



AMIA 2007

Association of Moving Image Archivists
September 26 - 29, 2007 - Rochester, NY



Louis Lumiere and G.E.

Oct 4, 1826

Welcome to Filmland!

Welcome to Rochester and to AMIA's seventeenth annual conference. For many of us Rochester is where our roots are — it is where George Eastman perfected flexible motion picture film and forever changed the way the world viewed itself.

The annual conference is an opportunity to share information and enthusiasm for our profession with colleagues from around the world. Newcomers to this vibrant, dynamic, and committed community can meet with established AMIA members and veteran conference attendees can share their expertise and insights. Everyone can expand their knowledge - whether it's learning the basics or gleanng new practices from cutting edge technologies.

This year's program brings together experts within our field and professionals from related disciplines. Rochester offers unique opportunities for sessions on nitrate and electronic media preservation, for tours of George Eastman House, Image Permanence Institute and Kodak's manufacturing plants, and the chance to explore ideas and methods that will promote discussion and exchange.

Our thanks to George Eastman House and Eastman Kodak for hosting AMIA 2007 and for opening their doors for our sessions, screenings and social events. We're grateful for their commitment to the field and to AMIA.

The Conference takes a lot of people working together - the Committee is composed of many volunteer members who have worked tirelessly all year to make AMIA 2007 a reality. So to all of them, thank you!

Have a great week!

Carol Radovich, Chair
on behalf of the 2007 Conference Committee



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

Photo Credits

- Cover: George Eastman and Thomas A. Edison on the Eastman House Grounds, 1928 Kodacolor Party. Photo from Motion Picture Department Collection, George Eastman House
- Page 1: George Eastman and Louis Lumiere [1926]. Photo courtesy George Eastman House
- Page 2: George Eastman. Photo courtesy George Eastman House.
- Page 7: George Eastman Awards, 1957. Photo courtesy George Eastman House.
- Page 11: Harold Lloyd, Mary Pickford, Janet Gaynor, Lillian Gish, Maurice Chevalier and General Oscar Solbert at 1957 George Eastman Awards. Photo courtesy George Eastman House.
- Page 15: Old buildings on East Avenue near Main Street, site of the construction of the Cutler Building, Rochester, NY (1897). Photo courtesy George Eastman House.
- Page 16: George Eastman. Photo courtesy George Eastman House.
- Page 41: Ramon Novarro, Frank Borzage, Maurice Chevalier and James Card. Photo courtesy George Eastman House.
- Page 78: Louise Brooks. Photo by Roddy McDowell. Photo courtesy George Eastman House.

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A Special Thanks to our Rochester Hosts ...
Eastman Kodak Company
George Eastman House

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

THOMSON FOUNDATION

Working with local and international partners, the Thomson Foundation for Film & TV Heritage identifies and supports urgent film and TV heritage safeguard programs worldwide. Since 2006, the Thomson Foundation have initiated international programs and conducted them in different countries, among them:

Cambodia: The Thomson Foundation's first initiative was launched in Cambodia with director Rithy Panh for the creation of Bophana Audiovisual Resources Center to save films endangered by years of conflicts and tropical climate.

Thailand: For the safeguard of the country's cultural heritage, the Thomson Foundation contributes to the restoration of the first movies made in Thailand during the 1940s, among them the *King of the White Elephant*.

France: The Thomson Foundation is involved in a major restoration project based on a 1950's color movie and respectful of the original director's cut.

India: The Thomson Foundation settles in India the creation of the first educational program dedicated to film heritage with the collaboration of the Film & Television Institute of India and the National Film Archive of India and, George Eastman House and La Cinémathèque française.

USA: The Thomson Foundation integrates scholarships programs historically initiated by Technicolor Creative Services for encouraging trainings in the archive fields, such as the "CFI Sid Solow Scholarship" and "Technicolor Fellowship" of The L. Jeffrey Selznick School of Film Preservation.

For more information, please contact:
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Co-chairs

Regional Audiovisual Archives
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Co-chairs

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Chad Hunter and Diana Little
Co-chairs

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Tuesday - September 25, 2007

7:30am -5:00pm

Registration Desk Open C: Lobby

8:00am Buses Leave for Workshops C: Lobby

8:30am -5:30pm

Archival Projection Workshop K: Theatre on the Ridge

Moving Image Preservation Workshop K: IMM Conference Room

Kodak Film & Digital Imaging Workshop K: Camera Club Theatre

Disaster Planning & Recovery Workshop K: B-12

10:00am - 5:30pm

Pre-Conference Tour to Case Museum

Wednesday - September 26, 2007

7:30am-5:00pm

Registration Desk Open C: Lobby

8:00am Buses Leave for Kodak C: Lobby

8:30am - 11:30am

Kodak Manufacturing Plant Tour K: Building 28 Lobby

8:30am - 5:30pm

Disaster Planning & Recovery Workshop K: B-12

12:00pm - 3:00pm

Registration Check-In K: Colonial Dining Room

12:00pm Buses leave for The Reel Thing C: Lobby

12:30pm - 5:30pm

The Reel Thing XIX K: Theatre on the Ridge

6:00pm - 7:00pm

Newcomers Mixer C: SkywayRoom

7:00pm Buses leave for Opening Reception C: Lobby

7:30pm - 9:30pm

Opening Reception George Eastman House

Thursday - September 27, 2007

7:00am - 8:00am

Education Committee Meeting C: Eastman Room

Bylaws Task Force Meeting C: Jordan Room

7:30am - 8:00am

Session Chair Orientation C: Skyway Room

7:30am - 2:00pm

Registration Desk Open C: Lobby

8:00am Buses leave for Sessions C: Lobby

8:30am - 5:30pm

Vendor Cafe Open K: Colonial Dining Room

Registration Desk Open K: Colonial Dining Room

8:30am - 9:30am

Kodak's Support of Archival Film Media K: Camera Club Theatre

The Continually Unwinding Project K: IMM Conference Ctr

eBay: More Than A Four Letter Word K: Theatre on the Ridge

8:30am - 11:30am

Kodak Plant Tour K: Building 28 Lobby

10:00am - 11:30am

Preserving Public Access Television K: IMM Conference Ctr

Women in the Technical Professions K: Camera Club Theatre

Outreach, Preservation & Access Initiatives K: Theatre on the Ridge

11:30am Box Lunch Available K: Vendor Cafe

11:30am Buses leave for Clarion Hotel K: Building 28 Lobby

11:45pm - 12:45pm

Copyright Interest Group Meeting K: IMM Conference Ctr

Digital Initiatives Committee Meeting K: Camera Club Lecture

Access Committee Meeting K: SB2 A/B

LGBT Interest Group Meeting K: CR 151

12:45pm - 1:45pm

Publications Committee Meeting K: IMM Conference Ctr

Cataloging Committee Meeting K: CR 151

Advocacy Task Force Meeting K: Camera Club Lecture

Independent Media Interest Group K: SB2 A/B

1:30pm Buses leave for Sessions C: Lobby

2:00pm - 5:15pm

Nitrate: Yesterday and Today George Eastman House

Kodak Plant Tour K: Building 28 Lobby

2:00pm - 3:30pm

Access Issues in Avant-Garde Film K: IMM Conference Ctr

Cataloging Preservation K: Camera Club Theatre

RAVA Screening K: Theatre on the Ridge

3:45pm - 5:15pm

The Fragile Emulsion K: Theatre on the Ridge

Evolving Rituals: Home Movie Day at Five K: Camera Club Theatre

Pixels: From Talbot to LCD K: IMM Conference Ctr

5:15pm Buses leave for Clarion Hotel

5:30pm - 6:30pm

Nitrate Interest Group Meeting C: Eastman Room

Strategic Plan Implementation Task Force C: Fitzhugh

6:30pm Buses leave for Screening

7:00pm - 9:00pm

Nitrate Screening George Eastman House

9:30pm - 11:30pm

First Annual AMIA Trivia Throwdown C: Riverview Room

Friday - September 28, 2007

7:00am - 8:00am

Board/Committee Chair Meeting C: Douglass Room

8:00am - 12:00pm

Vendor Cafe Open K: Colonial Dining Room

Registration Desk Open K: Colonial Dining Room

8:00am Buses leave for Sessions C: Lobby

8:30am - 12:00pm

Triage Training Workshop George Eastman House

9:00am -12:00pm

Kodak Plant Tour K: Building 28 Lobby

9:00am - 10:00am

16mm Documentary Outtakes K: Theatre on the Ridge

UNESCO World Day for AV Heritage K: IMM Conference Ctr

Simplifying Licensing in the Digital Era K: Camera Club Theatre

10:30am 12:00pm

Volunteering: What's in it for me? K: Camera Club Theatre

Sound Standards for MIC K: IMM Conference Ctr

Scopitones: Jukebox Films From the 60's K: Theatre on the Ridge

12:00pm Buses leave for Clarion Hotel

12:30pm - 2:30pm

Awards and Scholars Luncheon C: Carlson/Douglass

2:30pm - 5:30pm

Nitrate: Yesterday and Today George Eastman House

3:00pm - 4:30pm

AMIA Membership and Business Meeting C: Carlson/Douglass

Friday, September 28, 2007 (continued)

4:30pm - 5:30pm	RAVA Interest Group Meeting Diversity Task Force Meeting	C: Fitzhugh Room C: Eastman Room
5:30pm - 6:30pm	Cataloging Committee Meeting International Outreach Task Force Meeting	C: Fitzhugh Room C: Gleason
6:30pm	Buses leave for Screening	C: Lobby
7:00pm - 8:00pm	Cocktails & Hors d'oeuvres	K: Colonial Dining Room
8:00pm - 10:30pm	Archival Screening Night	K: Theatre on the Ridge

Saturday - September 29, 2007

7:00am - 8:00am	Education Committee Meeting	C: Douglass Room
7:30am - 12:00pm	Registration Desk Open Cafe Open	K: Colonial Dining Room K: Colonial Dining Room
8:00am	Buses leave for Sessions	C: Lobby
8:30am - 10:00am	Magnetic Media Assessment Recording Retribution Exhibit A: From Planning to Execution	K: SB2 A/B K: IMM Conference Ctr K: Camera Club Theatre
8:30am - 12:00pm	IMAP Electronic Media Symposium	K: Theatre on the Ridge
10:30am - 12:00pm	To Preserve and To Show Once Upon a Move Changing Channels: Public Access TV	K: IMM Conference Ctr K: Camera Club Theatre K: SB2 A/B
12:00pm	Box Lunches Buses leave for Clarion Hotel	K: Lobby K: Lobby
12:00pm - 4:00pm	Registration Desk Open	C: Lobby
12:30pm - 1:30pm	Elections Committee Meeting MIRMD Interest Group Meeting Small Gauge/Independent Film Meeting	C: Douglass Room C: Jordan Room C: Skyway
1:30pm	Buses leave for Eastman House and Kodak	C: Lobby
2:00pm - 5:00pm	IMAP Electronic Media Symposium	K: Theatre on the Ridge
2:00pm - 3:30pm	Screening: Florida Enchantment	George Eastman House
3:30pm - 5:00pm	Screening: Saturday Night at the Baths	George Eastman House
2:00pm - 3:00pm	Preservation Committee Meeting Conference Committee Meeting News, Doc & TV Interest Group Meeting Independent Media Interest Group Meeting	C: Douglass Room C: Eastman Room C: Fitzhugh Room C: Skyway Room
3:00pm - 4:00pm	Membership Committee Meeting	C: McQuaid Room
5:00pm	Buses leave for Clarion Hotel	Kodak and Eastman House
8:00pm - 9:30pm	IMAP Electronic Media Screening Dryden Theatre Programming	GEH: Curtis Theatre GEH: Dryden Theatre
10:00pm - 11:30pm	Dessert Reception	C: EFG Suites



AMIA Registration Desk

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

Monday	4:00pm - 6:00pm	Clarion Lobby
Tuesday-Wednesday	7:30am - 5:00pm	Clarion Lobby
Thursday	7:30am - 2:00pm	Clarion Lobby
	7:30am - 5:00pm	Kodak: Colonial Dining Room
Friday-Saturday	7:30am - 12:00pm	Kodak: Colonial Dining Room
	12:30pm - 5:30pm	Clarion Lobby

MIC Archive Directory and Union Catalog Registration Desk

Kodak: Colonial Dining Room

The MIC Archive Directory and Union Catalog Registration Desk will be open beginning Thursday, September 27 and during the following hours:

Thursday - Saturday	8:00 am - 5:00 pm
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AMIA Vendor Cafe

Kodak: Colonial Dining Room

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 on Thursday make sure to stop by and pick up a box lunch.

Thursday	8:00am - 5:00 pm
Friday	8:30am - 12:00pm

The Internet Hookup

Yes, there will be a chance to hook up to the internet during the day. Kodak will be providing a number of hard wired internet stations. You provide the laptop - and there's no tech support. There is no wireless connection at the Kodak building.

Buses

We'll be riding buses to and from all of our events at Eastman Kodak and George Eastman House. Just look for the big school buses parked outside the lobby of the buildings. Buses will be returning to the Clarion at lunchtime and at the end of each day. It's important that you're on time. Buses wait for no man (or woman)!

8:00am - Clarion Hotel
Buses leave for Kodak Building

8:30am - 5:30pm - Kodak: Camera Club Theatre
KODAK Film & Digital Imaging Technology Workshop

Co-Chairs: Frank Ricotta, Eastman Kodak Company
 Richard Utley, PRO-TEK Media Preservation Services
Speakers: Richard Utley, PRO-TEK Media Preservation Services
 Scott MacQueen, PRO-TEK Media Preservation Services
 Richard Carlson, Eastman Kodak Company
 Beverly Pasterczyk, Eastman Kodak Company
 Kenneth Fowler, Eastman Kodak Company

The subject event is intended to be a comprehensive, intermediate level workshop that describes the technologies of motion imaging films and processes, with particular reference to the preservation and restoration of motion images. Workshop presentations will include the following topics: Light & Color, Image Formation, Sensitometry, How Film Works, Film Types, Film Manufacturing, and Asset Management. We will also cover the relationship between film and digital technologies, and plan to include a restoration case study that utilized a combination of film and digital techniques to achieve the desired final result. The presenters will be subject experts from the Eastman Kodak Company and PRO-TEK Media Preservation Services, and a comprehensive set of notes will be provided. Although the 2007 workshop is primarily intended for conference participants unable to attend in 2006, presentations have been updated and new materials added.

Preregistration is required with a separate registration fee.

8:30am - 5:30pm - Kodak: IMM Conference Room
Moving Image Preservation: Storage Environment Management Workshop

Chair: Jim Reilly, Image Permanence Institute at
 Rochester Institute of Technology
Speakers: Jim Reilly, Image Permanence Institute at
 Rochester Institute of Technology
 Jean-Louis Bigourdan, Image Permanence Institute at
 Rochester Institute of Technology
 Peter Herzog, Herzog/Wheeler & Associates

A cinema collection may contain a wide variety of objects: films, prints, paper ephemera, cameras and projectors, magnetic tapes, DVDs, and other related materials. The best strategy for preserving such diverse collections is to provide proper storage conditions; however, planning, implementing, and maintaining the proper conditions is a complex task. In this workshop, people involved in producing, using, or caring for moving-image collection materials will learn about preservation tools and methodologies that can facilitate this task. Attendees will be given basic information on collection decay and how to control it and will be introduced to tools for diagnosing the condition and storage requirements of collection materials and for assessing the characteristics of the storage environment. The workshop will also explore ways to optimize HVAC equipment and save energy. Room, cool, cold, and frozen storage conditions will be discussed. Attendees will come away knowing new ways to make informed decisions regarding a long-term preservation program.

Preregistration is required with a separate registration fee.

8:30am - 5:30pm - Kodak: B-12
Disaster Planning and Recovery of Wet Materials – Day 1

Hosted by: Moving Image Related Materials and Documentation Interest Group
 Chair: Sara J. Holmes, NARA-National Personnel Records Center
 Speakers: Barbara Moore, Conservator in Private Practice
 Gary Albright, Conservator in Private Practice
 Mick Newnham, National Film and Sound Archive
 Peter Brothers, Specs Bros.

This workshop will introduce attendees to the basic concepts of disaster planning and recovery for materials such as paper, photographs, textiles, wooden objects, metal objects, as well as film and video. Following lecture-style presentations, participants will have the opportunity to work in teams in a hands-on recovery of wet materials. The experience will allow experimentation and observation of the ways different media are damaged in disaster scenarios and to gain an understanding of how to organize and react to an actual disaster. Content and activities will be suitable for beginners as well as more experienced practitioners seeking further training or a refresher course.

Preregistration is required with a separate registration fee.

8:30am - 5:30pm - Kodak: Theatre on the Ridge
The Basics In Archival Projection

Co-Chairs: Katie Trainor, IFC Center
 Antonella Bonfanti, George Eastman House
 Speakers: Andrei Gravelle, Toronto International Film Festival Group
 Leo Enticknap, Institute of Communications Studies, University of Leeds
 Tim Wagner, George Eastman House
 Daryll Jones, George Eastman House/Eastman Kodak Company (Retired)

Tailored to interested archivists and projectionists who know the basics this workshop offers hands on demonstrations and addresses a variety of topics related to projection. There will be presentations covering Archival Film Handling, Booth and Projector Maintenance, Video/Digital Projection, Screen Luminance and a survey of Aspect Ratios. This workshop will offer its participants insight on rare and unusual prints; proper projection for a variety formats; hand-cleaning of prints; platter projection; changeover projection, projector maintenance; booth maintenance, 16mm projection; projecting different aspect ratios; determining correct projection speed (for silents) and projector modification. Following the presentations there will be a booth tour, hands on demonstrations and a panel discussion and Q&A with the speakers as well as other archival and film festival projectionists. Participants will walk away from this day loaded with handouts and additional resources for archival film handling and projection.

Preregistration is required with a separate registration fee.

10:00am - 5:30pm - Bus leaves from the Clarion Hotel
Pre-Conference Tour - Case Research Laboratory Tour

The Case Research Laboratory in Auburn, NY is the site where movies found their voice and the silent film began its demise.

Preregistration is required with a separate registration fee.



8:00am - Clarion Hotel
Buses leave for Kodak Building

8:30am - 5:30pm - Kodak: B-12
Disaster Planning and Recovery of Wet Materials – Day 2

Hosted by: Moving Image Related Materials and Documentation Interest Group
 Chair: Sara J. Holmes, NARA-National Personnel Records Center
 Speakers: Barbara Moore, Conservator in Private Practice
 Gary Albright, Conservator in Private Practice
 Mick Newnham, National Film and Sound Archive
 Peter Brothers, Specs Bros.

This workshop will introduce attendees to the basic concepts of disaster planning and recovery for materials such as paper, photographs, textiles, wooden objects, metal objects, as well as film and video. Following lecture-style presentations, participants will have the opportunity to work in teams in a hands-on recovery of wet materials. The experience will allow experimentation and observation of the ways different media are damaged in disaster scenarios and to gain an understanding of how to organize and react to an actual disaster. Content and activities will be suitable for beginners as well as more experienced practitioners seeking further training or a refresher course.

Preregistration is required with a separate registration fee.



12:00 pm - 3:00pm - Kodak: Colonial Dining Room Area
AMIA Registration

12:00pm - Clarion Hotel
Buses leave for The Reel Thing

12:30pm - 5:30pm - Kodak: Theatre on the Ridge
The Reel Thing XIX

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

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

Preregistration is required with a separate registration fee.

6:00pm - 7:00pm - Clarion: Skyway Room
AMIA Newcomer Mixer

Hosted by: AMIA Conference Committee
 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.

Preregistration is required.

7:00pm - Clarion Hotel
Buses leave for Opening Night Reception

7:30pm - 9:30pm - George Eastman House
AMIA Opening Reception

Eastman Kodak Company and George Eastman House welcome the seventeenth annual AMIA Conference to Rochester. There will be tours, exhibits and technology as well as screenings of "A Movie Trip Through Filmland," a 25 minute short showing the production of motion picture film in the twenties.

7:00am - 8:00am - Clarion Hotel - Eastman Room
Education Committee Meeting

7:00am - 8:00am - Clarion Hotel - Jordan Room
Bylaws Task Force Meeting

7:30 AM - 8:00 AM - Clarion Hotel - Skyway Room
Session Chair Orientation

Hosted by: Conference Committee
 Program Group Directors:
 Julie Lofthouse, The Film Reference Library / TIFFG
 Bob Curtis-Jonson, Summit Day Media

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

8:00am - Clarion Hotel
Buses leave for sessions

8:30am - 5:30pm - Kodak: Colonial Dining Room
MIC Registration Desk

8:30am - 5:30pm - Kodak: Colonial Dining Room
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.

8:30am - 9:30am - Kodak: Theatre on the Ridge
eBay: More than a Four-Letter Word

Hosted by: Small Gauge and Amateur Film Interest Group
 Co-Chairs: Snowden Becker, University of Texas, Austin
 William O'Farrell
 Speakers: Albert Steg
 Snowden Becker, University of Texas, Austin

Founded in 1995, eBay has exerted a profound influence on how buyers buy and sellers sell for over a decade. Film collecting has also changed radically during this period, with more archives, studios, and individuals working to acquire a wider variety of materials through donations, purchases, and trades. Panelists will speak from their own experience as eBay buyers and sellers; discuss the ethics and practicalities of acquiring film from online auctions; show excerpts of footage acquired via eBay auctions; and present new research on how Internet auctions may affect the cash value of home movies. This session presents a variety of different perspectives on eBay and other Internet tools as persistent forces in film collecting, and will be of interest to collectors, collection managers, appraisers, and eBay junkies alike.

8:30am - 9:30am - Kodak: Camera Club Theatre
Kodak's Continued Support of Archival Film Media

Co-Chairs: Jonathan Barlow, Eastman Kodak
 Diane Carroll Yacoby, Eastman Kodak
 Speakers: Jeffery Moore, Eastman Kodak
 David Niklewicz, Eastman Kodak

Diane Carroll Yacoby, Eastman Kodak
 Jonathan Barlow, Eastman Kodak

KODAK Entertainment Imaging Product Managers and Research Engineers will host a panel discussion providing insight to film products, formats and services made for the archivist/preservationist community. This will be an opportunity for a dialog between Kodak and its customers about the future needs of the industry and Kodak's role within it.

8:30am - 9:30am - Kodak: IMM Conference Ctr
The Continually Unwinding Project: A Story of Research and Recovery of a Series of 1930's New Jersey Local Films

Hosted by: Independent Media Interest Group
 Chair: Dan Streible, NYU, MIAP
 Speakers: Lisa Fehsenfeld, New York University
 Yvonne Ng, New York University
 Jude Kiernan, New York University

What started out as a class project for three graduate students in NYU's Moving Image and Archiving Program turned into a treasure trove of local films, enterprising entrepreneurs, the development of a theatre circuit to outwit the studios, with a fascinating host of characters. This presentation covers the work of recovery, research, preservation, and final archiving of a series of 1930's local films and discusses the production of local film, the business of early film exhibition, preservation of the films, and locating archival space for permanent storage and access. This panel, targeted for all level of film enthusiasts, moves on to discuss the important collaborative efforts required between specialists in archives, academia, and film labs to achieve the greatest understanding and optimum results for this valuable film form. And the project continues...

9:30am - 10:00am - Kodak: Colonial Dining Room
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. Coffee will be on all day, and make sure to stop by and pick up a box lunch.

10:00am - 11:30am - Kodak: Camera Club Theatre
Passion in the Pit: Women in the Technical Professions

Hosted by: Preservation Committee
 Chair: Toni Treadway, Brodsky & Treadway
 Speakers: Giovanna Fossati, Nederlands Filmmuseum
 Diana Little, Cineric
 Julia Nicoll, Colorlab
 Heather Weaver, ReelTimeColor.com

What are the hands-on jobs that help save our moving image heritage? Endless tweaking and fine tuning of equipment, optical printing, test strips, chemistry checks, density correction, color grading, video set up. What's this work like? Women who have chosen to work as preservation technicians will describe challenges and benefits in their behind -the-scenes support of our field. These women are dedicated, highly skilled and passionate about their work. Where did each come from, what is her job, her training, her passion? New members with no technical experience will find this panel puts faces on specialized work that demands intellectual rigor, ethical clarity and diplomatic skills to interpret project realities to clients and colleagues. Speakers will touch on how they got here, what drives them in their daily work and what drives them crazy.

10:00am - 11:30am - Kodak: IMM Conference Center
Access to Access: Preserving Public Access Television

Hosted by: Independent Media Interest Group and the News, Documentary and Television Interest Group
 Chair: David Rice, Democracy Now!
 Speakers: DeeDee Halleck, Deep Dish Television
 Erik Mollberg, Access Fort Wayne
 David E. Renner, Penfield Community TV - PCTV
 Caroline Rubens, New York University
 Jennifer Wager, Manhattan Neighborhood Network

Public Access, Educational, and Government television channels produce more than 20,000 hours of new local programming each week, more than NBC, CBS, ABC, FOX and PBS combined. Even though public access television involves thousands of community groups and over a million volunteers per year, the time and resources in the field of public access television spent towards preservation and long-term access is a sliver of that spent by their commercial counterparts. Public access materials represent over three decades of local media production. Some programs have national scope and significance, while others are uniquely local or personal examples of independent media, representing "marginalized strategies of production, action, resistance and pleasure." (Erik Mark Freedman) This panel investigates the preservation and long term accessibility of public access media.

10:00am - 11:30am - Kodak: Theatre on the Ridge
RAVA Panel Discussion: Outreach, Preservation and Access Initiatives Within and Between Regions

Hosted by: Regional Audio-Visual Archives Interest Group
 Chair: Karan Sheldon, Northeast Historic Film
 Speakers: Marion Hewitt, North West Film Archive
 Sue Howard, Yorkshire Film Archive
 Megan Peck, Texas Archive of the Moving Image
 Nicolette Bromberg, University of Washington

Speakers from regional A-V archives will discuss their experiences and future plans in regard to connecting with other institutions (museums, libraries, tribal organizations, historical societies, broadcasters, as well as other archives-municipal, religious) to further the shared goals of moving image preservation and access, while avoiding duplicated effort. Our speakers, from established and startup archives, will share and take questions on replicable programs. Discussion will feature details of fundraising, education, partnering and outreach, including regional digital initiatives. Can we ensure that access is "mediated, structured, and relevant?" Can we meet the needs of diverse audiences? Topics include publishing, preservation partnerships, workshop development, and how regional A-V archives can work with and support A-V archives in other regions.

11:30am - Kodak Building
Buses leave for Clarion Hotel

11:30am - 1:30pm - Kodak: Colonial Dining Room
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. Coffee will be on all day, and make sure to stop by and pick up a box lunch.

11:45am - 12:45pm - Kodak: Camera Club Lecture Room
Digital Initiatives Committee Meeting

11:45am - 12:45pm - Kodak: SB2 A/B
Access Committee Meeting

11:45am - 12:45pm - Kodak: IMM Conference Room
Copyright Interest Group Meeting

11:45am - 12:45pm - Kodak: CR 151
Lesbian, Gay, Bisexual, & Transgender Interest Group Meeting

12:45pm - 1:45pm - Kodak: CR 151
Cataloging Committee Meeting

12:45pm - 1:45pm - Kodak: SB2 A/B
Independent Media Interest Group Meeting

12:45pm - 1:45pm - Kodak: Camera Club Lecture Room
Advocacy Task Force Meeting

12:45pm - 1:45pm - Kodak: IMM Conference Room
Publications Committee Meeting

1:30pm - Clarion Hotel
Buses leave for Kodak and George Eastman House

2:00pm - 5:15 pm - George Eastman House
Nitrate: Yesterday and Today

Hosted by: Nitrate Interest Group
 Chair: Edward E. Stratmann, George Eastman House
 Speakers: Deborah Stoiber, George Eastman House
 Anthony L'Abbate, George Eastman House
 Ulrich Ruedel, George Eastman House

In this double session, we will first screen the 35mm restoration of the film "A Movie Trip Through Filmland" [25 minutes], which shows the production of motion picture film at Eastman Kodak Company in the twenties. After a brief presentation detailing methods George Eastman House utilizes with nitrate film the group will be break into two smaller groups. One group will hear presentations on three ongoing projects at Eastman House: the removal of decomposing sections from a roll of nitrate film to protect the remaining footage; the procedure to process and scan a collection of motion picture still negatives for conservation and access; and the scanning and organization of a large group of nitrate motion picture frames that will produce a work that will help to define the history of motion picture color, from applied color to Technicolor. The second group will go to the George Eastman House Still and Paper Conservation Laboratory where they will see a presentation on handling, storage and conservation of nitrate still materials.

After the break at 3:30, the groups will exchange places.

2:00pm - 3:30pm - Kodak: Camera Club Theatre
Cataloging Preservation

Hosted by: Cataloging & Metadata Committee
Co-Chairs: Thelma Ross, Academy Film Archive
 Karen Barcellona, Academy Film Archive
Speakers: Margie Compton, University of Georgia Media Archives & Peabody Awards Collection
 David Gibson, Moving Image Division, Library of Congress
 Susi Niewahner, Scene Savers
 Thelma Ross, Academy Film Archive
 Karen F. Gracy, Kent State University

This session focuses on the importance of documenting the preservation process in the catalog record. As more archives amass large holdings of preserved materials, consistent documentation anticipates the needs of the next generation of preservationists, historians and scholars. Speakers from a variety of institutional backgrounds (traditional film archives, a media archive, a provider of restoration and reformatting services, and academia) will address the following questions: What is documented from acquisition through restoration? What portion of this information should go in the catalog record? How can institutional standards and workflows be established? When work is outsourced, what role can vendors play in capturing data for the archive? How do current systems and standards facilitate or inhibit these processes, and what tools can be developed to support these activities? What is appropriate to include in publicly accessible records?

2:00pm - 3:30pm - Kodak: Theatre on the Ridge
RAVA Screening

Hosted by: Regional Audio-Visual Archives Interest Group
Co-Chairs: Leo Enticknap, Institute of Communications Studies, University of Leeds
 Kevin Tripp, Alaska Moving Image Preservation Association

In May 2005, Eastman Kodak discontinued the manufacture of its iconic Kodachrome colour reversal stock in the Super 8 format, thus marking the beginning of the end of this medium, exactly 70 years after its introduction. The cultural impact of Kodachrome was huge. It made colour available to home movie and still photographers for the first time, it made colour production affordable for industrial and educational films, and its use as part of the 'Technicolor Monopack' system enabled professional cameras to shoot in locations where the bulky three-strip camera couldn't be used. Our screening will include examples from all three categories, as a tribute to the medium which helped define moving image culture over half a century.

2:00pm - 3:30pm - Kodak: IMM Conference Ctr
Access Issues in Avant-Garde and Experimental Film

Hosted by: Access Committee and Independent Media Interest Group
Chair: Cindy Keefer, Center for Visual Music/Fischinger Archive
Speakers: Andrew Lampert, Anthology Film Archives
 Jon Gartenberg, Gartenberg Media Enterprises
 John Thomson, Electronic Arts Intermix
 Susi Niewahner -SceneSavers

The second edition of this popular panel will examine contemporary problems of avant-garde film distribution and exhibition. The panel will address access to avant-garde film, including distribution on film, video, dvd, internet and digital media, including new areas that have evolved since the previous panel. The discussion will cover the crises with 16mm distribution and exhibition, re-licensing for distribution of historical works (including music

clearance, copyright and estate issues), research issues, and reformatting of historical film. Curators, preservationists and distributors will address areas of concern including legal restrictions, difficulties in finding and programming films outside the mainstream, and format issues pertaining to the avant-garde, including expanded cinema and multiple projector works. This panel is intended for curators and programmers at all levels who work in the area of avant-garde and experimental film.

3:30pm - 3:45pm - Kodak: Colonial Dining Room
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.

3:45pm - 4:45 pm - Kodak: IMM Conference Ctr
Pixels: from Talbot to LCD

Chair: Gawain Weaver, George Eastman House
Speakers: Gawain Weaver, George Eastman House
 Richard F. Lyon, Google, Inc.

The picture element, later called simply a "pixel", has a history that dates to the earliest years of photography. Gawain Weaver will trace the first 100 years of the "pixel" from its origins in the 1850s with the photogravure experiments of William Henry Fox Talbot, to its introduction into color photography in the 1860s, with the visionary thinking of the father of color photography, Ducos du Hauron, and finally to the additive screen processes of the 1890s-1950s. From the point of view of still and motion-picture photographers, additive color and its picture element disappeared with the rise of Technicolor, Kodachrome, and other subtractive processes. However, the picture element was alive and well in the budding technology of television. Richard Lyon will trace the evolution of the pixel and the term "pixel" from its earliest ancestors in television literature to the present.

3:45pm - 5:15pm - Kodak: Theatre on the Ridge
The Fragile Emulsion

Hosted by: Independent Media Interest Group
Chair: Jon Gartenberg, Gartenberg Media Enterprises
Speakers: Jon Gartenberg, Gartenberg Media Enterprises
 Barbara Hammer, Filmmaker

Experimental filmmakers engage in the most radical refashioning of archival found footage material through their creative sensibility, shifting the narrative import of the original footage through their own creative visions into plays of light and texture. This session is designed for the general AMIA membership to highlight the underexposed genre of avant-garde filmmaking, and the important link between artists and archives. In this session, curator and archivist Jon Gartenberg engages filmmaker Barbara Hammer in a discussion about her use of archival footage by James Sibley Watson, Jr. and Melville Webber from the George Eastman House collection to fashion her seminal film on the fragility of human existence, "Sanctus" (1990), as well as in her experimental features on identity and gender, including "Nitrate Kisses" (1992). An integral component of this session will include screenings of films, videos, and excerpts from Hammer's own body of work.

3:45pm - 5:15pm - Kodak: Camera Club Theatre
Evolving Rituals: Home Movie Day at Five

Hosted by: Small Gauge / Amateur Film Interest Group
Co-Chairs: Liz Coffey, Harvard Film Archive
 Guy Edmonds
Speakers: Snowden Becker, Center for Home Movies
 Nancy Watrous, Chicago Film Archives
 Skip Elsheimer, AV Geeks Archive
 Karianne Fiorini, Archivio Nazionale del Film di Famiglia

Since 2002, archivists and enthusiasts around the world have been celebrating amateur cinema at annual Home Movie Day events. Each event is as different and as similar as birthday parties, so, with Home Movie Day aged five, it's time to come together and discuss its successes, pitfalls, implications, and future direction. Five HMD hosts representing varied backgrounds (archival and non-archival, US and international) will present their individual experiences, setting the agenda for further discussion. The session will address specific topics such as how to expand interest in the event among archivists, the public, and diverse non-archival institutions, while maintaining archival standards; the role of the Center for Home Movies; the implications of different methods of funding; spin-off projects; and home video. HMD participants, regional film archivists, and those with a special place in their hearts for the amateur film are strongly encouraged to attend.

5:30pm - 6:30pm - Clarion Hotel - Eastman Room
Nitrate Interest Group Meeting

5:30pm - 6:30pm - Clarion Hotel - Fitzhugh Room
Strategic Plan Implementation Task Force Meeting

6:30pm - Clarion Hotel
Buses leave for Nitrate Screening

7:00pm - 9:00pm - George Eastman House: Dryden Theatre
Nitrate Screening: "Portrait of Jenny"

One of the most unusual romances ever filmed, "Portrait of Jennie" is the picture of sumptuous perfection. Starring Joseph Cotten and Jennifer Jones is enthralling from its touching beginning to its haunting conclusion. When struggling artist Eben Adams meets the beautiful and mysterious Jennie, he is instantly captivated. Before long, Jennie has become his great muse and he is enjoying success and bliss beyond his dreams. But there is a price to pay for such elation, and soon Eben must face the truth about who Jennie really is. "Portrait of Jenny" will be preceded by a program of shorts. Curated by our friends at George Eastman House.

9:30pm - 11:30pm - Clarion Hotel: Riverview Ballroom
First Annual AMIA Trivia Throwdown

Test your skills, win prizes and be the first AMIA Trivia Championship Team! Are you game? And, thanks to our friends at Warner Bros. Home Video, Walt Disney Company, 20th Century Fox and Movie City News, 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 evening.

All the funds from Trivia Night will go to support AMIA's Maryann Gomes Award, which awards funding assistance for regional archivists to attend the Annual AMIA Conference.

7:00am - 8:00am - Clarion Hotel - Douglass Room
Board & Committee Chair Meeting

8:00am - Clarion Hotel
Buses leave for sessions

8:30am - 12:00pm - Kodak: Colonial Dining Room
MIC Registration Desk

8:30am - 12:00pm - Kodak: Colonial Dining Room
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.

8:30am - 12:00pm - George Eastman House: Curtis Theatre
Triage Training: Tools for Assessing the Condition of Legacy and Master Tapes and New Methodologies for Prioritizing Preservation Needs

Chair: Peter Brothers, Specs Bros., LLC
 Speakers: Peter Brothers, Specs Bros., LLC
 Josh Ranger, NYU Libraries

Recently published international standards contain a recommended 7-Step Physical Inspection to identify tape that is "endangered and needs attention." This inspection is considered "essential to prevent premature loss of materials." The procedures are quick, reliable, easy to perform, and require no equipment. The instructor will present a step-by-step breakdown of the Inspection procedures, with visual examples of problem tapes, and will explain each step so results can be easily understood and applied to a collection's preservation efforts. The workshop will also cover essential tape handling and preventative maintenance and will provide a visual guide to identifying tape formats. The second presenter will demonstrate a Mellon Foundation-funded prototype tool, developed at New York University, designed to help prioritize preservation needs for archival magnetic media and determine appropriate preservation pathways based on both physical and playback inspection. Q&A will follow along with discussion of a related research project at Columbia University.

Preregistration is required with a separate registration fee.

9:00am - 10:00am - Kodak: IMM Conference Room
UNESCO World Day for Audiovisual Heritage

Hosted by: International Outreach and Advocacy Task Forces
 Chair: Ray Edmondson, Archive Associates
 Speaker: Caroline Frick, Texas Archive of the Moving Image

On 27 October this year UNESCO, in conjunction with the CCAAA (Coordinating Council of Audiovisual Archives Associations), will launch what will be an annual event: the World Day for Audiovisual Heritage. It's an unprecedented opportunity for AMIA members to join with colleagues around the world in an effort to challenge popular perceptions about the value of moving image archiving, the status of our collections and our profession, and to engage in both celebration and advocacy - locally, regionally and globally. This session will be both a conversation and a brainstorming forum, led by two people closely involved in the development of the concept: the consultant who carried out the original feasibility study for UNESCO (Ray Edmondson) and AMIA's representative on the CCAAA working group which is now coordinating global arrangements for the "Day" (Caroline Frick). Come and learn the background - share your thoughts - and pick up some action ideas!

9:00am - 10:00am - Kodak: Theatre on the Ridge
16mm Documentary Outtakes: Challenges for Acquiring, Processing and Providing Access

Hosted by: Small Gauge & Amateur Film Interest Group
 Chair: Pamela Wintle, Human Studies Film Archives, Smithsonian Institution
 Speakers: Liz Coffey, Harvard Film Archive, Harvard University
 David Rowntree, Washington University Film & Media Archive
 Pamela Wintle, Human Studies Film Archives, Smithsonian Institution

16mm documentary outtake collections are rich historical and cultural moving image resources that pose complex acquisition, organizational, and access issues. The presenters will discuss their experiences in working with the donors (often the filmmakers), unpacking, organizing, re-constituting both camera original film and workprint, dealing with synchronous sound issues, identifying pre-production film and sound materials, preservation, the promise of (and archival responsibilities for) new media for providing access, and cataloging. Attendees are strongly encouraged to participate in order to explore new ideas for working with these challenging collections.

9:00am - 10:00am - Kodak: Camera Club Theatre
Simplifying Licensing in the Digital Era

Chair: Max Segal, HBO Archives
 Speakers: Alison Smith, WGBH Stock Sales
 Jill Hawkins, ACSIL, Ltd.
 Jessica Berman-Bogdan, Global ImageWorks, LLC
 Lee Shoulders, Getty Images
 Max Segal, HBO Archives

With representatives from both institutional and commercial libraries, this panel will discuss the footage licensing business today. Members of the industry's trade association (ASCIL) will present an innovative footage licensing model for all rights holders to consider. In this digital era, Licensors are faced with confusing licensing language and technical terms that are being invented on a daily basis. Licensees are requesting 'broadband' rights, without any formal definition of what that means. And is it relevant anyway? Broadband is a distribution term, not a market segment and it tells us nothing more about the audience than the equally meaningless "digital" rights. The goal of this proposal is to remove the confusion of multi-platform formats and gizmos, and to re-focus on usage, who and where are the audiences and the funding. ASCIL's goal is to shape the language of footage licensing and to establish a future proofed business model for everyone.

10:00am - 10:30am - Kodak: Colonial Dining Room
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.

10:30am - 12:00pm - Kodak: Theatre on the Ridge
Scopitones: Jukebox Films From the 60's

Hosted by: Independent Media Interest Group
 Chair: Stephen Parr, Oddball Film+Video and
 San Francisco Media Archive
 Speakers: Carla Reiter, University of East Anglia
 Jayson Wall, Walt Disney Studios
 Stephen Parr, Oddball Film+Video and
 San Francisco Media Archive

Scopitones, pop music films viewable through film jukeboxes, emerged in France during the early 1960s. By 1963, this technology was licensed to the US market by the French originator (CAMECA) and produced a wave of musical films similar to their 1940's American predecessor, Soundies. Many American Scopitones were shot in 35mm, printed in lurid 16mm Technicolor with magnetic soundtracks, featured emerging pop and rock acts including: Herb Alpert and the Tijuana Brass, Lou Rawls, Johnny Hallyday (The French Elvis), Nancy Sinatra, Brigitte Bardot and burlesque star Lili St Cyr in a short directed by Robert Altman. Today, most of these films are orphaned, lie in public domain and await preservation. This panel will explore the history of the Scopitone phenomenon and its cultural and technological impact. A screening of selected 16mm Scopitones that paved the way for MTV and the current Ipod/YouTube generation will conclude this presentation.

10:30am - 12:00pm - Kodak: Camera Club Theatre
Volunteering: What's in it for Me?

Hosted by: Membership Committee
 Chair: Jeff Martin, Smithsonian Institution, Hirshhorn Museum
 and Sculpture Garden
 Speakers: Lisa Carter, University of Kentucky
 Brian Graney, UCLA Film and Television Archive
 Jeff Martin, Smithsonian Institution, Hirshhorn Museum
 and Sculpture Garden
 Christopher Lane, MGM Technical Services/Deluxe
 Digital Media

Non-profit and professional organizations like AMIA rely on volunteers to succeed at their mission. This session, an informal roundtable discussion, will explore the opportunities available within AMIA for professional development through work within the Association. We'll also take a broader look at why people volunteer and why they don't, how volunteering for AMIA, as well as other organizations, directly benefits a career and individual growth. If you think you don't have time to volunteer or are looking for a way to become well known in your profession, come join the discussion.

10:30am - 12:00pm - Kodak: IMM Conference Ctr
Sound Standards for MOVING IMAGES COLLECTIONS:
MIC and the Audio Engineering Society Schemas

Hosted by: Digital Initiatives and Cataloging & Metadata Committees
 Chair: Jane D. Otto, Library of Congress
 Speakers: Grace Agnew, Rutgers University Libraries
 Jane D. Otto, Library of Congress
 David Ackerman, Audio Engineering Society /
 Harvard University

This session will explore emerging Audio Engineering Society standards for administrative and technical metadata and their adaptation for MIC's new Cataloging Utility. MIC is the first system working to extend the AES audio object schema to moving images. The MIC Cataloging Utility, developed by Rutgers and scheduled for launch in January, 2008, incorporates the full

range of metadata needed to manage a resource through its life cycle, from production to distribution, repurposing and preservation. The session will also introduce the MIC Service Providers Directory, making its debut at this conference. This Directory complements MIC's Archive Directory, listing individuals and organizations supplying products and services for archival moving image collections. These new services exemplify MIC's unique commitment to collaborative preservation of moving images, analog or digital, physical or electronic. MIC is a partnership of AMIA and the Library of Congress.

12:30pm - 2:30pm - Clarion Hotel: Carlson/Douglass Room
AMIA Awards & Scholars Luncheon

Hosted by: AMIA Education and Awards Committees

Please join us for lunch and to honor the 2007 Silver Light and Leab Award winners, as well as the recipients of the AMIA Scholarship and Fellowship awards, the IPI Internship, Rockefeller Archive Center Visiting Archivist Fellowship and the Maryann Gomes Award. Our luncheon hosts are the Thomson Foundation, Universal Studios BluWave Audio, and Rockefeller Archive Center.

3:00pm - 4:30pm - Clarion Hotel - Clarion Hotel: Carlson/Douglass Room
AMIA Membership & Business Meeting

Hosted by: AMIA Board

Attendees are encouraged to attend the Annual Membership Meeting and Open Forum 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 - Clarion Hotel - Fitzhugh Room
RAVA Interest Group Meeting

4:30pm - 5:30pm - Clarion Hotel - Eastman Room
Diversity Task Force Meeting

5:30pm - 6:30pm - Clarion Hotel - Gleason Room
International Outreach Task Force Meeting

5:30pm - 6:30pm - Clarion Hotel - Fitzhugh Room
Cataloging Committee Meeting

6:30pm - Clarion Hotel
Buses leave for Archival Screening Night & Reception

7:00pm - 7:50 pm - Kodak: Colonial Dining Room
Archival Screening Night Reception

Cocktails and hors d'oeuvres hosted by our friends at Eastman
 Kodak Company.

8:00pm - 10:30pm - Kodak: Theatre on the Ridge
Archival Screening Night

Co-Directors: Katie Trainor, IFC Center
 Leo Enticknap, Institute of Communications Studies,
 University of Leeds

Please join us for AMIA's 2007 Archival Screening Night.

7:00am - 8:00am - Clarion Hotel - Douglass Room
Education Committee Meeting

8:00am - Clarion Hotel
Buses leave for sessions

8:30am - 12:00pm - Kodak: Colonial Dining Room
MIC Registration Desk

8:30am - 8:45 am - Kodak: Theatre on the Ridge
IMAP Electronic Media Preservation Symposium: An Introduction

Hosted by: Independent Media Arts Preservation, Electronic Arts
Intermix, and the Independent Media Interest Group
Chair: Dara Meyers-Kingsley, Electronic Arts Intermix
Speaker: Sarah Ziebell, New York University Libraries

Electronic media has been recognized as the new art form of our time, and the past decade has witnessed dramatic growth in educational, cultural, and private collections acquiring and exhibiting works of this type. With this development comes the imperative to manage and preserve media that is mutable at its very essence. From single-channel video to computer-based art composed of digital source code, time-based electronic media demands new vocabularies and practices for its collection, preservation, and exhibition. In this welcome address, Sarah Ziebell will set the stage for the Symposium, highlighting the overarching concepts that the panels will explore in detail regarding challenges and trends in the management and persistence of electronic media works.

8:30am - 10:00am - Kodak: SB2 A/B
Magnetic Media Assessment: Are we as Dynamic as our Media?

Hosted by: Preservation Committee
Chair: Chris Lacinak, AudioVisual Preservation Solutions
Speakers: Ian Gilmour, Media Matters
Jean-Louis Bigourdan, Image Permanence Institute at
Rochester Institute of Technology
Chris Lacinak, AudioVisual Preservation Solutions

Assessing audiovisual signals stored on magnetic media has proven to be an evasive task. The lack of tools and the need for relevant training has left the moving image and sound archivist in a quandary over how to accurately assess the condition of the audiovisual signal. Most assessment efforts to date have combined visual inspection of the media and informal experiential and speculative data. The outcome has been used to determine broad prioritization plans for preservation work. These are broad brush stroke approaches that disregard the system aspects and are not focused, accurate or effective enough to inform solid preservation strategies or large expenditures. Panelists will discuss how to accurately assess dynamic audiovisual objects; provide an overview of related research and development projects; offer a report from the Image Permanence Institute's Magnetic Media Study, and offer insight into advanced assessment methods and technologies.

8:30am - 10:00am - Kodak: Camera Club Theatre
Exhibit A: From Planning to Execution

Hosted by: Moving Image Related Material &
Documentation Interest Group
 Co-Chairs: Julie Lofthouse, Film Reference Library / TIFFFG
Dr. Jan-Christopher Horak, UCLA-MIAS
 Speakers: Dr. Jan-Christopher Horak, UCLA - MIAS
Ron Magliozzi, MOMA
Vincent Beggs, Independent Development Services
Mark Starling, Pacific Arts Services Ltd (PACART)

Moving image archives are increasingly being asked to give access to their non-image materials, whether through loans or mounting exhibitions. Much must be taken into account when it comes to loaning material and/or conceptualizing, planning and executing exhibitions with these items. This session will review the various issues and best practices related to exhibits when objects of moving image material culture are at stake and provide information that will be useful to those involved in the planning, lending, borrowing, shipping and exhibition of such materials. Panelists will provide information and case studies relating to the general practices and requirements for curation including exhibit design, strategies for exhibition conceptualization and planning, as well as shipping requirements. This session will be useful to anyone in either the corporate or non-profit sphere from a large or small institution who potentially lends or borrows materials from another institution or is planning an exhibition (be it large or small).

8:30am - 10:00am - Kodak: IMM Conference Room
Recording Retribution: Issues in the Curation of, and Access to, Actuality Footage of War and Atrocity.

Co-Chairs: Regina M. Longo, Department of Film and Media Studies,
University of California at Santa Barbara
Leo Enticknap, Institute of Communications Studies,
University of Leeds
 Speakers: Jane Fish, Film and Video Archive, Imperial War Museum
Adrian Wood, Inkulla Media
Lindsay Zarwell, Steven Spielberg Film and Video Archive,
U.S. Holocaust Memorial Museum

At a conference in London in October 1996, the veteran BBC war reporter Kate Adie justified the gathering of actuality footage of war crimes in the Bosnian Civil War on evidential grounds, while defending the right of journalists to 'play nanny' in determining, largely according to the criterion of public taste, what should and should not enter the public domain. Almost exactly a decade later, unauthorized footage of the execution of Saddam Hussein was taken on a mobile phone and almost immediately made available worldwide and uncut, on the Internet. It therefore seems an appropriate moment for a panel to examine the ethical issues facing the archivist in how access is provided to such footage. The panelists include prominent archivists, museum professionals and broadcasters, who will speak from various perspectives, drawing on case studies including the Holocaust and the Northern Ireland 'Troubles'.

8:45am - 10:30am - Kodak: Theatre on the Ridge
IMAP Electronic Media Preservation Symposium: The Documentation of Electronic Media Arts: Addressing Preservation Challenges

Hosted by: Independent Media Arts Preservation, Electronic Arts
Intermix, and the Independent Media Interest Group
 Chair: Ann Butler, New York University
 Speakers: Jeff Martin, Smithsonian Institution, Hirshhorn Museum
and Sculpture Garden

Carol Stringari, Guggenheim Museum
Michael Katchen, Franklin Furnace Archive, Inc.

Documentation is critical to making any preservation decisions. Documentation, created as part of the production, exhibition, and reception of a media-based art work provides essential information not only for the historical interpretation of the work, but also for long-term collection management practices. This panel will address how caretakers are tackling collection management issues for electronic media and the supporting materials that often accompany media collections. Ann Butler will discuss documentation strategies employed by archives for contemporary art mixed format collections. Jeff Martin will explore issues of documentation as they relate to technological obsolescence and will highlight the specific documentation tools that IMAP has developed. Carol Stringari will discuss documentation strategies from the perspective of a contemporary arts conservator and provide case study analysis of her work at the Guggenheim Museum. Michael Katchen will highlight some particular challenges in documenting and preserving new media works for the Franklin Furnace Archive.

10:30am - 12:00pm - Kodak: Camera Club Theatre
Once Upon a Move

Chair: Lynanne Schweighofer, Library of Congress
 Speakers: Mike Pogorzelski, Academy Film Archives
Liz Stanley, Library of Congress
Karen Cariani, WGBH

It is a dream come true. Years of hard work, stewardship, and advocacy have paid off and your moving image collection has a new dwelling to call home. The space has been built specifically to suit your collection's needs. It's state-of-the-art. It's beautiful! It's EMPTY... Just how do you move an entire collection while maintaining high standards for preservation, public access, and your staff's sanity? Don't panic! The members of this panel have all played integral roles in recent moves and have lessons to share from their experiences. Three case studies will be presented followed by a question and answer session where audience members contemplating or facing a future move can pick the brains of people who "have been there and done that." Whether you are the Director of the Archives or the archivist in the stacks, this session has something for you.

10:30am - 12:00pm - Kodak: IMM Conference Ctr
To Preserve and to Show: J2K and MXF for Film Archiving

Chair: Nicola Mazzanti, Consultant
(UCLA Film & TV Archive, Cinémathèque Royale)
 Speakers: Paul Read, Consultant / FIAF Technical Commission
Arne Nowak, Fraunhofer Institute for Integrated Circuits IIS
Luis Nunes, MOG Solutions
Ian Gilmour, Media Matters

Moving Image archives have specific requirements and concerns for storing, preserving and providing access to their film and video collections, in a variety of formats and via a variety of platforms. The session will provide an update on the growing interest and research on the use of JPEG2000 and MXF as formats for preservation and access. The intended audience include archivists at various levels of skills and responsibilities (from management to technical departments) who are involved or plan to be involved in digital preservation and access. The topics will include an overview on the typical requirements of moving image archives, specific updates on projects relying on JPEG2000 and MXF for film and video content, and information on the situation on standardization issues. An open discussion with the audience is planned at the end.

10:30am - 12:00pm - Kodak: SB2 A/B
Changing Channels: Public Access TV

Hosted by: Independent Media Interest Group and the News, Documentary, and Television Interest Group
 Co-Chairs: David Rice, Democracy Now!
 Caroline Rubens, New York University
 Speakers: DeeDee Halleck, Deep Dish TV
 Jennifer Wager, Manhattan Neighborhood Network
 Erik Mollberg, Access Fort Wayne
 David E. Renner, Penfield Community TV - PCTV

This session features selections of public access television material from the 30-plus years of its history. It will reflect the unique, marginalized, and highly independent voices that have used cable access channels, past and present. The selections will be culled from the heritage archives of public access centers, the personal collections of independent producers, and contemporary digital archives that are enabling the preservation and accessibility of this programming.

11:00am - 12:00pm - Kodak: Theatre on the Ridge
**IMAP Electronic Media Preservation Symposium:
 The Conserving New Media Panel - Part I**

Hosted by: Independent Media Arts Preservation, Electronic Arts Intermix, and the Independent Media Interest Group
 Co-Chairs: Glenn Wahrton, Museum of Modern Art and NYU
 Ann Butler, Fales Library and Special Collections,
 New York University
 Speakers: Jennifer McCoy, Artist
 Kevin McCoy, Artist
 Frances Hwang, Artist
 Ann Butler, Fales Library and Special Collections,
 New York University
 Glenn Wharton, Museum of Modern Art and NYU

This panel will address the challenges facing caretakers and creators of new media art. Following a discussion of documenting electronic media arts during the prior panel, the focus here will be the complex decisions made to shepherd these works into the future. During the first part of the session, media artists Jennifer & Kevin McCoy and Francis Hwang will present their video and Internet projects. During the second part of the session, Glenn Wharton (conservator) and Ann Butler (archivist) will interview the artists about their work to provide case study analysis of conservation issues. The panelists will then discuss recent currents in the field, including technical challenges and cross professional collaborations involved in conserving new media art.

12:00pm - Kodak
Buses leave for Clarion Hotel

12:30pm - 1:30pm - Clarion Hotel - Douglass Room
Elections Committee Meeting

12:30pm - 1:30pm - Clarion Hotel - Jordan Room
Moving Image Related Materials & Documentation Interest Group Meeting

12:30pm - 1:30pm - Clarion Hotel - Skyway Room
Small Gauge/Amateur Film Interest Group Meeting

1:30pm - Clarion Hotel
Buses leave for Screenings and Sessions

2:00pm - 3:30pm - George Eastman House
Screening: A Florida Enchantment

Hosted by: Academic-Archival and LGBT Interest Groups and the Diversity Task Force
 Chair: Lynne Kirste, Academy Film Archive
 Speakers: Mike Mashon, Library of Congress
 Siobhan Somerville, University of Illinois at Urbana-Champaign

In this delightful 1914 comedic fantasy, a young heiress named Lillian finds some magic seeds that transform women into men and vice-versa. Lillian, her maid Jane, and Lillian's fiancé Fred ingest the seeds, causing their behavior to change dramatically while their physical appearances remain basically the same. African American characters in the film are played by Caucasian actors in black face. Siobhan Somerville, author of *Queering the Color Line: Race and the Invention of Homosexuality in American Culture*, will speak about issues of race, gender and sexual orientation in *A Florida Enchantment* and facilitate audience discussion. Mike Mashon will talk about the film's preservation. *A Florida Enchantment* was directed by Sidney Drew and runs 64 minutes.

2pm - 3pm - Clarion: Douglass Room
Preservation Committee Meeting

2pm - 3pm - Clarion: Eastman Room
Conference Committee Meeting

2pm - 3pm - Clarion: Fitzhugh Room
News, Doc & TV Interest Group Meeting

2pm - 3pm - Clarion: Skyview Room
Independent Media Interest Group Meeting

2:00pm - 3:15pm - Kodak: Theatre on the Ridge
**IMAP Electronic Media Preservation Symposium:
 The Conserving New Media Panel - Part II**

Hosted by: Independent Media Arts Preservation, Electronic Arts Intermix, and the Independent Media Interest Group
 Co-Chairs: Glenn Wahrton, Museum of Modern Art and NYU
 Ann Butler, Fales Library and Special Collections,
 New York University
 Speakers: Jennifer McCoy, Artist
 Kevin McCoy, Artist
 Frances Hwang, Artist
 Ann Butler, Fales Library and Special Collections,
 New York University
 Glenn Wharton, , Museum of Modern Art and NYU

This panel will address the challenges facing caretakers and creators of new media art. Following a discussion of documenting electronic media arts during the prior panel, the focus here will be the complex decisions made to shepherd these works into the future. During this second part of the session, Glenn Wharton (conservator) and Ann Butler (archivist) will interview the artists about their work to provide case study analysis of conservation issues. The panelists will then discuss recent currents in the field, including technical challenges and cross professional collaborations involved in conserving new media art.

3pm - 4pm - Clarion: McQuaid Room
Membership Committee Meeting

3:30pm - 5:00pm - Kodak: Theatre on the Ridge
**IMAP Electronic Media Preservation Symposium:
 History of Video Art: New York Pioneers**

Hosted by: Independent Media Arts Preservation, Electronic Arts Intermix, and the Independent Media Interest Group
 Chair: John Thomson, EAI- Electronic Arts Intermix
 Speakers: Sherry Miller-Hocking, Experimental TV Center
 Debora Ryan, Everson Museum
 Carolyn Tennant, Hallwalls
 John Thomson, EAI- Electronic Arts Intermix

Pioneering New York State non-profit media centers, museums, and distributors will explore their roles in video history, their collection and preservation programs, and their attempts to make video art accessible. Sherry Miller Hocking will discuss the efforts of Experimental Television Center to give artists access to specialized media instruments and to preserve related ephemera, documentation, and video works. Debora Ryan of the Everson Museum will provide an overview of the history of video art at the museum, beginning in the early 1970s, and of their historical video art collection dating from 1970-1985. Carolyn Tennant will discuss Hallwall's video archive, their collaboration with the University at Buffalo's Poetry and Rare Book Archive, where their collection now lives, and the challenges of preserving and maintaining their archive. John Thomson will outline Electronic Arts Intermix's leading international role in the preservation and distribution of video art.

3:30pm - 5:00pm - George Eastman House
Screening: Saturday Night at the Baths

Hosted by: Independent Media Interest Group and LGBT Interest Group
 Chair: Randal Luckow, Turner Entertainment Networks
 Speaker: May Haduong, Outfest Legacy Project for LGBT Film Preservation

This movie is mandatory viewing for '70s film buffs! *Saturday Night at the Baths* is an entertaining independent feature that captures the great music, fabulous clothing and optimism of New York City's emerging gay culture. Censored in parts of the United States when it was released in 1975, *Saturday Night at the Baths* has rarely been screened since then. Recently, Director David Buckley deposited the original elements and a new exhibition print of the full-length version of *Saturday Night at the Baths* with the Outfest Legacy Project for LGBT Film Preservation (a collaboration between Outfest and the UCLA Film & Television Archive). AMIA will present the first uncensored print of *Saturday Night at the Baths* made available since the film's release. May Haduong, Outfest Legacy Project manager, will introduce the film, and briefly address archival challenges facing independent LGBT features.

5:00pm - Kodak and George Eastman House
Buses leave for Clarion Hotel

7:30pm - Clarion Hotel
Buses leave for Screenings at George Eastman House

8:00pm - George Eastman House - Dryden Theatre
**Heavy Metal Parking Lot: The Films of Jeff Krulik
 Jeff Krulik in Person**

Muscle Cars! Spandex! Mulletts and frizzy perms! *Heavy Metal Parking Lot* just may be the quintessential document of embarrassing culture in the 1980s. A real-life *Spinal Tap* filmed in a Maryland concert arena's parking lot in 1986, it's an unvarnished anthropological study of American headbangers in all their glory. Although he's best known for this notorious short documentary, Washington, DC-based Jeff Krulik has produced a number of other fascinating and offbeat documentaries dealing with arcane pop culture. Krulik finds unusual people in normal situations or normal people in unusual situations and quickly zeros in on the ridiculous. In addition to *Heavy Metal Parking Lot* (1986, 16 min.), this special program also includes *King of Porn* (1996, 7 min.), *I Created Lancelot Link* (1999, 15 min.), *Obsessed With Jews* (2000, 8 min.), *Harry Potter Parking Lot* (2000, 7 min.), and *Hitler's Hat* (2003, 47 min.).

This is a ticketed event. If you signed up for the special screening, your ticket will be in your registration envelope.

8:00pm - George Eastman House - Curtis Theatre
**IMAP Electronic Media Preservation Symposium:
 History of Video Art: New York Pioneers Screening**

Hosted by: Independent Media Arts Preservation, Electronic Arts Intermix, and the Independent Media Interest Group
 Chair: Jim Hubbard, Media Artist & the Independent Filmmaker
 Speaker: Skip Blumberg, video maker

This is a ticketed event. Tickets will be distributed at the IMAP Electronic Media Symposium during the day.

10:00 pm - 11:30 pm - Clarion Hotel: EFG Suites
AMIA Closing Night Dessert Reception

Please join us for AMIA's seventeenth closing night reception.

The Maryann Gomes Award

Celia Tisdale

Mississippi Department of Archives and History

Celia Tisdale is the Audio-Visual Curator at the Mississippi Department of Archives and History. In the aftermath of Hurricane Katrina, the Department, which is responsible for preserving Mississippi's history and heritage, has worked tirelessly to restore and rebuild damaged museums, libraries and historic properties. Over the last 18 months, the Department's travel budget has been exhausted with frequent trips between the capital city of Jackson, the Gulf Coast, and Washington DC. With few educational opportunities in the field of moving image archiving in or around Mississippi, the Conference is the most comprehensive means of education for a newly appointed AV archivist. Networking at the conference will greatly increase the scope of information and resources, and provide the ability to help MDAH become more visible as a regional repository for audio-visual collections.

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.

AMIA Certificate of Appreciation

Carol Radovich, Rockefeller Archive Center

The Board voted unanimously to award Carol Radovich an AMIA Certification of Appreciation for her ongoing contribution to AMIA including her pivotal role in establishing the Rockefeller Visiting Archivist Award and seven years of leadership on the AMIA Conference Committee, including the establishment of the AMIA Conference Peer Review System.

2007 Scholarships, Fellowship & Internship

AMIA 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. Thanks to the generosity of our program sponsors, AMIA awarded five scholarships and one fellowship in 2007.

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

Eva Heischler
Stephanie Sapienza
James Gamble
Oki Miyano
Janet Ceja
Dino Everett
Timothy Wilson

The AMIA/Rockefeller Archive Center Visiting Archivist Fellowship

The Rockefeller Archive Center, in cooperation with the Association of Moving Image Archivists, has established the *AMIA/Rockefeller Visiting Archivist Grant* program – a unique program to encourage professional exchange and enhance professional development. Designed to provide both financial assistance and first-hand experience, the *AMIA/Rockefeller Visiting Archivist Grant Program* is awarded each year to a professional archivist from the developing world interested in improving skills and knowledge.

AMIA Silver Light Award

David Shepard, Film Preservation Associates

"David Shepard has had a major influence on the archival movement in the United States for the past 40 years. His impact on the field and substantial accomplishments over the last 35 years make him a worthy recipient of the AMIA Silver Light Award. For those who he has worked with, assisted or mentored, David has been a ready resource and an inspiration. He is always willing to share information or advice, with a calm and friendly manner. Throughout his career, David has mentored and inspired the archivists of the future. One head of a FIAF member archive said, "we are all the children of David Shepard," and it is difficult to find someone in the field who he hasn't helped in one way or another.

David taught cinema for thirty-four years at such institutions as the University of Southern California (where he was also Director of the Louis B. Mayer Film & Television Study Center), UCLA (where he was honored in 1983 as "the outstanding teacher in performing and integrated arts"), Claremont Mens College, the University of Iowa, The Pennsylvania State University and California State University, Chico. David's work restoring over 150 early cinema classic films for laserdisc, VHS and DVD release re-established the canon of cinema classics for today's students. Louis Feuillade's *Les Vampires* was named as the best video release of 1998 by *The New York Times* among many others, while *The Art of Buster Keaton* was "almost universally regarded as the best video release of 1995" (*USA Today*).

David Shepard's sustained achievement in the archival field is deserving of the Silver Light Award."

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

Arthur (Artie) Wehrhahn, MOMA

Arthur Wehrhahn was enthusiastically nominated by colleague who worked with him in Pennsylvania, who wrote, "Artie has been taking care of the Moma collection for over 30 years now. He was vault manager in Jersey when it was there and oversaw its move to Pennsylvania when their new facility was built. He was very much involved in the construction and research of the new facility. I had the opportunity to work with Artie in Pennsylvania but had met him earlier when I was a Selznick Student. I have been impressed by his dedication and diligence to that collection. He has also been very available to the many Selznick students who have come to him seeking advice. He's been a longtime AMIA member and supporter and really is one of those people that works quietly behind the scenes - always has a smile on his face."

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.



Join us in the Vendor Cafe!

Please join us for the always informative AMIA vendor exhibits in the 2007 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.

- Academy of Certified Archivists**
- ARRI**
- Christy's Editorial Supply**
- Cinetech, an Ascent Media Company**
- Colorlab Corp**
- Eastman Kodak Company**
- flashSCAN8.us**
- I-Cubed**
- Media Archive Systems**
- MediaRecall Holdings**
- Munters Dehumidification**
- Prism Media Products**
- The RTI Group**
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Academy of Certified Archivists

The Academy of Certified Archivists is an independent, non-profit organization for certifying professional archivists. The Academy participates vigorously in the definition and advancement of professional archival education, concepts, and issues. Through established educational standards, examination, and continuing education requirements, Academy members share a common level of professional attainment verified by certification.

Academy of Certified Archivists

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SAMMA Systems leverages years of experience with technology and established audiovisual preservation practices to develop tools that push media preservation technology beyond the state of the art. SAMMA Systems creates products that take the "preservation factory" approach to migrating audiovisual material.

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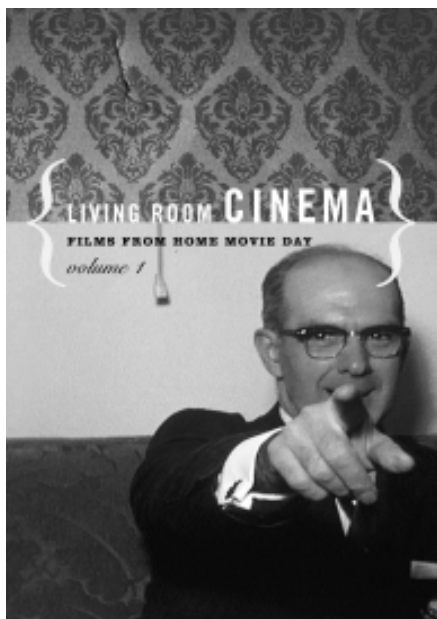
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Living Room Cinema DVD

Now available from the Center for Home Movies, the *Living Room Cinema* DVD features 22 films that span nearly a century of social, personal, and filmmaking history. All films were originally screened at Home Movie Day events in 2003 and 2004, in locations ranging from Japan to Boston and London. Many films include new commentaries from the filmmakers or their families, making this compilation the first to present home movies as historical documents in their own right, rather than as components of documentaries or collage works.

During the Conference, you can buy your copy of Living Room Cinema in the Vendor Cafe at the Cinetech or the Colorlab tables. In addition, you can buy your copy from Brian Graney, Snowden Becker, Katie Trainor, Chad Hunter or Dwight Swanson.

DVDs are \$20. For every DVD sold at the Conference, \$5 will be donated to the Maryann Gomes Award Fund.

More information about the Living Room Cinema DVD and Home Movie Day can be found online at www.livingroomcinemadvd.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.

Website Redesign Task Force

The Website Redesign Task Force is charged with soliciting input from Committees, Office, and the Board; working with the website firm on site structure; working with the website firm on design; facilitating design revisions for the final design; and working with Committees, Office, and the Board on updates to current information and page structures.

Magdalena Acosta
UNAM

Gary Adams
daVinci Systems

Grace Agnew
Rutgers University

Syed Ahmed
Deluxe Laboratories

Gary Albright
Photograph Conservation

Geoff Alexander
Academic Film Archive of North America

Barry Allen
Paramount

Beverley Allen
John E. Allen, Inc.

Janice Allen
John E Allen Inc.

Jane Alvey
East Anglian Film Archive

Audrey Amidon
National Archives

Donna Anoskey
NARA

Tom Aquilina
Kodak

Thomas Aschenbach
Colorlab

Robert Assmus
E! Networks

François Auger
Cinémathèque québécoise

Laurie Austin
John F. Kennedy Presidential Library

Eliakim Azangu
National Archives

Tariq Aziz
Prasad Corporation

Rebecca Bachman
NYU

Bob Bailey
Warner Bros.

Jenifer Baldwin
Temple University

Raymond Barber
Hollywood Vaults

Karen Barcellona
Academy Film Archive

Jonathan Barlow
Eastman Kodak Company

Kevin Barrett
20th Century Fox

Robbins Barstow
BTA Films and Video

Snowden Becker
University of Texas, Austin

Vincent Beggs
Independent Development Services

Schawn Belston
20th Century Fox

James Bender
Comcast Entertainment Group

Laura Berfield
University of Illinois

Rosemary Bergeron
Library and Archives Canada

Jessica Berman-Bogdan
Global ImageWorks, LLC

Joanne Bernardi
University of Rochester

D. Jordan Berson
WGBH Educational Foundation

Howard Besser
NYU-MIAP

James Betterton
Eastman Kodak

Shiraz Bhatena
University of Wisconsin Milwaukee

Jean-Louis Bigourdan
Image Permanence Institute

David Boden
National Film and Sound Archive

Mark Bodner
North West Film Archive

Anna Bohn
Berlin University of the Arts

Antonella Bonfanti
George Eastman House

Justin Bonfiglio
Dartmouth College

Jay Bonica
Iron Mountain Film & Sound Archives

Ronald Bonk
Chace Audio

Jillian Borders
UCLA Film & Television Archive

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

Line Bouffard
Centre d'archives régional des Îles

Bill Brand
BB Optics

Jack Brighton
WILL Public Media

Nicolette Bromberg
University of Washington

Judith Brown
HBO

Sam Bryan
Julien Bryan Film Archive

Melitte Buchman
NYU

Peter Bulcke
NT Audio

Trey Bunn
Emory University

Brandon Burke
Hoover Institution Archives,
Stanford University

Norman Burnham
SiteVault

Ann Butler
Fales Library, NYU

Stéphanie Côté
Cinémathèque québécoise

Sarah Callahan
The L. Jeffrey Selznick School of
Film Preservation

Brad Campbell
New York Public Library

Airen Campbell-Olszewski
The L. Jeffrey Selznick School of
Film Preservation

Gina Carducci
Cineric, Inc

Karen Cariani
WGBH Educational Foundation

John Carlson
Monaco Labs and Video

Richard Carlson
Kodak

Diane Carroll-Yacoby
Eastman Kodak

Lisa Carter
North Carolina State University

Tatiana Carvalho
George Eastman House

Jared Case
George Eastman House

Janet Ceja
University of Pittsburgh

Mike Champlin
DeBergerac Productions

Donald Chauncey
Louis Wolfson II Florida Moving
Image Archive

Leah Churner
NYU - MIAP

Larry Chwirut
Office Movers, Inc.

Glenn Clatworthy
PBS

Liz Coffey
Harvard Film Archive

Karen Colbron
WGBH Educational Foundation

Thomas Colley
Video Data Bank

Margie Compton
UGA Media Archives

Kate Contakos
Yale University

Colleen Cooney
John F. Kennedy Presidential
Library and Museum

Michael Cooper
EFILM

Barbara Crandall
20th Century Fox

Grover Crisp
Sony Pictures Entertainment

Michael Culligan
Kodak

Bob Curtis-Johnson
SummitDay Media

Steven Cusimano
Cable Public Affairs Channel

Walter Cybulski
National Library of Medicine

Amanda D'Aoust
Concordia University

Jess Daily
UCLA

Susan Dalton
Dalton Data Works

Andra Darlington
Getty Research Institute

Debbie Day
Historical Society of Western
Pennsylvania

Gerard de Haan
Haghefilm

Tom De Smet
Haghefilm

Paula De Stefano
New York University Libraries

May Dea
Multnomah County Library

Serge Desaulniers
Cinémathèque québécoise

Nancy S. Dillon
WGBH

Melissa Dollman
Discovery Communications

Frank Donner
Elektrofilm

Dennis Doros
Milestone Film & Video

Patti Doyen
George Eastman House

Guy Edmonds
Nederlands Filmmuseum

Ray Edmondson
Archive Associates

Gary Einhaus
Eastman Kodak Company

Bruce Elder
Ryerson University

Kathryn Elder
York University Libraries

Skip Elsheimer
A/V Geeks LLC

David Emrich
Post Modern

Leo Enticknap
University of Leeds

Lisa Fehsenfeld
NYU - MIAP

Julie Fenderson
Public Broadcasting Service

Natalia Fidelholtz
Museum of the Moving Image

Jane Fish
Imperial War Museum

Brenda Flora

Caroline Forcier Holloway
Library and Archives Canada

Dianna Ford
George Eastman House

Tone Foreland
National Library of Norway

Giovanna Fossati
Nederlands Filmmuseum

Donald Fourre
Iron Mountain Film & Sound

Sylvia Frank
Film Reference Library, TIFFFG

Caroline Frick
Texas Archive of the Moving
Image

Leanda Gahegan
Harry Ransom Center

Amy Gallick
Library of Congress

James Gamble
UCLA Moving Image Archive Studies

Jon Gartenberg
Gartenberg Media Enterprises, Inc.

Janet Gertz
Columbia University

Nadia Ghasedi
Washington University

David Gibson
Library of Congress

Steve Gilbert
Office Movers, Inc.

Randy Gitsch
PRO-TEK Media

Nancy Goldman
Pacific Film Archive

Bruce Graham
Ascent Media

Brian Graney
UCLA Film & Television Archive

Jonathan Griffiths
IMG Media Archive

Talaya Grimes
T Muse Media

Maryrose Grossman
John F. Kennedy Presidential Library
and Museum

Haden Guest
Harvard Film Archive

George Gush
Eastman Kodak

Sam Gustman
USC Shoah Foundation Institute

May Hong Haduong
Outfest

Siobhan Hagan

Steve Hallatt
Kodak

Peter Hallinan
Imperial War Museum

Whitney Hamblin
Post Modern

Laurel Hanif
Asia Society

Jim Hannafin
Ascent Media

Joshua Harris
National Geographic Society

Robert Harris
The Film Preserve, Ltd.

Benjamin Harry
National Baseball Hall of Fame

Clifford Hasenbalg
Moving Image, LLC

Jim Healy
George Eastman House

Jane Hedberg
Weissman Preservation Center

Sterling Hedgpeth
Lucasfilm Ltd.

Keith Heeks
Agfa-Gevaert

Robert Heiber
Chace Audio

Karen Helmerson
NYS Council on the Arts

Mark Henry
Eastman Kodak Company

Bill Herz
NBC Universal

Peter Herzog
Herzog/Wheeler & Associates LLP

Marion Hewitt
North West Film Archive

Kelli Hicks
Country Music Hall of Fame and Museum

Eva Hielscher
University of Amsterdam

Randy Highness
The MediaPreserve

Ed Hobelman
The Walt Disney Co.

Sherry Hocking
Experimental TV Center

Angela Holm
Big Sound / Digital Pickle

Charles Hopkins
UCLA Film & Television Archive

Ann Horton-Line
Yale University

Susan Howard
Yorkshire Film Archive

Chuck Howell
Library of American Broadcasting

Jim Hubbard
MIX - New York

Barbara Humphrys

Chad Hunter
WITNESS
Francis Hwang
FHC

Donald Jackanicz
U.S. National Archives

John Jackanicz
Avon Products

Paula Jaffess
Bonded Services

Jennifer L. Jenkins
University of Arizona

Don Jensen
Alpha Cine Labs

Gwan Yong Jeong
NYU - MIAP

Mona Jimenez
NYU-MIAP

Kirston Johnson
Duke University Libraries

Jim Jones
University of Illinois

Tanisha Jones
The New York Public Library for the
Performing Arts

Moffat Kamau
Kenya National Archives

Bill Karydes
Sony Pictures Entertainment

Michael Katchen
Franklin Furnace Archive

Heather Kaufman
Harvard College Library

Mary Keene
Museum of Modern Art

Scott Kelly
Walt Disney Company

Leah Kerr
UCLA MIAS

Lisa Kerrigan

Jude Kiernan
NYU - MIAP

Lynne Kirste
Academy Film Archive

Tim Kittleson
Independant

John Klacsmann
Selznick School

Lindsay Klick
UCLA

Glenn KnickKrehm
Constellation Productions, Inc.

Michael Kolvek
Cinema Arts Inc

Criss Kovac
National Archives

Sarah Kozerow
Milwaukee Public TV

Inna Kozlov
Algosoft Tech USA LLC

Laura Krasnow
Human Species

Jake Kreeger
Colorlab

Michele Kribs
Oregon Historical Society

Reto Kromer
reto.ch Ltd

Alicia Kubes
NYU MIAP

Audrey Kupferberg

John Kurash
US Army

Chris Lacinak
AudioVisual Preservation Solutions

Jeffery Lambert
National Film Preservation
Foundation

Christopher Lane
MGM Technical Services/Deluxe
Digital Media

Ted Langdell
flashSCAN8.us/Ted Langdell Creative
Broadcast Services

Jessica Lavin
National Geographic

Louise Lawrence
East Anglian Film Archive

Carol Lazio
National Museum of the American Indian

Louise Ledeen
NetApp

Kevin Lee
HBO

Sandra Joy Lee
USC Warner Bros.Archives

L. K. Gypsy Legge
East Carolina University

Stephen Leggett
National Film Preservation Board,
Library of Congress

Myron Lenenski
CinePost

Lindy Leong
UCLA

Tyler Leshney
Deluxe

Lampert Levy

Alan Lewis
AV Archives Consultants

Janine Lieberman
Selznick School

Grace Lile
WITNESS

Barbara Lilley
New York State Library

Peter Limburg
Haghefilm Conservation

Josef Lindner
Academy Film Archive

Ross Lipman
UCLA Film & Television Archive

Zack Lischer-Katz
NYU-MIAP

Paul Lisy
eFootage.com

Diana Little
Cineric, Inc

Richard Lothead
Library and Archives Canada

Julie Lofthouse
The Film Reference Library (a
division of TIFFG)

Yvonne Loiselle
New Orleans Notarial Archives

Art Louderback
Historical Society of Western
Pennsylvania

Patrick Loughney
George Eastman House

Susan Luchars
USTA

Keith Luf
WGBH Educational Foundation

Gregory Lukow
Library of Congress

Simon Lund
Cineric, Inc

Richard Lyon
Google, Inc.

Heather Lyon Weaver
ReelTimeColor.com

Kathryn MacKay
Cinematheque Ontario

Michael MacKinnon
20th Century Fox Film Corporation

Scott MacQueen
PRO-TEK Media

Ronald Magliozzi
Museum of Modern Art

Kathleen Maguire
NYU - MIAP

Martha Mahard
Simmons GSLIS

Kenneth Mahler
VSI Media, Mystic Seaport Museum,
ESPN Classic

Tony "Skip" Malanowski
Little Warsaw Productions

Darryl Mardirossian
Technicolor Creative Services

Nancy Marrelli
Concordia University Archives

Andrew Martin
NFSA

Jeff Martin
Smithsonian Institution

Michael Martin
Canadian Broadcasting Corporation

Michel Martin
Cinémaèque québécoise

Nicole Martin
NYU - MIAP

Alan Masson
Consultant

Alexis Mayer
George Eastman House

Nicola Mazzanti
Consultant, UCLA

Andrea McCarty
HBO

Topsy McCarty
Archive Initiatives International

Jennifer McCoy
mccoospace

Douglas McLaren
George Eastman House

Elizabeth McMahon
The New York Public Library

Russ McMillen
Canadian Broadcasting Corporation

Brian Meacham
Academy Film Archive

Sam Meister
San Jose State University

Sibel Melik
New Mexico State Records Center
and Archives

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Independent Media Arts Preservation
(IMAP)

Courtney Michael
Washington University in St. Louis

John Migliore
NYU - MIAP

Rachel Miles
Vtape

Mary Miller
Brown Media Archives, UGA

Mireille Miniggio
Library and Archives Canada

Oki Miyano
UCLA

Steve Mizelle
KMP Media, LLC

Jen Mohan
Intelligent Television/Digital Libraries
Federation

Nathan Moles
Deluxe Postproduction

Erik Mollberg
Access Fort Wayne

Simona Monizza
Filmmuseum

Chuck Moore
Hollywood Vaults

Jeffery E. Moore
Eastman Kodak Company

Anne Morra
The Museum of Modern Art

William Morrow
Footage File

Alice Moscoso
NYU

Tawnya Mosier
University of Utah Multimedia Archives

Benjamin Moskowitz
NYU - MIAP

William Murphy
AVArchives Services

Kate Murray
University of Maryland

Nancy Myself
UCLA Film & TV Archive

Esther Nam
UCLA

Sebastian Namuju
Ministry of State for National Heritage

Stephen Naron
Fortunoff Video Archive for
Holocaust Testimonies

Paul Narvaez
PRO-TEK Media

Hugh Neely
Mary Pickford Institute

Mary Sue Neilson
University of Texas, Ransom Center

Marie Nesthus
Marie Nesthus Consulting

Brian Newman
Renew Media

Mick Newnham
National Film and Sound Archive

Yvonne Ng
NYU - MIAP

Rita Monica Nicolo
Selznick School, George Eastman House

Julia Nicoll
Colorlab

Susi Niewahner
Scene Savers

David Niklewicz
Eastman Kodak

Sarah Nix
MTV Networks

Julia Noordegraaf
University of Amsterdam

Arne Nowak
Fraunhofer IIS

Luís Nunes
MOG Solutions

Elijah Nyamperi
Kenya National Archives

Balazs Nyari
Cineric, Inc

William O'Farrell
Mystic Valley Grange Hall

Kevin O'Neill
AudioVisual Preservation Solutions

Stephen O'Riordan
University Of California San Diego

Terry O'Riordan
Provincial Archives of Alberta

Peter Oleksik
NYU - MIAP

Joseph Olivier
Cinetech

Heather Olson
Academy Film Archive

Robert Olson
Technicolor

Andrew Oran
FotoKem

James Owsley
Sony

Michael Pahn
Smithsonian/NMAI

Stefan Palko
SF Media Archive/Oddball Film

Rachel Parker
Academy Film Archive

Carol Parkinson
Harvestworks

Stephen Parr
San Francisco Media Archive
Oddball Film+Video

John Passmore
NYU - MIAP

Beverly Pasterczyk
Kodak

Sanjay Patel
Patel India Distributors Pvt Ltd

Franz Pavuza
Phonogrammarchiv

Megan Peck
Independent Consultant

Norma Perez
Universal Studios

Ogar Peter Ugar
National Film & Video Censors Board

Alexander Petukhov
AlgoSoft Tech USA LLC

Brent Phillips
Fales Library / NYU

Petra Phipps
V.I. Public Television System

David Pierce
Copyright Services

Michael Pogorzelski
Academy Film Archive

John Polito
Audio Mechanics

Jennifer Pondo
NYU - MIAP

Francis Poole
University of Delaware

Kate Pourshariati
University Museum

Andy Pratt
Deluxe Digital Media Film and
Negative Services

Ned Price
Warner Bros

Janel Quirante
Hoover Institution Archives Stanford
University

Yolande Racine
Cinémaèque québécoise

Carol Radovich
Rockefeller Archive Center

Crystal Rangel
NYU - MIAP

Joshua Ranger
NYU Libraries

Paul Read
Paul Read Associates

William Reader
American Forces Information Service

Tom Regal
Universal Studios

Carla Reiter

Menno Revers
Haghefilm Conservation

David Rhines
Media Archive Systems

Haley Richardson
University of Texas at Austin

Noah Richman
Student

Edward Richmond
UCLA Film & Television Archive

Frank Ricotta
Eastman Kodak Company

Norberto Rivero Sanz
Pilar Films

Lisa Rivo
The National Center for Jewish Film

Caitlin Robertson
20th Century Fox

Geoff Rogers
New Zealand Film Archive

Magnus Rosborn
The Swedish Film Institute

Thelma Ross
Academy Film Archive

David Rowntree
Washington University

Rajendra Roy
The Museum of Modern Art

Caroline Rubens
Appalshop

Joanne Rudof
Yale University

Ulrich Ruedel
George Eastman House

Celine Ruivo
George Eastman House

Debora Ryan
Everson Museum of Art

Heather Sabin
Academy Film Archive

Angelo Sacerdote
Bay Area Video Coalition

Ekkehart Sachtler
Midridge Imaging Supplies, Inc.

Barb Sagraves
Dartmouth College

Melissa Salazar
New Mexico State Records Center
and Archives

Sal Sandoval
Pacific Title

Stephanie Sapienza
UCLA - MIAS Program

Ralph Sargent
Film Technology Company, Inc.

Sara Saunders
Jimmy Carter Presidential Library
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World Day for Audiovisual Heritage

27 October

Sound recordings and moving images in any form are vulnerable, and easily discarded or deliberately destroyed. Too much of the world's 20th century audiovisual heritage is now lost, and much more is slipping beyond recovery because of neglect, natural decay and technological obsolescence. Unless public awareness of the importance of preservation is increased, this trend will continue.

In 2005 UNESCO's General Conference approved the proclamation of 27 October as the annual World Day for Audiovisual Heritage.

What are *you* doing October 27?



It takes a lot of people working together to produce the Annual Conference. Please join us in thanking everyone who contributed to the success of AMIA 2007!

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To our volunteers and others who give so much of their time and their energy throughout the year ...

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Thank you! Thank you! Thank you!



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*Cover: George Eastman and Thomas A. Edison on the Eastman House
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