

**ASSOCIATION OF MOVING IMAGE ARCHIVISTS
2002 CONFERENCE
BOSTON PARK PLAZA HOTEL
NOVEMBER 19-23, 2002**

PRELIMINARY CONFERENCE PROGRAM (Updated 8/29/02)

AMIA Registration Desk

Conference programs and additional conference information will be available at the AMIA Registration Desk in the Dartmouth/Exeter Foyer of the hotel beginning Monday, November 18 and during the following hours:

Monday, 5:00 p.m. to 8:00 p.m.
Tuesday, 8:00 a.m. to 5:00 p.m.
Wednesday, 8:00 a.m. to 5:00 p.m.
Thursday, 8:00 a.m. to 5:00 p.m.
Friday, 8:00 a.m. to 5:00 p.m.
Saturday, 8:00 a.m. to 12:00 p.m.

Vendor Exhibits

Vendor exhibits will be held in the Georgian room on Thursday and Friday, during the following hours:

Thursday, 8:00 a.m. - 5:00 p.m.
Friday, 8:00 a.m. - 5:00 p.m.

Speaker Ready-Room

The Fairfield room is available on an ad-hoc basis for all speakers to use to prepare their presentations beginning Tuesday, November 19 and during the following hours:

Tuesday, 8:00 a.m. to 11:00 p.m.
Wednesday, 8:00 a.m. to 11:00 p.m.
Thursday, 8:00 a.m. to 11:00 p.m.
Friday, 8:00 a.m. to 11:00 p.m.
Saturday, 8:00 a.m. to 2:00 p.m.

Digital Issues Symposium

The Digital Issues Task Force has put together a comprehensive series of sessions and an important workshop specifically pertaining to current issues. These sessions are highlighted throughout the program with the icon:



TUESDAY, NOVEMBER 19

9:00 a.m. - 5:30 p.m.

Stanbro

Basic Training Workshop

Hosted by: Education Committee

Presenters: Alan Lewis, U.S. National Archives and Records Administration
Ellie Wackerman, Library of Congress

This workshop is designed for archivists, media librarians, stock footage collection staff, and preservation managers working with motion picture film and/or videotape collections who need fundamental information about the nature of film and videotape materials. Presenters will bring attendees "up to speed" by acquainting them with the basics of technologies, terminology, preservation methods, storage considerations, cataloging requirements, equipment needs, and more. First-time conference attendees will have the opportunity to informally meet others in the field who are facing similar challenges and struggling with the same issues.

Pre-registration is required with a separate registration fee. Enrollment is limited to 50 participants. Lunch and refreshment breaks are included in the workshop fee.

9:00 a.m. - 5:30 p.m.

Terrace

Intermediate Training Workshop

Hosted by: Education Committee

Presenters: Jim Lindner, Media Matters, LLC
Kenneth S. Weissman, Library of Congress

This technical workshop is lecture-style with some hands-on training involved. Participants will learn how moving image technology works. Building upon the Basic Training Workshop, presenters will discuss more advanced means for care, handling, and preservation of their collections. Recommended prerequisite: Basic Training workshop or at least three years active experience with media.

Pre-registration is required with a separate registration fee. Enrollment is limited to 70 participants. Lunch and refreshment breaks are included in the workshop fee.

TUESDAY, NOVEMBER 19

9:00 a.m. - 10:30 a.m.

Stuart

Small Gauge/Amateur Film Interest Group Meeting

Chair: Snowden Becker, J. Paul Getty Museum

AMIA members interested in contributing to the work of the Small Gauge/Amateur Film Interest Group are invited to attend.

9:00 a.m. - 12:30 p.m.

White Hill

Preservation Committee Meeting

Chair: Jim Wheeler, Tape Restoration and Archival Services

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

11:00 a.m. - 12:30 p.m.

St. James

Cataloging and Documentation Committee Meeting

Chair: Jane Johnson, UCLA Film and Television Archive

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

11:00 a.m. - 12:30 p.m.

Stuart

Volunteer Guidelines Task Force Meeting

Co-Chairs: Lisa Carter, University of Kentucky Audio-Visual Archives
Ruta Abolins, University of Georgia Media Archives and Peabody Awards
Collection

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

WEDNESDAY, NOVEMBER 20

9:00 a.m. - 12:30 p.m.

Stanbro

Cataloging Workshop

Hosted by: Cataloging and Documentation Committee

Chair: Andrea Leigh, UCLA Film and Television Archive

Presenters: Ellie Wackerman, Library of Congress
Arlene Balkansky, Library of Congress
Martha Yee, UCLA Film and Television Archive

This hands-on, interactive workshop is designed for beginning and intermediate catalogers. Panelists will discuss traditional cataloging standards such as *MARC21 Formats for Bibliographic, Authority, and Holdings Data* and accompanying codes lists, *Archival Moving Image Materials: a Cataloging Manual, 2nd ed.* (AMIM2), *Anglo-American Cataloging Rules, 2nd ed. revised* (AACR2r), *Library of Congress Rule Interpretations* (LCRIs), the *Name Authority File* (NAF), *Library of Congress Subject Headings* (LCSH) and *Subject Cataloging Manual: Subject Headings*, the *Moving Image Genre Form Guide* (MIGFG), and *Moving Image Materials: Genre Terms* (MIM). Clips representing various types of moving image materials, including released motion pictures and television programs, amateur films, government films, and untitled footage, will be screened. Presenters and workshop participants will discuss the challenges faced by these materials and how existing cataloging tools may be applied and adapted to meet them.

Pre-registration is required with a separate registration fee. Enrollment is limited to 60 participants.

WEDNESDAY, NOVEMBER 20

9:00 a.m. - 5:30 p.m.

Terrace

A Practical Guide to American Copyright

Hosted by: Education Committee

Presenters: David Pierce, NFTVA, British Film Institute
Eric Schwartz, Smith & Metalitz, L.L.P.

Preservation and access to moving image materials is governed by copyright laws that protect intellectual property. These laws can enable or limit the ability of archivists and librarians to use their collections and support their customers and patrons. Topics covered in this seminar include an outline of the U.S. Copyright Law, discussions of duplication of copyrighted works for preservation, special rights for educational institutions, exemptions for educators, the public domain, underlying rights, and licensing works for reuse as stock footage.

Eric Schwartz has been a copyright attorney in Washington, D.C. for 14 years. He also is an Adjunct Professor of Copyright Law at Georgetown University and serves as Founding Director and a Board Member of the National Film Preservation Foundation. He is the former Acting General Counsel for the U.S. Copyright Office. David Pierce was a copyright researcher/consultant for almost 20 years. He is currently Curator of the National Film and Television Archive in England.

Pre-registration is required with a separate registration fee. Enrollment is limited to 75 participants. Lunch and refreshment breaks are included in the workshop fee.

9:00 a.m. - 10:30 a.m.

Cambridge

Digital Archives Interest Group Meeting

Chair: Jim Lindner, Media Matters, LLC

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

9:00 a.m. - 12:30 p.m.

Whittier

News and Documentary Collections Interest Group Meeting

Chair: Steven Davidson, Florida Moving Image Archive

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

WEDNESDAY, NOVEMBER 20

11:00 a.m. - 12:30 p.m.

Cambridge

Regional Audio-Visual Archives Interest Group Meeting

Co-Chairs: Karen Glynn, Duke University
Dwight Swanson, Northeast Historic Film

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

12:30 p.m. - 2:00 p.m.

Cambridge

Lesbian, Gay, Bisexual, and Transgender Interest Group Meeting

Chair: Martin Humphries, Cinema Museum

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

1:30 p.m. - 5:00 p.m.

Venue TBA

Reel Thing XII: Laboratory Technical Symposium

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

Dedicated to presenting some of the latest technologies employed in film restoration and preservation, The Reel Thing features a unique line-up of laboratory technicians and specialists.

Pre-registration is required with a separate registration fee. This is a ticketed event. Tickets are limited.

2:00 p.m. - 5:30 p.m.

Stanbro

Metadata Workshop

Organized by: Digital Issues Task Force



Co-Chairs: Kim Schroeder, Archive Impact
Laura Jenemann, J. Walter Thompson

Presenters: Grace Agnew, Rutgers University
Shari Jackson, The Coca-Cola Company
Kathy Christensen, CNN

As moving image archivists begin using digital formats and working in digital environments, new descriptive standards are needed. This workshop will provide an introduction and overview to metadata. Presenters will begin by addressing the basics of how to describe an information object, whether by using a traditional cataloging method or one of the newer metadata standards, such as Dublin Core. An overview of the predominant metadata standards will be given, as well as how an archive can create its own, and how to map an archive's standards to external standards. In the last hour, speakers will present case studies. They will discuss their real-world applications of metadata projects, explaining how they created their own standard or used a pre-existing one. An extensive glossary of relevant terms will be included as part of this session.

Pre-registration is required with a separate registration fee. Enrollment is limited to 60 participants.

6:00 p.m. - 7:30 p.m.

Whittier

Session Chair Orientation

Hosted by: Conference Committee

Chair: Sarah Ziebell Mann, Pacific Film Archive

This meeting will serve as an information session for all session chairs at AMIA's annual conference. It will provide chairs with an overview of their role as session facilitators and outline the Association's Basic Chairing Guidelines. Members of the Conference Committee will be in attendance, and all session chairs should attend.

7:30 p.m. -10:30 p.m.

Imperial

AMIA Opening Night Reception

AMIA's 12th annual opening night reception will be held in the Imperial Ballroom of the hotel.

Please wear your badge for admission.

THURSDAY, NOVEMBER 21

7:30 a.m. - 8:45 a.m.

Whittier

Mentor Breakfast

Hosted by: Education Committee

Chair: Rita Belda, Sony Pictures Entertainment

The Conference Mentoring program brings together first-time conference attendees with established AMIA members. Mentees are matched with mentors prior to the breakfast. The breakfast is an opportunity for colleagues to meet, exchange ideas and provide support and guidance to those who are attending an AMIA conference for the first time. Because an attempt is made to match mentors and mentees according to their interests, those participating in the program must sign up prior to the conference.

Pre-registration is required.

Continental Breakfast 8:00 a.m. – 8:45 a.m. Georgian

8:00 a.m. – 5:00 p.m.

Georgian

Vendor Exhibition

The ever-popular AMIA vendor exhibits will be open throughout the day. Breakfasts and refreshment breaks also will be hosted in this room.

8:00 a.m. - 5:00 p.m.

Georgian Foyer

Celebrations from Regional Archives—Continuous Public Screenings

Hosted by: Regional Archives Interest Group

Curator: Karen Glynn, Duke University

The Regional Audio-Visual Archives Interest Group again is sponsoring a VHS viewing station featuring film clips highlighting the diversity of regional collections. This year's clips are based on the theme of "celebration." Interpreted broadly, "celebration" might include footage of birthday parties, a Grand Prix winner's circle, a religious or traditional cultural ceremony, festivals, bonfires, parades, tea parties, pep rallies, and Cinco de Mayo parties. Clips are edited into a compilation loop that will be running continuously. Separate tapes from individual archives also will be available at the viewing station.

THURSDAY, NOVEMBER 21

8:00 a.m. - 5:00 p.m.

Georgian Foyer

Independent Digital Shorts—Continuous Public Screenings

Hosted by: Independent Media Interest Group

Curators: Stephen Parr, San Francisco Media Archive/Oddball Film + Video
George Fifield, Boston Cyberarts
Jeff Silva, Boston Film/Video Foundation

The Independent Media Interest Group is coordinating an ongoing screening series of digital short works from independent image-makers from the Massachusetts Institute of Technology, Boston Cyberarts, Boston Film/Video Foundation, and other Boston-based media collectives. Screenings showcase challenging works from the thriving new media arts community in Boston, long a center for creative independent expression. Boston is also home to a burgeoning high technology industry, technologically oriented colleges and universities, and advanced media centers. The works are short and looped into two-hour programs that run continuously, providing conference registrants en route to the vendor exhibits the opportunity to stand, mingle, or congregate for a short time to see selected works.

8:45 a.m. - 9:00 a.m.

Imperial

Conference Welcome/Digital Issues Symposium Welcome

Speakers: Sam Kula, AMIA President
Linda Tadic, HBO, Chair, Digital Issues Task Force



Welcome to the AMIA 2002 Boston Conference! President Sam Kula will offer opening comments.

The Digital Issues Symposium is this year's AMIA conference stream, planned by the Digital Issues Task Force with the support of the AMIA Board and Conference Committee.

THURSDAY, NOVEMBER 21

9:00 a.m. - 10:45 a.m.

Imperial

Surviving the Digital Transition



Organized by: Digital Issues Task Force

Chair: Linda Tadic, HBO

Speakers: Jim Lindner, Media Matters, LLC
Carl Fleischhauer, Office of Strategic Initiatives, Library of Congress
Yvette Hackett, National Archives of Canada

Audio-visual archivists have recognized for some time that digital records increasingly are coming under their care, forcing the profession to act quickly to find solutions for preserving and providing access to these new formats. Archival processes that work for analog materials do not always find their equivalents with digital materials, and new strategies must be developed. The speakers will discuss how the role of the audio-visual archivist has changed and how it can be anticipated to change in the future. Overviews of international projects that aim to find solutions to the digital dilemma will be presented, including discussions of InterPARES2 (www.interpares.org/ip2.htm) and the use of the Open Archival Information System (OAIS) reference model developed by NASA (<http://www.ccsds.org/RP9905/RP9905.html>).

Refreshment Break

10:45 a.m. – 11:00 a.m. Georgian

11:00 a.m. - 12:30 p.m.

Plaza

In With the New . . . When the Old Is Staying, Too: Analog and Digital Materials in Archive Collections



Organized by: Digital Issues Task Force

Chair: Joel Kanoff, ABC News

Speakers: Carl Fleischhauer, Office of Strategic Initiatives, Library of Congress
Carl Goodman, American Museum of the Moving Image

No one expects a moving image archive to enter the digital era overnight—but what does the growing presence of digital surrogates or proxies and born-digital media entail for increasingly mixed collections? Speakers from diverse organizations will discuss a number of related issues, including: 1) converting analog materials into digital formats; 2) staff development and necessary expertise; 3) accomodating new formats in existing databases and asset management systems; 4) priorities for archiving related hardware and playback media; 5) new questions about storage and preservation; and 6) funding for digitization, digital access, and other new initiatives. Web sites under discussion include: <http://lcweb.loc.gov/rr/mopic/avprot/avprhome.html> and <http://www.ammi.org/livingroomcandidate>.

THURSDAY, NOVEMBER 21

11:00 a.m. - 12:30 p.m.

Stanbro

Everything You Always Wanted To Know About 28mm But Were Afraid To Ask

Hosted by: Small Gauge and Amateur Film Interest Group

Chair: Anke Mebold, Milestone Film & Video

Speakers: Chad Hunter, George Eastman House
Charles Teppermann, University of Chicago
Sandra Joy Lee, Industrial Light + Magic

This session will provide facts and dispel fiction about 28mm film, the first "non-flammable" motion picture format in widespread production and distribution (from 1912 to the early 1930s). This "small" gauge was marketed for educational use and home entertainment in venues where professional projection and fire prevention were unavailable. Panelists will discuss the original concepts of production, distribution, and exhibition of 28mm film, using the Ontario Motion Picture Bureau and American safety film libraries as examples. They will explore reduction printing versus 28mm origination, cameras and projection equipment, nitrate 28mm material, and the scarcity of home movie footage. Speakers also will examine specific challenges inherent in 28mm film preservation: diacetate decomposition, equipment conversion, rehumidification, and duplication. Current efforts to create a union list to aid in identification and determination of uniqueness will be presented, and a rare viewing treat will be served.

11:00 a.m. - 12:30 p.m.

Whittier

Archivist as Producer

Hosted by: News and Documentary Collections Interest Group

Chair: Steven Davidson, Florida Moving Image Archive

Speakers: Jon Gartenberg, Gartenberg Media Enterprises, Inc.
David Weiss, Northeast Historic Film
Ron Simon, Museum of Television and Radio

Archivists have become accustomed to the role of providing footage for use in new productions of all genres and increasingly in other media, including DVDs and the Internet. In most cases, their contribution is acknowledged in the credits as "archival footage provided by." This session provides models of how archivists and archives have moved beyond just being a source of footage and have become more involved in the production process, either through in-house productions, collaborations with film and video makers, television stations, producers and distributors, or in the marketing of their collections. Speakers from the non-profit and private sectors will discuss their projects and offer suggestions for moving from the end of the credits to the beginning of the program.

THURSDAY, NOVEMBER 21

11:00 a.m. - 12:30 p.m.

White Hill

Education Committee Meeting

Co-Chairs: Karen Gracy, University of Pittsburgh
Karen Lund, Library of Congress

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

12:30 p.m. - 2:00 p.m.

Imperial

Keynote Luncheon



Brewster Kahle

The keynote address will be given by Brewster Kahle, President and Co-founder of Alexa Internet, established in 1996. Alexa Internet and Prelinger Archives pioneered the Internet Moving Images Archive (moviearchive.org), which currently features over 1,200 digitized educational, government, propaganda, and industrial films available for downloading as MPEG files. In 1996, Alexa began building the Internet Archive (archive.org) by capturing and storing a vast array of ephemeral Web pages, with the goal of developing a public library to enable “universal access to human knowledge.” The Internet Archive is the largest database ever built, containing approximately 10 billion Web pages and equaling 100 terabytes of information, or five times the size of the Library of Congress’ 20-million-strong book collection. In October, 2001, the Internet Archive debuted as a public Web site, allowing for access to collections through its acclaimed “Wayback Machine,” a simple yet powerful Web interface. Also in 2001, Alexa launched the Television Archive (tvarchive.org), which currently showcases “a library of world perspectives concerning September 11th, 2001.”

The keynote luncheon is for conference registrants. Please wear your badge for admission.

THURSDAY, NOVEMBER 21

2:00 p.m. - 3:30 p.m.

Stanbro

Storing Nitrate Film in Complete Safety

Chair/Speaker: David Walsh, Imperial War Museum
Speakers: Gregory Hill, National Archives of Canada
Kenneth S. Weissman, Library of Congress

This session will address issues surrounding the safe storage of cellulose nitrate film and will detail the consequences of unsafe storage. The speakers briefly will cover the history and stability of nitrate, the testing and monitoring of its condition, its recommended storage environment and life expectancy, and safety aspects of storage and handling in archives of all sizes. There will be illustrations of different approaches to nitrate film storage, using examples of three newly built or planned archival facilities. Previously unseen footage of tests on the flammability of nitrate film, including a full-scale test on the combustion of a ton of nitrate, filmed from both inside and outside the storage facility, will be shown.

2:00 p.m. - 3:30 p.m.

Whittier

'I'm Ready for my Context, Mr. DeMille': Illuminating Moving Image Collections through the Use of Supporting Materials

Hosted by: Moving Image Material Culture Interest Group
Chair: Daryl A. Maxwell, Universal Studios Archives & Collections
Speakers: Bob O'Neil, Universal Studios Preservation & Vault Services
Vita Paladino, Boston University Special Collections
Beth Werling, Natural History Museum of Los Angeles County History Department

Context! Context! Context! The complex activities surrounding motion picture production result in the creation of a diverse assortment of supporting materials. These materials may accompany the delivery of moving image elements to an institution's archive, but their importance and value is not always immediately apparent. Supporting documentation—such as production records, personal papers of the cast and crew, photographs, artwork, props, costumes, memorabilia, ephemera, and equipment—provides a unique context for viewing, interpreting, and re-imagining moving image collections.

This session will identify these materials and discuss the value of collecting what has been called "moving image material culture." Speakers will highlight specific examples of how materials related to moving images have been instrumental in both film restoration and new interpretations of motion pictures and will demonstrate how these collections continue to be an invaluable resource for researchers.

THURSDAY, NOVEMBER 21

2:00 p.m. - 5:30 p.m.

Plaza

Digital 101: Technical Session



Organized by: Digital Issues Task Force

Chair: Andrea Kalas, Discovery Communications

Speakers: Eva-Lis Greens, Sveriges Television
Mike Cox, Mirador Techniques Ltd.
Franziska Frey, Rochester Institute of Technology
Ian Gilmour, ScreenSound Australia
Dan Rosen, Cinesite
Jim Wheeler, Tape Restoration and Archival Services
Surya Denduluri, Cinesite

This half-day session will introduce concepts important to moving image archivists as the archival profession moves from the analog to digital realms. This panel will help detail the technologies that are available to help the archivist as well as those technologies with which archivists are being faced with daily. Panelists are literally from around the world, so their collective experience alone will be a great way to understand these pressing issues. The session will begin with two thoughtful introductions and follow with shorter presentations on specific, archivally relevant technical topics. Time will be left for a moderated question and answer session.

2:00 p.m. - 3:30 p.m.

White Hill

Access Committee Meeting

Chair: Anne Morra, Museum of Modern Art

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

Refreshment Break
3:30 p.m. – 4:00 p.m. Georgian

THURSDAY, NOVEMBER 21

4:00 p.m. - 5:30 p.m.

Whittier

Rethinking 'Educational' Films

Hosted by: Academic-Archival Interest Group

Chair: Dan Streible, University of South Carolina

Speakers: Geoff Alexander, Academic Film Archive of North America

Rick Prelinger, Internet Moving Images Archive

Eef Masson, Nederlands Filmmuseum

We need to be re-educated about "educational" films. More motion pictures have been produced in this genre than in any other, yet the academic and archival professions have neglected them. Often educational films are treated as if they possess only camp value. However, there are many types, including compelling and beautiful academic films, as well as dated "mental hygiene" movies. This session offers a critical and analytical overview of the history of educational films. Speakers will discuss genre classifications, use value, and archiving priorities. Geoff Alexander argues for a re-defining distinction between the "educational" label (with its pejorative connotations) and "academic" film (with more affirmative qualities). Rick Prelinger addresses research priorities: What kind of historical and critical work has been done? What needs to be done? Eef Masson discusses her research on the history, use, and archiving of educational films in Great Britain.

4:00 p.m. - 5:30 p.m.

Stanbro

Collaborations: Saving the Local Television Heritage

Hosted by: AMIA Local Television Task Force

Chair: Lisa Carter, University of Kentucky Audio-Visual Archives

Speakers: Joseph Tovares, WGBH

Timothy T. Egan, The Rendon Group

Sharon Blair, AMIA Local Television Project

Collaboration is a valuable approach to solving larger issues in moving image archives, but it also can be a challenging endeavor. In particular, cooperation between archivists, artists, and broadcasters is key to the success of any effort to preserve the television and video heritage. In this session, Boston television producers will describe their collaborative efforts to promote their local heritage through the use of archival materials and will discuss what is most important to them when considering the crucial task of preserving yesterday's film and tape footage for use in the development of tomorrow's programming. An update on the collaborative effort between AMIA and the National Academy of Television Arts and Sciences to develop case studies, a database, and a symposium to enhance the communication between the production and archival communities will be presented. The challenges and lessons learned in the collaboration between archivists and industry representatives will be explored.

THURSDAY, NOVEMBER 21

4:00 p.m. - 5:30 p.m.

White Hill

Internationalization Task Force Meeting

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

AMIA members interested in contributing to the work of the Internationalization Task Force are invited to attend.

5:30 p.m. - 7:00 p.m.

Stanbro

New Member Welcome and Orientation

Hosted by: AMIA Board of Directors

Chair: Sam Kula, AMIA President

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

6:00 p.m. - 8:00 p.m.

Georgian

Vendor Meet and Greet

Hosted by: Conference Committee

Chair: Kim Schroeder, Archive Impact

Join us for the second annual AMIA Vendor Meet and Greet. Take this opportunity to speak with vendors on an informal basis. Special demonstrations and refreshments will be available. Everyone is welcome to attend!

THURSDAY, NOVEMBER 21

7:00 p.m. - 11:00 p.m.

Venue TBA

From Cave Dwellers to Volcanic Destruction: The Academic Films of Bert Van Bork

Hosted by: Academic-Archival Interest Group

Chair/Curator: Geoff Alexander, Academic Film Archive of North America

Speaker: Bert Van Bork, Filmmaker

From the perspective of intellectual content and affective excitement, the films of Encyclopedia Britannica's Bert Van Bork are among the finest art, biology, and geology titles ever produced. In this retrospective, we will view a small sample in Van Bork's oeuvre of approximately 200 films, resplendent with his stunning camera work and superior editing technique. Bert Van Bork was known for putting himself in danger while making his films, from burning up two pairs of shoes while filming the eruption of Kilauea in *Heartbeat of a Volcano*, to mounting himself precariously on the outside of a helicopter for harrowing shots inside the narrow valley of Mesa Verde. An accomplished still photographer and Expressionist artist, Van Bork continues to produce films of outstanding power today, including his 1999 Oscar-nominated *Eyewitness*, a documentary on artists within Nazi concentration camps. Program notes will be available at the screening. Filmmaker, Bert Van Bork, will be in attendance. For biographical and filmographical information on Bert Van Bork, visit <http://www.afana.org/vanbork.htm>

7:30 p.m. - 9:00 p.m.

Stanbro

Digital Issues Task Force Meeting

Chair: Linda Tadic, HBO



AMIA members interested in contributing to the work of the Digital Issues Task Force are invited to attend.

7:30 p.m. - 9:00 p.m.

White Hill

Diversity Task Force Meeting

Co-Chairs: David Rowntree, Harry Hampton Film and Media Archive, Washington University
Lewanne Jones, Autonomedia

AMIA members interested in contributing to the work of the Diversity Task Force are invited to attend.

FRIDAY, NOVEMBER 22

Continental Breakfast 8:00 a.m. – 8:45 a.m. Georgian

8:00 a.m. – 5:00 p.m.

Georgian

Vendor Exhibition

The ever-popular AMIA vendor exhibits will be open throughout the day. Breakfasts and refreshment breaks also will be hosted in this room.

8:00 a.m. - 5:00 p.m.

Georgian Foyer

Celebrations from Regional Archives and Independent Digital Shorts— Continuous Public Screenings

Please see pages 8-9 for full descriptions.

9:00 a.m. - 11:00 a.m.

Terrace

Poster Session on Digital Media



Organized by: Digital Issues Task Force

Chair: Andrea Leigh, UCLA Film and Television Archive

Taking into consideration the rapidly changing environment that typifies digital media, this session will include papers and posters reflecting the most recent research and developments in the field. A list of topics and speakers will be posted on the bulletin board in the Dartmouth/Exeter Foyer conference registration area.

9:00 a.m. - 10:30 a.m.

Beacon Hill

Academic-Archival Interest Group Meeting

Chair: Dan Streible, University of South Carolina

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

FRIDAY, NOVEMBER 22

9:00 a.m. - 10:30 a.m.

Stanbro

Independent Media Interest Group Meeting

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

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

9:00 a.m. - 10:30 a.m.

White Hill

Moving Image Material Culture Interest Group Meeting

Chair: Daryl A. Maxwell, Universal Studios Archives & Collections

AMIA members interested in contributing to the work of the Moving Image Material Culture Interest Group (whose members work with such moving image supporting materials as ephemera, documents, and artifacts) are invited to attend.

Refreshment Break

10:30 a.m. – 11:00 a.m. Georgian

11:00 a.m. - 12:30 p.m.

Plaza

Initiatives in Digital Art Preservation and Access



Organized by: Digital Issues Task Force

Chair: Sally Hubbard, The Getty Research Institute

Speakers: Jon Ippolito, Film and Media Arts, Guggenheim Museum
Tim Vitale, Preservation Associates
Mona Jimenez, Materia Media

Some of the most interesting work being done in the digital domain is in the area of preserving digital art and making art accessible on the Internet. Consortium projects, digital rights management solutions, and standards under development in the digital still image field may provide guidance to moving image archivists beginning the transition to digital. Speakers will discuss a broad range of issues surrounding digital art, including the integration of digital preservation into traditional collection conservation; challenges to traditional notions of the moving image posed by multimedia and interactive technology; and strategies beyond migration and storage, such as involving the living artists in preservation. The work of several projects and groups will be discussed, including:

AIC Electronic Media Group (<http://aic.stanford.edu/conspec/emg/>)

Variable Media Initiative (<http://www.guggenheim.org/variablemedia/>)

Conceptual and Intermedia Art Online (CIAO) (<http://www.bampfa.berkeley.edu/ciao/>)

FRIDAY, NOVEMBER 22

11:00 a.m. - 12:30 p.m.

Stanbro

Archival Container Requirements

Chair: Milt Shefter, President, Miljoy Ent., Inc.
Speakers: Mark Roosa, Library of Congress Preservation Directorate
Jean-Louis Bigourdan, Image Permanence Institute
Rick Utley, Kodak Pro-Tek Media Preservation Services and Vaults

One of the major issues of media preservation is the selection of an appropriate container for the long-term storage of archival film, video, and recorded sound. Most containers in use today are what were delivered from the manufacturer or re-packaged by intermediate service organizations, including laboratories. Research on requirements for the proper archival housing of stored media is fragmentary at best, and recent problems with "vinegar syndrome" and other issues of deterioration have highlighted the need to establish such guidelines. Speakers will discuss: 1) efficient space utilization; 2) adequate support for stacking of containers; 3) container materials and the case for metal, plastic, archival "board"; 4) chemical effects of various materials; 5) air circulation; 6) vinegar syndrome "fighters"; 7) fire suppression needs; and 8) pricing.

11:00 a.m. - 12:30 p.m.

Whittier

The Second American Revolution: Preserving our Civil Rights Media

Hosted by: Diversity Task Force
Chair/Speaker: David Rowntree, Washington University
Speakers: Curtis Austin, University of Southern Mississippi Center for Oral History
and Cultural Heritage
Judy Richardson, Northern Lights Productions
Wayne Colman, Birmingham Civil Rights Institute

The purpose of this session is to examine the collections, activities, and needs surrounding materials from the Civil Rights Movement—a period as distinguished as the War of Independence and the Civil War. Speakers will discuss how they are collecting, preserving, and using materials from this period. The session also will examine how to address the needs of historically under-served groups and will provide examples of how older materials are moving from technical obsolescence to cutting-edge media through digital initiatives.

FRIDAY, NOVEMBER 22

11:00 a.m. - 12:30 p.m.

White Hill

Publications Committee Meeting

Chair: John Tariot, Moving Image Group

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

12:30 p.m. - 2:00 p.m.

Imperial

AMIA Recognition Awards Luncheon

Each year, AMIA presents the Silver Light Award and the Dan and Kathy Leab Award in recognition of career contributions to moving image archiving and special achievements in preservation and archival work. Recipients of the 2002 AMIA Scholarship and Fellowship Awards also will be recognized.

The luncheon is for conference registrants. Please wear your badge for admission.

2:00 p.m. - 3:30 p.m.

Plaza

Discovering Digital Images

Organized by: Digital Issues Task Force



Chair: John Tariot, Moving Image Group

Speakers: James M. Turner, Université de Montréal School of Library and Information Sciences
Gary Marchionini, University of North Carolina School of Information and Library Science
Marc Davis, Amova

More and more digital moving images are becoming available online. On-demand movies are now commonplace in hotels, airplanes, and even on the Internet. Usability of online moving image databases is the result of work by designers, librarians, software engineers, catalogers, and others. The speakers will host an open-ended session covering the barriers and keys to success in developing effective systems to allow for digital moving image delivery and retrieval. They also will provide a look into the future of online moving image databases.

FRIDAY, NOVEMBER 22

2:00 p.m. - 3:30 p.m.

Stanbro

Preservation and Legal Issues for Estate-Based Collections

Hosted by: Independent Media Interest Group

Chair: Elias Savada, Motion Picture Information Service

Speakers: Snowden Becker, J. Paul Getty Museum
Jon Gartenberg, Estate Project for Artists with AIDS
Steven Davidson, Florida Moving Image Archive
Jay Fialkov, WGBH

Many archives receive collections from deceased image-makers. While inherent legal issues are primary concerns in accepting materials, there are many other political, economic, artistic, and ethical issues faced in preserving the spirit and integrity of deceased image-makers. Donors may wish to retain some rights to a collection or may not even own rights to donated materials. The original donor may be dead, and no deed of gift may exist. Controversial archival film materials may spark public debate. Valuable items may be deeded to an archive but may be unavailable to the public. Decaying materials may be ineligible for grant and preservation funding due to copyright issues. Panelists will examine these issues and offer solutions and support, including videotaping oral histories of surviving relatives; preserving, successfully screening, and distributing uncovered works; and establishing donation policies that support the archive and preserve the legacy of the image-maker.

2:00 p.m. - 3:30 p.m.

Whittier

Archives Under Stress

Hosted by: Internationalization Task Force

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

Speakers: José Enrique Llufrío, ICAIC, The Cuban Institute for Cinematographic Arts and Industry
Lim Ky, National Archives of Cambodia
TBA

All archives are under-resourced for the work they have to do, and moving image archives are probably more critically under-funded and under-staffed than most other archives. The need, however, is always relative. This session will examine the situation of three archives that operate under unusually difficult conditions: an archive in a country experiencing an ongoing financial crisis; an archive in a country emerging from a post-colonial/post-conflict situation; and an archive ordered by the government to destroy all of its contents. To survive, archivists had to employ ingenuity and be able to adapt in the face of both internal and external threats. The session also will explore how members of AMIA can assist their colleagues in preserving their moving image heritage.

FRIDAY, NOVEMBER 22

2:00 p.m. - 3:30 p.m.

White Hill

Awards Committee Meeting

Chair: Margaret Compton, University of Georgia Media Archives and Peabody Awards Collection

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

Refreshment Break
3:30 p.m. – 4:00 p.m. Georgian

4:00 p.m. - 6:30 p.m.

Plaza

Open AMIA Board Meeting

Hosted by: AMIA Board of Directors

Chair: Sam Kula, AMIA President

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

7:30 p.m. - 11:00 p.m.

Venue TBA

AMIA Archival Screening Night

Curator: Katie Trainor

Please join us for the 2002 Archival Screening Night event. It will highlight a diverse and entertaining range of film and video works recently acquired, preserved or restored by AMIA members.

Please wear your badge for admission.

SATURDAY, NOVEMBER 23

7:30 a.m. - 9:00 a.m.

Whittier

Cataloging and Documentation Committee Meeting

Chair: Incoming Chair TBA

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

7:30 a.m. - 9:00 a.m.

White Hill

Elections Committee Meeting

Chair: Mary Ide, WGBH Educational Foundation

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

Continental Breakfast 8:00 a.m. – 8:45 a.m. Georgian

8:00 a.m. - 4:00 p.m.

Georgian Foyer

Celebrations from Regional Archives and Independent Digital Shorts— Continuous Public Screenings

Please see pages 8-9 for full descriptions.

SATURDAY, NOVEMBER 23

9:00 a.m. - 10:30 a.m.

Plaza

Using the Internet for Access and Distribution



Organized by: Digital Issues Task Force

Chair: Karen Lund, Library of Congress

Speakers: Rick Prelinger, Internet Moving Images Archive
Dean G. Watts, National Geographic Television
Anne Schuchman, Institut National de l'Audiovisuel

For a number of years now, the Internet has been touted as the new distribution channel for streaming media. Researchers worldwide are looking to the Web as a primary source of access to the holdings of archives. This session will present various views of how the Internet has fared as an access portal, provide real-world examples of how archives have implemented Web-based solutions, and discuss the successes and roadblocks of using the Internet as a vehicle to bring moving image libraries to the world. Web sites under discussion include:

Internet Archive: <http://www.moviearchive.org>

Prelinger Archives: <http://www.prelinger.com>

National Geographic: <http://www.nationalgeographic.com/tv/>

Institut National de l'Audiovisuel: <http://www.ina.fr/>

9:00 a.m. - 10:30 a.m.

Stanbro

Laboratory Services for Archivists: Q & A

Hosted by: Education Committee

Chair: Brian Graney, New Mexico State Records Center and Archives

Speakers: Gail Clarke, VidiPax, Inc.
Tony Munroe, Triage Motion Picture Services
Scott Smerdon, Monaco San Francisco Film Labs/Video/Digital
Pam Wintle, Human Studies Film Archives

Many early efforts to preserve moving images through laboratory duplication have been found less than adequate in light of major advances in technology, an increasing sensitivity to archival issues among lab personnel, and higher standards for evaluating the fidelity of copies to source materials. These are all welcome developments, but they cannot alone ensure that modern duplication products will be any more adequate as preservation materials. Archivists must assess and communicate their needs effectively when contracting commercial laboratory services. For those new to conducting preservation work in collaboration with a film or video laboratory, this moderated question and answer session will present an opportunity to understand better the services available; to hone abilities to appraise and express preservation needs; and to develop guidelines by which to evaluate laboratory products.

SATURDAY, NOVEMBER 23

9:00 a.m. - 10:30 a.m.

Terrace

A Disaster Not Waiting to Happen: Downtown Media Revisits Preservation After September 11th

Hosted by: Independent Media Interest Group

Chair: Kenneth Schlesinger, Independent Media Arts Preservation

Speakers: Stephen Vitiello, The Kitchen Center for Video, Music, and Dance

Kathy Brew, Thundergulch

Dara Birnbaum, Video artist

Sarah Stauderman, Smithsonian Institution Archives

No one was prepared for September 11th, particularly its devastating effect on the downtown moving image community. In a worst-case scenario, one participant lost everything—4 1/2 years of work—when the World Trade Towers collapsed. Further uptown, a prominent repository of independent video artists is rethinking strategies about preservation and offsite storage. Another downtown video maker realizes the vulnerability of her studio as she begins to address preservation of her installation work. A leading preservation specialist assesses their needs and provides recommendations on collection management, disaster planning and recovery techniques.

Refreshment Break

10:30 a.m. – 11:00 a.m. Georgian

11:00 a.m. - 12:30 p.m.

Plaza

Media Asset Management: The Gap Analysis



Organized by: Digital Issues Task Force

Chair: Kim Schroeder, Archive Impact

Speakers: Kathy Christensen, CNN

Jane Johnson, UCLA Film and Television Archive

Barbara Humphrys, Library of Congress

Tools for media asset management are becoming more integrated into our day-to-day business. It is important that users help to move this industry out of its infancy. In the first part of this session, speakers will present hard facts from user and vendor surveys. They will discuss the specific features that users of media asset management tools listed as necessary. Also, they will explain what users hope to see in the next generation of media asset management software. The second part of the session will feature a discussion of the specific features that each of the speakers sought out in their own media asset management implementations and how they solved their software needs.

SATURDAY, NOVEMBER 23

11:00 a.m. - 12:30 p.m.

Stanbro

Not Your Grandfather's Revolution: The Cuban Revolution and Its Effects on U.S.-Cuban Relations, as Reflected in Broadcast Media and Film

- Chair:** Linda Y. Elkins, University of Georgia Media Archives and Peabody Awards Collection
- Speakers:** Laura D. Shedenhelm, University of Georgia Media Archives and Peabody Awards Collection
José Enrique Llufrío, ICAIC, The Cuban Institute for Cinematographic Arts and Industry
Alfred E. Lemmon, Williams Research Center of the Historic New Orleans Collection

The speakers in this session will discuss and illustrate the evolution of different media coverage of U.S.-Cuban relations since the Cuban revolution from both a Cuban and an American perspective. The evolution of technology and its impact on news coverage also will be demonstrated. A variety of film, audio, and video clips will be presented, illustrating the differences in the coverage of U.S.-Cuban relations from assorted sources. Speakers will emphasize the importance of the availability of archival materials with such differing points of view. The goals and results of a Cuban/American cooperative archival project will be discussed.

11:00 a.m. - 12:30 p.m.

Terrace

Roots of New Media

- Hosted by:** Independent Media Interest Group
- Chair:** Stephen Parr, San Francisco Media Archive/Oddball Film + Video
- Speakers:** Barbara London, Museum of Modern Art
Fred Barzyk, Creative Video Associates
Steve Seid, Pacific Film Archive
Stephen Beck, Artist/Engineer

In the late 1960s, the Rockefeller Foundation funded several large-scale experimental television centers in the United States. They were based at public stations: the National Center for Experiments in Television at San Francisco's KQED (1967), the New Television Workshop at Boston's WGBH (1968), and the TV Lab at New York's WNET (1972). Their intent was to give artists a voice in creating a new type of television for the mass market. These laboratories provided nationally recognized artists with residencies to access rarified though still rudimentary electronic technology, to design new visual tools, and to explore new modes of multimedia expression. The groundbreaking work created at these centers serves as the foundation for all new media hardware and aesthetics today. The founding director of one of these centers, along with a panel of artists, curators, and archivists, will discuss the beginnings of video art in these centers and the role in which this work has influenced art, television, and technology today.

SATURDAY, NOVEMBER 23

11:00 a.m. - 12:30 p.m.

Plaza

Preservation Committee Meeting

Chair: Jim Wheeler, Tape Restoration and Archival Services

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

Lunch Break

12:30 p.m. – 2:00 p.m. (On Your Own)

12:30 p.m. - 2:00 p.m.

Terrace

Roots of New Media Screening: The Electronic Canvas and Pioneering Shorts

Hosted by: Independent Media Interest Group

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

Speakers: George Fifield, Boston Cyberarts
Stephen Beck, Artist/Engineer

In conjunction with the panel, "Roots of New Media," we will be screening *The Electronic Canvas* (2001), a documentary focused on 1960s Boston as a major center of a global movement of artists who were becoming actively engaged with television and media. *The Electronic Canvas* explores how cultural institutions responded to this movement and shows what happened when the doors were opened to artists who desired to probe this underexplored territory. The program follows the rapid growth, diversification, and sophistication of video and media art from single-channel works to complex pieces involving computer programs, museum video installations and the Internet. Also being screened are short, excerpted works by video pioneers Woody and Steina Vasulka and Stephen Beck. The Vasulkas, founders of the Electronic Kitchen (now The Kitchen) were pioneers in the design, use, and exhibition of electronic and digital video. Artist, visionary and engineer, Stephen Beck, invented the Direct Video Synthesizer in 1970 while at the National Center for Experiments in Television. Co-Executive Producer of *The Electronic Canvas*, George Fifield, and artist Stephen Beck will be present to answer questions.

12:30 p.m. - 2:00 p.m.

White Hill

Conference Committee Meeting

Chair: Lisa Carter, University of Kentucky Audio-Visual Archives

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

SATURDAY, NOVEMBER 23

12:30 p.m. - 2:00 p.m.

Whittier

Development Committee Meeting

Co-Chairs: Grover Crisp, Sony Pictures Entertainment
Rick Utley, PRO-TEK Media Preservation Services

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

12:30 p.m. - 3:30 p.m.

Stanbro

Education Committee Meeting

Co-Chairs: Karen Gracy, University of Pittsburgh
Karen Lund, Library of Congress

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

2:00 p.m. - 3:30 p.m.

Plaza

Consortium Projects: At Home and Abroad



Organized by: Digital Issues Task Force

Chair: Grace Agnew, AMIA Moving Image Gateway Consultant
Speakers: Matt White, National Geographic Television Film Library
Richard Billeaud, French Administration's Audio-Visual Collections
Online: A Prototype Project
Lee Zia, National Science Digital Library, National Science Foundation

As many archivists struggle within their own institutions to find common ground across departments for describing and accessing archival holdings, lessons learned by ambitious cross-institutional national and international consortium projects can be informative, heartening, and inspiring. A number of exciting, new initiatives are in the works, while others are building on drawbacks of previous projects or quietly expanding long-standing track records. Beginning with an update on AMIA's own Moving Image Gateway Project, this session will examine various conceptual models for consortium projects representing specific domains including: commercial broadcasting, academic, and governmental communities; and will discuss issues such as rights, standards (metadata), audience (users), and technology.

SATURDAY, NOVEMBER 23

2:00 p.m. - 3:30 p.m.

Stanbro

From Failure to Fetish: Pixelvision, Polavision, and More

Hosted by: Small Gauge and Amateur Film Interest Group

Chair: Snowden Becker, J. Paul Getty Museum

Speakers: James Wickstead, James Wickstead Design Associates

Gerry Fialka, PXL This! Film Festival

Liz Czach, University of Rochester

Carl Chiulli

Pixelvision, a low-resolution digital video format briefly pitched to youngsters by toymaker Fisher-Price, and Polavision, Polaroid's instant-developing 8mm stock, may have faded from commercial markets, but they continue to fascinate collectors, filmmakers, and archivists with a taste for the unusual. This overview of two of the best-known "fetish formats" will include first-hand histories related by the inventor of the PXL2000 camera and a film industry professional who worked on the Polavision project. Session attendees will be invited to participate in the on-the-spot creation and viewing of a Polavision short! Q&A and discussion of these and other formats both popular and obscure will follow.

2:00 p.m. - 3:30 p.m.

Terrace

New Video Storage Technologies

Hosted by: Preservation Committee

Chair/Speaker: Jim Wheeler, Tape Restoration and Archival Services

James Lindner, Media Matters, LLC

Ian Gilmour, ScreenSound Australia

The recent breakthrough in magnetic density now makes it possible to store nearly four hours of uncompressed high-quality video on a single disk or tape. This savings in space and cost means that hard drives and data tapes may be the answer to our search for the ideal archival medium. What are the pros and cons of these new technologies as archival media for video? The speakers will discuss the costs and densities of the hard drives and data tapes that are on the market now. They will explore the advantages of storing video in a data format rather than in one of the conventional video formats. This session will not be technical. The main purpose of this session is to shed light on these new technologies and probe the possibility of one or more of these formats as a preferred video medium.

Refreshment Break

3:30 p.m. – 4:00 p.m. Georgian

SATURDAY, NOVEMBER 23

4:00 p.m. - 5:30 p.m.

Terrace

Archiving Digital Audio

Chair/Speaker: Corey Bailey, Audio Engineer and Consultant
Speakers: Keith Watanabe, FPC, Inc.
Scott Wood, Digidesign

The session will address matters pertinent to the archiving of digital audio and will provide information on transferring from analog to digital audio. The entertainment industry is moving rapidly toward a digital world, and the issues of standards and archiving are, as yet, unresolved. Speakers will address two main areas: file formats and media. The first part of the session will address the available file formats and metadata. The second part of the session will be devoted to describing what kind of media is available, its shelf life, how it works, and what the future may hold for digital audio.

4:00 p.m. - 5:30 p.m.

Whittier

On the Bubble: Do Moving Image Assets Matter in a Corporate Environment?

Chair: Pat Loughney, Library of Congress
Speakers: Paul Lasewicz, IBM Corporation
Becky Haglund Tousey, Kraft Foods
Ted Ryan, The Coca-Cola Company

American corporations in the non-entertainment world rival major movie studios and broadcast networks in the quantity and quality of their production of moving image materials for advertising and other forms of public consumption. Their aggregate influence on the world's cultures is long-lasting and undeniable. What obligations do the makers of these materials have to preserve them for posterity? Depending on the specific culture and industry, these types of moving image collections can either be valuable and utilized or "on the bubble." This session will feature views of "the bubble" from the vantage point of three major international corporations. Paul Lasewicz of IBM will detail the current status and future prospects of a large but underutilized moving image collection. Becky Haglund Tousey will give an overview of the moving image holdings of the Kraft Foods archives, which internal clients consider critical to understanding Kraft's brand heritage. Ted Ryan will detail the positioning of Coca-Cola's advertising collection and the positive return on investment that enabled funding for a digital asset management system, launched in 2001.

SATURDAY, NOVEMBER 23

4:00 p.m. - 5:30 p.m.

White Hill

Dirty Movies

Chair: Eric Schaefer, Emerson College
Speakers: Charles Hopkins, UCLA Film and Television Archive
Stephen Parr, San Francisco Media Archive/Oddball Film + Video
Rachael Stoeltje, The Kinsey Institute, Indiana University
Dwight Swanson, Northeast Historic Film

While moving image archivists have been among the first to advocate publicly for the enduring value of such "ephemeral" fare as classroom films and home movies, they have been quiet on the contentious matter of sexually suggestive and explicit film and video. Hard-core pornography and its antecedents in stag, nudie, and exploitation films have withstood widespread disdain and government censure to emerge within the academic community as major growth areas of film scholarship and curriculum development. Within the archival community, there remain many social, legal, institutional, and financial hindrances to the active collection and preservation of the overwhelming output of these areas of production. Film scholar Eric Schaefer will lead a panel of archivists, representing a range of institutional models, in discussing their policies and collections, the recent academic and popular reappraisals of sexually suggestive and explicit entertainments, and the implications for moving image archivists.

6:30 p.m. - 9:30 p.m.

**JFK Library
Columbia Point**

Closing Night Reception

AMIA's 12th annual closing night reception will be held at the JFK Library.

Please wear your badge for admission.

INFORMATION

ACCOMMODATIONS

The conference hotel selected for the 2002 AMIA conference is **The Boston Park Plaza Hotel and Towers**, located in the historic Back Bay at: 64 Arlington Street, Boston, MA 02116-3912; Tel: (617) 426-2000 (local); Fax: (617) 423-1708; website: <http://www.bostonparkplaza.com>

All hotel guest rooms (950) include room service, iron and ironing board, color cable TV, in-room pay movies, voice mail, and a data port hook up (through the phone) for a personal computer or fax machine. Non-smoking rooms are also available upon request. The hotel also offers guest services that include: full service concierge, on-site pharmacy, barber and beauty salon, gift shop, fitness center and business center.

For hotel reservations from the U.S. and Canada, call toll-free (800) 225-2008; the local number is (617) 426-2000. From outside the U.S. or Canada, you may also fax your accommodation needs to (617) 423-1708. AMIA conference rates are as follows: \$169.00 USD Single/Double, \$179.00 USD Triple/Quad., and \$189.00 Towers/Suites plus state and local taxes of 12.45%. The Hotel Reservation Deadline is **October 25, 2002**. To receive the special conference rate, please identify yourself as an attendee with the Association of Moving Archivists. AMIA offers a Roomshare Program. For more information, please refer to the Roomshare Program handout or contact Valarie Schwan, Roomshare Coordinator, at vschwan@cinema.usc.edu or (213) 740-1567.

HOTEL PARKING

Parking at the Boston Park Plaza Hotel is \$32.00 for hotel valet overnight and \$24.00 self-parking overnight.

DIRECTIONS (TO THE HOTEL)

From the West Take the Massachusetts Turnpike (Rte. 90 east) into the city. Exit at Copley Square (22) and follow straight onto Stuart St. Follow for three blocks until the intersection of Arlington St. The hotel is on the left.

From the North Take Rte 93 South into city. Exit at Cambridge/Storrow Drive (26). Follow Storrow Drive towards the Back Bay. Take the Copley Square exit on left. Take left turn onto Beacon St., then immediately right onto Arlington Street. Follow for five blocks until the intersection of Stuart St. The Hotel is on the left.

From the South Take Rte. 93 North into city. Exit at Kneeland St./Chinatown (20). Follow signs for Downtown Boston. At lights, take left onto Kneeland St. Follow for six blocks, then take right onto Charles St. Take left onto Park Plaza. The Hotel is on the right.

From Logan Airport Follow signs to Sumner Tunnel/Boston. After exiting the tunnel, follow Rte. 93 North. Exit at Cambridge/Storrow Drive and follow Storrow Drive towards the Back Bay. Take Copley Square exit on left. At lights, take left onto Beacon Street. Take the first right onto Arlington St. Follow for five blocks until the intersection of Stuart St. Hotel is on the left. Note: The airport is approximately three miles from the Boston Park Plaza.

CLIMATE

The average temperature in Boston in November is 45 degrees F, with a high of 52 degrees F and low of 38 degrees F. Recommended: medium weight jacket and gloves.

INFORMATION

TRANSPORTATION – TAXIS/SHARED RIDE VANS FROM THE AIRPORT TO THE HOTEL

Taxicabs at Boston Logan International Airport are available outside all arrival halls. All destinations within 12 miles of the airport are metered. A taxi ride from the airport to the Hotel will range from \$20.00 to \$35.00 depending on traffic. Logan Airport Shared ride vans also are available; information about these can be found by the baggage claim areas in all terminals. These vans operate door-to-door shuttle services. They sometimes make multiple stops, depending on the number of passengers. Typical fares are approximately \$10 to \$20 for trips to the hotel.

Back Bay Coach (shuttle) may be called from an airport courtesy phone or you may make advance reservations by calling (617) 746-9909. The price is \$9.00 per person per trip and \$17.00 per person round trip.

TRANSPORTATION – SUBWAY

The MBTA subway (called the 'T' by locals), operates from the Airport Station on the Blue Line. To reach the Boston Park Plaza Hotel via subway from the airport take the shuttle bus (runs every 7 minutes for free) to the subway station. You will get on the Blue Line. Take the Blue Line to Government Center. At Government Center, Change to the Green Line and get off at the Arlington station. The hotel is a block from the exit on the corner. This takes about 10 minutes and the cost is only \$1.00 each way. It's easy!

TRANSPORTATION - CAR RENTAL

Budget Rent-A-Car is offering discounts to AMIA conference attendees. The rates are valid up to one week before and one week after the dates of November 17-24, 2002. For reservations, please call (800) 842-5628 and refer to the special rate code U061711.

BOSTON - LOCAL INFORMATION

For information on Boston attractions and things to do, visit:

- <http://www.boston.com>
- <http://www.cityofboston.com>
- <http://www.citysearch.com>
- <http://www.allaboutboston.com>

For local dining information, visit:

- <http://diningguide.net/boston/>
- <http://www.bostononline.net/dining.html>
- <http://www.boston-online.com/Eats>
- <http://www.allaboutboston.com/wheretoeat.html>

For local nightlife and theater information, visit:

- <http://www.allaboutboston.com/thenightlife.html>
- <http://www.bostonnightguide.com>
- <http://www.broadwayinboston.com/>

INFORMATION

APPENDIX: DIGITAL ISSUES SYMPOSIUM

The Digital Issues Task Force has provided the following Web links for the keynote luncheon and several sessions to enable conference attendees to review these resources prior to the conference.

THURSDAY, NOVEMBER 21

9:00 a.m. - 10:45 a.m.

Surviving the Digital Transition

- This web site contains an array of documents from the Library of Congress project focused on prototyping approaches for reformatting audio and video, and related matters pertaining to the preservation of audio-visual content in digital form: <http://lcweb.loc.gov/rr/mopic/avprot/avprhome.html>
- The immediate Library of Congress context regarding the preservation of digital content of all types is described in this article: <http://www.loc.gov/today/pr/2002/02-016.html>
- The influential Open Archival Information System (OAIS) is represented at this site: <http://www.ccsds.org/RP9905/RP9905.html>
- The OAIS reference model is introduced to the library community by the Research Libraries Group at this site: <http://www.rlg.org/longterm/oais.html>
- Information on the InterPARES2 project can be found at: <http://www.interpares.org/ip2.htm>

11:00 a.m. - 12:30 p.m.

In With the New . . . When the Old Is Staying, Too: Analog and Digital Materials in Archive Collections

- This web site contains an array of documents from the Library of Congress project focused on prototyping approaches for reformatting audio and video, and related matters pertaining to the preservation of audio-visual content in digital form: <http://lcweb.loc.gov/rr/mopic/avprot/avprhome.html>
- Other site under discussion: <http://www.ammi.org/livingroomcandidate>

12:30 p.m. - 2:00 p.m.

Keynote Luncheon

- Internet Moving Images Archive <http://www.moviearchive.org>
- Internet Archive <http://www.archive.org>
- Television Archive <http://www.tvarchive.org>

FRIDAY, NOVEMBER 22

11:00 a.m. - 12:30 p.m.

Initiatives in Digital Art Preservation and Access

- American Institute for Conservation (AIC) Electronic Media Group <http://aic.stanford.edu/conspec/emg/>
- Variable Media Initiative <http://www.guggenheim.org/variablemedia/>
- Conceptual and Intermedia Art Online (CIAO) <http://www.bampfa.berkeley.edu/ciao/>

SATURDAY, NOVEMBER 23

9:00 a.m. - 10:30 a.m.

Using the Internet for Access and Distribution

- Internet Archive: <http://www.moviearchive.org>
- Prelinger Archives: <http://www.prelinger.com>
- National Geographic: <http://www.nationalgeographic.com/tv/>
- Institut National de l'Audiovisuel: <http://www.ina.fr/>