness**

Chairs: Johan Oomen - Netherlands Institute for Sound and Vision  
Kara van Malssen – Audiovisual Preservation Solutions  
Speakers: Peter Kauffman - Intelligent Television  
Ben Moskowitz - Open Video Alliance  
Rick Prelinger - Prelinger Archives

As viewing has shifted away from television and onto the Internet, the public interest in access to archive resources online has exploded. Some collection owners allow their material to be downloaded so everyone can truly engage with the material; use it as basis for productions by non-professionals or embed it in large open platforms such as Wikipedia, the Internet Archive and so on. We see the emergence of what is often called The Commons; ‘A set of resources maintained in the public sphere for the use and benefit of everyone’. Five esteemed panelists will discuss why it is important for archives to embrace more open models of access and welcome the audience to engage in a discussion regarding this timely issue.

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**10:30am - 12:00pm | Foothills I**

### **The Challenges of Conserving Interactive, Multi-Channel Time Based Media**

Chair: Bill Seery - The Standby Program  
Speakers: John Migliore - The Kitchen Center for Music, Media, Dance,  
Performance and Film  
Jeff Martin - Independent archivist

The field of moving image preservation is rapidly becoming more complicated. The conservation of single channel, analog material is relatively simple compared to the challenges presented by interactive, multi-channel, digital content produced over the last 25 plus years. CD-ROMs, both commercial and artistic created in the mid-1990s are no longer playable on current operating systems. Many major time based artworks have suffered equipment and other technical failures causing them to be removed from display. A variety of nonlinear editing systems and digital audio workstations have come and gone, rendering their files unusable. This session will explore these challenges, laying out issues, presenting solutions and suggesting ways of preventing problems in the future. Participants will gain an appreciation of some of the problems they may face in the future and practical information on how to deal with them.

**12:00pm - 1:00pm | Padre Island**

### **Meeting: Access Committee**

Melissa Dollman - Access Committee Chair

**12:00pm - 1:00pm | Big Bend A-B**

### **Meeting: Cataloging & Metadata Committee**

Randal Luckow - Cataloging & Metadata Committee Chair

**12:00pm - 1:00pm | Big Bend C-D**

### **Meeting: Membership Services Committee**

Lee Shoulders - Membership Services Committee Chair

**12:30pm - 1:30pm | Harry Ransom Center**

### **Moving Image Related Materials and Documentation Committee**

Diedre Thieman - MIRMD Committee Co-chair  
Steve Wilson - MIRMD Committee Co-chair

**1:00pm - 2:00pm | Padre island**

### **Meeting: Advocacy Committee**

Caroline Yeager - Advocacy Committee Co-chair  
Ray Edmondson - Advocacy Committee Co-chair

**1:00pm - 2:00pm | Big Bend C-D**

### **Meeting: Independent Media Committee**

Yvonne Ng - Independent Media Committee Co-chair  
Lauren Sorensen - Independent Media Committee Co-chair

**1:00pm - 2:00pm | Big Bend A-B**

### **Meeting: Preservation Committee**

Kate Murray - Preservation Committee Co-chair  
Reto Kromer - Preservation Committee Co-chair



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### 2:00pm - 3:30pm | Foothills II The Digital Dilemma 2 ... It Continues

Speakers: Andy Maltz - Director, AMPAS Science and Technology Council  
Milt Shefter - AMPAS Digital Motion Picture Archive Project Lead

2007's landmark report from the Academy of Motion Picture Arts and Sciences (AMPAS) on digital motion picture preservation issues, "The Digital Dilemma," reported from the perspective of the major motion picture studios and large commercial and government organizations. A new report, "The Digital Dilemma 2," reports on digital motion picture preservation issues from the perspective of independent filmmakers, documentarians and nonprofit audiovisual archives. Independent filmmakers produce 75% of theatrical releases in the U.S. and the more than 500 nonprofit audiovisual archives in the U.S. hold many independent and historical films. These groups often lack the resources, personnel and funding to address sustainability issues, and they therefore face their own version of the digital dilemma. The report raises critical questions about where the responsibility for preservation of this digital content lies - with the archives or with the content owner? The presentation will discuss the report's findings, which include proposed interim options for these communities to consider.

### 2:00pm - 3:30pm | Hill Country C Session of Two Presentations

#### Developing a Media Preservation Program at Indiana University Bloomington

Speaker: Chris Lacinak - AudioVisual Preservation Solutions

In 2009, Indiana University Bloomington published a report documenting the findings of a campus-wide survey of audio, video, and film holdings which identified more than 560,000 media objects, most of them on degrading, obsolete analog carriers. Many archivists believe there is a 15-to 20-year window-of-opportunity to digitize analog audio and video, less for some formats. This scenario is common to institutions around the world that have acquired and stored hundreds of thousands of hours of audiovisual content in support of their mission, and have limited time in which to ensure its survival. Last year we presented the findings of this survey. This presentation continues the story, detailing a year-long planning process to create a centralized digitization facility and a campus-wide preservation plan. Topics covered include: prioritizing holdings for preservation, creating a facility build plan, articulating preservation and access principles, managing data, developing strategies for film, engaging stakeholders, and mobilizing resources.

#### Was That Pill Blue or Red? Tags and Comments for Online Resources

Chair: Gypsy L. Kate Legge - Archival Consultant and Advocate  
Speakers: Emjay Rechsteiner - EYE Film Institute Netherlands  
Jeff Maus - TVO  
Johan Oomen - Netherlands Institute for Sound and Vision

Tagging, comments and other forms of "Web 2.0" interactions from and between those who access digital surrogates on websites have become quite common. At the 2010 AMIA/IASA conference, there were even discussions of "Web 3.0" - machine generated (Artificial Intelligence) subject heading, tags and links to related materials. Before applying new developments it is reasonable to assess the current situation and determine the positive and negative aspects from a variety of perspectives. The panel members are a diverse group from the perspectives of geography, professional practice and opinion of Web 2.0, with an



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*Steve Seld, Pacific Film Archives*

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BAVC Preservation client ART FORM

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### **Was That Pill Blue or Red? Tags and Comments for Online Resources [continued]**

emphasis on tags and comments. From administrative approaches to providing for such information channels, to the demands on the infrastructure, to the value or burden of the results this panel will offer case studies and personal experiences. Audience members will learn about many ways that aspects of Web 2.0 relate to moving image online surrogates and have the opportunity to contribute to a round table discussion, about the costs and rewards of these activities.

### **2:00pm - 3:30pm | Foothills I** **Texas Moving Image Histories**

Chair: Stephen Parr - San Francisco Media Archive/Oddball Film+Video  
Speakers: Elizabeth Hansen - Texas Archive of the Moving Image  
Jean Anne Lauer - Cine Las Americas

This program showcases Austin, Texas based non profit organizations, the Texas Archive of the Moving Image (TAMI) and Cine Las Americas and their efforts to promote, preserve and make accessible the rich cultural diversity of the Texas moving image heritage. The program will also present a variety of archival and contemporary films with Texas filmmakers in attendance. Elizabeth Hansen, Outreach and Education Director of TAMI will discuss their Video Library, a streaming media resource, the Texas Film Roundup, a innovative partnership with the Texas Film Commission providing free digitization and their award-winning Teach Texas, which helps educators integrate moving images into classrooms. Jean Anne Lauer, Film Programmer at Cine Las Americas, the international film festival that brings together Latino and indigenous filmmakers, actors, and screenwriters will present their efforts "Hecho en Tejas" to promote cross-cultural understanding while supporting a variety of voices and perspectives from Texas-based documentary and narrative filmmakers.

### **4:00pm - 5:30pm | Foothills I** **Session of Two Presentations**

#### **Archivo Memoria: Preserving Orphan Film in Mexico**

Speaker: Audrey Young - Cineteca Nacional México

Moving image history is largely made up of the orphan, the unseen: a collection of luminous fragments still waiting to be revealed. In 2010, the Cineteca Nacional de México began Archivo Memoria, a highly visible program of preservation and access that endeavors to raise a public consciousness of the nation's neglected images. Questioning conventional archival thought, Archivo Memoria aims to preserve through an active collaboration with the public. The project reimagines the archive as a place of creation, interpreting the archive's activities as a way to further new knowledge and new creative projects through the reutilization of ephemeral moving images. It seeks to make the films urgent and pertinent, to return them, transmuted, to the culture from which they came. This session will discuss the project's challenges and successes as well as screen newly discovered huérfanos for the first time outside Mexico.

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## **Video Won't Wait: Regional Orphan TV & Video Preservation in California, New York, and New Orleans**

Chair: Rebecca Bachman - NYU  
Speakers: Lauren Sorensen - BAVC  
Blaine Dunlap - Southeast Media Preservation Lab  
Carolyn Tennant - Hallwalls and Migrating Media  
Bill Seery - Standby Program

TV and Video archivists will focus on regional orphan video preservation at the Bay Area Video Coalition (BAVC) in San Francisco, as well as more recent programs initiated in Buffalo, New York (Migrating Media), New Orleans, Louisiana (Southeast Media Preservation Lab), and New York City (Standby Program). These programs function to provide archival services for American orphan TV and video in the absence of federal funding and support comparable to a National Film Preservation Foundation. Along with recent implementation of media preservation via the Corporation for Public Broadcasting's American Archive Inventory Project (CPB AAP) and the American Television and Radio Archive (ATRA) at the Library of Congress, do all these activities portend a new movement for protecting media as national heritage? Panelists will screen preserved and rare orphan videotapes from their collections if time permits.

**4:00pm - 5:30pm | Hill Country C**

## **Out of Print: the Changing Landscape of Print Accessibility at Film Archives**

Chair: May Haduong - Academy Film Archive  
Speakers: Brittan Dunham - Sundance Art House Convergence  
Anne Morra - The Museum of Modern Art  
Lars Nilsen - Alamo Drafthouse Cinema

As studios and distributors change their lending practices to focus on digital distribution, archives have been affected by increased demands for archival prints. How has this had an effect on archives and their loan programs? What sorts of changes do they foresee making within their own institutions to deal with this issue? What can programmers do to ensure that they can book accessible prints? Panelists will approach this topic from various perspectives – from archives that are changing their lending practices to respond to this issue – to those working with theatres interested in borrowing archival prints. This panel discussion will focus on the state of borrowing archival prints and the solutions and strategies that involved parties undertake to address this changing landscape.

**4:00pm - 5:30pm | Foothills II**

## **We Are What We Repeatedly Do: Applying Aristotle to Quality**

Chair: Hannah Frost - Stanford University Libraries  
Speakers: Melitte Buchman - New York University Libraries  
Kate Murray - National Archives and Records Administration  
Martin Jacobson - National Archives and Records Administration  
Terry Brady - National Archives and Records Administration  
Courtney Egan - National Archives and Records Administration

As digitization plays an increasingly fundamental role in media preservation workflows, the AMIA community has an important opportunity to develop and share best practices, terminology, and effective approaches to assure high-quality and consistent results in our work. In this panel, three institutions - NYU, NARA, and Stanford - will describe their current efforts to formalize and bolster quality assurance in digitization workflows. Panelists will

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share: approaches to building a comprehensive QA program; real-world examples of technical and project management issues that impact quality; information about The Artifact Atlas, a community resource comprised of terms and related images and clips useful in the identification of quality issues; a demonstration of a QC tool that analyzes XML output from a video migration system. The panelists aim to motivate audience members to consider how they manage quality in their own collections, and to generate community-wide discussion of digital media quality matters.

**5:30pm - 6:30pm | Texas Ballroom I**

### **Cocktails in the Vendor Cafe**

Join the Vendors for a cocktail! In your registration package you received a drink ticket courtesy of our 2011 Vendors - so stop by for a cocktail and say hello.

**5:30pm - 6:30pm | Padre Island**

### **Meeting: Copyright Committee**

Karen Cariani - Copyright Committee Co-chair

Peter Kaufmann - Copyright Committee Co-chair

**5:30pm - 6:30pm | Big Bend C-D**

### **Meeting: Digital Issues Committee**

Lisa Carter - Digital Issues Committee Chair

**5:30pm - 6:30pm | Big Bend A-B**

### **Meeting: Lesbian, Gay, Bisexual & Transgender Committee**

May Haduong - LGBT Committee Co-Chair

Janice Allen - LGBT Committee Co-chair

**7:30pm - 10:30pm | Paramount Theatre**

### **AMIA's Archival Screening Night**

The AMIA Archival Screening Night provides an opportunity to showcase recent acquisitions and preservation efforts.

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## **8:30am - 4:00pm | Texas Ballroom I AMIA Vendor Cafe & Poster Presentations**

Come by for a continental breakfast and check out the Poster Presentations. Presenters will be available at the breaks to answer questions about their presentations. And, of course, please join us for the always informative AMIA vendor exhibits!

## **9:00am - 10:30am | Texas Ballroom 4 AMIA 2011 Plenary**

### **11:00am - 12:30pm | Foothills II Session of Three Presentations**

#### **16mm Nitrate Films at the Museo Nazionale del Cinema**

Speaker: Sabrina Negri - Museo Nazionale del Cinema

The reference literature teaches us that 16mm films have always been manufactured on safety base, and our daily archival experience usually confirms this rule; however, a considerable amount of nitrate 16mm reels from the 1940's has been found in the San Paolo Film collection at the Museo Nazionale del Cinema in Torino, Italy. This discovery itself and the results of the historical research it fostered made us reconsider our assumptions about the history of Italian film industry and the practices of our archival routine. This research presents an historical overview of 16mm nitrate film manufacturing, as well as a description of the San Paolo Film collection and of the work that has been done on it after the discovery of the first reels of this material. It also provides practical guidelines for worldwide archives which store similar collections in their vaults, where 16mm nitrates may be hidden among safety elements.

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From Zapruder to History - The Restoration of the JFK Films

Speakers: Iwonka Swenson - National Geographic Television  
Dan Sullivan - Image Trends, Inc

November, 1963: JFK assassinated. The widely-known 8mm "Zapruder film" shows the tragic event as it unfolds. Unknown to many, other 8mm cameras were running, capturing the historic event from different angles, some showing the School Book Depository from which the shots were fired. The restoration of the Zapruder and other images, performed with unique technology and the assistance of the Library of Congress and National Geographic, not only shows us images and angles hidden for nearly 60 years, but reveals detail that was trapped within those images, unseen with the Standard Definition transfers of the time. The presentation will show clips and stills from this historic event, and present the process, effort, obstacles and technology used to recover these lost images and history. Our hope in presenting this is that other archivists will make-use of this technology to recover lost images and detail in their libraries and archives.

**The Attractions are Coming!: The SabuCat Trailer Collection at the Academy Film Archive**

Speaker: Cassie Blake - Academy Film Archive

For twenty years, SabuCat Productions operated the largest theatrical trailer collection in the world. This comprehensive acquisition now resides at the Academy Film Archive, transforming the AFA into the world's principal trailer archive. Presented by the archivist who has worked with the collection since its acquisition at the AFA, this paper will provide a case study of the SabuCat Collection, discussing its history from humble beginnings to becoming the largest known comprehensive trailer collection, its critical importance to film research, and the unique archival challenges involved in processing such a large, specialized collection. The author will argue for the collection's significance as a map of film culture containing informative, and sometimes overlooked signposts revealing patterns of film production, audience expectations, and studio marketing through a medium that is currently undervalued in film scholarship.

**11:00am - 12:30pm | Hill Country A**  
**Digitization, Reboot!**

Chair: Dave Rice - The City University of New York  
Speakers: Skip Elsheimer - A/V Geeks  
Rick Prelinger - Prelinger Archives

Hardware to digitize video continues to get smaller and cheaper. Video processing no longer needs to be tethered to bulky, costly installations. Technologies like USB 3, laptop power, solid state drives, and plummeting storage cost allow uncompressed digitization on portable, light, and affordable equipment. Hard choices made a few years ago to justify lossy compression seem harder to reason. The panelists, Rick, Skip, and Dave, will review a diverse set of digitization scenarios, strategize new methods to fulfill preservation and access objectives, and identify opportunities within archival digitization given the rapidly advancing state of off-the-shelf technology and challenges of analog media's rapid obsolescence.

**11:00am - 12:30pm | Foothills I**  
**The Current and Future State of Moving Image Archival Education**

Chair: Lance Watsky - UCLA MIAS  
Speakers: Leo Enticknap - Leeds University  
Claudy Op den Kamp - Universitiy of Plymouth

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Howard Besser - New York University  
Snowden Becker - University of Texas/Center for Home Movies

For the past two decades, full-time postgraduate degree courses of between one and two years' duration have formed the backbone of the education and professional training for career entrants into moving image archiving, especially within the public and non-profit sectors. A generation later, the graduates of these programs are increasingly developing their careers into middle-management and senior curatorial roles within major archive institutions. This panel brings together a prominent teacher on a well-established MA program, a mid-career professional whose working life began with one of the MAs, a major employer of moving image archivists and a provider of an alternative training/education approach. It is hoped that these perspectives will enable delegates to take stock of what the film archiving MA has achieved after its first generation in existence, and how this model might adapt going forward.

### **12:30pm - 2:30pm | Texas Ballroom 4 | | Pre-registration Required** **AMIA Awards & Scholars Luncheon**

Please join us to honor the 2011 AMIA Awards honorees as well as the recipients of the AMIA Scholarship and Fellowship awards. Your ticket was included in your registration materials. If you didn't sign up for the luncheon, ask if there are tickets available at the Registration Desk.

### **2:30pm - 3:30pm | Foothills II** **Building a Preservation Solution for the BFI's Master Film Collection**

Chair: Ron Martin - British Film Institute  
Speaker: Sarah-Jane Lucas - British Film Institute

Confronted by the challenge of preserving a large, significant but deteriorating collection of acetate and nitrate film masters, the BFI set out, in 2008, to resolve the storage problem once and for all. With the backing of UK Government funding a brand new building has been designed and constructed, bringing together all film masters in controlled environmental conditions of -5°celsius and 35% relative humidity. The capacity of the store exceeds 450,000 cans and each of the cells around the perimeter of the building contains more than 10 tonnes of nitrate film. This session will tell the story of how this innovative building was designed, developed, tested and constructed...along with some of the interesting discoveries and encounters along the way.

### **2:30pm - 3:30pm | Hill Country A** **Free Public Access by Monetizing Content? A Successful Non-Profit/Corporate Model**

Chair: Geoff Alexander - Academic Film Archive of North America  
Speakers: Lee Shoulders - Getty Images, Inc.  
Michael Ross - Encyclopaedia Britannica, Inc.

How can media copyright holders be persuaded to release their material for free public access on the internet? By helping them to monetize it. This panel describes a unique approach involving a partnership between Encyclopaedia Britannica (EB), Getty Images (GI), and the Academic Film Archive of North America (AFA) that has been operating successfully for more than three years. Attendees will learn how to craft a model such as this to enable more content to be freely available, while protecting the rights of copyright holders by ensuring their right to profit from their intellectual property. This panel urges others to adopt the same partnership framework with the goal of introducing more content for free access on the internet, and provides a roadmap for its successful implementation.



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# Conference Program

## Friday . November 18, 2011

**2:30pm - 3:30pm | Foothills I**

### **Tools for Collection Assessment and Determining Preservation Priorities**

Speaker: Peter Brothers - SPECS BROS., LLC

This session provides a review of two key elements from AMIA's popular Triage Training workshop: a visual key to material identification and a visual presentation of the Magnetic Tape Material Condition Evaluation procedures mandated by International Standards. The session then presents a new database tool for recording metadata about a collection and evaluating the collection's condition. Many of the database fields, both descriptive and condition-related, are linked to visual examples to help with correct data input. The database then automatically provides two "endangerment" values for materials. One value represents ongoing endangerment to materials in storage. The second value represents potential endangerment should an attempt be made to use specific materials for playback or transfer. The tool was beta-tested in Austin in early 2010 and is currently being used to determine preservation priorities.

**4:00pm - 5:30pm | Foothills I**

### **Educating Film Preservation: Building Future Audiences**

Chair: Julia Noordegraaf - University of Amsterdam/Media Studies

Speakers: Elisa Mutsaers - Film Atelier Den Haag  
Philipp Keidl - University of Amsterdam/Media Studies  
Christian Olesen - University of Amsterdam/Media Studies

In an increasingly digitized world, where moving image consumption takes place primarily in digital form on a great variety of platforms, it is important to devote attention to the history of film in both its analogue and digital dimensions. This panel focuses on increasing the awareness of the urgency and importance of film preservation among future audiences, in particular school children and film students. The first two papers focus on educating school children, through teaching workshops in film preservation to young school children (aged 8-15) and addressing the role of museum exhibitions of film-related materials in media literacy programs in Germany respectively. Besides, we identify a need to 'train the trainers': to also further an awareness of film preservation issues among scholars that teach in film and media studies programs. The last talk contributes to this by demonstrating how preservation issues and audiovisual archiving history can be taught through found footage.

**4:00pm - 5:30pm | Hill Country A**

### **Fatally Flawed Film Formats**

Chair: Snowden Becker - University of Texas/Center for Home Movies

Speakers: Dino Everett - Hugh M. Hefner Moving Image Archive  
Tom Aschenbach - Colorlab  
Marsha Orgeron - North Carolina State University/The Moving Image  
Devin Orgeron - North Carolina State University/The Moving Image

This session will focus on three short-lived and rarely seen film formats, including the unique opportunity for attendees to see some of them projected. Dino Everett will discuss and screen the relatively unknown and rare widescreen home movie format of 4.75mm film, produced only in 1956. Marsha and Devin Orgeron will discuss (and screen a compilation reel of) Kodachrome film, the lenticular color system produced for the amateur market between 1928 and 1935. Tom Aschenbach will discuss Bolex's short-lived contribution to the 3-D movie craze of the 1950s: a 3-D 16mm camera and projector system for home movie makers.

# Conference Program

Friday . November 18, 2011

**4:00pm - 5:30pm | Foothills II**

## **Long Term Access to AV Material: Estimating the Costs**

Chair: Marius Snyders - PrestoCentre

Speakers: Hans Westerhof - Netherlands Institute for Sound and Vision  
Dr. Martin Hall-May - IT Innovation Centre

AV archives in the early stages of digitization face an enormous number of uncertainties about technologies to use and likely costs. These uncertainties may be addressed through the application of general principles, the use of cost models, rough techniques of estimation, and comparison with similar projects. This panel discussion aims to aid in financial planning by archives, libraries, museums, and other custodial institutions that are concerned with mass digitization of AV materials. It evaluates the different models available to archives and their usefulness, and reports from the findings of the large scale digitization program 'Images for the Future' run by the Netherlands Institute for Sound and Vision. Furthermore, it will discuss the applicability of the various tools for cost estimation and management of service-oriented systems, as well as the ways archives could share costs data and experiences to improve their processes.

**5:30pm - 6:30pm | Big Bend A-B**

## **Meeting: Education Committee**

Lance Watsky - Education Committee Chair

**5:30pm - 6:30pm | Padre Island**

## **Meeting: Diversity Committee**

Chris Lane - Acting Diversity Committee Chair

**5:30pm - 6:30pm | Foothills I**

## **Meeting: Open Source Committee**

Karen Cariani - Open Source Committee Co-chair

Jack Brighton - Open Source Committee Co-chair

David Rice - Open Source Committee Co-chair

**8:00pm - 9:30pm | Foothills II**

## **Home Movies of Silent Film Stars**

Chair: Rachel Parker - Library of Congress

Speakers: Arthur Wehrhahn - Museum of Modern Art  
Trisha Lendo - UCLA  
Heather Linville - Academy Film Archive

Most of us have worked to preserve silent films and can even provide basic histories about the people who made them. But when it comes to silent stars, more is known about their on-screen characters than their off set personalities. This screening will provide a history about several silent film stars as shown through their own home movies. Through each speaker's presentation, the audience will be reminded that it is just as important to preserve footage taken of film stars when they are off script as well as on. Sometimes it becomes the only window into that person's contribution to film heritage. Prominently featured is forgotten vamp Valeska Suratt where a newly preserved home movie may be the only surviving footage of her. Also shown will be a very entertaining home movie of a Davies/Hearst party that is full of silent and talky stars alike. See new sides of stars like John Barrymore through rarely before seen footage that provides revealing glimpses into their personal lives.

# Conference Program

Friday . November 18, 2011

**9:30pm - 11:00 pm** | Town Lake Gazebo

## **Seeding the Clouds: Film on Fog**

Chair: Stephen Parr - San Francisco Media Archive/Oddball Film+Video  
Speakers: Barna Kantor - University of Texas Department of Art  
Scott Stark - Media Artist

Open screening! Bring your own reels and rolls as Austin artists Barna Kantor and Scott Stark point their 16mm projectors at billowing clouds of pure cold steam. The misty mayhem will reveal dimension, movement and voluptuousness not previously found in your found footage. You'll learn, though your presence and participation projecting your own films, alternative methods of projecting moving images and the impact of cinematic light projection on our sensory system. Among the cumulonimbus cinematics will be Stark's 2001 film *Angel Beach*, where "found 3D photographs from the early 1970s... trigger a troubling and elegiac voyeurism." This event will take place outside at the Town Lake Gazebo. Come seed the clouds with your own cinematic wonders and see what precipitates!

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# Conference Program

## Saturday . November 19, 2011

**7:30am - 8:30am** | Padre Island

**Meeting: Projection and Presentation Committee**

Dick May - Projection and Presentation Committee Co-chair

Katie Trainor - Projection and Presentation Committee Co-chair

**8:30am - 10:00am** | Foothills I

**Session of Three Presentations**

**One Size Fits All: Bringing Old and New Films Online**

Speaker: Emjay Rechsteiner - EYE Film Institute Netherlands

The Dutch Model for Bringing Old and New Films Online April 2011 saw the launch of a Video-on-Demand platform in the Netherlands which offers a solution for bringing contemporary AND historical audiovisual works online. It is herewith presented as a working example that may be implemented in other countries as well. The model is a one-size-fits-all that answers to copyright situations in any decade. At the core of it is a voluntary extended collective licensing agreement negotiated between archives, producers and collecting societies. The model brings copyright laws in tune with today's digital reality. It provides a high quality and fully contextualized alternative to piracy. It is rooted in the belief that films can be monetized, and the makers should receive a fair share thereof. Combining educational, cultural and economic objectives, VoD portal 'Ximon' aims to present all feature films, documentaries and television quality drama ever produced in the Netherlands; from 1898 till last night's premiere.

**Secure Media Network: Building a Digital Repository for a Diverse Coalition of Analog Video Collections**


Speakers: Lauren Sorensen - Bay Area Video Coalition  
Dave Rice - The City University of New York

The Secure Media Network project is the initiative of the Dance Heritage Coalition, a nonprofit consortium of dance archives founded in 1992 to undertake the documentation of dance, preservation of dance records, and creation of access strategies for those records. Seeing a need in the preservation of video documentation of dance and centralized metadata management, the DHC and its member archives joined with Bay Area Video Coalition and Audiovisual Preservation Solutions to create a digital media repository and union catalog from the collections and databases of the coalition. This repository prioritized analog videotapes and is establishing regional preservation "hubs" where archivists and preservation fellows can perform on-site digitization based on a model created by BAVC and AVPS. The presentation will be focused around the various ins-and-outs of this project, presented as a case study. Topics include PBCore 2.0 in action, preservation file format selection, validation procedures, the viability of open source tools for repository management, how the OAIS model has worked in practice as well as the point of view of the preservation technician, which will address such issues as practical implementation of OAIS, preservation issues having to do with analog videotape preservation to file.

**Video Archiving From Start-up to First Migration: A Report**

Speaker: Franz Pavuza - Phonogrammarchiv

On the way from start-up to the first migration, video archiving at Vienna's Phonogrammarchiv has been confronted with various problems, pitfalls, loopholes and real solutions, evenly distributed on capturing, data processing, storing and access procedures. The presentation includes both hard- and software issues, pointing out specific constraints given for a small archive. Special emphasis is put on format and coding questions, thus



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# Conference Program

## Saturday . November 19, 2011

### **Video Archiving From Start-up to First Migration: A Report [continued]**

complementing the “Wrappers and Codecs” session of last year’s conference. Some experiences from the ongoing first migration are added, focusing on the transfer from a proprietary format to a common one. Consequences for the archive because of rapid changes on the market of consumer and semi-pro camcorders - that will be a main source of video footage in the future - are discussed.

**8:30am - 10:00am | Foothills II**

#### **IMAP Presents: Case Studies in Independent Media Preservation**

Chair: Jeff Martin - IMAP  
Speakers: Carolyn Faber - Archival Consultant  
Sandra E. Yates - SWAMP Video Archive Project  
Marie Lascu - NYU MIAP  
Kristin Pepe - Outfest

In a time of limited resources, independent media collections face great challenges. But the caretakers of these collections continue to find creative and thought-provoking ways to preserve and distribute them. The category of “Independent media” takes in a wide range of collections, repositories, creators, caretakers—and challenges. This session will present four case studies illustrating these challenges, and the thought-provoking ways archivists are addressing them. Since 1999, Independent Media Arts Preservation (IMAP) has worked to support collections like these, and brings these archivists together in hopes of sparking discussion and dialogue about the state of independent media preservation.

**8:30am - 10:00am | Hill Country A**

#### **The American Archive Content Inventory Project: Methods, Challenges and Next Steps**

Chair: Kathy Christensen - Consultant  
Speakers: Matthew White - American Archive Corporation for Public Broadcasting  
Karen Cariani - WGBH Media Library & Archives  
Ann Wilkens - Wisconsin Public Television  
Dacia Clay - Houston Public Radio/Classical 91.7  
Courtney Michael - WGBH Media Library & Archives

The American Archive Content Inventory Project, funded by CPB and managed by WGBH, is one part of the larger American Archive Initiative. The Inventory is laying a foundation for the future of the Archive by taking stock of public media archives nationwide. CPB has been granting funds for public media archives to inventory their materials and submit their inventories to a central repository. In addition, we have deployed support teams of professional archivists to conduct inventories. As of May 2011, over 250,000 records have been collected. This number should reach 500,000 by conference time! This session will provide our colleagues with an update and overview of this massive project. Speakers will discuss the processes, methods, challenges and results of their work from multiple perspectives. Representatives from CPB, WGBH, participating stations and support teams will share experiences and discuss the progress of the project.

# Conference Program

## Saturday . November 19, 2011

**9:00am** | Paramount Theatre

### **Screening: We Can't Go Home Again**

Presenters: Heather Linville, Academy Film Archive  
Anne Gant, EYE Film Institute Netherlands

"We Can't Go Home Again" is an experimental, multi-narrative film bordering on cinema and visual arts. A collaboration between student filmmakers and director Nicholas Ray, a film professor at Harpur College, Ray continued to experiment and re-edit the film until his death in 1979. The 2011 restoration was carried out by The Nicholas Ray Foundation (New York), the EYE Film Institute Netherlands (Amsterdam) and the Academy of Motion Picture Arts and Sciences' Academy Film Archive (Los Angeles), with the support of Gucci, The Film Foundation, The Gulbenkian Foundation, Cinémathèque Française, Rai Cinema, and Museo Nazionale del Cinema..

**10:30am - 12:00pm** | Hill Country A

### **Access to Three Family Collections: How'd We Do It?**

Chair: Melissa Dollman-Schlesinger Library/Radcliffe Institute, Harvard University  
Speakers: Kim Stanton - University of North Texas  
Ned Thanhouser - Thanhouser Company Film Preservation, Inc.  
Rick Prelinger - Internet Archive

This panel discussion will offer three case studies highlighting how archivists from private and institutional settings have used scrappy, innovative, and yet wildly different means--due to funding and human resources--to offer online access to their film collections. Speakers will also detail their individual archival processes and working with families as donors.

**10:30am - 12:00pm** | Foothills I

### **Film Reportage of the Southwest in the Silent Film Era**

Chair: Greg Wilsbacher - University of South Carolina  
Speakers: Jennifer Jenkins - University of Arizona  
Caroline Frick - University of Texas

Combining the myths of a western ethos with the reality of policing a tenuous international border, the states of Texas, Arizona and New Mexico occupied an important role in the mind of the American public in the teens and the twenties. This session seeks to explore the efforts to document the people, cultures and events in this region prior to the arrival of natural sound recording technologies. Who created such records? How and/or by whom were they consumed and for what purpose? How much content survives in archives? In what form? Each of the papers on the panel will address the central motif of reporting about the Southwest whether to the nation as a whole or to regional or local communities and will be supported by the screening of archival film.

**10:30am - 12:00pm** | Foothills II

### **Non-custodial Approaches to Video Archiving: Perspectives from Human Rights Collections**

Chair: Grace Lile - WITNESS  
Speakers: T-Kay Sangwand - University of Texas-Austin,  
Human Rights Documentation Initiative  
Christian Kelleher - University of Texas-Austin,  
Human Rights Documentation Initiative  
Virginia Raymond - Texas After Violence Project

# Conference Program

## Saturday . November 19, 2011

Over the past two decades the ability to create video has been expanded to an unprecedented number of people outside of mainstream media, and beyond the global north. This proliferation of independent media production by grassroots groups and individuals calls into question the ethics and feasibility of traditional models of acquisition, ownership and custody. The term "post-custodial" applied to archives was first coined by Gerald Ham in 1981, and has since been used to describe an overarching paradigm shift in archival thinking. Simply put, a post- or non-custodial framework shifts from one predicated on physical custody and outright acquisition of inactive materials, to one in which the archive develops a continuing and interactive relationship to materials creators. This panel will share perspectives from three organizations creating and/or archiving human rights video within a non-custodial framework.

**10:45am | Paramount Theatre**

**Screening: Passages from James Joyce's *Finnegans Wake***

Presenter: Ann Horton-Line, Yale Film Study Center

Mary Ellen Bute (1906-1983) and Ted Nemeth (1911-1986) collaborated closely on the production of the film, their only completed full length, live action feature. Released in 1965, it successfully garnered rave reviews and festival screenings, including the Cannes Film Festival and the 1965 San Francisco Film Festival. Though the film is well known, we were surprised to discover that no preservation work has been done on the 35mm film materials. Whether viewed as an opera, a subtitled foreign language film, or a labor of love to Joycean language and wit, *Finnegans Wake* is a tribute to the filmmaking genius of Bute and Nemeth. No one else had attempted to make a film of a Joyce novel, even though at the time of the making of "*Finnegans Wake*" there were active options on an adaptation of *Ulysses*. The film incorporates the use of light, music, and movement that typifies her earlier abstract animation work. Nemeth's inventive camera work to create complicated dream sequences brings to mind the same such techniques as seen in "*Twilight Zone*" episodes. It can only be supposed that given a few more years, Bute may have been able to reinvent herself as a successful and popular avant-garde live action film director and producer. Unfortunately, she would not live to complete her second feature film based on Walt Whitman poem "*Out of the Cradle, Endlessly Rocking*."

**12:00pm - 1:00pm | Big Bend C-D**

**Meeting: News, Documentary & Television Committee**

Jack Brighton - News, Documentary & Television Committee

**12:00pm - 1:00pm | Padre Island**

**Meeting: Nitrate Committee**

Rachel Parker - Nitrate Committee Chair

**12:00pm - 1:00pm | Big Bend A-B**

**Meeting: Small Gauge and Amateur Film Committee**

Klara Foeller - Small Gauge and Amateur Film Committee Co-chair

Andy Uhrich - Small Gauge and Amateur Film Committee Co-chair



# Conference Program

## Saturday . November 19, 2011

**12:00pm - 1:00pm | Foothills I**

**Publications Committee: Get it in Writing - Publishing in The Moving Image, the AMIA Tech Review and the AMIA Newsletter**

Chair: Julia Noordegraaf - Publications Committee Chair  
Speakers: Marsha Orgeron - Editor, The Moving Image  
Devin Orgeron - Editor, The Moving Image  
Ralph Sargent - Editor, AMIA Tech Review

This meeting is open to anyone who is interested in publishing in or learning more about AMIA's print journal, The Moving Image, or online journal, the AMIA Tech Review, or Newsletter. We will briefly introduce these publications; discuss their scope, features, and sections; speak about our experiences as authors and editors; and provide tips on preparing manuscripts for submission. This session will be of special interest to anyone who has not yet published in one of AMIA's publications, or who has questions about the benefits and requirements of having one's work appear in either forum. Our aim is to help demystify the process of publishing and to encourage high-quality submissions by explaining what we're looking for, what common mistakes to avoid, and to how to best prepare a manuscript prior to submission. Attendees will be able to ask questions about their own projects and prospective submissions.

**1:00pm - 2:00pm | Padre Island**

**Meeting: Awards and Scholarships Committee**

Bob Schumacher - Awards and Scholarship Committee Chair

**1:00pm - 2:00pm | Big Bend C-D**

**Meeting: International Outreach Committee**

Reto Kromer - International Outreach Committee Co-chair

Kara Van Malssen - International Outreach Committee Co-chair

**1:00pm - 2:00pm | Big Bend A-B**

**Meeting: Publications Committee**

Julia Noordegraaf - Publications Committee Chair

**1:00pm | Paramount Theatre**

**Amateur Night: Home Movies from American Archives**

Presenter: Snowden Becker - University of Texas/Center for Home Movies

Dramatic, funny, poignant and even strange, Amateur Night presents 16 amateur films from the collections of American film archives. Piecing together family moments, historical scenes, animation, drama, comic routines and travelogues dating from 1915 to 2005, this groundbreaking compilation demonstrates the eclectic array of entertainment, innovation and enlightenment found in home movies. Featuring films by average Joes alongside notables like Alfred Hitchcock, Richard Nixon, animator Helen Hill and Smokey Bear, Amateur Night adds to the images archival audio, commentaries from family members, and newly-recorded music.

# Conference Program

## Saturday . November 19, 2011

**2:00pm - 3:00pm | Foothills I**

### **Getting Your Archival Films Online: One Archive's Story**

Chair: Caroline Yeager - George Eastman House  
Speakers: Chris J. Johnson - Eastman Kodak Company  
Daniel Wagner - George Eastman House

This panel explores George Eastman House's experience in providing web access to its moving image collection. It will address this question through the collaborative approach taken by GEH and Kodak: first GEH as a content holder seeking an economical and technically superior application for digitization, management, and distribution of archival film materials; and second, as Kodak the vendor offering solutions to media asset management.

**2:00pm - 3:00pm | Foothills II**

### **Really, What Are You Going To Do With That?: Preservation Perspectives on Unconventional Moving (and Not Moving) Images**

Chair: Stefan Elnabli - Northwestern University Library  
Speakers: Walter Forsberg - New York University  
Stephen Parr - Oddball Film + Video  
Tim League - American Genre Film Archive  
Skip Elsheimer - A/V Geeks

This session will address how films without a traditional history of institutional stewardship that are generally supported by collectors and independent entities are being dealt with today. Panelists will discuss their experiences researching, contextualizing, preserving, and building an archive out of "snipes" (any films shown at a theater before the feature and that are not trailers), 16mm educational films, 35mm film strips, and independent genre film from the "exploitation" era of filmmaking within one of the world's largest collections of this type of material at the American Genre Film Archive located in Austin, TX.

**2:00pm - 3:00pm | Hill Country A**

### **Preservation and Access For the Next Generation Archives**

Chair: Mark Lemmons - Thought Equity Motion  
Speakers: Andrea Kalas - Paramount Pictures  
Additional Speaker TBD

Today's high tech media landscape makes it critical for archive owners to move their content from shelves in warehouses to open, master file digital workflows, in which "smart content" metadata, APIs, and web-based access enable enhanced utility and monetization opportunities. Experts who have brought together a comprehensive "video ecosystem" to move content into online, cloud-based platforms will convene to discuss scalable and affordable ways to preserve libraries and unlock their value. Panelists will address the immediate and future benefits that content library owners will experience when moving their offline archives into a digital platform.

# Conference Program

## Saturday . November 19, 2011

**3:00pm** | Paramount Theatre

**Screening: Word is Out: the Stories of Some of Our Lives**

Presenter: Kristin Pepe, Outfest Legacy Project

The first feature-length documentary about lesbian and gay identity made by gay filmmakers, "Word is Out" captures the voice of the emerging gay rights movement of the 1970s. This film was restored in 2009 by the Outfest Legacy Project for LGBT Film Preservation, a collaboration between Outfest and the UCLA Film & Television Archive. The screening will be introduced by Kristin Pepe of the Legacy Project who will briefly discuss the efforts made to preserve this seminal film. Print provided by the Outfest Legacy Project at UCLA Film and Television Archive.

**3:30pm - 5:00pm** | Texas Ballroom I

**AMIA General Membership Meeting**

Members and guests are encouraged to attend to hear the annual report from the AMIA Board of Directors and welcome new Board members. The open forum will provide an opportunity to raise questions and issues not addressed elsewhere during the conference.

**5:30pm - 6:30pm** | Texas Foyer


**AMIA Closing Night Cocktails**

Please join us for cocktails as we say goodbye to colleagues and friends and mark the close of the 2011 Conference.

**8:00pm** | Paramount Theatre

**AMIA Restoration Screening: A Night at the Movies**

AMIA's Restoration Screening is an opportunity to invite the public in to see what we do and why we do it. Highlighting a restored feature, it's a chance to see an old favorite or new classic on the big screen accompanied by a short presentation about the restoration effort. What is it this year? Wait and see!



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# The Vendor Cafe

Thursday and Friday



Join us in the Vendor Cafe! The exhibits are a huge resource about what is being done in the field. What is new, what works, and what's on the horizon. Whether or not you're responsible for buying, stop by and talk - the information and services these companies offer is important. Take the opportunity to ask questions, or just learn what they have to offer.

On Thursday evening, come have a drink with us in the Vendor Cafe! There's a drink ticket in your registration package - come have a drink before you head out to Archival Screening Night!

## Vendor Cafe Schedule

Thursday	8:30am	Exhibits Open All Day
	8:30am	Continental Breakfast
	5:30pm	Cocktails!
Friday	8:30am	Exhibits Open All Day
	8:30am	Continental Breakfast
	4:00pm	Exhibits Close

# The Vendor Cafe

## Thursday and Friday

### **Adlib Information Systems**

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# The Vendor Cafe

Thursday and Friday

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Campbell, ACT 2612  
Australia  
p. +61.2.6162.3979 | f. +61.2.6247.6431  
martina.mcinn@feenyx.com.au  
www.feenyx.com.au

Feenyx is a software development and support company based in Canberra, Australia. We provide development and support services for MAVIS, a Media Asset Management System used by prestigious libraries and archives around the world, including the Library of Congress, the National Library of Norway and the Academy of Motion Picture Arts and Sciences.

**flashscan8.us**

209 East 12th Street  
Marysville, CA 95901  
p. 530.301.2931 | f. 530.749.1112  
ted@flashscan8.us  
www.flashscan8.us

# ARSC

**Association for Recorded Sound Collections**

**46th Annual Conference: Rochester, NY, May 16-19, 2012**

Join us at the Rochester Riverside Radisson in the heart of downtown Rochester, New York, May 16-19, 2012 for our 46th Annual Conference. The Eastman School of Music will host the conference.

ARSC welcomes papers on the preservation and study of sound recordings—in all genres of music and speech, in all formats, and from all periods. We seek papers and panels that are informative, display a passion for their subjects, and include compelling audio and visual content. For this conference, we encourage presentations related to recording in the Northeast. The deadline for presentation proposals is January 3, 2012.

The Pre-Conference Workshop on May 16 will be "Copyright and Sound Recordings." The workshop, presented by the ARSC Education and Training Committee, provides an in-depth look at copyright and related issues for sound recordings.

For more information, visit:  
[www.arnc-media.org/conference/](http://www.arnc-media.org/conference/)

*The Association for Recorded Sound Collections is a nonprofit organization dedicated to the preservation and study of sound recording—in all genres of music and speech, in all formats, and from all periods. ARSC is unique in bringing together private individuals and institutional professionals—everyone with a serious interest in recorded sound.*

# The Vendor Cafe

Thursday and Friday

## Front Porch Digital

2011 Cherry Street, Ste 207  
Louisville, CO 80027  
p. 201.736.7094  
skwartek@fpdigital.com  
www.fpdigital.com

Front Porch Digital is the global leader in content storage management (CSM) solutions and, with the 2008 acquisition of SAMMA Systems, it is now the global leader in the migration and preservation of videotape to digital files as well. Having merged operations with SAMMA, Front Porch provides an end-to-end solution for cost-effectively digitizing, accessing, and preserving media past, present, and future. Front Porch Digital now can accelerate migration of vulnerable videotape - on an unprecedented, global scale - to optimize and secure digital storage.

## Image Systems

4605 Lankershim Boulevard  
No. Hollywood, CA 91602  
p. 818.769.8111 | f. 818.769.1888  
alexa.maza@imagesystems.se  
www.imagesystems.tv

Image Systems Media Unit, formerly Digital Vision, is a division of Image Systems AB, which specializes in high-resolution image processing, film scanning and motion analysis solutions. Headquartered in Linköping, Sweden, Image Systems has offices in Stockholm, London and Los Angeles. The company has three business units: Media, Defense and Motion, managed via a global network of qualified distributors. Its Nucoda and Phoenix image grading and restoration software solutions and Golden Eye range of scanners provide innovative tools to create and master media in HD, 2K/4K and stereoscopic 3D. The TEMA software platform provides a range of user friendly, high-speed motion analysis solutions for the automotive industry and other industrial test and design applications. The TrackEye system provide image analysis solutions for the military reconnaissance and testing markets.

## Image Trends

6300 Bridgepoint Pkwy,  
Building One, Suite 450  
Austin, TX 78730  
p. 512.589.7311 | f. 512.637.7324  
Dan.sullivan@imagetrendsinc.com  
www.ImageTrendsInc.com

Image Trends, Inc. is an experienced team of talented product innovators, dedicated to the continued invention and development of creative tools and products that enrich our lives through The Science of Imaging. ITI has developed advanced motion picture film scanning technologies used to detect and remove dust and scratches from scanned film images. This non-invasive process uncovers the underlying image content after removing the defects. These new technologies, when coupled with the award winning Digital ICE infrared system licensed as the base technology, addresses the problem of providing a true digital master file from film elements at a low cost while preserving the image content. Additionally, ITI directly distributes Adobe® Photoshop® Plug-in compatible filters and stand alone image correction and enhancement applications and licenses its branded technologies through Original Equipment Manufacturers (OEMs) that provide products for the professional and consumer imaging markets.

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Conservation and restoration  
of audio-visual materials

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# The Vendor Cafe

Thursday and Friday

## **Iron Mountain Film & Sound Archives**

1025 N. Highland Ave.  
Hollywood, CA 90038  
p. 323.466.9287 | f. 323.460.5670  
patricia.kenny@ironmountain.com  
www.ironmountain.com

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.

## **Kinoton America, Inc.**

111 Canfield Avenue, Unit86  
Randolph, NJ 07869  
p. 973.584.1940 | f. 973.584.1942  
ernie@kinotonamerica.com  
www.kinotonamerica.com

Kinoton has served the motion picture industry for over 60 years. We therefore know and respect the enormous cultural and historical significance and value of our cinematic heritage. Our highest when designing equipment for handling and presenting archival films is thus to safeguard these irreplaceable historical treasures. Our reliable, user-friendly products ensure easy, gentle handling and viewing of archival film prints of all kinds with the best possible picture and sound quality, without any risk of damage.

## **National Boston**

115 Dummer Street  
Brookline, MA 02446  
p. 617.734.4800 | f. 617.734.4800  
jtrafidlo@nationalboston.com  
www.nationalboston.com

Digital Archiving from 35mm & 16mm film, all contemporary SD/HD and legacy video formats including 2" Quad, Browser enabled asset retrieval, media recovery.

## **Preservation Technologies/The MediaPreserve**

111 Thomson Park Drive  
Cranberry Township, PA 16066  
p. 800.416.2665 | f. 724.779.9808  
bitely@ptlp.com  
www.ptlp.com

The MediaPreserve, a division of Preservation Technologies, provides audio, video, and film reformatting tailored to meet each client's preservation goals. Using legacy playback machines and current technology, our engineers migrate both historical and modern media. We provide the high-quality digital files and relevant metadata required to ensure continued access to audiovisual assets.

# The Vendor Cafe

## Thursday and Friday

### **Reflex Technologies**

4090 West Hacienda Avenue, Ste. 110  
Las Vegas, NV 89119  
p. 702.465.9465  
info@reflextechnologies.com  
www.reflextechnologies.com

Reflex Technologies creates solutions for digital motion picture archiving, actively supports the mission to save mankind's film record and opens a window to the past, by making film content readily available for historical and academic research.

### **RTI Group**

4700 W. Chase  
Lincolnwood, IL 60712  
p. 847.677.3000 | f. 847.677.1311  
mruffolo@rtico.com  
www.rtico.com

The RTI Group is the world-leading manufacturer of motion picture film laboratory, archival and restoration equipment, videotape migration and optical disc care and restoration equipment. The RTI Group consists of BHP wet and dry film printers and special prints heads for archival films, Lipsner Smith Film Cleaners, Imagica Film Scanners and Recorders, 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, archival film scanners, rewinders, silver recovery and chemical mixing.

### **Snell**

3519 Pacific Avenue  
Burbank, CA 91505  
p. 818.556.2616 | f. 818.556.2626  
www.snellgroup.com/archangel

Snell will demonstrate the Archangel Ph.C – HD, an advanced restoration system for SD and HD video and film-on-video. It unlocks the value of existing assets and ensures that SD and HD content can be distributed in superb quality. It provides real-time dirt, dust, grain, noise, scratch, instability, and flicker removal as well as texture management. The restoration system brings significant improvements to users' workflows by maximizing the amount of restoration that can be completed in real-time and achieving lower cost than frame-by-frame restoration. Archangel's timeline control provides the option to pre-program image restoration adjustments scene by scene, then conform in a single real-time pass.

### **STil Casing Solution**

76 St. Paul Street, Suite 301  
Quebec, QC G1K 3V9 Canada  
p. 418.694.0449 | f. 418.694.1621  
info@stilcasing.com  
www.stilcasing.com

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.

# The Vendor Café

Thursday and Friday

## **Transmedia Dynamics**

7719 Wood Hollow Dr.  
Austin, TX 78731  
p. 512.600.3133  
james.brown@tmd.tv  
www.tmd.tv

Mediaflex goes beyond traditional Collection Management systems and Digital & Media Asset Management systems to deliver a solution that meets a major challenge facing contemporary audiovisual archives – how to manage all of the analogue and digital media in one system. Mediaflex uses hierarchical data structures and workflow concepts to underpin all major archival processes. Audiovisual archivists and curators can use the functionality in Mediaflex to manage, preserve and deliver digital content in their collections while ensuring that the whereabouts of analogue content and artefacts are also strictly tracked and maintained.

## **Tuscan Corporation**

7115 Virginia Road, Suite 111-6  
Crystal Lake, IL 60014  
p. 847.458.7280 | f. 847.458.781  
info@tuscancorp.com  
www.tuscancorp.com

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## **Underground Archives**

1605 Old Route 18  
Wampum, PA 16157  
p. 724.526.0555 | f. 724.535.4804  
mark@uarchives.com  
www.uarchives.com

Underground Archives provides management and protection of vital records and permanent collections. From our underground facilities in Western Pennsylvania, we provide service nationwide. Our climate controlled vaults are tailored to meet any customer requirement. Services include: High Security; Strict Temperature and Humidity Control; Customized Storage; Private or Shared Vaulting; For Private Vault Customers - Remote Video Surveillance, Remote Environmental Monitoring.

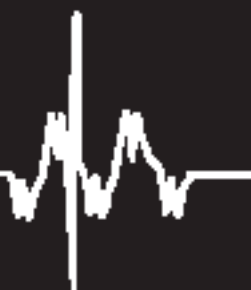
## **Underground Vaults & Storage**

PO Box 1723  
Hutchinson, KS 67504  
p. 620.662.6769 | f. 620.662.8871  
storage@undergroundvaults.com  
www.undergroundvaults.com

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**DC VIDEO**



# AMIA Committees



AMIA's committees are at the core of the Association's work so their success is pivotal to the Association's success. While Committees are invited to meet at the annual conference, committee work occurs year-round and involves AMIA members from around the globe. Most work is, in fact, conducted by email, telephone, and using project software.

So attend a committee meeting, listen, speak up, get involved. We understand that as much as we all want to contribute, our time is limited. If we can help make your committee experience more effective or more meaningful - please let us know. AMIA can't move forward without you!

## **AMIA BOARD COMMITTEES**

AMIA Board Committees are focused on the business and service functions of the Association, and are created and appointed by the Board of Directors.

### **Board Committee: Awards and Scholarship**

Chair: Bob Schumacher

The Awards and Scholarship Committee administers AMIA's awards, scholarships, fellowships, and internships. The Committee solicits and receives nominations and applications for AMIA awards, scholarships, fellowships, and internships and recruits selection panels from the AMIA membership to adjudicate applications for each award, scholarship, fellowship and internship, presenting their findings to the Board for confirmation. The Awards and Scholarship Committee may review the purpose and criteria for existing or proposed awards or scholarships and may make recommendations thereon to the AMIA Board.

# AMIA Committees

## **Board Committee: Conference**

Chair: Carol Radovich

The Conference Committee programs the Conference and works in collaboration with the AMIA Office to coordinate the Annual Conference, perform long-term planning and coordination. The Conference Committee makes recommendations to the Board regarding potential new events (workshops) as well as policies and strategic planning for the Annual Conference.

## **Board Committee: Development**

Acting Chair: Tom Regal

The Development Committee identifies supports, and implements the Association's sponsorship programs, working in coordination with members of the Conference Committee. The Development Committee makes recommendations to the Board of initiatives, policies and planning measures that ensure the financial health and stability of the Association.

## **Board Committee: Elections & Nominations**

Chair: Andrea McCarty

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.

## **Board Committee: Membership Services**

Chair: Lee Shoulders

The Membership Committee works to assure that AMIA provides the highest quality services to its members, promotes its services to current and potential members, identifies the needs of members, and continues to retain and develop its membership base. The Membership Committee recommends to the Board programs, policies, and tools to promote membership and membership services. The Membership Committee recommends to the Board programs, policies, and tools to promote new leaders among AMIA members, to actively include past AMIA officers in volunteer activities and to foster the most effective volunteer environment.

## **Board Committee: Publications**

Chair: Julia Noordegraaf

The Publications Committee promotes AMIA's mission and goals by supervising and coordinating the publication of The Moving Image Journal, the AMIA Newsletter, various special publications, and book publishing endeavors. The Publications Committee recommends to the Board programs, policies and tools to assist in the creation, direction, and operation of print and electronic publications.

## **AMIA MEMBERSHIP COMMITTEES**

AMIA Committees of the Membership are focused on the principal activities of the profession and arise from the membership of the Association.

### **Membership Committee: Advocacy**

Chairs: Ray Edmondson and Caroline Yeager

The Advocacy Committee strives to develop AMIA's advocacy role, determining for what, when and how AMIA should make its voice heard – and, conversely, when it should stay silent – in order to increase public awareness and assert the principles and standards of moving image archiving.

The Advocacy Committee discerns and assesses issues on which an AMIA stance is needed, and prepares and recommends appropriate statements, strategies and courses of action to the Board of Directors. As appropriate, it collaborates with other AMIA Committees and with other professional organizations in these tasks.

# AMIA Committees

## **Membership Committee: Academic/Archival**

Acting Chair: Mike Mashon

The Academic-Archival Committee 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.

## **Membership Committee: Access**

Chair: Melissa Dollman

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 regarding issues related to access. The Access Committee works with other AMIA Committees and Committees to accomplish this goal.

## **Membership Committee: Cataloging and Metadata**

Chair: Randal Luckow

In order to serve the archival moving image community, the Cataloging and Metadata Committee serves as a forum for discussion of cataloging issues. In the course of its work, the Committee facilitates the exchange of information through programs and publications, promotes the use of existing national and international standards for the cataloging of archival moving image materials, advises the appropriate standard making bodies on cataloging standards and issues, creates new cataloging standards, provides education and information on cataloging practices, and establishes liaisons with related organizations.

## **Membership Committee: Copyright**

Chairs: Karen Cariani and Peter Kaufmann

The Copyright Committee provides AMIA members a forum from which to draw knowledge and exchange ideas and provides access to the full range of voices on copyright in the field. The Committee is a source of up-to-date news so that the membership may stay abreast of copyright issues and help to define issues before they get defined for us. The Copyright Committee recognizes both the importance and the difficulty of providing relevant information on both U.S. and international copyright law.

## **Membership Committee: Digital Issues**

Chair: Lisa Carter

The Digital Issues Committee (DIC) 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. The DIC shall inform the AMIA membership of developments in digital technology, preservation, access, and metadata through publications, projects, workshops, conference sessions, and recommended practices. Its unique role is to keep a broad view on the digital landscape and impact AMIA members understanding of how trends impact archival workflows. It works closely with other relevant AMIA committees and groups to achieve common goals. It will represent its constituents' concerns to related organizations through active liaison relationships.

## **Membership Committee: Diversity**

Acting Chair: Chris Lane

The Diversity Committee seeks to promote diversity within the membership and develops recommendations on how to make AMIA's leadership and membership more diverse. The Committee also makes recommendations as to specific goals and objectives for increasing diversity in AMIA and the field as a whole.

# AMIA Committees

## **Membership Committee: Education**

Chair: Lance Watsky

The 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 facilitates the education and training of students who wish to pursue careers in moving image archive management.

## **Membership Committee: Independent Media**

Chairs: Yvonne Ng and Lauren Sorensen

The Independent Media Committee promotes issues relating to preservation and access of independent media to independent producers. Its main focus is on issues relating to the preservation and access of non-commercial 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.

## **Membership Committee: International Outreach**

Chairs: Reto Kromer and Kara Van Malssen

The International Outreach Committee connects AMIA with ongoing activities in other international organizations that may intersect with and/or enhance AMIA programs. It develops 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. It seeks to promote AMIA's programs and services to the world community of moving image archivists and to encourage global professional awareness and knowledge within the AMIA membership, along with soundly based volunteerism and other forms of mutual support.

## **Membership Committee: Lesbian, Gay, Bisexual, and Transgender**

Chairs: May Haduong and Janice Allen

The Lesbian, Gay, Bisexual and Transgender Committee provides a forum to discuss and develop projects that are relevant to our work as archive professionals, the management and preservation of LGBT moving image materials, and diversity within AMIA.

## **Membership Committee: Moving Image Related Materials and Documentation**

Chairs: Deidre Thieman and Steve Wilson

The Moving Image Related Materials and Documentation Committee responds 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 Committee provides 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, the Committee 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.

## **Membership Committee: Nitrate**

Chair: Rachel Parker

The Nitrate Committee exists to promote the safe and professional management of nitrate film by the AMIA membership. Its presence is founded on the recently recognized longevity of nitrate film when stored according to archival standards and its principal goal is to ensure the longtime survival of the world's nitrate film heritage. By linking together archives, libraries and laboratories that work with nitrate film, we can achieve more cost effective pricing for services and aid one another.

# AMIA Committees

## **Membership Committee: Open Source**

Chairs: Jack Brighton, Karen Cariani and Dave Rice

The mission of the AMIA Open Source Committee is to keep AMIA members informed of the availability and application of open source software and open formats pertinent to moving image management, preservation, and access; to provide moving image archival expertise to open source software developers and to serve as a liaison between the AMIA membership and communities of open source development; to foster collaboration and participation with open source research and development projects and to engage software developers in open source projects that benefit the moving image archival community.

## **Membership Committee: Preservation**

Chairs: Reto Kromer and Kate Murray

The Preservation Committee seeks out trends, enablers, and threats to be understood, evaluated and reported on in a critical manner. It brings in leading experts, thinkers, and innovators to find solutions that are sustainable and that make sense from a long-term preservation perspective. The Preservation Committee develops ways to use, re-use and re-purpose archival materials and to provide access to the results thereof. It strives to demystify the archival enabling technologies involved.

## **Membership Committee: Projection and Technical Presentation**

Chairs: Dick May and Katie Trainor

The Projection and Technical Presentation Committee exists to promote, encourage and facilitate the highest possible technical standards in the public presentation of archival moving images and related audio. This work encompasses the provision of and support for education and training, a role in the development of relevant technical standards and an emphasis on technical presentation practices that most effectively communicate the integrity of original works and, if applicable, preservation and restoration work that has been carried out on them. The committee seeks to facilitate dialog between programmers, curators and projectionists, encouraging projection to be seen as an integral element of archival curatorship.

## **Membership Committee: Small Gauge/Amateur Film**

Chairs: Klara Foeller and Andy Uhrich

The Small Gauge and Amateur Film Committee promotes and protects 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 non-commercial 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.

## **Membership Committee: Television, News, and Documentary**

Chair: Jack Brighton

The Television, News, and Documentary Committee promotes and support active preservation of and access to news, documentary and television material in repositories and broadcast facilities, both public and private.

## **TASK FORCES**

Task Forces are established to work on a single defined task or activity with a stated period of time not to exceed 12 months, except by explicit vote of the Board.

## **Website Task Force | Created February, 2011**

Chair: Tom Regal

To research possible content management solutions and web platforms for an integrated AMIA website redesign.



## Welcome to DaVinci Resolve 8, Hollywood's most powerful color corrector!

With over 25 years' experience in color correction, DaVinci Resolve is the world's most loved high-end color grading system! Only DaVinci Resolve is designed to be real-time all the time, so it keeps up with you when you're working on demanding client jobs. With the most creative toolset and highest image quality, it's easy to see why DaVinci Resolve is used on more Hollywood feature films, syndicated network television series, music videos and high-end television commercials than any other system.



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### Automated for Speed

DaVinci Resolve includes more automatic tools such as the 99-point 3D window tracker so you'll rarely need to manually track windows! You get automatic 3D eye matching, auto-grade, auto stabilization, auto 3D color matching, automatic XML, AAF and EDL conforming, real-time proxies, auto scene detection and much more!



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# AMIA Committees

## Meetings Schedule



### Thursday - November 17, 2011

#### 12:00pm - 1:00pm

Access Committee  
Cataloging & Metadata Committee  
Membership Services

Padre Island  
Big Bend A-B  
Big Bend C-D

#### 12:30pm - 1:30pm

MIRMD Committee

Ransom Center

#### 1:00pm - 2:00pm

Advocacy Committee  
Independent Media Committee  
Preservation Committee

Padre Island  
Big Bend C-D  
Big Bend A-B

#### 5:30pm - 6:30pm

Copyright Committee  
Digital Issues Committee  
LGBT Committee

Padre Island  
Big Bend C-D  
Big Bend A-B

### Friday - November 18, 2011

#### 5:30pm - 6:30pm

Education Committee  
Open Source Committee  
Diversity Committee

Big Bend A-B  
Foothills 1  
Padre Island

### Saturday - November 19, 2011

#### 7:30am - 8:30am

Projection & Presentation Committee Padre Island

#### 12:00pm - 1:00pm

News, Documentary & Television Committee Big Bend C-D  
Nitrate Committee Padre Island  
Small Gauge and Amateur Film Committee Big Bend A-B

#### 1:00pm - 2:00pm

Awards & Scholarships Committee Padre Island  
International Outreach Committee Big Bend C-D  
Publications Committee Big Bend A-B

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# Attendees

To October 26, 2011



Ruta Abolins  
University of Georgia

Gary Adams  
Blackmagic Design

Alexis Ainsworth  
Library of Congress

Desiree Alexander  
SUNY Albany

Geoff Alexander  
Academic Film Archive of North America

Brendan Allen  
Democracy Now!

Janice Allen  
John E Allen Inc

Barry Allen  
Consultant

Steven Anastasi  
Warner Bros.

John Anderson  
Texas State Library and Archives Commission

Seth Anderson  
NYU-MIAP

Michael Angeletti  
Stanford University Libraries

# Attendees

## To October 26, 2011

Caroline Ashworth  
National Archives of Australia

Corey Ayers  
Oklahoma Historical Society

Tim Babcock  
Penn State University/ Fred Waring's America

Chris Banks  
LBJ Library & Museum

Christopher Banuelos  
NYU-MIAP

Sarah Barca  
George W. Bush Presidential Library

Karen Barcellona  
Academy Film Archive

Kevin Barrett  
20th Century Fox

Brian Bartelt  
Post Haste Sound

Rachel Beattie  
Media Commons Archive, University of Toronto

Snowden Becker  
UT Austin - Center for Home Movies

Shane Beers  
University of Michigan

Joe Beirne  
Postworks, NY

Rita Belda  
Sony Pictures Entertainment

Schawn Belston  
20th Century Fox

James Bender  
NBCUniversal

Susan Bennett  
CNN

Howard Besser  
New York University - MIAP

Sue Bigelow  
City of Vancouver Archives

William Bjelf  
NARA

Cassie Blake  
Academy of Motion Picture Arts and Sciences

Brian Block  
Criterion Pictures

George Blood  
George Blood Audio

Nash Bly  
National Boston / Video Transfer

Leslie Bourgeois  
Louisiana Public Broadcasting

Peter Bregman

Jack Brighton  
Illinois Public Media

Jeff Britt  
Crawford Media Services

Peter Brothers  
SPECS BROS., LLC

Melitte Buchman  
NYU

Simon Buckle  
EncompassDigital Media

Peter Bulcke  
NT Audio

Rob Byrne  
San Francisco Silent Film Festival

Brandy Calhoun

Azalea Camacho  
Western University of Health Sciences

Adrienne Cardwell  
Other Minds

Karen Cariani  
WGBH Educational Foundation

Karin Carlson  
Northeast Historic Film

John Carlson  
NT Audio

# Attendees

## To October 26, 2011

Patty Carlson  
Lucasfilm Ltd.

Rebecca Carr  
PBS Distribution

Diane Carroll-Yacoby  
Kodak

Mike Casey  
Indiana University  
Media Preservation Initiative

Dave Cavena  
Image Trends

Valerie Cervantes  
Library of Congress

Sara Chapman  
Media Burn Independent Video Archive

Monica Chin-Perez  
Lucasfilm

Amit Chopra  
Reliance MediaWorks

Kathy Christensen  
CNN

Liz Coffey  
Harvard Film Archive

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WGBH Educational Foundation

Tom Colley  
Video Data Bank

Margaret Compton  
UGA Media Archives

Mike Cooper  
Crawford Media Services

Mark Cooper  
University of South Carolina

Nestor Cordova  
Harry Hunt Ransom Humanities Research  
Center/UT Austin

Stéphanie Côté  
Cinémathèque québécoise

Grover Crisp  
Sony Pictures

Sarolta Cump  
Bay Area Video Coalition

Sarah Cunningham  
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Meghan Currey  
Smithsonian Institution

Steven Cusimano  
Cable Public Affairs Channel

Matthew Darby  
Briscoe Center, UT-Austin

Steve Davis  
Crawford Media Services Inc.

Rufus de Rham  
NYU - MIAP

Beth Delaney  
Delaney Consulting

Jamie DiVeneere

Melissa Dollman  
Schlesinger Library, Harvard University

Frank Donner  
BlackBox Creative Group

Dennis Doros  
Milestone Film & Video

Nancy Dosch  
National Library of Medicine

Brian Drischell  
Academy of Motion Picture Arts and Sciences

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## To October 26, 2011

Helen Edmunds  
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Kelly Egan  
George Eastman House

Courtney Egan  
National Archives and Records Administration

Stefan Elnabli  
Northwestern University Library

Skip Elsheimer  
A/V Geeks LLC

Cornelia Emerson  
Arts/Collections/Education

Leo Enticknap  
University of Leeds

Daniel Erdman  
New York University - MIAP

Jason Evans Groth  
Indiana University

Dino Everett  
USC Hugh M. Hefner Moving Image Archive

Woods Fairbanks  
University of Washington

Arcadia Falcone  
School of Information, University of Texas  
at Austin

Richard Fauss  
West Virginia State Archives

Michael Feinberg  
NBC/Universal

Madeline Fendley  
University of Texas

Natalia Fidelholtz  
StoryCorps

Kristopher Finch

Zac Fink  
Film Technology Company

Brenda Flora  
Amistad Research Center

Karma Foley  
Human Studies Film Archives

Giovanna Fossati  
EYE Film Institute Netherlands

Rebecca Fraimow  
New York University - MIAP

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Sony Pictures

Hannah Frost  
Stanford University Libraries

Jonathan Furner  
UCLA

Deardra Fuzzell  
Bay Area Video Coalition

Rosa Gaiarsa  
UCLA Film & TV Archive

Ramon Galindo

Gary Galvin  
NT Picture & Sound

Anne Gant  
Eye Film Instituut

Lars Gaustad  
National Library of Norway

Janet Gertz  
Columbia University

Jason Gish  
Testronic Labs

Randy Gitsch  
PRO-TEK Vaults

Kimberly Glenn  
CNN Library

Theo Gluck  
The Walt Disney Studios

Mariko Goda  
National Film Center,  
The National Museum of Modern Art, Tokyo

# Attendees

## To October 26, 2011

Andrea Goethals  
Harvard Library

Jeff Gough  
Academy of Motion Picture Arts & Sciences

Karen Gracy  
Kent State University

Brian Graney  
Northeast Historic Film

Jennifer Graves  
Emporia State University

Lisa Griffin  
2G Digital Post

Kathryn Gronsbell  
NYU-MIAP

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Academy Film Archive

Lygia Guimaraes  
New York University

Jacqui Gupta  
BBC

George Gush  
Fujifilm

May Haduong  
Academy Film Archive

Emily Halevy  
Crawford Media Services

Martin Hall-May  
IT Innovation

Caitlin Hammer  
New York University - MIAP

Jim Hannafin  
Reliance MediaWorks

Elizabeth Hansen  
Texas Archive of the Moving Image

Heather Harkins  
George Eastman House

Margaret Harman  
Lyndon B. Johnson Library & Museum

Ann Harris  
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Dorinda Hartmann  
Library of Congress

Tina Harvey  
Library and Archives Canada

Clifford Hasenbalg  
Moving Image, LLC

Kelly Haydon  
New York University

Alex Haythorn  
Post Haste Sound

Greg Head  
Walt Disney Pictures

Heather Heckman  
WCFTR, UW Madison

Robert Heiber  
Chace Audio by Deluxe

Mo Henry  
Deus Ex Machinal, LLC

Hiroshi Hirano  
FUJIFILM North America Corporation

Emil Hoelter  
Wisconsin Center for Film and Theater  
Research

Jan-Christopher Horak  
UCLA Film & Television Archive

Ann Horton-Line  
Yale University Film Study Center

Laurel Howard  
Cinesthesia Filmmusic Festival

Chuck Howell  
UMD Broadcasting Archives

Sally Hubbard  
HBO

Mary Huelsbeck  
Black Film Center/Archive - Indiana University

Barbara Humphrys

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## To October 26, 2011

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SYDA Foundation

Irlanda Jacinto  
University of Arizona

Dean Jeffrey

Dan Johnson  
University of Houston Libraries

Chris Johnson  
Kodak

Jeff Joseph  
Not SabuCat Productions

Andrea Kalas  
Paramount Pictures

Priya Kamat  
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Bill Karydes  
Sony Pictures Entertainment

Motonori Kato  
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Iron Mountain Entertainment Services

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NYU Moving Image Archiving and  
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Crystal Kui  
George Eastman House/The L. Jeffrey School of  
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Front Porch Digital

Chris Lacinak  
AudioVisual Preservation Solutions

Jeffery Lambert  
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Archive Consultant and Advocate

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James Lindner  
Media Matters / SAMMA Systems

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Academy Film Archive

Zack Lischer-Katz  
NYU-MIAP & Rutgers SC&I

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The MediaPreserve, a division of Preservation  
Technologies LP

Samantha Lopez  
Austin Film Festival

Samantha Losben  
NYU - MIAP

Sarah-Jane Lucas  
British Film Institute

Susan Luchars  
USTA

Randal Luckow  
Turner Entertainment Networks

Keith Luf  
WGBH Educational Foundation

Gregory Lukow  
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Patrick Lunsford  
University of Arkansas Pryor Center

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Deluxe Media Services

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Filmmaker

Josef Marc  
Front Porch Digital

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Jeff Martin  
IMAP

Ronald Martin  
British Film Institute

Mike Mashon  
Library of Congress

Mary Mattingly

Taylor McBride  
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HBO

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Jennifer McElroy  
Minnesota Historical Society

Douglas McLaren  
Music Box Theatre

Megan McShea  
Archives of American Art

Brian Meacham  
Academy Film Archive

Sibel Melik  
New Mexico State Records Center and Archives

Courtney Michael  
WGBH Media Library & Archives

John Migliore  
The Kitchen

Jennifer Miller  
National Geographic

Oki Miyano  
Audio Mechanics

Rob Mobley

Taz Morgan

Anne Morra  
The Museum of Modern Art

Bill Morrow  
Footage File

Alice Moscoso  
NYU Libraries

Sean Mosely  
National Archives of Australia

Kate Murray  
National Archives and Records Administration

Elisa Mutsaers  
Film Atelier Den Haag

# Attendees

## To October 26, 2011

Paul Narvaez  
PRO-TEK Vaults

Sabrina Negri  
Museo Nazionale del Cinema

Thomas Nemeth  
William Paterson University

Mick Newnham  
National Film & Sound Archive Australia

Yvonne Ng  
WITNESS

Julia Nicoll

Lars Nilsen  
Alamo Drafthouse

Pawarisa Nipawattanapong  
New York University - MIAP

Julia Noordegraaf  
University of Amsterdam

Peter Ugar Ogar  
National Film & Video Censors Board

Jungyun Oh  
University of Michigan

Benedict Olgado  
New York University - MIAP

Joseph Olivier  
Consultant

Bob O'Neil  
NBC/Universal

Johan Oomen  
Netherlands Institute for Sound and Vision

Claudy Op den Kamp  
University of Plymouth

Andrew Oran  
FotoKem

Peter Oreckinto  
DJ Audio

Devin Orgeron  
Editor, The Moving Image

Marsha Orgeron  
The Moving Image/North Carolina State  
University

Stephen O'Riordan  
University Of California San Diego

Terry O'Riordan  
Provincial Archives of Alberta

Eric Otto  
California Institute of the Arts

Elaine Owens  
Mississippi Department of Archives and History

James Owsley  
Sony Pictures Entertainment

James Pagliaro  
Deluxe Media Services

Rachel Parker  
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Geoff Parker  
Snell

Stephen Parr  
Oddball Film+Video/San Francisco Media  
Archive

Margaret Parsons  
National Gallery of Art

Franz Pavuza  
Phonogrammarchiv

Kimberly Peach  
George Blood Audio, L.P.

Kimberly Peach  
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Gabriele Popp  
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Shapoor Pourshariati  
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AudioVisual Preservation Solutions

Nina Rao  
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Emjay Rechsteiner  
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HBO

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The Swedish Film Institute

Rachel Rosenfeld  
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Jerry Roskill  
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Thelma Ross  
Academy Film Archive

Alexis Ross-Gallaher  
Reliance MediaWorks

Cindi Rowell  
New Yorker Films

Caroline Rubens  
Appalshop, Inc.

Ulrich Ruedel

Barb Sagraves  
Dartmouth College Library

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Crystal Sanchez  
New York University - MIAP

T-Kay Sangwand  
University of Texas at Austin

Stephanie Sapienza  
Corporation for Public Broadcasting

Ralph Sargent  
Film Technology Company, Inc.

Elias Savada  
Motion Picture Information Service

Angela Schmidt  
Alaska Film Archives

Greg Schmitz  
Alaska Moving Image Preservation Association  
(AMIPA)

Ariel Schudson  
UCLA Moving Image Archive Studies

Chase Schulte  
Global Curators

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Paul Sehenuk  
Point.360

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United Nations

Winter Shanck  
WNET

Wendy Shay  
Archives Center, NMAH

Karan Sheldon  
Northeast Historic Film

Herb Shellenberger  
International House Philadelphia

Betsy Sherman

John Shike  
Snell

Lee Shoulders  
Getty Images

Chris Shroyer  
Front Porch Digital

Bob Simmons  
Sony Pictures Entertainment

Beth Simon  
PostWorks

Ronald Simons  
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Netherlands Institute for Sound and Vision

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Bay Area Video Coalition

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Marcella Stark

Deborah Steinmetz  
HU, Steven Spielberg Jewish Film Archive

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Warner Bros. Entertainment

Stephanie Stewart  
Hoover Institution Archives,  
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Rachael Stoeltje  
Indiana University

Jeffrey Stoiber  
The L. Jeffrey Selznick School of Film  
Preservation

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Jessica Storm  
UCLA Film and Television Archive

Robert Strauss  
The MediaPreserve

Dan Streible  
NYU/Orphan Film Symposium

Juana Suarez  
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Nancy Suniewick  
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Linda Tadic  
Audiovisual Archive Network

Liza Talbot  
LBJ Library

Michael Tarabulski  
International Boundary & Water Commission

John Tariot  
Film Video Digital

Kimberly Tarr  
New York Public Library

Ned Thanouser  
Thanouser Company Film Preservation, Inc.

Deidre Thieman  
NBC Universal Archives & Collections

Zachary Thompson  
George Eastman House

Celia Tisdale  
Mississippi Department of Archives and History

Erica Titkemeyer  
New York University - MIAP

Mark Toscano  
Academy Film Archive

Brian Towle  
Preferred Media

Katie Trainor  
Museum of Modern Art

Lee Tran  
Harry Ransom Center

Kevin Tripp  
Alaska Moving Image Preservation Association  
(AMIPA)

Sarah Tromp

Amy Turner  
Southern Methodist Univ.

Chalida Uabumrungjit  
Film Archive

Andy Uhrich  
Indiana University Communication and Culture  
/ Center for Home Movies

Moriah Ulinskas  
Bay Area Video Coalition

Rick Utley  
PRO-TEK Vaults

Pamela Vadakan  
California Preservation Program

Kara Van Malssen  
AudioVisual Preservation Solutions

Tom Vincent  
Aardman Animations

Jonah Volk  
New York Public Library

Laurel Waco  
NBCU

Daniel Wagner  
George Eastman House

Jayson Wall  
Walt Disney Studios

Elizabeth Walters  
Harvard University Library



# Attendees

## To October 26, 2011

Ruth Washbrook  
Scottish Screen Archive, National Library of  
Scotland

Nancy Watrous  
Chicago Film Archives

Lance Watsky  
UCLA MIAS / Point.360, Inc.

Arthur Wehrhahn  
Museum of Modern Art

Sarah Weinblatt  
San Antonio Public Library

David Weiss  
Northeast Historic Film

Ken Weissman  
Library of Congress Packard Campus

Amy Tracy Wells  
Belman & Wells

Anne Wells  
Chicago Film Archives

Hans Westerhof  
Netherlands Institute for Sound and Vision

David Wexler  
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Molly Wheeler  
Yale University, Beinecke Library

Matthew White  
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Wisconsin Public Television

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Scott Williams  
George Eastman House

Greg Wilsbacher  
University of South Carolina

Timothy Wilson  
UCLA Film & Television Archive/Stanford  
Theatre Lab

Pam Winn Barnett  
HBO

Amanda Winograd

Pamela Wintle  
Human Studies Film Archives, Smithsonian  
Institution

Adrian Wood  
Inkulla Media

Kent Woynowski  
The Historic New Orleans Collection

Sandra Yates  
Southwest Alternate Media Project

Caroline Yeager  
George Eastman House

Audrey Young  
Cineteca Nacional de México

Daniel Zmud  
Harry Ransom Center



**Page 1:** Welcome to Austin. Image courtesy of Austin Convention and Visitors Bureau

**Page 5:** 1967. Preparations for President Lyndon B. Johnson's televised address to the Nation concerning civil unrest in American cities. Unidentified White House Staff member types President Lyndon B. Johnson's address for a teleprompter. White House Photo Office. LBJ Library photo by Mike Geissinger.

**Page 7:** LBJ and JFK Campaign Advertisement. A conversational campaign telecast for the 1960 presidential election features JFK and LBJ speaking to the camera, urging Texans to support the Democratic ticket. From the Gordon Wilkison Collection. Texas Archive of the Moving Image.

**Page 11:** Still from Austin National Bank Advertisement. This short animated advertisement, created by Winn-McLane advertising for the Austin National Bank, promotes FHA Title I Home Improvement Loans with a catchy musical rhyme. From the Gordon Wilkison Collection. Texas Archive of the Moving Image.

**Page 13:** Originally conceived as the Gaiety, The Majestic was built in 1915 and originally presented vaudeville acts. When it began programming movies, its name changed to The Majestic. In the 1930's the owners installed air conditioning, removed the opera boxes and changed the name to The Paramount. The theater began restoration in 1975. Photo Interstate Collection. Harry Ransom Center, University of Texas.

**Page 15:** The Texas Theatre was located at 804 Congress Avenue. Photo dated 1914. Interstate Collection. Harry Ransom Center, University of Texas.

**Page 23:** Food trailers are a way of life in Austin! This one just had a sign we liked. Photo courtesy of AMIA Office staff.

**Page 37:** Austin City Limits. Image courtesy of Austin Convention and Visitors Bureau.

**Page 55:** 1966. Preparations for the State of the Union Speech - Jack Valenti at work. White House Photo Office. LBJ Library photo by Yoichi Okamoto.

**Page 65:** Still from "Mission Possible: Bike Safety." The gang at the Village Shopping Center on Anderson Lane. Imitating an episode of the popular 1960s - 1970s television program, "Mission

# Photo Credits

Impossible,” this educational video was used to teach children bicycle safety. This film was produced and directed by J. Larry Carroll, who went on to write for television programs such as “Dennis the Menace,” “Ghostbusters,” “G.I. Joe,” “Teenage Mutant Ninja Turtles,” and “Diagnosis Murder.” From the Texas Department of Public Safety Historical Museum and Research Center Collection. Texas Archive of the Moving Image.

**Page 71:** 1960. Sen. John F. Kennedy and Sen. Lyndon B. Johnson campaigning in Amarillo and Wichita Falls, Texas. Posing for cameras beside aircraft (l-r) Sen. John F. Kennedy, Sen. Lyndon B. Johnson, Sen. Ralph Yarborough. LBJ Library photo by Frank Muto.

**Page 73:** “Oil Field Girls” (Jerry Bywaters) at the Blanton Museum of Art. Image courtesy of Austin Convention and Visitors Bureau.

Page 87: Motion picture camera operator in downtown Austin. 1912. Interstate Collection. Harry Ransom Center, University of Texas.

Page 88: Still from “Target Austin.” Produced by Austin’s local television station KTBC, “Target Austin” presents the scenario of a nuclear missile strike on the outskirts of Austin. The film takes place in Austin, highlighting some iconic locations in town. It also features an Austin all-star cast and crew, including director Gordon Wilkison, narrator Cactus Pryor, actress Coleen Hardin and El Rancho restaurant owner Matt Martinez. Texas Archive of the Moving Image.

**Page 93:** Jean Boone - Interview with Cast of Batman, The Movie (1966) Produced in 1966. Why Austin? According to sources, the “BatBoat” featured in the film was created by an Austin based company, Glastron, whose payment was in having the film premiere in their hometown. This film features local CBS affiliate’s noontime host, Jean Boone, interviewing the cast - in town for the premiere. Ms. Boone speaks with Catwoman, Lee Meriwether. From the Gordon Wilkison Collection. Texas Archive of the Moving Image.

**Page 90:** January 20, 1969 . Incoming and outgoing Presidents meet in the White House. L-R: President Lyndon B. Johnson, President Richard M. Nixon. White House Photo Office. LBJ Library photo by Frank Wolfe.

**Page 93:** Jean Boone - Interview with Cast of “Batman, The Movie” (1966) Produced in 1966. Why Austin? According to sources, the “BatBoat” featured in the film was created by an Austin based company, Glastron, whose payment was in having the film premiere in their hometown. This film features local CBS affiliate’s noontime host, Jean Boone, interviewing the cast - in town for the premiere. Ms. Boone speaks with Catwoman, Lee Meriwether. From the Gordon Wilkison Collection. Texas Archive of the Moving Image.

**This page:** Still of John Wayne on the set of “The Alamo” in Brackettsville, Texas. John Wayne directed the movie and filmed at a set constructed in the south Texas town of Brackettsville, now a tourist destination known as Alamo Village. This footage offers a behind the scenes look at actors on the Brackettsville set in 1960. From the Gordon Wilkison Collection, Texas Archive of the Moving Image.





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*To the speakers and workshop leaders who develop programming that not only address today's issues, but look to the future of our field....*

*To our committees who will begin discussing next year's program at this year's meetings ...*

*To the volunteer staff who give up their vacation time to spend a week at AMIA making sure everything goes smoothly ...*

*And especially to all of you who have come to Austin to attend AMIA 2011 ...*

*On behalf of all of us at AMIA -*  
***Thank you!***

## Notes



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## Notes

Notes

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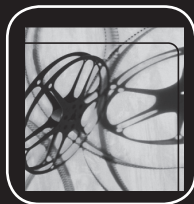
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Front cover: John Wayne on the set of "The Alamo" in Brackettsville, Texas.  
From the Gordon Wilkison Collection, Texas Archive of the Moving Image.

Back cover: "1910. Movie Operator - \$4 Per Week." This group of projectionists are standing in front of the Yale Theatre, one of Austin's original nickelodeons, located at 614 Congress Avenue.  
From the Interstate Collection, Harry Ransom Center, University of Texas.