



SMALL GAUGE SYMPOSIUM
AMIA Conference, Portland, Oregon
November 6-10, 2001

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Thanks to the Library of Congress's National Film Preservation Board,
Sony Pictures Entertainment, and the National Endowment for the Arts.

This compilation, prepared for the 2001 Small Gauge Film Symposium, gathers some initial information prepared by the Task Force to share with AMIA. The documents are works in progress, and cry out for your additions.

We invite you to participate in all the Small Gauge presentations throughout the Symposium, to think about the cultural and artistic import of small gauge and amateur film—and if possible to join us on Saturday at 4 p.m. for “A Brainstorming Session on Future Umbrella Projects for Amateur and Small Gauge Film.” Onward!

Task Force Members

Chair

Karan Sheldon, Northeast Historic Film

Section Chairs

TECHNICAL Toni Treadway, Brodsky & Treadway/IC8

APPRAISAL Lynne Kirste, AMPAS

SYMPOSIUM PROGRAM PLANNING Steve Anker, SF Cinémathèque

Steve Anker, SF Cinémathèque, Co-curator "Big as Life"

Grover Crisp, Sony Pictures Entertainment

Karen Glynn, University of Mississippi

Jan-Christopher Horak, Hollywood Entertainment Museum

Karen Ishizuka, Japanese American National Museum

Lynne Kirste, AMPAS

Michelle Kribs, Oregon Historical Society

Ross Lipman, UCLA

Patrick Loughney, Library of Congress

Anne Morra, MOMA

Mona Nagai, PFA

Bill O'Farrell, National Archives of Canada

Eddie Richmond, UCLA Film and TV Archive

Karan Sheldon, Northeast Historic Film

Melinda Stone, University of San Francisco

Dwight Swanson, Northeast Historic Film

Toni Treadway, Brodsky & Treadway and IC/8

Ken Weissman, Library of Congress

Pam Wintle, Human Studies Film Archives, Smithsonian

Small Gauge Film Equipment Providers

SPLICES AND LEADER

Tech Note: Please use white leader from Neumade or Kodak. The plastic (often colored) leader used by some processing labs shrinks faster than the acetate film itself so replace it on old reels for long storage.

NEUMADE CORP.

Acetate leader, splices, reels etc. at quite reasonable prices in 8mm and Super 8 film as well as the larger gauges. Neumade Corp, 30-40 Pecks Lane, Newtown, CT 06470 203 270-1100 or Fax 203 270-7778. www.neumade.com

FPC and EASTMAN KODAK

Leader, Presstape splices and other necessary supplies can be ordered from the Kodak Professional Motion Imaging order line people in NYC: 800 621-3456 or Kodak FPC in Hollywood 800 814-3456

At FPC Christel Pareigis (christel@kodak.com) will send you a document with the conversion from Kodak catalog number to FPC item number. She is attending our AMIA 2001 conference so please find her in the vendor area.

FPC Hollywood items:

16mm white movie leader, single perf
16mm white movie leader, double perf
Super 8 white movie leader, 1000 foot box
16mm splicing tape perfed

Kodak Motion Picture items:

16mm presstapes Kodak CAT# 154-9922, box w/20
Super 8mm presstapes Kodak CAT# 147-5771, card w/ 20 packs
Regular 8mm white movie leader, 50 feet Kodak CAT# 163-5002
Regular 8mm presstapes Kodak CAT# 154-9914, card w/20 packs.

Toni Treadway requests updates to PO Box 335, Rowley MA 01969 USA
or to Treadway@LittleFilm.org

REELS AND CANS

NEUMADE Corporation, 30-40 Pecks Lane, Newtown, CT 06470
203 270-1100 or Fax 203 270-7778. www.neumade.com

CALUMET, Jeffrey Newman, Industrial Account Manager, 65 Bent St., Cambridge MA 02141 800 795-6315 x619 fax 617 349-0015. jeff.newman.calumetphoto.com
Jeff can order cases of 8mm Gepe reels and boxes, which fit 8mm, Super 8 and Single 8mm film.

SHERER Mfg., Skokie IL. 847673-6303 or fax 847 673-2776 att: Slawa. Stock 200' metal reels. \$1.55 each includes adapter hub.

MPE, Motion Picture Enterprises, Tarrytown NY 212 245-0969.

PRC, Plastic Reel Corp. NJ 800 772-4748 or 201 933-5100.

USED SPLICERS, VIEWERS, REWINDS

Karl Thomas Tucson AZ 520 888-3992, fax: 520 888-1794.
<http://www.azstarnet.com/~maestro/index.html>. e-mail: maestro@azstarnet.com

Henry Deans, NY 914949-5920

Dwight Cody, The Boston Connection, (617) 789-4464 www.CUTFILM.com
617 789-5887 fax 617 787-2260 e-mail: bconnect@thecia.net
414 Cambridge St., Allston MA 02134. Cody also does Steenbeck repair on-site.

PROJECTORS AND CAMERA REPAIR

Atlantic Camera Repair, Konny Lang, 276 Higbie Lane, West Islip, 11795. 631 587-759
Fax 631 587-7959

Irv Higdon, e-mail: HIG126@AOL.com
IJM Incorporated, Northridge CA, 818 831-6797, 800 318-3252
Beaulieu and Elmo Super 8 Sales & Services

UT Photo Tel: 818.556.6064 <http://www.utphoto.com/> 4121 W. Vanowen
Place, Burbank, California 91505 fax: (818) 556-6066

Toni Treadway requests updates to PO Box 335, Rowley MA 01969 USA
or to Treadway@LittleFilm.org

2000 Small Gauge Film Survey

Alaska Film Archives	Nebraska State Historical Society
Alaska Moving Image Preservation Association	Nederlands Filmmuseum
American Museum of the Moving Image	New Mexico State Records Center & Archives
Anchor Archives	New Zealand Film Archive
Archive Films/Getty Images	Northeast Historic Film
Archives Center/National Museum of American History	North West Film Archive
Ashland University	Northern Region Film & Television Archive
British Columbia Archives	Oregon Historical Society
Budget Films/eFootage	RBMSCL, Duke University
Cinema Museum	Rotary International
East Anglia Film Archive	Special Collections, University of Mississippi
Filmarchive Smalfilmmuseum	US Holocaust Memorial Museum
George Eastman House	West Virginia State Archive
Human Studies Film Archives	Wolfson Center
Imperial War Museum	WPA Film Library
Mississippi Dept. of Archives & History	
National Archives of Canada	<i>* see note at bottom of page</i>

Thirty-two institutions responded to the Small Gauge Film Survey. Twenty-eight archives supplied the percentage of small gauge film in their collection; twenty-six institutions supplied a footage count; and twenty-five provided a reel count in the 6 gauges surveyed: 8mm, S-8mm, 9.5mm, 17.5mm, 22mm, and 28mm.

Small gauge film represented from over 56% to less than 1% of the moving image holdings of 28 archives. For slightly more than 33%, small gauge made up 1% or less of their collections.

The footage count ranged from 1000 ft. to over 800,000 ft. of film. Twelve institutions held 1000 ft. to 10,000 ft. of small gauge film (SG); five held 50,000 ft. to 100,000 ft. of SG; and seven repositories held over 100,000 ft. of SG.

Of the twenty-five archives that gave a reel count, the least common gauge was 22mm, held by three institutions; 8mm was the most common, held by twenty-three institutions; followed by Super-8, held by nineteen archives; 9.5mm carried by sixteen archives; 28mm carried by nine archives; and, 17.5mm held by six archives.

Karen Glynn, Duke University, Special Collections
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* Not yet included in survey, pending response from institutions: The National Film Preservation Foundation gave grants for preservation of small gauge film to the Japanese American National Museum, National Center for Jewish Film, Pacific Film Archive, State Agricultural Heritage Museum at South Dakota State University, and National Baseball Hall of Fame and Museum.

Small Gauge & Amateur Bibliography

This is an initial bibliography for those interested in learning more about small gauge and amateur film. These categories are not definitive: History and Criticism, Filmmaking Manuals/Guides, Periodicals, Technology, Miscellaneous. A listing may well fit into more than one category. A majority of these listings are still available at libraries and archives. This bibliography is an ongoing project; additions are welcome. Please send suggestions to Katie Trainor, ktrainor@geh.org.

HISTORY AND CRITICISM

The Amateur Cinema, Val Randall. Val Randall, 1977. Historical look at the amateur film movement in the UK.

Bell & Howell Company: A 75 Year History, Jack Fay Robinson. Bell & Howell Co., 1982. ISBN 0-675-02555-9

Big as Life: An American History of 8mm Films, Museum of Modern Art, San Francisco Cinematheque, 1998. Cinematograph, a Journal of Film and Media Art, Foundation for Art in Cinema, 480 Potrero Avenue, San Francisco, CA 94110. 415 558-8129. ISSN 0886-6570

Early History Of Amateur Motion Picture Film, Glenn Matthews and Raife Tarkington in March 1955 Journal of the SMPTE. Reprinted in A Technological History Of Motion Pictures And Television by Raymond Fielding, University of California Press, 1967 and paperback edition 1983. ISBN 0-520-05064-9

Familienkino. Geschichte des Amateurfilms in Deutschland, Michael Kuball. Rowohlt, 1980. Vol 1 1900-1930, Vol 2 1931-1960.

Film Collecting, Gerald McKee. Tantivy Press, 1978. ISBN 0-498-01918-7

Foreign Correspondence: The International Super 8 Phenomenon, Toni Treadway, International Center for 8mm Film and Video, Inc., May 1986. Magazine format monograph, 32 pages. A collection of articles and photographs from 21 filmmakers.

Half Century of Film Collecting, Gerald McKee. Gerald McKee, 1993. Sequel to "Film Collecting". ISBN 0-9515905-1-0

Histoire de la Camera Cine Amateur, Michel Auer and Michele Ory. Michel Auer, 1979 ISBN 2-85917-011-1

The History Of Movie Photography, Brian Coe. Eastview Editions, Westfield NJ 1981. Pages 162-172, "Movies In The Home," is a notable addition to history of amateur and small-gauge cameras, with numerous illustrations. ISBN 0-89860-067-7

Home Made Movies: 20 Years of American 8mm & Super 8, curator J.Hoberman.
May 1 – June 30, 1981, Anthology Film Archives, NYC, 1981.

Home Movies: A History of the American Industry 1897 – 1979, Alan D. Kattelle. Alan D. Kattelle, 2000. Transition Publishing.
ISBN 0-9654497-8-5
LCCN 00-136151

Home Movies, Malcolm Stuart Fellows, B.A. Malcolm Stuart Fellows, 1973. Drake Publishers Inc., NY.
ISBN 0-87749-569-6

Home Movies and Other Necessary Fictions, Michelle Citron, University of Minnesota Press, 1998.
ISBN 0-8166-3261-8 (hardcover)
ISBN 0-87166-3262-6 (paper)

Jubilee Book: Essays on Amateur Film, European Association Inédits, 1997. RTBF-Passage de la Bourse, B-6000, Charleroi, Belgium.
Tel. 32-71 20 93 50.
ISBN 2-9600153-0-4.

Lovers of Cinema: The First American Film Avant-Garde, 1919-1945. ed, Jan-Christopher Horak, University of Wisconsin Press, 1995.
ISBN 0-299-14680-4

Morphing History Into Histories: From Amateur Film to Digital Imaginaries, Patricia R. Zimmermann, paper presented at The Getty Research Institute, “The Past as Present: The Home Movie as the Cinema of Record,” December 3-5, 1998.

Pathé Premier Empire du Cinéma, Jacques Kermabon. Centre Georges Pompidou, France, 1994, to coincide with a large Pathé exhibition to celebrate the centenary of the Pathé-Frères Company.

Personal Filmmaking, James Piper. Reston Publishing Co. Inc, 1975.
ISBN 0-87909-612-8

A Popular Account of the Development of the Amateur Ciné movement in Great Britain
Marjorie Agnes Lovell Burgess. London, S. Low, Marston [1932]

Reel Families, A Social History of Amateur Film, Patricia Zimmermann. Indiana University Press, 1995.
ISBN 0-253-20944-7

Snapshot Versions of Life, Richard Chalfen. Bowling Green State, University Popular Press, 1987. Chapter three, “Cinéma Naïveté: The Case of Home Movies.”
ISBN 0-87972-387-4 (hardcover)
ISBN 0-87972-388-2 (paper)

Super 8: The Modest Medium, Jonathon F. Gunter. UNESCO, 1976.
ISBN 92-3101368-8

Technologies of Seeing, Brian Winston. London, BFI, 1996. Interesting historical account of how early amateur film systems were positioned and marketed.

FILMMAKING MANUALS / GUIDES

8mm Film Guide for Amateur & Professional Filmmakers/ Film Collectors

Box 122 Highett, Melbourne VIC Australia 3190

The ACL Movie Book: A Guide To Making Better Movies, Amateur Cinema League, Various editions: 1936, 1940, etc.

Amateur Movie Making, Herbert C. McKay, ARPS. Falk Publishing Co., 1928. New York Institute of Photography.

Amateur Movies and How to Make Them, Alex Strasser, How to Do it Series No.14, The Studio Publications, London & New York, 1937, revised 1949.

Better Home Movie Making for Amateur Moviemakers, publisher Rudolf Maschke. Photo Topics Inc, 1962. Vol 3, #4 & #6.

Better Super 8 movie making, Myron A. Matzlin. AMPHOTO, 1967. 4th printing.
ISBN 0-8174-0162-8

Children as Film Makers, John Lidstone and Don McIntosh. Special photography by Roger Kerkham. New York, Van Nostrand Reinhold [1969, c1970]

Cinematography for Amateurs; A Handbook for Beginners in Motion-Photography, Leonard Donaldson. Publisher: London, Hazell, Watson & Viney [1916]

Cine-Photography for Amateurs, J.H. Reyner. American Photographic Publishing Co., August 1931.

Color Movies for the Beginner, Harris B. Tuttle, ARPS. Ziff Davis Publishing, 1941.

The Complete 9.5 Cinematographer, Harold B. Abbott. Published by the Amateur Photographer. A green hard-back followup to Motion Pictures with the Baby Cine, but containing info for home processing (B&W).

The Definitive International Guide, Movie Cameras, 16mm, 9.5mm, 8mm, single 8, Super 8, by Jurgen Lossau. Atoll Medien, Hamburg, 2000.
ISBN 3-9807235-1-8

Earning Money with your 8/16mm movie camera, Karl A. Barleben. Chilton Co. Philadelphia, 1960. Modern Camera Guide Series.
LCCN 60-15425

Electric Eye Movie Manual, Ira B. Current. AMPHOTO, 1961.
LCCN 61-6414

Film Play Production for Amateurs, George H. Sewell, Sir Isaac Pitman & Sons, 1932.

Handbook of Super 8 Production, Mark Mikolas and Gunther Hoos. United Buisness Publications, 1978.

ISBN 0-915616-07-6

How to Make Good Movies, Eastman Kodak Company, Rochester. "A non-technical handbook for those considering the ownership of an amateur movie camera and for those already actively engaged in movie making who want to improve the interest and quality of their personal film records." The standard text used by amateur filmmakers throughout the 1935-65 era. Numerous editions.

How to Shoot Home Movies, Uwe Ney. Translated from German by Jacqueline Wiltshire. John Bartholomew & Sons, 1978

ISBN 0-517-53390-1

How to Use 9.5, D.M. Neale. Focal Press, 1951, second edition, 1955.

How to Write a Movie, Arthur L. Gale (Editor of Movie Makers), published by Edmund Byrne Hackett, The Brick Row Book Shop, Inc. 1936. "A handbook on movie planning, continuity and scenario writing, silent and sound, for amateur and non-theatrical movie makers."

Independent Film Making, "A complete guide to 8mm, Super8-Single8 and 16mm Moviemaking", Lenny Lipton with an introduction by Stan Brakhage. 1972. Straight Arrow Books, San Francisco, CA

ISBN 0-87932-010-9 (hardcover)

ISBN 0-87932-017-6 (paper)

Motion Picture Photography For The Amateur, Herbert C. McKay. Falk Publishing, 1924. Used as a supplementary text in the New York Institute of Photography Company, Inc. 220 pages plus about 20 pages after endplate.

LC Call No. TR850.M27

Motion Pictures w/ the Baby Cine, Harold B. Abbott. 2nd edition, 1929, 3rd edition approx. 1934. Issued by the Amateur Photographer & Cinematographer Handbook of 9mm cinematography

Movie Making for the Beginner, Herbert C. McKay, Little Technical Library, Ziff-Davis Publishing Co., 1939. Other books in the series include:

Add Sound to Your Movies, Ormal I. Sprungman, 1948.

The Super 8 Book, Lenny Lipton. 1975, Lenny Lipton. Straight Arrow Press, SF.

ISBN 0-87932-091-5

Super 8 In The Video Age, Brodsky & Treadway. now OP. 125pp. illustrated. Third edition, August 1988. Paperback. Third ed. approx, 8,500 in print to 1999. First edition, March 1982, out of print. Second edition, 1983, OP.

El Super 8 En La Era Del Video Spanish edition. September 1983. 1,000 dist. Paperback. Publication made possible by grant from The Ford Foundation.

PERIODICALS

Amateur Movie Makers, 1926-1954. Amateur Cinema League monthly journal. George Eastman House has a full run; also Library of Congress; Northeast Historic Film is working on completing a set.
LC Call No. TR845.A5

Amateur Cine World, London, Link House. Vol 1 (1934) – Vol 13 (1967). Merged with 8mm Movie Maker & Cine Camera to form **Movie Maker**.

The Cine Almanac: The Universal Year Book of the Cine Amateur, edited by Tony Rose, Focal Press. An annual roundup of the British Cine Club scene, listing Clubs, Film Competitions, Libraries, Laboratories, and articles. (The 1953 version includes articles such as Choosing a Cine Camera, Join A Cine Club?, Budgeting for Sound, Laboratory Service, 235 pages)

Coming Attractions, The World Wide Publication for the Super 8 Collector
2248 Acosta St. Kettering, Ohio 45420 tel (513) 294-5650

Filmmakers Film & Video Monthly. Monthly magazine with column on Super 8 from 1979-1982, by Bob Brodsky and Toni Treadway. List of articles, reprints available from Treadway, Littlefilm.org. (978) 948-7985

Flicker, Your Guide to the World of Super 8. Flicker in LA c/o Norwood Cheek, 6310 ½ Primrose Ave, Hollywood CA 90068. flicker@mekons.com www.flicker.org

Foreign Correspondence: The International Super 8 Phenomenon, Toni Treadway, International Center for 8mm Film and Video, Inc. May 1986. Magazine format monograph, 32 pages. A collection of articles and photographs from 21 filmmakers. Copies still available from Treadway, Littlefilm.org. (978) 948-7985.

Home Movies "Hollywood's Magazine For The Movie Industry," ed., Arthur E Gavin, Ver Halen Publications, Los Angeles CA. 193? through 195?. This magazine was published monthly and included articles and editorial advice from cine clubs throughout the USA and Canada.

Home Movie Quarterly, published by Buckingham Movie Museum, Buckingham, England
ISSN 0266-7010

The Independent. Published 10x a year by the Foundation for Independent Video and Film, NYC. Articles on Super 8 by contributing editors Bob Brodsky & Toni Treadway from 1982-1990.

Journal of Film and Video, vol. 38, no 3-4, 1986. University Film and Video Association. 152 pages. Edition dedicated to amateur film.

Journal of Film Preservation, Volume 24, No. 50, March 1995 through Volume 25, No. 53, Nov 1996.

The Moving Image. A journal of The Association of Moving Image Archivists. Jan-Christopher Horak, editor. University of Minnesota Press, 2001. Bi-Annual publication.

Pathescope Monthly. Published from September 1929 through May 1955 when it was renamed **The Pathescope Gazette** till May 1959.

Reel Image, 2520 Blackhawk Ohio, Kettering, Ohio 45420
Tel (937) 296-9036. Published 3x a year.

TECHNOLOGY

The Complete Book of 8mm Movie Making, Super 8 Single 8, Standard 8, Jerry Yulsman, Barnes and Noble Books paper edition, 1973.
ISBN 06-463378-0

The Home Cinema, Gerald McKee. Gerald McKee, 1989. Ipswich Book Co. 1994. Classic home movie projectors 1922-1940
ISBN 0-9515905-0-2

Home Movie Gadgets. Compiled by the editors of Home Movies, Verhalen Publications, Hollywood, 1940.

The Keystone Movie Guide, Kenneth Tydings SMPTE. The Modern Camera Guide Series 4th printing, 1954 Greenburg Pub. Includes 8 & 16mm roll film, magazine cameras & projectors.

Revere Movie Guide 8 – 16mm, Ed Mankus. The Modern Camera Guide Series, 1955 Greenburg Pub.
LCCN 55-11960

MISCELLANEOUS

Circle 8: An Index To 8mm And Super 8 Filmmakers, ed Toni Treadway. International Center for 8mm Film and Video, Inc. 1988.

The Complete UK 9.5 Sound Film Catalogue, Maurice Trace. Maurice Trace, 1970. Available £4.50 Cecil Cramp, 17 Bedford Road, Horsham, West Sussex, RH13 5BL

Thanks to Alan Kattelle, Leo Enticknap, Margie Compton, and Kay Gladstone for their kind assistance.

EXCERPTS Roundtable June 17-18, 2000
Sony Pictures Studio, Culver City, CA

Minutes prepared by Janice Simpson, AMLA Administrative Coordinator

Attendees:

Steve Anker, Grover Crisp, Karen Glynn, Lynn Kirste, Michelle Kribs, Sam Kula, Ross Lipman, Patrick Loughney, Anne Morra, Mona Nagai, Bill O'Farrell, Eddie Richmond, Karan Sheldon, Janice Simpson, Melinda Stone, Dwight Swanson, Linda Tadic, Toni Treadway, Ken Weissman

Archivists, curators and technicians (brought together by the Association of Moving Image Archivists Small Gauge Film Preservation Task Force) were invited to discuss selection, methodology and preservation issues involved in archiving amateur/small gauge film. The meeting was funded by the Library of Congress and National Film Preservation Board, whose mandate includes the study and investigation of film preservation activities. The purpose of the meeting was to determine collecting priorities, identify the small gauge film in existence, decide what is most important for institutions to collect, and determine ways and means to ensure its preservation.

AMIA President Sam Kula began by identifying two objectives:

1. to help the Library of Congress with the study and investigation of film preservation and assist the Library in identifying suitable candidates for the National Film Registry, and,
2. to develop a document to assist AMIA with planning for a small gauge symposium in 2001 and other preservation strategies.

SELECTION (SAT. 9:15AM-10:00AM)

Kula identified a subset of issues falling into one of two areas of concern (technical and selection):

- restoration (the degree to which we restore)
- access issues
- how to make decisions regarding the demands of various formats
- funding
- adequate storage facilities

Many institutions are governed by institutional acquisition policies that define their parameters for acquisition. In terms of selection however, efforts are constantly being made to develop a commonly shared standard set of principles - selection criteria. How is small gauge film distinct from other media and are there any criteria specific to these formats? Treadway emphasized the importance of determining what makes small gauge different. Loughney suggested we begin by examining the Library of Congress National Film Registry appraisal criteria: historical importance; cultural significance; aesthetic qualities.

Sheldon added the significance of technological landmarks, that is, what small gauge film picture and sound the technologies allowed/enabled people to do. Stone mentioned uniqueness and those images that are under-represented, highlighting the significance of the record of everyday life (i.e. the ordinary). The group identified barriers to small gauge preservation:

- cataloging staff not familiar with rules for describing small gauge
- there is so much it is an overwhelming curatorial task
- access: how is it seen
- new message for funders needed; little funder recognition
- marginalization inside institutions
- 'home movies' is pejorative term
- failure of organizations to collect
- copyright/rights problems and other biases
- who will copy it (available labs?) no laboratory support
- no generally understood selection criteria

WORKING GROUPS (SAT. 2:00PM - 4:00PM)

GROUP 1: APPRAISAL AND SELECTION (Participants: Kula, Sheldon, Anker, Loughney, Morra, Stone)

This group was tasked with proposing a means for identifying representative amateur and small gauge film with cultural and historical significance for nomination to the National Film Registry. In order to assist with identification the group designed a list of categories:

- amateur cine clubs
- diversity of American life
- scenes of daily life
- celebrations/holidays/rituals
- political and labor film
- milestones in development of small gauge technology
- art/avant-garde/experimental works
- nationally significant persons/places/things

The group expressed the opinion that throughout these categories, which are just a beginning, there should be care to ensure the aesthetic value of the material as appropriate, and to pay special attention to seeking out 'quiet voices', including films by and about underrepresented communities, including the experience of women and children.

GROUP 2: LONG RANGE ISSUES FOR SMALL GAUGE FILM

(Participants: Tadic, Richmond, Glynn, Kribs, Swanson, Simpson)

This group was tasked with identifying issues requiring further study and determining how to best study and to address these issues and put them in front of AMIA membership and others. Long term objectives of various stakeholders (major archives, regional archives, private holders, service providers). Best use of the 2001 Symposium. Possible funders for planning, funders for interim objectives.

The group began by outlining a three-year plan called the 'Small Gauge Initiative' that might be led by AMIA. The 4 components of the plan include:

1. Promote and Encourage Funding

The Task Force should identify (and communicate with) funders at the national and international level and work with the the NFPPF. Work with archives in regions to help provide them with resources and the support they need to obtain funding (e.g. prepare a Small Gauge Initiative statement regarding the importance of small gauge. etc.) To encourage new funding programs for small gauge and to encourage the expansion of existing funding programs to include small gauge.

2. Promote, Encourage and Facilitate the Collection/Preservation/Access of Small Gauge Film

- a) within AMIA (2000 conference, newsletter: - newsletter insert, journal articles, special journal issue, website)
- b) outside AMIA (conferences, newsletter, listserves, educational institutions).

3. Coordinate and Assist the Creation and Collection of Information about Small Gauge Film (bibliographies, list of technical facilities/equipment vendors/ supply vendors, small gauge events).

4. **Build Public Awareness** (exhibitions etc.) Examples might include: encouraging the National Film Registry Tour to include small gauge events, in their touring program; cooperate with other international/national organizations and conferences.

The group recommended that the initiative be led by AMIA through a Task Force in consultation with all other AMIA committees and interest groups. The group made specific recommendations for incorporating small gauge concerns into the 2001 AMIA conference.

GROUP 3. TECHNICAL GROUP (Participants: Treadway, Crisp, O'Farrell, Lipman, Nagai, Weissman)

This group met to examine specific problems of preservation of small gauge film, discuss lab tests needed, and begin to define discuss the technical criteria for preservation. Possible areas of interest and samples for The Reel Thing 2000 and 2001. The group recommended that the Task Force:

1. develop a list of labs that handle SG formats
2. examine the issue of copying SG to 35mm, 16mm, video
3. define a preservation path as well as a strategy for:
 - ensuring proper storage for preservation of original materials
 - providing access to reference copies
 - rationalizing prioritized selection for copying

The group identified the problems presented by small gauge not being dealt with and asked how we might change the dynamic to ensure it is addressed? The desired result would:

1. convince the commercial labs that if they make an in investment they will receive a return on their investment
2. obtain public sector support for small archives
3. collect search for equipment from of old defunct facilities
4. storage - strengthen storage at a regional and national level efforts of archives
5. increase and improve education about storage
6. promote aggressive collection by archives to ensure the material exists as conservation strategies improve something to preserve
7. produce FAQ sheets for AMIA web site
8. select targeted film for film copying.