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Our thoughts are with our friends and colleagues on the East Coast as they cope with the aftermath of Hurricane Sandy.

Lead by Chris Lacinak and working with Kara Van Malssen, Mick Newnham, Peter Brothers, Leo Enticknap and Lynne Kirstie - there are links on the AMIA website for disaster resources as well as on the front page of the website.
The AMIA Elections Committee is pleased to announce the results of the Association’s 2012 Election of Officers and Directors to the AMIA Board.

RESULTS:
- Dennis Doros, Director of the Board
- Reto Kromer, Director of the Board
- Elena Rossi-Snook, Director of the Board
- Snowden Becker, Secretary of the Board
- Colleen Simpson, Treasurer of the Board

All will begin serving their two-year terms of office at the General Membership Meeting scheduled for December 7, 2012 at the Annual Conference in Seattle.

The Elections Committee wishes to extend a special thanks to all of the members who volunteered to run for office. Such members are extremely important to an organization like ours, given our dependence on volunteer officers and members of various committees to move our work forward. Thank you also to all of those AMIA members who participated by voting. Finally, congratulations to our new and returning Board members.

New AMIA Award
The Alan Stark Award

The AMIA Board of Directors is pleased to announce The Alan Stark Award, named in honor of Alan Stark. This award honors Alan’s commitment to the Association of Moving Image Archivists, his contributions to the preservation of moving image archives, and Alan’s belief that the work done to preserve our audiovisual heritage is strengthened by the diversity of experts working in the field.

Alan Stark, a lifetime member, was a strong supporter of AMIA. Alan served on the Board as well on numerous AMIA committees. He was a regular participant at The Reel Thing and the Annual AMIA Conference, was a mentor to many, and as AMIA’s Treasurer, was a significant force in helping ensure AMIA’s financial stability. As a partner at Film Technology Company, Alan was always willing and available to provide technical advice and expertise to AMIA members regarding film preservation and restoration. His love of film and his love of music also resulted in a variety of memorable AMIA events including an Opening Night Concert at the Annual Conference in Savannah, the Wanamaker Organ Tour in Philadelphia, and live musical accompaniment to silent film screenings at the Reel Thing Technical Symposium.

The Alan Stark Award will honor individuals who have made a significant contribution through their efforts on a special project or in project management that contributes to, and supports, the work of moving image archives and/or the operations of AMIA. Examples of qualifying projects are projects that have streamlined a workflow, improved an existing process, increased access to a collection, highlighted a collection, highlighted an institution, helped preserve a collection, advanced the field, advanced an institution, directly benefited the operations of the AMIA, etc.

The award includes a complimentary conference registration and a cash prize of $1,000. Nominations may only be made by AMIA members, but the nominee need not be an AMIA member. The inaugural award will be presented at the AMIA annual conference in Seattle this December.

The Alan Stark Award gratefully accepts donations in honor of, or in memory of Alan Stark. Monies from the fund support the administration of the award as well as the annual cash prize. The cost of the conference registration is donated by AMIA.
I couldn’t decide whether or not I wanted to attend The Reel Thing – a conference that defines itself as being “dedicated to presenting the latest technologies in audiovisual restoration and preservation.”

Let’s be honest here. Technology can be scary. For me, technology implies words and concepts far over my head and nearly impossible for me to grasp. I didn’t want to sign-up for something that I wouldn’t be able to understand.

However, The Reel Thing had a few selling points. It would be the chance to meet-up with some of my future classmates in the MIAS program at UCLA and it would be a chance to hobnob with future colleagues and employers. Oh, and the opening night presentation was... “A Tribute to the Nicholas Brothers.” Yes, I was still scared of technology, but I was sold, so I signed-up!

One of the highlights was getting to see the Brothers’ Family Home Movies, which were inducted into the National Film Registry last year. In these home movies, the brothers filmed their names on various marquees around Broadway during the 1930s as well as dancing with Cab Calloway at the Cotton Club and with Fred Astaire on a backlot.

The devout ambassador of movie musicals I was talking about earlier? Yeah, she almost died during this presentation. Goldstein’s love for the Nicholas Brothers was highly contagious. Everybody, whether they were conscience of the brothers beforehand or not, left with a new understanding and appreciation of their contribution to film and dance. It was glorious.

This opening night presentation set the tone for the rest of The Reel Thing.

Over the course of the symposium, I began to realize something. I feel about the Nicholas Brothers the same way I feel about the film archival community.

Here’s what I mean by that — read more here >>

Jeff McCluskey is a 2nd Year MIAS student and AMIA Member. He has chosen to write about David Pierce’s presentation, the opening panel. This is his first time at The Reel Thing.

Kicking off the Reel Thing this year, attendees were treated to a presentation that addressed multiple concerns for both moving image archivists and film historians alike. David Pierce, founder of the Media History Digital Library, presented a thoroughly fascinating account of the difficulties that archivists may face when dealing with silent-era cinema preservation. Mr. Pierce’s debunking of some of the myths surrounding the production of these early films helps cast a new light on what were previously misunderstood challenges.

By concentrating on evidence presented through early production photographs, Mr. Pierce examined the second cameraman that was often present when film productions were underway. Eschewing popular understanding that the second camera operator was there solely to shoot a second, inferior version of the film destined to be cut for foreign audiences, Pierce presented the argument that, often times, two versions of the film were made for reasons previously unknown. These alternate editions may have ended up in foreign release, but there is also evidence to support that the second roll of film may have been intercut to make the domestic release prints. After all, it was bound to happen that sometimes the second camera operator would accidentally end up with the superior shot.
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AMIA Volunteer Spotlight

Alicia Kubes

What do you do in your “day job”?
I’m the administrative coordinator of the M.A. program in Moving Image Archiving and Preservation (MIAP) in the Department of Cinema Studies at NYU’s Tisch School of the Arts. As one of only a handful of graduate programs in the world that focuses in this area, NYU MIAP trains students to manage, preserve, and create access to collections of film, video, digital and related materials in different institutional contexts. We also manage important research projects that directly address moving image archiving as a profession and the challenges institutions face in managing and preserving audiovisual collections, as well as projects that promote international exchanges about archival practices.

How long have you been an AMIA member?
Since 2003.

Can you give us some highlights from your volunteer experience with AMIA?
One of my favorite experiences as an AMIA volunteer was in 2007 when I was a local liaison for a regional workshop on cataloging and metadata, a collaboration between the cataloging and education committees and the AMIA office. It was great to be involved in a project that brought AMIA’s resources and professional development opportunities to those who cannot attend AMIA’s annual conference. Another highlight has been to be involved through the Education Committee and the students in the NYU MIAP program in the creation of AMIA’s second student chapter. Such initiatives happen thanks to the dedication, leadership, hard work, and perseverance of those involved. To the education, conference, and cataloging committees, and the MIAP students- thanks for letting me join you in some of your adventures over the past few years!

Are there other organizations that you volunteer with?
I’m a member of a non-profit group that fundraises and organizes events for my local library in Westwood, NJ. I also volunteer in projects and activities at NYU’s Tisch School of the Arts and the Steinhardt School of Culture, Education, and Human Development that provide assistance to students in adjusting to college life.

What do you hope AMIA will achieve in the future?
I hope that AMIA will continue to encourage, facilitate, and create new opportunities for interaction between the different groups who are interested in audiovisual materials— students, archivists, librarians, technicians, artists, enthusiasts, and others. I hope that it will further strengthen its role as a resource for those who are considering a career in moving image archiving or are just entering the field, and as an advocate for moving image professions in general.

Anything you would like to say to other potential AMIA volunteers?
I think that one of the most positive aspects of AMIA is how accessible it is and how welcoming the committees and task forces are to new ideas and new members. You can contribute as little or as much as you are able to, regardless of your skills or background. When I went to my first AMIA conference, I was completely new to my job and to the field and did not know anybody at the conference. By the end of the week, I was already involved in several projects and felt like part of a community. The other advantage of being a volunteer is that you will get a chance to work with and be inspired by people who are passionate about what they do and who are change agents in their communities. Your experience as a volunteer will give you a new perspective on your work.

Alicia Kubes is currently involved with AMIA’s Education Committee. If you’re interested in joining any AMIA Committees, contact the Office or the Committee Chair.
Some Like It Hot: AMIA Student Chapter at UCLA does the summer!

And just like that it was over! The first years became second years, the second years went off to exciting new careers in the field and we at the Moving Image Archive Studies program at UCLA closed our year out with some casual cocktails with various alumni of the program now working in the field, discussing what our plans were for the future.

For many of us, it was a quick rush to establish employment, but there were a large variety of positions to look at and thus everyone who maintained residence here in Los Angeles was able to continue pursuing their trajectory towards moving image archiving.

Looking back at that whirlwind of a year, we had a jam-packed schedule, and the AMIA Student Chapter really did well! As the president, I would personally like to thank this past year’s board members for all of the work that they put in towards the events. Your participation and assistance was indispensable for the success of all of our events, and, seeing how they were all incredibly successful, you guys were amazing!

As a wrap up for the total of the Student Chapter, I think we truly made miracles happen this year. We started a film series, contributed multiple entries to the Film Preservation Blogathon, had multiple members attend the Austin Conference and really began to emphasize the importance of community and all the positive relationship connectivity that AMIA represents. If even one or two people came away from one of our screenings feeling that their media materials are in the hands of a bright and good future of new archivists, then our job has been accomplished. If somehow, through our work, we have been able to assist one of our screenings feeling that their media materials are in the hands of a bright and good future of new archivists, then our job has been accomplished. If somehow, through our work, we have been able to assist anyone within the program to network within the community to find a better or more interesting internship, our goals have been met.

This year was truly exciting for all of us in the Student Chapter and it hasn’t stopped during the summer either! While many MIAS-program folks may have left for the summer, we felt it was better to have continuity on our SOMETHING OLD, SOMETHING NEW film series, so we have kept it going! July’s “Tales of Technology” paired the film Hackers up with the rarely screened noir, 711 Ocean Drive, and that was a great time with truly great 35mm prints. As usual, the New Beverly has been nothing but supportive for us and our film series and it is really a joy to work with them.

Indeed, the regeneration of the AMIA Student Chapter has meant many things for the MIAS program at UCLA and the burgeoning moving image archivists there. I am looking forward to the beginning of the school year, the election of a new board and meeting all the new students. Getting the opportunity to introduce and welcome them to the wonderful world that is AMIA is exciting and fun and to be honest, to quote the title of that teen film from a few years back, I “can’t hardly wait!”

-----Ariel Schudson, Student Chapter President, AMIA UCLA

AMIA’s Student Chapters introduce and integrate new archivists into the archival profession and enhance formal education by providing a forum for the discussion of archival issues and engaging students in professional activities.

Follow us on Twitter! <https://twitter.com/AMIAatUCLA>
"Like" us on Facebook! <https://www.facebook.com/amiastudentchapteratucula>
AMIA Student Chapter Blog: <http://amiastudentchapteratucula.blogspot.com>

Congratulations to the UCLA MIAS Graduating Class of 2012

The Moving Image Archive Studies (MIAS) Program of the University of California, Los Angeles’s would like to congratulate the graduates of its class of 2012. Left to right: Maya Solis, Yasmin Damshenas, Jovita Dominguez, Amanda Smith, and Brendan Lucas; Not in Image: Philip Leers, Samuel Prime, and Meg Weichman

NYU Students Volunteer Chapter Presents World Day Program at MOMA

With the 2012 Presidential election rapidly approaching, the Moving Image Archiving and Preservation Program at New York University has assembled a collection of archival audiovisual material from New York City institutions focusing on the idea that every citizen should have a say in their own government.

From celebrations of the electoral process in the exuberant 1972’s “Tellin’ the World,” to memories of those who fought to have their voices heard in never-before-heard interviews from StoryCorps, these recorded images of political history force us to question the meanings of democracy, freedom and equality. Campaigns, elections, and the process of democracy throughout the past century will take the stage on the local, national, and international levels. The program culminates with raw footage captured by Human Rights Watch during the Arab Spring and its transition into their edited, award winning piece Uprising.

The World Day program took place The Museum of Modern Art as part of the exhibition TO SAVE AND PROJECT: The 10th MoMA International Festival of Film Preservation.

For more information please visit http://amiastudentsnyc.com/events/world-day-for-audiovisual-heritage-2012/

Photo From Jim Hubbard’s “United in Anger: A History of ACT UP”
We're not just the place that fulfills your orders for HD film-to-tape and of film-to-film mastering of materials from the government archive holdings in Washington, DC.

Joanne Bernardi, University of Rochester, provided invaluable information on what is about to befall these children featured in an Eastman Classroom Film (now housed at the George Eastman House) shot by Julien Bryan in the mid- to late 1930s: All three frames are probably related to Vitamin D therapy—oral dosing in the top frame and likely UV light therapy to boost absorption in the next two frames (thus the goggles). These frames are preserved FGM images, courtesy of Showakan National Museum, Tokyo, and Sam Bryan. Go to www.colorlab.com for more information. Thank you, Prof. Bernardi and George Eastman House!

We’re also doing full film preservation on nitrate collections, including Desmet printing of early cinema.

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As the long-standing members of the archival community are reaching retirement age, it is integral that we learn as much from them as we possibly can. They have operated, maintained, and repaired this technology firsthand. We must avoid a generational gap. It is up to my generation to maintain the technologies of the past while understanding those of the future. I feel that the preservation of moving image equipment, parts catalogues, and service manuals is as important as the preservation of the films themselves.
Friends of AMIA

A donation to AMIA’s Annual Fund enables the Association to continue offering quality products and services to the moving image archival community. These services include, but are not limited to: publications, education, events, awards, screenings, promoting standards in the field, the listservs, the AMIA website, supporting conference participation and attendance, promoting and implementing moving image preservation policies and plans. Below is a list of Friends that have generously donated in 2011/12. With your support, there is no limit to what we can achieve!

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Thank You!
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AMIA 2012

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It’s a terrific program lined up for Seattle –

Workshops include:
- Identifying, Assessing and Handling Media in the Real World
- ffmpeg4archivists
- Cataloging and Metadata for Moving Images Workshop
- Certification: Nitrate Packing and Shipping
- Community Archiving Workshop

For the first time Archival Screening Night presents A Look Back. For the 22nd edition of this event we are going to take the opportunity to revisit some of the most memorable clips from past programs.

And have you formed up your Trivia Team yet? It’s start reading your dusty encyclopedia, brush up on your TMZ pop-culture, review your Trivial Pursuit cards (Genius, 90’s, & Silver Screen editions), and read through that World Cinema book you haven’t cracked open since your Film History 101 class in college... or recruit someone who has!

The Vendor Café. The Vendor Exhibits are always a great way to learn more about tools available, to see what is new and what is next on the horizon.

100 Years is a long time! On Friday, four presentations look at the first 100 years ...
- The Paper Prints: The History and Preservation of Copyright’s Treasures
- 28mm: A New Look at Old Films
- 100 Years: Universal Pictures
- 100 Years: Paramount Pictures

The Reel Thing XXX. The 30th edition of The Reel Thing Technical Symposium on Tuesday, December 4th.

Did you know ....

Seattle was the first city in the US to play a Beatles song on the radio.

Mazatlan in Mexico, Beer Sheva in Israel, Izmir in Turkey, Galway in Ireland, Mombasa in Kenya, Reykjavik in Iceland and Tashkent in Uzbekistan all call Seattle a sister city.

The world’s first gas station opened in 1907 on East Marginal Way.


The Seattle Public Library system has the highest percentage of library card holders per capita in the US.

Per capita, Seattle also buys more sunglasses than any other city in the nation.

Seattle began primarily as a logging and fishing town. One of the most unusual stories of Seattle history is that of the ”Mercer Girls” which was the basis of the old TV series "Here Come the Brides".

The forests of the Olympic Peninsula are among the rainiest places in the world and the only rainforests in the continental United States.

Seattle’s Pier 52 is the busiest ferry terminal in the US.

Seattle boasts the Skid Row .. now called Yesler Way.

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www.AMIAConference.com
AMIA’s first public film festival debuts in Seattle on December 6-9!

AMIA’s Festival of the Archives, in partnership with SIFF, is intended to promote to the public the work done by moving image archives in their efforts to preserve history and cultural heritage. By programming classic favorites with archive materials, FOTA will offer a unique opportunity to educate the public about the role of archivists in preserving our audiovisual heritage.

With 13 programs over four days, the Festival will highlight preservation and restoration efforts across a wide variety of programs with something for everyone.

In addition to the festival programming, FOTA will offer two free public programs. On Friday at 6:00pm, a panel from CBS will talk about the restoration of Star Trek: The Next Generation and screen one of the most popular ST:TNG episodes. On Saturday afternoon, a very rare opportunity to see Behind the Scenes of the Film about the Olympic Games of 1936 – Leni Rifenstahl’s Olympia. Newly restored, this 35 minute film was produced as a marketing tool for the main film at a trade fair in Paris. After that there is no evidence of it being seen anywhere other than possibly Japan before the war.

The Festival will take place at the SIFF Cinema Uptown beginning on Thursday evening, December 6th and continue through Sunday, December 9th.

A special pass price has been set up for those attending AMIA 2012 in Seattle. When you register for the Conference, you can buy a Festival pass for just $50.

www.FestivaloftheArchives.com

Premiere of the FOTA Trailer!

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The Reel Thing XXIV ...continued from page 3

The overarching importance of Mr. Pierce’s presentation lies in the fact that archivists may never know what the definitive version of an early silent film may be. Compounded with the natural problem of degradation for all cinema, film archivists may never truly know that the film they have gone to such great lengths to restore was the version of the film that was never even exhibited anywhere. Ultimately, as any valuable research is bound to present, Mr. Pierce’s presentation raised as many questions as it answered. We still don’t know if there were industry-standardized rules for the function of the second camera operator. More than likely, the operators’ function may have even varied between productions themselves. As archivists tend to these valuable artifacts, we must use every tool at our disposal to uncover the historical truth about individual productions. Only then can we hope to come close to preservation of artifacts as they were originally intended.

Vinessa Knowles is a 2nd Year MIAS Student and this is her first time to the Reel Thing. She is discussing one of the presentations that was given Friday morning regarding LTO tapes and the technology that is used for archive storage within these items.

Archiving Digital Content on LTO - technology behind the LTO drive and media and applications for archiving - (Mark Fleischhauer, HP Tape Storage Solutions)

After a nice start with David Pierce, The Reel Thing came back with Mark Fleischauer (Sr. Manager for HP Tape Storage Solutions) and his detailed presentation on the future of LTO drives in archiving. He started out by laying out the major issues in digital archives management: growth, technology, management, and resources. Mr. Fleischauer believed these to be the key issues that moving image archives are facing today, and that the LTO was the solution.

The presentation was energetic, persuasive, and selling LTO as the ultimate archive dream. The real meat of the presentation took place during the question and answer portion.

The MIAS program’s very own Professor Snowden Becker opened the gate with a direct question in regards to the statement that the LTO was “green.” Mr. Fleischauer responded that LTOS were energy efficient because LTO drives need not to be regularly “spun” as do hard drives, and that temperature control was not so touchy for LTO. After this response, Professor Becker hammered home the issue of what 30 year shelf life entailed. After assuring the audience that he had no concrete data on that figure, or what it takes to obtain it, he implied that an LTO drive (of any version) could be left on a shelf indefinitely and be ok.

While LTO is undoubtedly being used by major archives, digital storage, and production, and will continue to lead the way in advancement, it appears as though there are too many unanswered questions to give it full loyalty.

David Marriott is a 1st Year MIAS Student. He wrote on another morning session that centered on the film Heaven’s Gate and its restoration by Criterion.

Lee Kline wasted little time as he took the stage at this year’s The Reel Thing. In from Criterion’s New York offices to present “Case Study - Reconstructing and Restoring Heaven’s Gate,” he opened by rattling off the familiar list of offences and myths which orbit wunderkind-turned-recluse director Michael Cimino’s Heaven’s Gate (1980). Bloated, indulgent, catastrophic: there is little that hasn’t been pinned on the film that bankrupted United Artists, essentially adding a grim bookend to the fabled Easy Riders, Raging Bulls auteur-centric period of American filmmaking. Kline was also quick to point out that few have actually had the opportunity to screen the film Cimino intended, the only available version for many years being a heavily truncated studio release, a reaction to the disastrous initial screenings. The verdict? According to Kline, European audiences had it right the whole time; Cimino’s cut is good, so good that Criterion embarked on the sizable task of restoring the full 219-minute director’s cut. This labyrinthine process began with a handful of 70mm prints of the complete version, which were quickly deemed unacceptable due to a prevalent brown tint in the image. 35mm exhibition copies provided a stronger image, but existed almost exclusively as the shortened version. Ultimately, as Kline described, the Criterion team based their restoration largely on YCM color separation masters of the complete version, which luckily remained intact.

Heaven’s Gate has traditionally occupied a treacherous place in film history, more myth than movie. With any luck, Criterion’s restoration will tip the scales, dispense with the infamy, and bring audiences back to an American gem.
The Reel Thing XXIV...continued from previous page

Susan Etheridge is a 1st Year MIAS Student. This is her first Reel Thing and she writes about Dino Everett’s presentation on the desktop 35mm printer.

An Easy and Affordable 35mm Desktop Film Printer-Dino Everett, Hugh M. Hefner Moving Image Archive

One of the negative aspects of digital cinema is that no long term digital infrastructure exists for archiving, whereas traditional film provides a long term preservation method for itself. If a movie exists on polyester stock and it is properly stored, it can last for an estimated 1000 years. Films shot digitally can be output to film in a process that is known as a ’film-out’, but this method can be prohibitively expensive for smaller archives.

Dino Everett of the Hugh M. Hefner Moving Image Archive gave a presentation showing a 35mm desktop printer that is no larger than a Xerox machine, at a cost of $20,000 to $30,000 per machine. This printer can produce a ’film-out’ of digital media that would have previously required the use of a film lab, but can now be accomplished in an office space (though the ’film-out’ itself will still require a lab for processing).

The one drawback of the digital printer is that it can only record image, not audio, and separate backups for audio still need to be made. Regardless, Mr. Everett’s presentation demonstrated that using film as a backup for digital media in lieu of digital storage is the cheapest and easiest method for archiving. Once a film backup is made it can just sit on a shelf until it needs to be used. Unlike traditional film, digital archiving requires electricity and migration from current platform to future platforms. Mr. Everett pointed out in his presentation that because of this, digital storage is not archiving or preserving in the traditional sense, but simply a means of access that is limited to current platforms.

Rachel Wilson is a 2nd Year MIAS Student and AMIA Member. This is her first Reel Thing. She wrote about the final presentation of the day on Friday which dealt with the restoration of the Yellow Submarine and a short piece about the sound presentation on Saturday morning.

The Beatles occupy an iconic period in our musical history and Yellow Submarine is just one of their many chart-topping singles. However, perhaps less is known about the feature-length animated film based on the music of The Beatles and brought to life by George Dunning in 1968.

In terms of the photochemical restoration work, it was fantastic to discover that they were able to create a new color answer print from the original negative after determining that the interpositive prints were, with exception to the “Hey Bulldog” number, largely an unsalvageable mess.

The Q&A following the presentation could be described as “The Great Grain Debate of 2012,” and I mean that in no casual way. Audiovisual restoration, like the field itself, is a term that necessitates constant re-evaluation as we traverse the shift from the analog to the digital. There are no easy answers, and we cannot hope to successfully bring this field into the future without recognizing its past. At the core of it all, are we not a field dedicated to preserving the past for the benefit of the future, grain and all?

Saturday . August 25

Rachel Wilson is a 2nd Year MIAS Student and AMIA Member.

When you say wow, I hear whammy bar. When listening to Ellis Burman’s examples of “wow,” or the audible unsteadiness in the pitch of an audio track, I kept thinking back to the little silver effects bar featured on my candy-apple-red Fender Squire. But what may have been a popular electric guitar effect in surfer music doesn’t bode well for the restoration of audio tracks suffering from the

Continued on next page
unnaturally warbley effect of the physical deformation of playback media due to “vinegar syndrome.” Taking time to discuss both the advantages and drawbacks of each of the audio techniques he presented, Ellis’s take on audio restoration, something I know next to nothing about, was straight-forward, easy to digest, and practical in its approach. Let there be no doubt, Ellis put the “audio” back in “audiovisual archiving” at this year’s The Reel Thing.

Robert Vaszari is a 1st Year MIAS Student and AMIA Member. This is his first Reel Thing. His piece is on the final presentation of the conference, the “secret film!”

After taking a thrilling two day plunge into the moving image archiving community at the AMIA’s Reel Thing program my brain’s synapses were coming close to overloading on the wealth of exciting panels and the awesome opportunities to meet professionals within the field as well as my future compatriots in UCLA’s MIAS community. The promise of a premiere screening of a newly restored secret film was exactly the jolt of anticipation that my inner movie geek needed to keep my reptilian brain’s demand for rest at bay.

As veteran and budding archivists alike sat together for one final time, I thought what better way to celebrate the work being done for preservation and restoration than to enjoy a newly completed restoration of a film? So many people had labored over this just so we could experience it as the first audience had when it was originally released!

As Grover Crisp introduced the film he hinted that it was an underrated Academy Award winning Italian film from the 70’s starring an actor who could be seen in A Fistful of Dollars and A Few Dollars More. Sony had worked on restoring the film in partnership with L’Immagine Ritrovata, the Italian film laboratory responsible for the digital restoration of the 1934 version of Les Misérables as presented earlier by Davide Pozzi, director of its film restoration efforts. Admittedly unfamiliar with 70’s Italian films beyond the great Italian exports of Spaghetti Westerns, Giallo thrillers and Italian euro-crime films, I was still at a loss as to what I was about to watch.

As the film’s title credits rolled, introducing the film as Investigation of a Citizen Above Suspicion directed by Elio Petri, it felt as if I was making a personal discovery of a cinematic artifact of unknown origin, as I had never heard of either the movie or its director. Uncertainty mixed with excitement at this turn of events, yet the thrill of experiencing a film completely beyond my knowledge soon won over my initial hesitation. I must admit that I am not immune to the influences of the Hollywood hype movie culture, which I blame for my momentary incomprehension that I could be watching a film that I had absolutely zero “pre-awareness” of. Recovering from this disorientation as the film began, I realized I was in for a great cinematic treat.

In today’s mainstream film culture where “pre-awareness” is the reigning studio buzz word and even trailers have trailers counting down to their unveiling with great fanfare, it really was refreshing to experience a film with no expectations of where its cinematic journey would take me. It thrills me to know that there are films like Investigation of a Citizen Above Suspicion out there in film archives around the world waiting to be re-introduced and rediscovered by modern audiences. For me, this final event of the Reel Thing program encapsulates what the moving image archiving field is truly all about. In preserving and restoring films like Investigation of a Citizen Above Suspicion, today’s film archivists are giving new generations of film audiences the chance to discover and enjoy the movies of our collective cinematic history.
New AMIA Members

Individual Members
Kristen Andrews - CA
Ellis Burman - CA
Kira Cherrix - VA
Simon Daniel - CA
Emily Davis - MN
Tony Delgrosso - NY
Jason Gish - CA
Richard Greenberg - CA
Rebecca Guenther - NY
Tim Knapp - CA
Rosemarie Knopka - CA
Mark O’English - WA
Paul Richards - CA
Stephanie Tiedeken - TX
Ian Turpen - CA
Chris Zembower - NY
Stephanie Zimmerman – WA

For-Profit Institutional Members
John E. Allen, Inc. – Newfoundland, PA

Non-Profit Institutional Members
Mary Pickford Foundation – Murrieta, CA
Michigan State University - East Lansing, MI
Sundance Institute - Park City, UT
University Libraries/University of Colorado
Boulder- Boulder, CO
National Film Archive of the Philippines

Student Members
Anna Briggs - France
Renee Delores Davis - CA
Lisa Galletta - TX
Tressa Graves - MI
Licia Hurst - CA
Jeffrey McCluskey - CA
Robert Vaszari - CA
Rachel E. Wilson - CA
Notes from the Field
The Albanian Cinema Project

The Albanian Cinema Project is an initiative to bring much needed awareness, attention and assistance to the current plight of the Arkivi Qendror Shteteror I Filmit (Albanian Film Archive).

Working with the support of the Albanian Ministry of Culture, the US Embassy in Tirana, the Albanian National Center of Cinematography, the Albanian Film Commission, the Association of Moving Image Archivists and concerned members of the international film and film archives community, the Albanian Cinema Project is dedicated to preserving, restoring and promoting Albanian film heritage.

The campaign to relocate the collections of the archives to a new, mold free facility is at the heart of our mission. We intend to achieve this goal by continuing to develop partnerships with governmental and intergovernmental agencies, and the concerned community of international filmmakers, film archivists, and film scholars.

Due to the nearly 50 year long regime of dictator Enver Hoxha, Albania remained cut off from the rest of the world. Most Albanian films made before 1991 were never translated into another language and were rarely screened outside of Albania. The Albanian Cinema Project's newly launched preservation initiative aims to change this fact, bringing a 'new' national cinema to international screens.

For more information about the Albanian Cinema Project, its projects, and how you can help visit www.thealbaniancinemaproject.org

The MIRC Digital Video Repository

The University of South Carolina's Moving Image Research Collections is excited to announce the launch of its Digital Video Repository (MIRC-DVR) site: mirc.sc.edu

The pilot site provides streaming access to moving images from a diverse set of collections, including the Fox Movietone News Collection, the Roman Vishniac Collection of cinemicroscopy, the Chinese Film Collection, and home movie collections dating back to the 1920s. New titles are being added to the site every week, and MIRC expects to have more than 500 titles available for free online access by January 2013.

This fall, MIRC will continue to develop the repository, enhancing user interactions and improving the digital preservation layer. There are many more opportunities and challenges on the horizon, and we look forward to sharing both our missteps and small triumphs with the AMIA community. We welcome commentary and collaboration, and eagerly anticipate your feedback.

Links
View the site at <mirc.sc.edu>
Learn about the related Fox Movietone News Digitization Project at <mirc.sc.edu/digitize>
Send feedback to any member of MIRC's staff, or email us at <mirc@sc.edu>
Telluride Film Festival Honors Boston Light & Sound’s Chapin Cutler

Boston Light & Sound and its co-founder C. Chapin Cutler, Jr. join the ranks of Ted Turner, Leonard Maltin, UCLA, and HBO in receiving the Telluride Film Festival Special Silver Medallion. Telluride presented the award to Chapin on Sunday, September 2 at this year’s festival for his significant contribution to the world of cinema. Since his company’s founding in 1977, he and BL&S have gained a reputation for achieving the impossible.

Chapin earned this award as a result of his work with Boston Light & Sound providing technical direction for the Telluride Film Festival, Sundance Film Festival, Turner Classic Movie Festival, and Traverse City Festival; international clients such as the Doha Tribeca Film Festival and Dubai International Film Festival; and silent film presentations such as Napoleon all over the world.

“Over the years, Chapin Cutler has proved equal to the task of mounting some of the most original, challenging, and difficult cinema experiences that I’ve seen yet,” Francis Ford Coppola said. “He deserves this recognition for his work on the Abel Gance three-screen tour of Napoleon alone, but his work went far beyond that. I would like to join with American Zoetrope in saluting Chapin for his body of work.”

Chapin and Boston Light & Sound have provided equipment and technical direction to the Telluride Film Festival since 1984, undertaking projects requiring special facilities and talents. “Probably my most challenging project was recreating the long defunct Cinerama show in a high school gym—the first installation of its kind in 50 years,” said Chapin.

From bringing phenomenal film and digital cinema presentation to major film festivals, to ensuring exceptional presentation quality at unconventional venues such as the Roman amphitheater in Pompeii, Chapin continually finds new ways to delight audiences. “I am indebted to the many festivals, film directors, archives, and studios for giving me the opportunity to give them my best, and of course, Telluride Film Festival has had a special place in my heart for these past 28 years,” said Cutler.

“Chapin has a very unusual blend of appreciation for the art inherent to film, concern for the filmmakers’ and the audiences’ need to see and hear the films presented flawlessly, and deep technical understanding of both older and the latest image and audio technologies,” said Larry Shaw, his partner at Boston Light & Sound for the past 35 years. “Chapin’s expertise has greatly enhanced the film-going experiences of millions of people attending prestigious screenings around the world for decades.”

Chapin’s career began more than 50 years ago as a union projectionist in Worcester, Massachusetts. He earned a degree in film from Emerson College and another in mechanical design before embarking on a career as a documentary filmmaker. Soon, he was working for the iconic Orson Welles Cinema and ran the film facilities at Boston’s PBS channel WGBH. In the years since, he and his company have become legendary in the field, impressing even the most prestigious and demanding clients.

“Over the years, Chapin Cutler has proved equal to the task of mounting some of the most original, challenging, and difficult cinema experiences that I’ve seen yet.”
– Francis Ford Coppola

Chapin Cutler will be speaking at the upcoming AMIA Conference in Seattle.
THE ARCHIVISTS ROUND TABLE OF METROPOLITAN NEW YORK CELEBRATES STATEWIDE ARCHIVES WEEK

The Archivists Round Table of Metropolitan New York, Inc. (ART), along with hundreds of organizations in the archives community across New York State, celebrated New York Archives Week (October 7-13, 2012) with special commemorative activities throughout New York City. New York Archives Week is an annual celebration aimed at informing the general public of the diverse array of archival materials available in the Metropolitan New York City region.

Among the many activities free and open to the public were open houses, exhibitions, lectures, workshops and behind-the-scenes tours of archives throughout the city. These special events were designed to celebrate the importance of historical records, and to familiarize interested organizations and the public with a wealth of fascinating archival materials illuminating centuries of New York City history and culture.

Among those participating in the event were historical societies, universities, libraries, and cultural organizations. Highlights included: tours of the archives at the Museum of the City of New York, the Davis Library Archives and Special Collections at St. John’s University, and the Girl Scouts of USA National Historic Preservation Center; open house presentations at the Franklin Furnace Archive, Inc. and the Interference Archive; and a presentation by Manhattan Borough Historian, Michael Miscione. A complete list of Archives Week events and schedules can be found on the Archivists Round Table of Metropolitan New York, Inc.‘s website <www.nycarchivists.org>.

AMIA Newsbriefs

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If you read about the field and can send an email, it’s a great way to help keep us all better informed.

AMIANewsbriefs.com
2012 EVENTS
November 20-23: International Image and Research Conference; Girona, Catalonia
November 28-30: Online Educa Berlin; Berlin, Germany
December 4-7: AMIA 2012; Seattle, WA, USA
December 6-9: The Festival of the Archives, Seattle, WA
December 8: Home Movie Day, Seattle, WA

2013 EVENTS
March 6-10: Society for Cinema and Media Studies Conference; Chicago, IL USA
March 21-23: New England Archivist Spring Meeting; Worcester, MA USA
April 6-11: NAB; Las Vegas, NV USA
April 17-20: Museums and the Web Conference; Portland, OR, USA
April 21-27: FIAF Congress; Barcellona, Spain
April 25-27: MARAC Conference; Erie, PA
April 25-29: 41st Annual Conference of the Art Libraries Society of North America; Pasadena, CA
May 15-18: ARSC Conference; Kansas City, MO
May 29-June 1: American Institute for Conservation Annual Meeting; Indianapolis, IN, USA
July 22-26: Joint Conference on Digital Libraries; Indianapolis, IN, USA
August 6-11: SAA Annual Meeting; New Orleans, LA, USA
October 17-20: AES Convention; New York, NY, USA
October 21-24: SMPTE Technical Conference
October 27: UNESCO World Day for Audiovisual Heritage; various locations

2014 EVENTS
August 12-17: SAA Annual Meeting; Washington, DC, USA
October 27: UNESCO World Day for Audiovisual Heritage; various locations

FUTURE EVENTS
October 27
AMIA 2012 Conference
December 4-7
AMIA’s Festival of the Archives
December 6-9
AMIA Scholarships Applications
Due May, 2013
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