



Welcome to Savannah!

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

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

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

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

Have a great week!

Carol Radovich, Chair
on behalf of the 2008 Conference Committee

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

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

**Thomson Foundation
for Film & Television Heritage
Ascent Media Company**

Kodak

SAMMA Systems, Inc

Sony Electronics

Technicolor Creative Services

Chace Audio

FotoKem

Lowry Digital

Warner Bros. Motion Picture Imaging

MTI Film

The Pixel Farm

Prasad EFX

Sony Pictures Entertainment

ALT Systems

Crawford Communications

Reto.ch

Universal Studios BluWave Audio

YCM

Audio Mechanics

D.J. Audio

FDE Inc.

Ignite Films

Flicker Alley

Hollywood Vaults

Colorlab Corp

Film Technology

Image Fortress

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

Table of Contents

Conference Welcome	1
2008 Sponsor Listing	3
AMIA Committees	6
AMIA Board	7
Conference at a Glance	9
General Information	13
Future Directions Plenary & Sessions	14
Tuesday	17
Wednesday	21
Thursday	23
Friday	31
Saturday	35
Silver Light Award	41
Dan and Kathy Leab Award	41
James A. Lindner Prize	41
Maryann Gomes Award	43
Rockefeller Visiting Archivist Fellowship	43
Carolyn Hauer International Fund	43
Scholarship/Fellowship Recipients	43
IPI Internship	43
2008 Vendors	45
Committees and Interest Groups	71
Meetings Schedule	77
Attendee List [to October 24, 2008]	79

COMMITTEES OF THE BOARD

Awards
Liz Coffey, Chair

Conference
Carol Radovich, Chair

Development
Alan Stark, Chair

Education
James Turner and Martha Mahard,
Co-Chairs

Elections
Dick Fauss, Chair

Future Directions
Karan Sheldon, Chair

Membership
Lee Shoulders, Chair

Publications
Dan Streible, Chair

TASK FORCES OF THE BOARD

Advocacy
Ray Edmondson, Chair

Book Publishing Program
Nancy Marrelli, Chair

Diversity
Chris Lane, Chair

Elections Manual
Eddie Richmond, Chair

International Outreach
Brigitte Paolowitz and Reto Kromer
Co-chairs

COMMITTEES OF THE MEMBERSHIP

Access
Mark Quigley, Chair

Cataloging and Metadata
Karen Barcellona, Chair

Digital Initiatives
Ian Gilmour and Justin Davila
Co-chairs

Preservation
David Wedeen, Chair

INTEREST GROUPS

Academic-Archival
Mike Mashon, Chair

Copyright
David Pierce, Chair

Independent Media
Stephen Parr, Chair

**Lesbian, Gay, Bisexual &
Transgender**
May Haduong and Randal Luckow
Co-chairs

**Moving Image Related Material
and Documentation**
Daryl A. Maxwell and
Randal Luckow, Co-chairs

Television, News & Documentary
Jack Brighton, Chair

Nitrate Film
Rachel Parker, Jessi Jones and
Melissa Levesque, Co-chairs

Regional Audiovisual Archives
Kevin Tripp and Nicolette Bromberg
Co-chairs

Small Gauge/Amateur Film
Diana Little and Albert Steg
Co-chairs

THE MOVING IMAGE

Devin Orgeron and Marsha Orgeron, Editors
Teri Tynes, Managing Editor

MOVING IMAGE COLLECTIONS (MIC)

Jane D. Otto, Project Manager



2007/2008 BOARD OF DIRECTORS

Janice Simpson, President and Director of the Board
Sarah Ziebell, Secretary and Director of the Board
Alan Stark, Treasurer and Director of the Board
Caroline Frick, Director of the Board
Brian Graney, Director of the Board
Jan-Christopher Horak, Director of the Board
Nicola Mazzanti, Director of the Board
Karan Sheldon, Director of the Board
Lee Shoulders, Director of the Board

2008/2009 INCOMING BOARD OF DIRECTORS

Janice Simpson, President and Director of the Board
Leo Enticknap, Secretary and Director of the Board
Alan Stark, Treasurer and Director of the Board
Dennis Doros, Director of the Board
Brian Graney, Director of the Board
Jan-Christopher Horak, Director of the Board
Michele Kribs, Director of the Board
Karan Sheldon, Director of the Board
Lee Shoulders, Director of the Board

AMIA OFFICE

Laura Rooney
Beverly Graham
Kristina Kersels

1313 North Vine Street
Los Angeles, CA 90028
Phone: 323.463.1500
Fax: 323.463.1506
www.AMIANet.org
www.AMIAConference.com

Tuesday - November 11, 2008

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

Wednesday - November 12, 2008

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

Thursday - November 13, 2008

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

Thursday - November 13, 2008 (Continued)

1:00pm - 2:00pm	Independent Media Interest Group Meeting Cataloging Committee Meeting Awards Committee Meeting Advocacy Task Force Meeting	Chatham Room Reynolds Room Telfair Room Mercer Room
2:00pm - 4:00pm	Stop by Shoot Film	Franklin Room
2:00pm - 3:30pm	Future Directions: Enacting the Future Learning with the Lights Off Experimental Films For Archivists	Savannah Ballroom E Savannah Ballroom D The Lucas Theatre
3:30pm - 3:45pm	Coffee Available	Vendor Cafe
3:45pm - 5:15pm	Moment One: Developing Models Lost in the Archives? Devil in the Details	Savannah Ballroom E Savannah Ballroom D The Lucas Theatre
7:00pm - 9:00pm	AMIA Restoration Screening: Sleeping Beauty (1959) & Grand Canyon (1958)	The Lucas Theatre

Friday - November 14, 2008

8:00am - 5:30pm	Registration Desk Open	Foyer - Second Floor
8:00am - 9:00am	International Outreach Task Force Mtg Access Committee Meeting	Chatham Room Reynolds Room
8:30am - 2:00pm	Vendor Cafe Open	Savannah Ballroom B/C
9:00am - 10:00am	The Bophana Project Building "The South" Heritage Frame Rate Materials	Plaza Room - Main Floor Savannah Ballroom D Savannah Ballroom E
10:00am - 10:30am	Coffee in the Vendor Cafe	Savannah Ballroom B/C
10:00am - 12:00pm	Stop by Shoot Film	Franklin Room
10:30am - 12:00pm	PBCore: What is it good for? Documenting the American South Building the Archive of the Future	Plaza Room - Main Floor Savannah Ballroom E Savannah Ballroom D
12:00pm - 2:30pm	AMIA Awards & Scholars Luncheon	Savannah Ballroom A
2:00pm - 4:00pm	Stop by Shoot Film	Franklin Room
3:00pm - 4:30pm	AMIA Membership Meeting	Savannah Ballroom A
4:30pm - 5:30pm	AVAN Project: Open Meeting Nitrate Interest Group Copyright Interest Group Meeting Small Gauge/Amateur Film IG Meeting Elections Committee Meeting	Plaza Room - Main Floor Chatham Room Reynolds Room Telfair Room Mercer Room
8:00pm - 10:30pm	Archival Screening Night	The Lucas Theatre

Saturday - November 15, 2008

8:00am - 4:00pm	Registrar Desk Open	Foyer - Second Floor
8:30am - 10:00am	New Media Distribution Technologies New Database Tools Gently Down the Stream II	Savannah Ballroom D Savannah Ballroom E Plaza Room - Main Floor
10:00am - 12:00pm	Stop by Shoot Film	Franklin Room
10:30am - 12:00pm	Models of Online AV Archives A Queer Sort of Collaboration Mobile Media Screening	Savannah Ballroom D Plaza Room - Main Floor Savannah Ballroom E
12:00pm - 1:00pm	Open Source Collection Management Membership Committee Meeting RAVA Interest Group Meeting LGBT Interest Group Meeting	Plaza Room - Main Floor Chatham Room Reynolds Room Telfair Room
1:00pm - 2:00pm	Publications Committee & Academic Archival Interest Group Meeting Education Committee Meeting Digital Initiatives Committee Meeting	Reynolds Room Telfair Room Mercer Room
2:00pm - 3:30pm	Licensing in the Digital Era Digitizing Video 101 Accessible Speed	Savannah Ballroom D Savannah Ballroom E Plaza Room - Main Floor
3:45pm - 5:15pm	Access that Pays for Itself From the Edit Room to the Archive Future Directions: Electronic Publishing	Savannah Ballroom E Savannah Ballroom D Plaza Room - Main Floor
5:30pm - 7:00pm	Closing Night Cocktail Reception	Atrium - Main Floor
9:00pm - 10:30pm	Tour: Haunted Pub Crawl	Meet in Lobby

AMIA Registration Desk

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

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

AMIA Vendor Cafe

Savannah Ballroom B/C

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

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

Support the AMIA Awards Program! Buy a raffle ticket!

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

The Future Directions Plenary and Sessions

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

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

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

Speakers

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

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

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

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

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

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

Chair

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

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

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

Chair

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

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

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

Speakers

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

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

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

Chair

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



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

Kodak Imaging Technology and Workflow Options to Maximize Image Quality Workshop

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

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

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

Safeguarding Your Audio Video Assets Workshop

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

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

Safeguarding Your Audio Video Assets Workshop (cont'd)

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

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

Cataloging and Metadata for Moving Images Workshop - Part One

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

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

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

Tour: Historic Savannah

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

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

Tour: Haunted Pub Crawl

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Dedicated to presenting some of the latest technologies employed in film restoration and preservation, The Reel Thing features a unique lineup of laboratory technicians and specialists. *Pre-registration is required with a separate registration fee.*

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

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

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

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

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

Chair: Andrea McCarty, HBO

Welcome to the AMIA Conference! The Newcomer program matches first-time attendees with experienced AMIA members. Support and guidance is offered to those who may be attending an AMIA conference for the first time and provides experienced AMIA members an opportunity to meet newcomers to the field or to the conference. The Mixer will give everyone a chance to meet and network. *Pre-registration is required.*

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

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

**8:30 am - 10:00 am - Savannah Ballroom A
Future Directions**

New Horizons: Organizations in the Face of Convergence

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Chair: Mark Toscano - Academy Film Archive

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

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

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

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

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

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

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

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

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



AMIA 2008 Restoration Screening
Walt Disney's Sleeping Beauty

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

New Media Distribution Technologies

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

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

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

New Database Tools for Conservation Management

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

From the Edit Room to the Archive: Saving DV

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

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

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

Future Directions: Electronic Publishing

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

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

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

Closing Night Cocktail Party

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

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

Tour: Haunted Pub Crawl

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

AMIA Silver Light Award Brodsky & Treadway

Toni Treadway and Bob Brodsky

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

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

The Dan and Kathy Leab Award Elaine Burrows

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

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

The James A. Lindner Prize Sound Archive Project

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

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

The Maryann Gomes Award**Sarah Davy**

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

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

Ndahambelela-Hertha Lukleni (2008 Recipient)

Peter Ugar Ogar (2007 Recipient)

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

Carolyn Hauer International Fund**Marwa El Sahn**

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

2008 Scholarships, Fellowship & Internship

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

Kodak Fellowship Recipient	Sandra Gibson
Mary Pickford Scholarship Recipient	Heather Heckman
Sony Pictures Scholarship Recipient	Tracy Popp
The Rick Chace Foundation Scholarship Recipient	Kimberly Tarr
Universal Studios Scholarship Recipient	Andy Uhrich
CFI Sid Solow Scholarship Recipient	Stacey Menear
Image Permanence Institute Internship	James Layton



Join us in the Vendor Cafe!

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

ARRI
Christy's Editorial Supply
Colorlab Corp
Crawford Communications
DC Video
Digi-Data Corp
Digital Migration Solutions
Digital Vision
DuArt Film & Video
flashSCAN8.us
Iron Mountain
Kodak

Midwest Telecine
MTI Film
National Boston
Prism Media Products
Pro8mm
RTI
SAMMA Systems
Spec Bros.
STiL Casing Solutions
Tuscan Corp
Underground Vaults & Storage



ARRI

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

ARRI

617 Route 303
Blauvelt, NY 10913
845.353.1400
fax. 845.425.1250
email. tgreiser@arri.com
www.arri.com



Christy's Editorial Film & Video Supply

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

Christy's Editorial Film & Video Supply

3625 West Pacific Avenue
Burbank, CA 91505
818.845.1755
fax. 818.845.1756
email. bob@christys.net
www.christys.net

COLORLAB

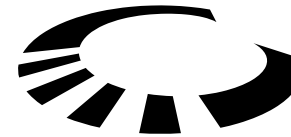
LABORATORY & TELECINE SERVICES / MOVING IMAGE PRESERVATION
 5708 Arundel Ave., Rockville, MD 20852 / 301-770-2128 • 27 West 20th St., #307, NY, NY 10011 / 212-633-8172

Colorlab Corporation

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

Colorlab Corporation

5708 Arundel Avenue
 Rockville, MD 20852
 tel. 301.770.2128
 fax.301.816.0798
 alternate fax. 301.770.7284
 email.info@colorlab.com
 www.colorlab.com



C R A W F O R D[®]
 C O M M U N I C A T I O N S , I N C .

Crawford Media Management

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

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

Crawford Media Management

3845 Pleasantdale Road
 Atlanta, GA 30340
 tel. 404.876.7149
 fax.3678.421.6631
 www.crawford.com



DC Video

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

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

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

DC Video

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



Digi Data Corporation

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

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

Digi Data Coporation

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



Digital Migration Solutions

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

Digital Migration Solutions

1502 W. Verdugo Avenue
 Burbank, CA 91506
 tel. 818.842.8652
 fax. 818.842.5515
 email. Srich@cmp-la.com
 www.digitalmigrationsolutions.com



Digital Vision

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

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

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

Digital Vision AB

4605 Lankershim Bl. Suite 700
 North Hollywood, CA 91602
 818.769.8111
 fax. 769.1888
 email. info@digitalvision.se
 www.digitalvision.se



DuArt

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

DuArt

245 West 55th Street
 New York, NY 10019
 tel. 917.522.5675
 fax. 212.333.7647
 email.info@duart.com
 www.duart-restoration.com
 or www.duart.com



flashscan8.us

See the quality of *flashtransfer* for 16mm/Super16 with magnetic and optical sound in **SD and HD**.

flashtransfer's SD-SDI output can successfully be upconverted *in real time* to **High Definition** from 16mm/Super16 and 35mm/Super35.

For archives that need to create quality digital copies for access and preservation, film transfer businesses that want quicker turnaround AND quality, *flashtransfer* offers a precisely engineered system you'll use for decades.

MWA's just announced *flashscan HD* breaks the "real time barrier" with **scanning speeds of up to 50 fps** for 8/Super8 or 9.5mm.

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

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

We have complimenting SD/HD conversion products from Ensemble Designs, Cobalt and Terranex, hard drive arrays from CalDigit, and other useful tools.

flashscan8.us

209 East 12th Street
 Marysville, CA 95901
 530.741.1212
 fax.530.749.1112
 email.ted@flashscan8.us
 www.flashscan8.us



Iron Mountain Film & Sound Archives

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

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

Iron Mountain Film & Sound Archives

1025 N. Highland Avenue
Hollywood, CA 90038
tel. 800-899-4766
fax. 323 466 4693
www.ironmountain.com

The Kodak logo is the word "Kodak" in its signature red, bold, sans-serif typeface.

KODAK

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

Eastmak Kodak Company

2400 Mt. Read Blvd.
Rochester, NY 14650-3092
tel. 585.781.0329
fax. 585.477.8798
email. steve.hallatt@kodak.com
www.kodak.com



Midwest Telecine

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

Midwest Telecine

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



MTI Film

A History of Success... a Future of Innovation

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

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

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

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

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

MTI Film

1253 Vine Street, Suite 25
Hollywood, CA 90038
tel. 323.465.6478
email. chris.gregory@mtifilm.com
www.mtifilm.com



National Boston

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

National Boston

115 Dummer Street
 Brookline, MA 02446
 tel. 617.487.6208
 fax. 617.734.6323
www.nationalboston.com



Prism Sound

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

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

Prism Sound

21 Pine Street
 Rockaway, NJ 07866
 973.983.9577
 fax. 973.983.9588
 email. sales@prismsound.com
www.prismsound.com



Pro8mm

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

Pro8mm

2805 West Magnolia Blvd.
 Burbank, CA 91505
 tel. 818.848.5522
 fax. 818.848.5956
 email. rhonda@pro8mm.com
 www.pro8mm.com



The RTI Group

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

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

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

The RTI Group

4700 Chase
 Lincolnwood, IL 60712
 847.677.3000
 fax. 847.677.1311
 email. mruffolo@rtico.com
 www.rtico.com



SAMMA Systems

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

SAMMA Systems

450 West 31st Street, 4th Floor
 New York, NY 10001
 tel. 646.259.3011
 email. steve@sammasystems.com
www.sammasystems.com



SPEC BROS., LLC

Celebrating 25 years of service to the archival community

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

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

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

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

SPEC BROS., LLC

PO Box 195
 93 South Main Street
 Lodi, NJ 07644
 tel. 973.777.5055
www.specsbros.com



STiL Casing Solution

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

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

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

STiL Casing Solution

76, Saint-Paul, Suite 301
 Québec, Québec G1K 3V9
 Canada
 tel. 418.694.0449
 fax.418.694.1621
 email.info@stildesign.com
 www.stildesign.com

Tuscan ProVent

Archival Film Storage Containers
 Prolong. Protect. ProVent.

Tuscan Corporation

PROVENT BREATHES NEW LIFE INTO
 ARCHIVAL FILM STORAGE

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

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

Tuscan Corporation

7115 Virginia Rd., Suite 111-6
 Crystal Lake, IL 60014
 847.458.7280
 fax.847.458.7281
 email.info@tuscancorp.com
 www.tuscancorp.com



For Security. **Forever.**

Underground Vaults & Storage Inc.

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

Underground Vaults & Storage

PO Box 1723

Hutchinson KS 67504

tel. 620.663.5434

email. storage@undergroundvaults.com

www.undergroundvaults.com

AMIA Committees, Task Forces and Interest Groups

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

Academic Archival Interest Group

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

Access Committee

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

Advocacy Task Force

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

Awards Committee

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

Cataloging and Metadata Committee

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

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

Conference Committee

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

Copyright Interest Group

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

Development Committee

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

Digital Initiatives Committee

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

Diversity Task Force

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

Education Committee

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

Elections Committee

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

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

Independent Media Interest Group

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

International Outreach Task Force

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

Lesbian, Gay, Bisexual & Transgender Interest Group

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

Membership Committee

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

Moving Image Collections (MIC)

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

Moving Image Related Materials & Documentation Interest Group

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

News, Documentary & Television Interest Group

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

Nitrate Film Interest Group

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

Preservation Committee

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

Projection & Presentation Sub-Committee

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

Publications Committee

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

Regional Audio-Visual Archives Interest Group

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

Small Gauge / Amateur Film Interest Group

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

Volunteer Expansion Subcommittee

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

AMIA Meetings Schedule Committees, Task Forces and Interest Groups

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

Wednesday - November 12, 2008

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

Thursday - November 13, 2008

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

Friday - November 14, 2008

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

Saturday - November 15, 2008

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

Attendees

To October 24, 2008



Ruta Abolins
University of Georgia

Gary Adams
daVinci Systems

Eric Aijala
YCM Laboratories

Geoff Alexander
Academic Film Archive of North America

Barry Allen
Paramount Pictures

Beverley Allen
John E.Allen Inc/Cinema Arts Inc

Vickie Allen
PBS

Thomas Aschenbach
Colorlab

Kaveh Askari
Western Washington University

Rebecca Bachman
NYU Dept of Cinema Studies

Bob Bailey
Warner Bros.

Jenifer Baldwin
Temple University Libraries

Stephen Baldwin
National Boston LLC

Bent Bang-Hansen
National Library of Norway

Jonathan Banks
RTI

Raymond Barber
Hollywood Vaults

Rosemary Barbour
Council of Nova Scotia Archives

Karen Barcellona
Academy Film Archive

Jonathan Barlow
Eastman KODAK Company

Kevin Barrett
20th Century Fox

Snowden Becker
UT Austin - Center for Home Movies

Rita Belda
Sony Pictures Entertainment

Schawn Belston
20th Century Fox

James Bender
Comcast Entertainment Group

Jessica Berman-Bogdan
Global ImageWorks LLC.

Tom Bernier
Provincial Archives of Alberta

Howard Besser
NYU - MIAP

Sue Bigelow
City of Vancouver Archives

Larry Blake
Swelltone Labs

Jennifer Blaylock
NYU - MIAP

Antonella Bonfanti
George Eastman House

Ronald Bonk
Chace Audio

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

Peter Bothe
Comcast Entertainment Group

Peter Bregman
Fox Movietone News

Jack Brighton
WILL Public Media

Jeff Britt
Crawford Communications Inc.

Bob Brodsky
Brodsky & Treadway

Peter Brothers
SPECS BROS. LLC

Susan Brothers
SPECS BROS. LLC

Judith Brown
HBO

Sam Bryan
Julien Bryan Film Archive

Sam Brylawski
Immediate Past President, ARSC

Lesley Buchan
Yukon Archives

Melitte Buchman
NYU

Trey Bunn
Emory University

Brandon Burke
Hoover Institution Archives

Elaine Burrows
Dan & Kathy Leab Award

Evans Butterworth
Warner Bros

Robert Byrne
University of Amsterdam

Sarah Callahan
Seiznick School George Eastman House

Karen Cariani
WGBH Educational Foundation

Richard Carlson
Kodak

Lisa Carter
North Carolina State University

Gretchen Cearley Hill
SCAD

Sara Chapman Media Burn
Independent Video Archive

Donald Chauncey
Wolfson II Florida Moving Image Archives

Larry Chernoff
MTI Film LLC

Ryan Chroninger
PBS

Leah Churner
Electronic Arts Intermix

Glenn Clatworthy
PBS

Dwight Cody
Boston Connection Inc.

Liz Coffey
Harvard Film Archive

Karen Colbron
WGBH Educational Foundation

Tom Colley
Video Data Bank

Margaret Compton
UGA Media Archives

Mike Cooper
Crawford Communications Inc.

Catherine Cormon
Nederlands Filmmuseum

Matthew Cowan
Anthology Film Archives

Richard Cox
University of Pittsburgh

Barbara Crandall
20th Century Fox

Grover Crisp
Sony Pictures Entertainment

David Crosthwait
DC Video

Daniela Currò
Haghefilm

Julie Currin
Post Logic Studios/Prime Focus

Bob Curtis-Johnson
SummitDay Media

Steven Cusimano
Cable Public Affairs Channel

Antonio Da Silva
United Nations

Charles Darby
DuArt Film & Video

Christina Davis
The University of Georgia

Steve Davis
Crawford Communications Inc.

Sarah Davy
Maryann Gomes Award

Paula De Stefano
New York University Libraries

Elizabeth Delaney
Greenpeace International

Robert Dennis
Ascent Media

Serge Desaulniers
Cinematheque Quebecoise

Brennen Dicker
Crawford Communications Inc.

Brett Dion
New York Transit Museum

Allen Doiron
Provincial Archives of New Brunswick

Melissa Dollman
Discovery Communications

Frank Donner
FDE Inc.

Dennis Doros
Milestone Film & Video

Nancy Dosch
National Library Of Medicine

John Dougherty
Iron Mountain Film & Sound Archives

Patti Doyen
George Eastman House

Barbara Drazin
Dance Heritage Coalition

Maxine Ducey
Wisconsin Center for Film and Theater Research

Andrea Dunlap
Makani Power

Blaine Dunlap
PRESERVISTA

Ray Edmondson
Archive Associates

Marwa El Sahn
Bibliotheca Alexandrina

Stefan Elnabli
NYU - MIAP

Leo Enticknap
University of Leeds

Jen Epstein
Discovery Communications

Ricky Erway
OCLC

Tone Føreland
National Library of Norway

Carolyn Faber
Midwest Media Archives Alliance

Barbara Fabrizio
Digi-Data Corporation

Tom Fabrizio
Digi-Data Corporation

Richard Fauss
West Virginia State Archives

Julie Fenderson
Public Broadcasting Service

Natalia Fidelholtz
Museum of the Moving Image

Jeanna Finamore
Discovery Communications

Zac Fink
Film Technology Company Inc.

Katie Fisher
Iron Mountain Film & Sound Archives

Peter Fornaro
University of Basel

Walter Forsberg
NYU - MIAP

Giovanna Fossati
Nederlands Filmmuseum

Caroline Frick
The University of Texas at Austin/TAMI

Rosa Gaiarsa
UCLA Film & TV Archive

Cassandra Gallegos

Joseph Gallucci
NYU - MIAP

Stefanie Gamberg
Comcast Entertainment Group

Marnee Gamble
University of Toronto Archives

Nadia Ghasedi
Washington University

Sandra Gibson
Kodak Fellow / NYU MIAP

Jon-Erik Gilot
Preservation Technologies LP

Randy Gitsch
PRO-TEK Media Preservation Services

Theo Gluck
The Walt Disney Studios

Karen Glynn
Duke University

Nancy Goldman
Pacific Film Archive

Erika Gottfried
Tamiment Library/New York University

Karen Gracy
Kent State University

Beverly Graham
AMIA

Bruce Graham
Ascent Media

Brian Graney
UCLA Film & TV Archive

Thomas Greiser
ARRI Inc.

Tracey Grimes
Post Logic Studios/Prime Focus

Maryrose Grossman
John F. Kennedy Library

Brian Guckian
Projected Image

Rebecca Guenther
Library of Congress

Joseph Guercio
Academy Film Archive

Jon Guess
ALT Systems Inc.

Sam Gustman
USC Shoah Foundation Institute

May Haduong
Academy Film Archive

Nadine Hafner
Union of British Columbia Indian Chiefs

Siobhan Hagan
NYU - MIAP

Steve Hallatt
Kodak

Whitney Hamblin
Post Modern Co

James Hannafin
Ascent Media

Stephen Hanson
USC Cinematic Arts Library

Ann Harris
NYU Cinema Studies/MIAP

Dorinda Hartmann
Wisconsin Center for Film and Theater Research

Clifford Hasenbalg
Moving Image LLC

Heather Heckman
UW Madison

Jane Hedberg
Harvard University Library

Robert Heiber
Chace Audio

Marion Hewitt
North West Film Archive

Kelli Hix
Country Music Hall of Fame and Museum

Ed Hobelman
The Walt Disney Co.

Brian Hoffman
NYU

Callie Holmes
University of Texas - Austin

Heidi Holmstrom
Western Washington University

Jim Hone
Washington University Film & Media Archive

Charles Hopkins
UCLA Film & Television Archive

Jan-Christopher Horak
UCLA Film & Television Archives

Ann Horton-Line
Yale University Film Study Center

Sue Howard
Yorkshire Film Archive

Charles Howell
Library of American Broadcasting - U of MD

Sally Hubbard
Getty Research Institute

Mary Huelsbeck
Black Film Center/Archive - Indiana University

Barbara Humphrys

Chad Hunter
WITNESS

Mike Inchalik
Lowry Digital

Kevin Irelan
SYDA Foundation

Kevin Irvin
Arri Inc

Donald Jackanicz
U.S. National Archives

Rachel Jacobs
MGM Technical Services

Mona Jimenez
NYU - MIAP

Jessi Jones
Academy Film Archive

Jimi Jones
University of Illinois

Matt Jones
UNCSA Moving Image Archives

Tanisha Jones
Dance Division - NYPL

Bill Karydes
Sony Pictures Entertainment

Mary Keene
Museum of Modern Art

Kristina Kersels
AMIA

Lynne Kirste
Academy Film Archive

Tim Kittleson
Independant

Inna Kozlov
AlgoSoft Tech USA

Danielle Kramer
The Art Institute of Chicago

Larry Krantz
Farmers Almanac Television

Michele Kribs
Oregon Historical Society

Craig Kridel
University of South Carolina

Reto Kromer
reto.ch Ltd

Alicia Kubes
NYU Moving Image Archiving & Preservation Prgm

Sam Kula
Archival Consultant

John Kurash
Army Heritage and Education Center

Stephen Kwartek
SAMMA Systems

Chris Lacinak
AudioVisual Preservation Solutions

Jeff Lambert
National Film Preservation Foundation

Timothy Lammers
Emory University

Chris Lane
MGM Technical Services

Christina Lane
University of Miami

Ted Langdell
flashscan8.us

Louise Lawrence
East Anglian Film Archive

Louise Ledeen
NetApp Inc.

Kevin Lee
Home Box Office

L. K. Gypsey Legge

Stephen Leggett
Nat'l Film Pres Bd Library of Congress

Andrea Leigh
Library of Congress

David Lemieux

Lindy Leong
UCLA Cinema and Media Studies

Lampert Levy
Retired

Alan Lewis
AV Archives Consultants

Grace Life
WITNESS

Emma Lincoln
Univ. of Illinois Urbana-Champaign

Jim Lindner
Media Matters / SAMMA Systems

Zack Lischer-Katz
NYU - MIAP

Paul Lisy
eFootage

Diana Little
Cineric Inc.

Julie Lofthouse
The Film Reference Library/a division of TIFFG

Yvonne Loiselle
New Orleans Notarial Archives

Regina Longo
University of California Santa Barbara

Patrick Loughney
George Eastman House

Amy Lucker
Institute of Fine Arts NYU

Randal Luckow
Turner Entertainment Networks

Keith Luf
WGBH Educational Foundation

Ndahambelela-Hertha Lukileni
National Archives of Namibia

Karen Lund
Library of Congress

Ember Lundgren
Royal BC Museum

Dave MacCarn
WGBH

Michael Mackinnon
20th Century Fox

Scott MacQueen
PRO-TEK Media Preservation Services

Kevin Manbeck
MTI Film LLC

Josef Marc
SAMMA Systems

Darryl Mardrossian
Technicolor

Jonathan Marmor
WNET.org

Nicole Martin
Democracy Now!

Jenni Matz
Archive of American Television

Lewis Mazanti
University of Oklahoma

Nicola Mazzanti
Cinematheque Royale

Andrea McCarty
HBO

Barbara McCaskill
The University of Georgia

David McClure
MTI Film LLC

Megan McCoolley
Yorkshire Film Archive

Katie McCormick
UNC Charlotte

Martina McGinn
Feenyx Pty Ltd

Douglas McLaren
Gene Siskel Film Center

Megan McShea
Smithsonian Institution

Brian Meacham
Academy Film Archive

Yvonne Medrano
MGM Technical Services

Courtney Michael
WGBH

John Migliore
NYU - MIAP

Jennifer Miko
Video Transfer Center

Laila Miletic-Vejzovic
Univ. of Central Florida

Mary Miller
Brown Media Archives UGA

Oki Miyano
UCLA

Simona Monizza
Nederlands Filmmuseum

Steve Moore
Library & Archives Canada

Anne Morra
The Museum of Modern Art

William Morrow
Footage File

Alice Moscoco
NYU Libraries

Thanaren Naren
Bophana Audiovisual Resource Center

Paul Narvaez
PRO-TEK Media Preservation Services

Brian Newman
Tribeca Film Institute

Yvonne Ng
NYU

Susi Niewahner
Scene Savers

Sarah Nix
MTV Networks

Arne Nowak
Fraunhofer IIS

Rick O'Hare
Technicolor

Peter Ugar Ogar
National Film and Video Censors Board

Peter Oleksik
NYU - MIAP

Joseph Olivier
Cinetch/Ascent Media

Heather Olson
Academy Film Archive

Bob O'Neil
NBC/Universal

Claudy Op den Kamp
Haghefilm Conservation B.V.

Andrew Oran
FotoKem

Devin Orgeron
North Carolina State University

Marsha Orgeron
North Carolina State University

Terry O'Riordan
Provincial Archives of Alberta

Kevin O'Sullivan
University of TX at Austin

Kathleen O'Toole
National Boston LLC

James Owsley
Sony Pictures Entertainment

Hannah Palin
University of WA Libraries Special Collections

Ioannis Papaloizou
University of Amsterdam

Rachel Parker
Academy Film Archive

Stephen Parr
Oddball Film+Video/SF Media Archive

John Passmore
NYU - MIAP

Brigitte Paulowitz
reto.ch Ltd

Franz Pavuza
Phonogrammarchiv

Rebecca Payne-Collins
National Film Preservation Foundation

Scott Pennington
MATRIX at Michigan State University

Kristin Pepe
Outfest

Alisa Perren
Georgia State University

Gemma Perretta
Northeast Historic Film

Jennifer Peterson
University of Colorado at Boulder

Brent Phillips
Fales Library/ NYU

Joanna Phillips
Guggenheim Museum

Daisy Pommer
Dance Division - NYPL

Dan Pontecorvo
ALT Systems Inc.

Francis Poole
University of Delaware

Tracy Popp
Univ. Of Illinois - Urbana-Champaign

Andy Pratt
Deluxe Digital Media Film and Negative Services

Rick Prelinger
Prelinger Library & Archives

Ned Price
Warner Bros. Tech Ops Mastering

Rachel Price

Janel Quirante
Hoover Institution Archives

Crystal Rangel
NYU - MIAP

Paul Rayton
American Cinematheque

Emjay Rechsteiner
Netherlands Filmmuseum

Tom Regal
Universal Studios

Loubna Regragui
Thomson Foundation for Film & TV Heritage

David Rice
WNET/Thirteen

Eddie Richmond
UCLA Film & Television Archive

Meredith Rimmer
UCLA MIAS

Caitlin Robertson
20th Century Fox

Leigh Rocky
University of Virginia

Laura Rooney
AMIA

Lukas Rosenthaler
University of Basel

Thelma Ross
Academy Film Archive

Elena Rossi-Snook
The New York Public Library

David Rowntree
Washington University

Rajendra Roy
The Museum of Modern Art

George Royer
University of Texas at Austin

Caroline Rubens
Appalshop Inc.

Joanne Rudof
Yale University

Gary Rutkowski
Archive of American Television

Angelo Sacerdote
Bay Area Video Coalition

Buff Sachtler

Ekkehart Sachtler
Midridge Imaging Supplies Inc.

Barb Sagraves
Dartmouth College Library

Ralph Sargent
Film Technology Company Inc.

Scott Saturday
Crawford Communications Inc.

Sara Saunders
Carter Presidential Library

Elias Savada
Motion Picture Information Service

Sean Savage
Academy Film Archive

Angela Saward
Wellcome Trust

John Scarff
Hollywood Vaults

Maurice Schechter
DuArt Film & Video

Elizabeth Scheines

Stephen Schlow
Univ. of Central Florida

Greg Schmitz
Alaska Moving Image Preservation Assn

Chase Schulte
Paramount Print Archive @ Preferred Media

Bob Schumacher
Deluxe

Virginia Sedillo
ITT/AES/DTRIAC

Bill Seery
Standby Program

Paul Sehenuk
Point.360

Daryl Shail
The Pixel Farm Ltd.

Winter Shanck
Thirteen/WNET

Wendy Shay
Archives Center NMAH

Karan Sheldon
Northeast Historic Film

Barron Sherer
Wolfson II Florida Moving Image Archive

Patrick Shevlin
The MediaPreserve

Iris Shimada
Academic Film Archive of North America

Lee Shoulders
Getty Images

Jennifer Sidley
Mississippi Dept. of Archives and History

Bob Simmons
Sony Pictures Entertainment

Colleen Simpson
Technicolor

Janice Simpson
Ascent Media

Bob Sky
Novastar Sound

Amy Sloper
Harvard Film Archive

Alison Smith
WGBH Stock Sales/WGBH Media Library

Lynn Smith
Herbert Hoover Presidential Library-Museum

Richard Spöhrer
The Pixel Farm Ltd

David Spencer
UNCSA Moving Image Archives

John Spencer
BMS/Chace LLC

Alan Stark
Film Technology Company Inc.

Richard Steele
HBO

Albert Steg
Center for Home Movies

Deborah Steinmetz
HU Steven Spielberg Jewish Film Archive

Jacob Steinmetz
HU

Jeff Stevens
Warner Bros. Entertainment

Christina Stewart
Canadian National Exhibition Archives

Jacqueline Stewart
Northwestern University

Jeff Stoiber
L. Jeffrey Selznick School

Edward Stratmann
George Eastman House

Nancy Suniewick
Colorlab Corp.

Russ Suniewick
Colorlab Corp.

Dwight Swanson
Center for Home Movies

Randall J. Tack
Kodak

Linda Tadic
New York University

John Tariot
Film Video Digital

Kimberly Tarr
NYU - MIAP

Irene Taylor
PBS

Mark Taylor
National Air and Space Museum

Daniel Teruggi
INA

Ned Thanouser
Thanouser Company Film Preservation

Celia Tisdale
MS Department of Archives and History

Mark Toscano
Academy Film Archive

Brian Towle
Preferred Media

Katie Trainor
Museum of Modern Art

Toni Treadway
Brodsky & Treadway

Amy Turner
Southern Methodist Univ.

James Turner
University of Montreal EBSI

Jeff Ubois
Intelligent Television

Andy Uhrich
NYU

Heather Ukryn
Discovery Communications

Rick Utley
PRO-TEK Media Preservation Services

Dirk Van Dall
Broadway Video Digital Media

Kara Van Malssen
New York University

Maria Venuto
Standby Program

Erwin Verbruggen
Universiteit van Amsterdam

Philip Vigeant
Pro8mm

Rhonda Vigeant
Pro8mm by Super 8 Sound

Julie Viggiano
City of Seattle Municipal Archives

Steven Villereal
NYU - MIAP

Jonah Volk
NYU - MIAP

Laurel Waco
E! Entertainment

Leah Wagner
Hugh M. Hefner Moving Image Archive USC

John Walko
Scene Savers

Jayson Wall
Walt Disney Studios

Nancy Watrous
Chicago Film Archives

Heather Weaver
ReelTimeColor

Arthur Wehrhahn
Museum of Modern Art

Sarah Weinblatt
University of Texas

Kenneth Weissman
Library of Congress

Mark Welch
Post Modern Co

Ellinor Wheeler
DigitalForward

Jim Wheeler
DigitalForward

Molly Wheeler
Yale Beinecke Library

Barbara Whitehead
UCLA Film & Television Archive

Ann Wilkens
Wisconsin Public Television

Lisa Williams
Watkins College of Art Design & Film

Mark Williams
Dartmouth College

Murray Wilson
tps Consulting

Rachel Wilson
RMIT University

Steve Wilson
Harry Ransom Center/University of Texas

Timothy Wilson
Image Permanence Institute

Michele Winn
Chace Audio

Pamela Wintle
Smithsonian Institution

Jonathan Wise
Canadian Museum of Civilization

Adrian Wood
Inkulla Media

Steve Wystrach
U.S. Borax

Martha M. Yee
UCLA Film & Television Archive

Gwan Yong Jeong
NYU - MIAP

Audrey Young
NYU - MIAP

Tom Zaczyk
Sony Pictures Entertainment