

**National Moving Image Preservation Plans Update/Review**  
**June 20-21, 2006**  
**Academy of Motion Picture Arts and Sciences**  
**Pickford Center for Motion Picture Study**  
**1313 N. Vine Street, Hollywood**

**Attendees**

Rob Bamberger	Consultant to National Recording Preservation Board, Library of Congress
Snowden Becker	Center for Home Movies
Howard Besser	New York University Moving Image Archiving and Preservation Program
Margaret Bodde	The Film Foundation, Directors Guild of America
Sam Brylawski	Association for Recorded Sound Collections (University of California, Santa Barbara)
Grover Crisp	National Television and Video Preservation Foundation (Sony Pictures Entertainment)
Gene DeAnna	Library of Congress, MBRS Division, Recorded Sound Section
Carl Fleischhauer	Library of Congress, Office of Strategic Initiatives, NDIIPP Program
David Francis	Consultant to the Library of Congress
Brian Graney	Center for Home Movies
Jennifer Horne	National Film Preservation Board, representing the Society for Cinema and Media Studies
Peter Kaufman	Consultant to the Library of Congress (Intelligent Television)
Tim Kittleson	UCLA Film and Television Archive
Frank Kohler	National Television and Video Preservation Foundation (National Academy of Television Arts and Sciences)
Keith LaQua	Association of Moving Image Archivists
Steve Leggett	Coordinator of the National Film and Recording Preservation Boards, Library of Congress
Jim Lindner	National Television and Video Preservation Foundation (Media Matters, LLC)
Pat Loughney	National Film Preservation Board At-Large Member; and L. Jeffrey Selznick School of Film and Television
Gregory Lukow	Library of Congress - Motion Picture, Broadcasting & Recorded Sound Division (MBRS)
Andy Maltz	AMPAS Science and Technology Council
Annette Melville	National Film Preservation Foundation
Susan Oxtoby	National Film Preservation Board, representing the U.S. members of FIAF (Pacific Film Archive)
Mike Pogorzelski	Association of Moving Image Archivists (Academy Film Archive)
David Pierce	Consultant to The Library of Congress and UCLA Film and Television Archive
Steven Ricci	UCLA Moving Image Archive Studies Program
Eddie Richmond	Association of Moving Image Archivists (UCLA Film and Television Archive)
Robert Rosen	National Film Preservation Board (UCLA Film and Television Archive)
Nan Rubin	PBS/NDIIPP Preserving Digital Television Project (WNET Thirteen)
Karan Sheldon	Association of Moving Image Archivists (Northeast Historic Film)
Janice Simpson	Association of Moving Image Archivists (Ascent Media Group)
Scott Weimer	Virginia Tech University

**Begins 9:35 a.m.**

Opening remarks: **GREG LUKOW**

- Welcomes folks for coming. Notes this is 4<sup>th</sup> reauthorization of the Motion Picture Preservation Act
- Invited representatives of key organizations here to serve as partners in this planning process

Participants introduce themselves.

## **GREG LUKOW**

- Current Moving Image Preservation Plan expires at the end of 2009
- Goal is to review and update the plan. Seek to determine scope and process
- A great deal has changed over the past decade: in the technical area, professional area, legal framework, national and regional conservation centers. Reconcile change with the bedrock of the original plan
- Broaden base of input from different communities – industry/broadcasters, other new players.
- Assess achievements of the original plan – look at gaps – achieve consensus on process and scope. What is the best way to launch this process? Same structure or can we proceed to specific goal of reaching consensus. Want to facilitate free, open-wheeling discussion.
- Think in big terms: public policy and presentation to Congress
- Digital initiatives, a follow-up to the April 7 NDIIPP meeting
- Notes LC is preparing National Recording Study and Plan  
Urges attendees to look for areas of commonality.

## **DAVID FRANCIS**

Provides background on film and video plans:

- 1988 1<sup>st</sup> plan – 1<sup>st</sup> registry
- 1992 re-authorization and added task of study and plan
- 11/92 – Melville and Simon hired
- Terms of the study were rigorous: TV was excluded. Focus on plan of action for the future – Moving Images captured on celluloid
- Public hearings scheduled – oral and written submissions
- The report (volume 1) was exciting. 1<sup>st</sup> time bringing together the community but also frightening--revealed lack of federal resources available and state of film pres in US.
- 1994 – set of 4 task forces to develop plan to preserve. Published August 1994. In sum, it was an elegant and stimulating study/plan done in an amazingly short time.
- 1995 – video and television plan – established by LC under ATRA. Also recommendation 3.8 of the film plan provided an impetus for the TV study.
- 1995-96 – Bill Murphy hired under an interagency agency with NARA to write TV plan
- Adding a television foundation to NFPF responsibilities was not viable for numerous reasons. TV industry wanted its own foundation.
- We were told by legislative sources that getting a separate Congressionally-chartered TV foundation with dedicated federal funding would be difficult also. So we elected to recommend a normal nonprofit foundation—that may or may not have been the correct decision, but the choices were difficult then.

- Librarian asks AMIA and UCLA to handle the plan. This was accepted and also sought to develop strategies to implement. AMIA established an ad hoc committee to undertake this during 1997-98
- 1999 AMIA committee issued reports.

### **GREGORY LUKOW**

- Digital technology brings together the two media: digital is the great leveler.
- The way we are developing the Recorded Sound plan is a little different. The sound recording field is in a different stage of development, more complex and diverse. More published product but fundamental issues are shared.
- Have Undertaken a number of research efforts in support of the study:

June Besek on copyright law for pre-1972 sound recordings / Tim Brooks on availability of sound recordings / Audio Engineering Roundtables I and II

### **ROB BAMBERGER**

- The two communities are different and similar. Less a journey's end than a commitment to perpetual ?
- Digital preservation presents new challenges (intellectual property among others) and demands a strong commitment to sustain
- The thought of trying to produce a plan rivaling Annette's has led me to having strange dreams

### **GREG LUKOW**

- Notes primacy of digital in recorded sound area. Thanks Eddie Richmond and Karan Sheldon for their advice in helping set up this meeting. Introduces David Francis as facilitator.

End of intro session

### **DAVID FRANCIS Facilitator**

Topic: What other initiatives are presently going on that need to be included in the plan and call for any documentation on them.

Discussion of ongoing initiatives:

### **KARAN SHELDON**

- MIC Project Collaboration of AMIA and LC to create union catalog of MI titles.

### **NAN RUBIN**

- Funded by LC via NDIP – to create project to preserve Public TV digitally. Based at channel 13. See handout. WGBH and Channel 13 combined cover about 60% of programming. No funding is being allocated for preservation by CPB; difficult to find folks interested in preservation.

- LC proposal was to figure out how to preserve digitally. Digital production and digital distribution forced the need to find solutions for preserving. PBS and NYU also are partners with the 2 stations. Seek to engage the PTV community overall.
- Increased interest in digital TV work in AMIA. So much is being produced on digitalvid that it forces the issue. Networks are not preserving – no investment. Vendors are not focused on preservation. High interest in archives, but no other efforts underway. People are asking us to set standards in digital TV, either de facto or SMPTE.
- NAVCC activities prompted connection with LC. Set up dialogue with NAVCC developers to set up agreed upon and collaborative standards for formats, wrappers, etc..
- The Public TV field is very supportive but not much funding so far. PBS has new president – from channel 13--who is very familiar with preservation issues and wants to create a new environment. May be able to raise the profile of preservation in PBS and has committed to do so.

#### **HOWARD BESSER**

- Digital preservation has brought an rapidly growing understanding in the digital library world of needing to be involved further upstream in the production process. Cannot preserve digital material; when it comes into the archive. We must be involved earlier and integrate preservation into the production process. Need to get upstream – connect with producers. Same finding from INTERPARES regarding creation of document.
- Where in the production workflow does preservation information need to be gathered? A relevant model for other production workflows. Thinking about how to work with producers is very important.
- Also manufacturers of products need to be involved. Include them in dialogue between different communities and interests. Interrelation between producers, manufacturers of equipment, and standards bodies.

#### **PAT LOUGHNEY**

- Image Permanence Institute in Rochester. Work being done at the chemistry and particle physics level. Involving science in preservation. Important ties to the industry.

#### **ANNETTE MELVILLE**

- There are a myriad of initiatives. There is so much going on. We should be looking for what is of value to approach collectively, and what to approach within our individual institutions, professional associations and organizations.
- Our foundation only has a staff of 4. Depend on support from AMPAS and private funding, and the annual federal appropriation.
- Basic problems involve inventory and collection issues, especially on non-Hollywood films. Film research has broadened. Lots of fugitive materials not located such as political ads. Need to locate these.
- We are developing a field guide to industrial and institutional films. Redefining what film material is and what is a film repository. This involves collectors,

avant-garde and documentarians who are holding material. We also find ourselves looking at the importance of corollary materials.

- Yes this is the digital age, but we are also still in the “round-up” stage.

#### **NAN RUBIN**

- Difficult to make the case for funding collection survey/assessment projects. No recognition of the importance of this effort. For a CPB grant to assess community radio holdings, CPB just let us do a survey, not digitize them. They turned us down flat when we offered to assess the long-term preservation—thought we meant digital preservation. We will try again—need CPB to recognize the problem.

#### **SNOWDEN BECKER**

- This effort not recognized as being in the scope of many funding sources. Need to show that home movies pertain to historic preservation and an array of things. Only focused on actually preserving materials. Need to enlist other funders—can’t always just be NFPF—if we want to go from being the neglected stepchild to an integral part of the larger cultural picture.

#### **DAVID PIERCE**

- As a sector, we lack data and information on holdings, storage condition, etc. Until we can identify where we are it is very difficult to describe the gap and where you want to be. Need to give hard numbers and goals for projects (how much is out there, what condition is it in, what percentage is cataloged, etc.) “We are at 60%, want to get to 80%”; makes it easier to get funding. Data is very important to bring to Congress. Categories of data: Be able to define problem numerically and provide standards that should be goals, i.e. could say: only a third of my collection is cataloged while the national standard is 60% and I want to catch up with the backlog. I’m worried about small institutions that are part of larger orgs or competing with print collections. Need specifications they can use.

#### **TIM KITTLESON**

- A good deal is known about film, but little about TV and radio. Gather data. Then move to standards and reaching them.

#### **ANNETTE MELVILLE**

- The number of special collections that include films is vast; no one knows what to do with them.

#### **HOWARD BESSER**

- These organizations often don’t know what to do with their AV material
- Focus has been on large repositories with large holdings of Hollywood and major TV studio productions. There are missing pieces in smaller archives and need to get funders involved here.
- Needing to identify materials outside of this profile is key. There is a huge amount of non-TV video and TV/video that’s not broadcasting. Independent

Media Arts Preservation (IMAP) is designed to support preservation for small archives and libraries by researching and identifying who has obsolete equipment, who knows repairmen and other resources that can help.

**BOB ROSEN**

- There has been a qualitative shift requiring redefinition of the field since the 1994 plan. Changes in kind, not degree. Two major changes need to be recognized.
  - a redefinition of materials we need to deal with. What constitutes the range of moving image material out there? We now have the creation of media by everyday consumers. We are looking at acquisition and selection issues.Redefinition of the players. A proliferation of new entities and players are now involved in the field that need to be networked and included

**DAVID FRANCIS**

How can an updated plan presented to Congress articulate these ongoing activities in a way that conveys their contributions to a moving image preservation program?

**MARGARET BODDE**

- The compelling issue is access—this ought to be important to Congress.

**SNOWDEN BECKER**

- Access is a matter of who/what the materials are and not just where they are, thus the importance of MIC and cataloging.

**MARGARET BODDE**

- Quantify what is unpreserved and the problems/impediments. How much is already lost and what is the best method to address what is left? How much money is needed?

**SNOWDEN BECKER**

- Illustrate the scary hard truths. I'm involved in the state of California's moving image survey: identify institutions which have material, quantify them, and make a qualitative assessment of their value to the state. Set priorities for access: to create better preservation and access, do less than top-level preservation on some items.

**ANNETTE MELVILLE**

More of the American vernacular. Reads note from Eric Schwarz:

- Need to think of preservation for the 21<sup>st</sup> Century. Think forward, not back. Collect data on the current state and create a snapshot; if the report is too broad, there is a risk Congress won't like it. Congressional mandate does not necessarily support this study, but we may need to do it anyway

**BREAK 11:05-11:25**

## **GREG LUKOW**

- Need to articulate the national film preservation program. May have to do this after updating plan.

## **STEVE RICCI**

- A cautionary note. The field's diversity argues against a unified plan – these have failed in the past. Plan needs to incorporate and reflect the diversity of the field and the media. Collaborate on constituent parts.
- This is a historic opportunity. Access is a relatively new phenomenon. We can congratulate ourselves for democratic access but would be a lost opportunity to think of access according to the old paradigm where you have a set of researchers and a set of objects and our job to negotiate that relationship. Be interactive and collaborative. Instead, the field can grow by broadening and exploring new ways of configuring the relationship of users and collections.

## **EDDIE RICHMOND**

- Pluralism is important. This principle must be endorsed: all programs make up the national collection and the national plan.

To add to Bob's two changes here are 3 baseline questions:

- What constitutes the universe of moving images and how has this changed over the past decade?
- Identify relevant field entities and how these have changed the past 10 years.
- Step back and see what we do as archives. Preservation and access have changed, as has collecting. Need to look back and redefine these key elements that will define the plan.

## **DAVID PIERCE**

- For LC's collection of copyrighted plays, the ones requested by researchers were the ones which survived, while the others were thrown out.
- Redefine what is meant by access. Access and preservation aren't two sides of the same coin—they are the same. Access is the filter that decides what will survive. Small institutions will accept collections if they are able to be widely accessible. Using the term access rather than preservation will be helpful with Congress.

## **NAN RUBIN**

- Distribution has changed dramatically. Expectations of the public have changed drastically. Public is aware of material but not of levels of access.

## **SNOWDEN BECKER**

- Expectations of users are unrealistic and reflect a poor understanding of what archives are able to do. People assume archives are digitizing everything and that everything will soon be online. Technically, many of the expectations can be met: the tools exist now. YouTube and Google Video are fueling these expectations. We're playing catch-up—have to start using these tools.

## **PAT LOUGHNEY**

- Great distinction between reformatting for preservation and access. Copyright law allows some digitization for access. There is a need for a clearing-house to avoid duplication of effort by archives preserving same title. Archives are wasting resources preserving inferior copies when better copies often exist in other archives.

## **BOB ROSEN**

Scope goes to the core of what this group can do. We don't want addenda to the original plan but rather a reshaping of it reflecting world changes.

5 core elements:

- Moving image media: redefine what constitutes the moving image universe. Go beyond the term orphans into something more positive.
- Foreground and embrace the pluralistic nature of the participants, their cultural innovation and activities. We need to network them: the national collection is all of us.
- Recognize that we need to go beyond passive concept of access as presented in the 1994 plan. Today access is much more dynamic, thanks to the Internet and other forms of digital dissemination. Access is a key part of preservation mission, not separate from it.
- Stop thinking of digital as a distribution tool; rather it is a qualitative shift in the nature of the material and how it is handled. We now have born digital works.
- Education and networking with the next generation of archivists is essential. Once just thought of as a good thing, but now it is essential to get everyone up to speed on the issues and skills needed to preserve content.

I could list many others but these are the key 5.

## **ANNETTE MELVILLE**

- Also need to answer “why do we care”—“why is preserving these materials important”?

## **BOB ROSEN**

- Yes, that is number 1.

## **SUSAN OXTOBY**

Significant initiatives:

- The FIAF global and regional movement toward increased preservation. Need international perspective in the plan: network archive to archive with an international group of partners.
- Joint Technical Symposium (JTS) between AMIA and FIAF is an important new initiative.
- Schools on Wheels
- UNESCO initiative of “Memory of the World” project has included a moving image title.

### **ANDY MALTZ**

- AMPAS Science and Tech group is relatively new.
- What do we do when film goes away? What is the motion picture when film goes away?
- Born digital moving images also a focus. Can you ever access “born digital?”
- We started with a look at what else is out there. There are so many pockets of activities regarding digitization of collections that it is hard to keep up with them.
- What is the universe to what defines the problem? We have formed a committee to determine the state of archiving digital moving images before making any recommendations. What is the state of the current MI industry? There are digital finished and digitally originated materials, formats and metadata. We need to problem-solve: it is no longer the case that Kodak solves all our problems.
- What does it mean to show up in a “preservable state,” if you can’t interpret the data. Access does not mean anything if you cannot access the data.
- It’s a wholesale shift. Everything changes when you go digital. We will lose things which will become our “digital nitrate.”
- Will issue our report in 6-9 months

### **EDDIE RICHMOND**

- AMPAS final report would present some strategies for studios but might also be applicable for other archives.

### **ANDY MALTZ**

- Yes. We want to present a decision matrix that gives choices and consequences. What are the best practices out there, both from studio and not-for-profit perspective. If you make this choice, this will happen. Also, what are the economic justifications for having this archive and preserving digital–high quality multi-TB files?

### **CARL FLEISCHHAUER**

- I’m inspired by the sense of a national collection of diverse collections. There is a private sector piece here. NDIIP says there is a collective approach for all digital content and we are looking at partnerships. New report should say more about private and public, roles and responsibilities, national collection and role for content creators. Plan might articulate the responsibilities between these two sets of entities, restated into a digital context.

### **MARGARET BODDE**

- We are in a transition period now including film elements to digital: hybrid films. A dangerous period for materials being produced now, given current state of digital preservation

### **ANDY MALTZ**

- There is an expectation that labs will handle this but they won’t. Another point to make to Congress is that in Europe there is real government funding and support to stimulate local film communities. The digital cameras and other equipment we

use comes from outside the U.S.; in the U.S. there is less federal funding to promote the creative industries. We need more federal involvement.

#### **DAVID PIERCE**

- Digital runs the risk of disintermediating archives from their traditional identity and changing our role. Many outreach activities for web efforts don't even require a collection. Organizations like the BAVCC that are putting together high profile web projects are not archives and these efforts threaten to cut out archives from the "delivery" of their collections. If we don't move forward, others will move in and use collections. We need pilot and demonstration projects in the delivery of materials.

#### **ANDY MALTZ**

- We need to collaborate with Europeans sooner rather than later. On SMPTE and DCI, we see murmurs in Europe to develop their own standards. Would rather collaborate with them sooner.

#### **STEVE RICCI**

- What we have now is capital-intensive technology versus public archives. Public sector archives need to be included in standards discussions and debating as it is being developed now. How can this happen? What would it take to build a neutral context to discuss these issues?
- How we coordinate technical info (between AMPAS Sci-Tech council and groups such as AMIA) in a timely manner is an important question.

#### **ANDY MALTZ**

- There is no easy answer. Archive community is unique because there is unity about the core mission. Sets the stage for a world-wide effort. What is the right organization to foster this? United Nations?

#### **STEVE RICCI**

- I'm frustrated by the digital versus analog rivalry. The issues cross over technology. We need to make the difference between digital and analog invisible.
- Can we trust folks with no history in the medium? In addition to danger to digital moving image content, there are many other threats, regardless of the format. In this transitional period we need to stress the cultural value, aesthetics, history.
- There is a cultural interest in quality, need for the 4k digital to equal the projection print. Could we have tests, competitions, festivals to highlight the quality issues? UCLA did a screening of one-reelers that had been preserved by students. AMIA has the annual Reel Thing and screenings of preserved films.
- This is the cultural component to present to Congress.

#### **ANDY MALTZ**

- Archival community is unique. At its core, you care about the same thing.

## **PETER KAUFMAN**

Four areas that might benefit from some systematic study in determining the scope of the plan

- Notes barriers to achieving mandates of preservation and access.
- In the U.K. government is supporting digitization projects at BBC and JISC with the public in mind, e.g. BBC News Online. Supporting preservation tasks without using preservation mandates: they don't distinguish between preservation and access. They have marketed these to the public with electrifying language about cultural value, in order to get maximum support
- We need to look at developments of print and image digitization for guidance—lots of info-sharing there and they have a head start.
- Useful to inventory knowledge from public and private funding organizations about initiatives supporting work with moving images at universities, libraries museums and archives. IMLS, Hewlett, Mellon, NEH and others are funding educational video archives.
- Understand new commercial initiatives (I don't mean the large-scale studios and production houses). Or find out what independent producers and documentarians like Ken Burns are doing with their material. And bring newer, stranger ventures involving moving images like Google Video, YouTube and BitTorrent into this discussion.

## **DAVID PIERCE**

- British efforts are not supporting preservation and often access is not for the general public. Their digitized projects are a walled garden, with only higher education institutions able to access the material; there are very high license fees. They are creating fantastic collections but only for an elite few.

## **NAN RUBIN**

- Money for access projects (Open Media Ventures, BitTorrent) is coming from software people, not the hardware people. The software folks have money, expertise and interest. We need to approach them?

## **SNOWDEN BECKER**

- We need to recognize that our materials have commercial value and that people are willing to pay for quality. Manage expectations so that is it worth paying for preservation and access. People would rather buy than steal.

## **DAVID PIERCE**

- Difficult to compete with free.

## **EDDIE RICHMOND**

- Digital democratizes access but it also creates a digital divide among institutions. Some are struggling with the transformation to digital, to get from the 1980s to the 21<sup>st</sup> Century. If we do another snapshot of the field, what are the needs people have and can the national plan address those needs?

- In the past moving images were treated as an independent, stand-alone entity. Researchers more and more are thinking of moving images as one important part of many formats, collections and information resources that are relevant to their work. We need to study and make connections with other kinds of collections and materials?

### **PAT LOUGHNEY**

- Need to rearticulate that archives lack funding. We need to seize the high ground. Memory institutions have content but not the technology; archives also have ethical standards regarding the content. Leadership in what constitutes real preservation resides with memory institutions and not with commercial interests, who are too commercial-driven. It is the foundation of our role.

### **DAVID PIERCE**

- We are cultural institutions with a cultural mission. The UCLA mission is “more than a warehouse.” The collections become part of what we do. Rather than saying we want to put all this stuff on the Web, instead say what do you want to use it for on the Web.

### **HOWARD BESSER**

- Archives bring authenticity, reliability and accuracy—that is their recognized strength..
- Inter-related collections may lie in archives that are not moving image archives: stills collections, costumes in costume museums. Metadata and standards that can hook these materials together is essential.

### **EDDIE RICHMOND**

- Historically, archives have been defined by the nature and quality of their collection, along with their high profile restorations. From now on, archives will be defined by access and how you can tie with other multimedia collections across fields.

### **HOWARD BESSER**

- Just-in-time versus just-in-case strategies. Libraries are using associations with other libraries to avoid duplication of collecting and cataloging. Use of digital networks makes this possible. Digital libraries are defined by just-in-time access and may license content.

### **SAM BRYLAWSKI**

- No one has mentioned selection skills and knowledge, which is what archivists bring to the table. Archivists must focus on selection, provide guidelines telling folks how to select. Non-archival organizations don't have a sense of the value of this, such as local television newsfilm. What is being produced locally is at-risk but also of interest to Congress since this goes to the district level.

### **BOB ROSEN**

- The Wobblies provided access to everything. Two ideas that seem contradictory but aren't: one big collection and (access via??) selection. Public institutions embrace both concepts simultaneously which distinguishes them from commercial entities.

### **EDDIE RICHMOND**

- The commercial entities in the field are our colleagues. We won't be able to dictate to them what to do with their holdings, and we can't ignore their collections.

### **MARGARET BODDE**

- How do we articulate to Congress the enormous dollars studios have committed to preserving their libraries? Hard to make the case with private industry that there are numerous examples of films that need to be considered as part of the equation and have dollars and commitment put towards them. Studios are preserving and distributing DVDs but for every *Gone With the Wind* and *Singin' in the Rain* what about all the films which have no market and thus won't be preserved and put out on DVD?

### **NAN RUBIN**

- People respect the curatorial skill of institutions like ours. Public TV has the ability to make these curatorial selection criteria and people want us to do so. Cultural imprimatur of public television is terribly important.

### **HOWARD BESSER**

- Look at library worlds' collaborative successes with the private sector. They have been working on this longer than we have. Good arrangements between publishers, educational institutions and libraries to preserve cooperatively, with libraries taking on things that are not commercially valuable. As for points of interaction, Mellon Foundation funded five separate cooperative preservation projects between libraries and private sectors.

### **BOB ROSEN**

- Yes, it is important to get away from the polarity of missions between commercial and non-profit sectors, but also important to define the separate missions and the convergences. There are win-win formulas here. Interesting part is at points of convergence.

### **DAVID PIERCE**

- No longer the "horrible studio" image; now they do preserve but there is still an issue of access to these preserved films. Private sector might have a role in preserving, but archives may then need to step in and provide access if studios won't. There is a necessity for collaboration to fulfill this mission, such as what Universal is now doing with the films of James Whale. Celebrate what the companies are doing but build on it.

**SNOWDEN BECKER**

- We need a version of inter-library loan.

**MARGARET BODDE**

- Costs involved in digital access and preservation are not understood by the public. Study should point out that there is a cost involved--this is an important message for Congress.

**ANNETTE MELVILLE/ANDY MALTZ???**

- Notes the metaphor of painting the golden gate bridge, then having to start over when the bridge gets longer.

**HOWARD BESSER**

- We don't even know the cost of digital preservation in the long-term

**NAN RUBIN**

- Important to recognize and raise the public profile of preservation and access efforts. Idea of an "award" (like the FOCAL award) might be worth considering

**Lunch Break 12:35-1:50**

**Beyond Film: TV, Video and Born Digital**

**SNOWDEN BECKER**

- Tie this in with audio. How much difference is there? Why isn't audio included?

**PAT LOUGHNEY**

- That is how the legislation reads.

**SAM BRYLAWSKI**

- There is separate audio legislation and we are doing a separate study. There may be a joint meeting of both Boards to discuss the respective planning efforts. Perhaps a joint ARSC-AMIA conference in the future.

**EDDIE RICHMOND**

- There will be connections between the two. Access issues apply to both sound and moving image.

**NAN RUBIN**

- PBS was surprised at how disorganized the TV industry is regarding preservation standards; the networks do not have good practices in place. Preservation resources are scant. WNET/13 created an archive a few years ago, only the 2<sup>nd</sup> public TV station to have such a thing.

**SNOWDEN BECKER**

- What is LC collecting?

**CARL FLEISCHHAUER**

- I'm quoting Mike Mashon here. The Copyright Office is receiving 12,000 TV broadcasts per year, and an equal number of non-broadcast video.

**DAVID PIERCE**

- These are not on-air broadcasts, with ads and interstitial.

**NAN RUBIN**

- PBS has 150,000 hours of material waiting to be transferred to LC.
- Nobody in the industry is aware of TV study recommendations. Lots of good recommendations in that Bill Murphy report but not implemented as well as the Film Plan.
- Where is the TV preservation foundation?. Not developed at the same time as Moving Image and Recorded Sound foundations. TV needs that model and prestige. TV needs this to put money into the field. No visibility or coherence in the field

**MARGARET BODDE**

- The Television Academy?

**TIM KITTLESON**

- The Television Academy has their history of television—we have their videotape. I agree with Nan about the lack of coherence in the TV community.

**GROVER CRISP**

- It was a mistake to remove the TV foundation from the process. It sounds like the TV foundation was removed from the moving image plan for political reasons. There is a foundation but it has operated at a very low level – one person on staff, four on board. Opened the first grant period in 1995 – have accepted 40 of 45. No money involved in terms of giving cash to archives, but there are in-kind services being offered by labs. Our granting process had a big response but we were simply not ready for this and had trouble responding. Coming up soon is the 2006/2007 grant cycle.

**GREG LUKOW**

- There has been attention paid to television and video. AMIA has put in a lot of work on both: see the matrices in the packet. MIC does not differentiate between television and film.

**PAT LOUGHNEY**

- At LC there is authorizing legislation behind the film and recorded sound initiatives but not for television. The reports are about potential, not action, since

they do not come with funding. There is a history of unfunded mandates that pile up on staff.

#### **ANNETTE MELVILLE**

- TV study did not answer the “why we care” question.

#### **KARAN SHELDON**

- But there is some eloquent testimony in the television survey on why we should care. How and with what is the unanswered question.

#### **BOB ROSEN**

- Unless there is money, the effort is not moving forward. The Librarian of Congress has to make that point with Congress. This might provide leverage for resources.

#### **NAN RUBIN**

- We care because television is mainstream America. There is a different relationship between Congress and broadcasting (CPB). Film has a more sophisticated impact than television. The same model won't necessarily work. Argument about “local” significance will work with some in Congress.
- What kind of argument could be made regarding “why we should care?”

#### **HOWARD BESSER**

- How to spin the value of TV is critical. This is what shaped the youth of most people under 60. TV is part of our heritage: the public TV sample reel definitely had a tugging on the heartstrings effect.

#### **MARGARET BODDE**

- Nan, you have to make CPB support preservation before you will get Congress to pay attention. How can we engage the CPB leadership? Who are the people there to engage and convince?

#### **ANNETTE MELVILLE**

- TV community needs people to come forward and play the role that Scorsese has played for film.

#### **SNOWDEN BECKER**

- The WB channel and UPN are merging: who will take care of which properties. Smaller shows are already getting lost: people are looking for things that are already gone.

#### **DAVID PIERCE**

- We can't just argue that we save it all, not all 3000 hours of *Sesame Street*. Not viable to preserve them all. Need to select a representative sample. Selection is important for the argument of cultural significance.

**KEITH LAQUA**

- What happened to the use of revenue from government spectrum sales? What about dedicated taxes?

**STEVE LEGGETT**

- Some in the industry oppose that. Legislation has been introduced in Congress to use spectrum sale proceeds to create Do-It (the Digital Opportunity Trust). That legislation has made progress but still is somewhat of a long-shot for passage. Sales taxes have always been a non-starter.

**NAN RUBIN**

- You are up against the networks and other corporate giants. Commercial networks have no interest in supporting a public good and don't want the revenue to go away from them. They are fighting hard against any legislation. We need to win the battle and prove there is a genuine public interest at stake.

**PAT LOUGHNEY**

- These are executive branch issues. It may not be the task of the board to identify. Could make recommendations.

**DAVID FRANCIS**

- We need to think of ways that the updated plan could help take this forward – practical solutions

**EDDIE RICHMOND**

- The first plan lacked a detailed implementation strategy for following through on the few most critical recommendations; no one was charged with following through on the recommendations. Maybe the issue of follow-through needs to be addressed this time.

**KEITH LAQUA**

- An investment tax credit might possibly generate funds.

**DAVID PIERCE**

- Need data to show what can have a big impact and how it would effect people. What would it cost and what is the benefit? We need scaled resource models.

Access and Educational Issues

**DAVID FRANCIS**

- Academics are very concerned. We need to find a way to engage them and harness their voice for more access. Interest was across the board – news and entertainment. Academics argue more strongly for the need to access television than film.

**KARAN SHELDON**

- Once we make the case, to whom do we present it for funding?

**HOWARD BESSER**

- There has been a growth in academic interest in television, partly because DVD sets are now more available (*Buffy* series).

**SNOWDEN BECKER**

- There is a big audience that we need to reach out to. People who come to the Academy to look at things often include those studying literature and other disciplines.

**TIM KITTLESON**

- We had the same experience at UCLA. Use of our archive goes across campus.

**BOB ROSEN**

- Scholarly conferences and panels for film were very successful. No such thing for TV. We see interest like that at the Modern Language Association.

**SNOWDEN BECKER**

- Funding pilot projects might be a recommendation we can make. Small studies that deal with issues of access, outreach and use in education. We look to the IMLS for funding but they have not been doing a good job of finding good projects: thus we need to push for the best projects.

**KARAN SHELDON**

- Some bad projects have been funded and so have served as arguments against them

**DAVID PIERCE**

- So many studies are out there – we should be looking to identify the best ones

**HOWARD BESSER**

- Need to get data on existing projects. Pick good current projects rather than starting more. Numbers on how when access has been provided – use increases dramatically – particularly in K-12 education. Digital images like CDL get a lot of use. Look at what the Online Archive of California has done.

**SNOWDEN BECKER**

- Include stats on revenue generation from these efforts

**PETER KAUFMAN**

- Fund a pilot educational production with preservation advisors, to demonstrate how valuable this can be, showcase the impact. Fund a reverse “Eyes on the Prize,” where preservation is paramount at the outset.

**DAVID FRANCIS**

- Margaret, can you describe The Film Foundation’s “Story of Movies” project?

**MARGARET BODDE**

- 10,000 units have been downloaded– 70% of all middle schools in the country have them, 3.5 million students. Takes the study of one single film and over a 6-week period kids become active viewers. Curriculum dramatically enhances their understanding of film, how to read a film, how the film is made, connects to social studies, science etc. Want to build a standard package based on areas of interest and study. Not a compare/contrast with the book. More about learning the language of film [www.storyofmovies.org](http://www.storyofmovies.org)

**BOB ROSEN**

- We learned a lesson here. This was going to be designed by scholars but we were told this would produce content that would not fly in most schools. So teachers designed it and it succeeded very well.

**ANNETTE MELVILLE**

- This serves as a model for other disciplines. Relates a story about jury duty.

**MARGARET BODDE**

- “Story of Movies” launched last Fall and has had a big impact. *To Kill a Mockingbird* was first, and we start soon with *Mr. Smith Goes to Washington* and *The Day the Earth Stood Still*.

**BOB ROSEN**

- Did not hurt that the whole thing was free, funded by companies with an interest in this market.

**DAVID FRANCIS**

- Would this work for TV?

**MARGARET BODDE**

- Not sure if there is a visual aesthetic inherent in TV – more content based. Would *NOVA* work?

**PETER KAUFMAN**

- Cost?

**MARGARET BODDE**

- We had a writer, did field-testing. Cost about \$1.5 million over 6-8 years.

**NAN RUBIN**

- Not sure if it would serve as a model for TV. Teachers have been using TV differently for many years. Teachers use public television to teach PBS but our

audience is below 15 and over 50. Packaging and putting it into context needs to be done.

#### **DAVID PIERCE**

- In schools, we see kid making their own programs, a creative re-use role. Give students the raw footage and let them edit another version, produce their own versions of political ads and the like. If media literacy is taught in this way, students will expend many more hours and energy on these projects.

#### **BOB ROSEN**

- The millennial generation 8-28 has little or no interest in television.

#### **MARGARET BODDE**

- The issue is visual literacy, teaching kids to look for bias.

#### **DAVID FRANCIS**

- Nobody has talked about video and born digital

#### **DAVID PIERCE**

- On born digital, at the British Film Institute, we had been selecting, but it may be easier to harvest a lot rather than select and preserve. May decide which resolution to record at depending on content.

#### **HOWARD BESSER**

- Our assumptions about what programs needed high and low resolution preservation were wrong, e.g. historians and scholars wanted to be able to see the clothes and gender of audiences at game shows, on talking head programs, to judge race, class, etc. Low-resolution copies didn't allow for this.

#### **BOB ROSEN**

- As for archival motivations, if you allow lesser resolution then it becomes an alibi to use the cheaper approach and risk quality. Good idea but needs a cautionary note.

#### **NAN RUBIN**

- On the born digital, there isn't a discussion of what resolution there needs to be. We are not talking about different resolutions, just keeping in the best resolution you have. Action of choosing a level of resolution is limited to making access copies. The cost and level of effort comes with metadata.

#### **GROVER CRISP**

- About video—of the forty grants we gave, 1/2 were for video works of art (like dance, musical performances) rather than television shows.

#### **KEITH LAQUA**

- Michael Bachus

**PAT LOUGHNEY**

- There are over 60 different analog video formats. Choices about reformatting resolutions continue to be a difficult decision.

**CARL FLEISCHHAUER**

- Are interactive games and interactive media included in the scope? This may be a section in the plan which defers to the future.

**GREG LUKOW**

- Yes

**ANNETTE MELVILLE**

- That is not clearly stated in the legislation

**KARAN SHELDON**

- I disagree

**BOB ROSEN**

- You want to bring different entities into the tent, not leave them outside the tent.

**MARGARET BODDE**

- Ought to consider them. Many movies spawn games. The military is into this.

**CARL FLEISCHHAUER**

- Since the interactive component is such a dramatically different preservation challenge, may want to include it but simply outline the issue.

**HOWARD BESSER**

- Agree on the impact of games. Game market is twice as big as film. To ignore it would be a huge mistake. But in preservation this opens a huge can of worms and we may not be able to take it on in the time frame. Film will become more interactive so this should be discussed in the report somewhat. Maybe make recommendation for another study – agree with Carl.

**ANDY MALTZ**

- We have “reach in” from gaming people to the Academy. See it as the next form of story-telling

**SNOWDEN BECKER**

- Who is the Lester Bangs for games? What are the archives that deal with this genre?

**PATRICK LOUGHNEY**

- Still have huge threats to conventional film preservation. Don’t want to risk distraction.

**EDDIE RICHMOND**

- We ought not try to make the plan address the preservation of everything, but probably have to include games. I see this as a preservation and access plan. Not sure what digital preservation really means in general.

**DAVID PIERCE**

- There also are cell phone ring tones—these surpass the cash value of older collections.

**BREAK 3:15-3:40**

**GREG LUKOW**

- The scope issues being discussed lead into process issues. With the film and television foundations, the television industry had its own attitude about not wanting to be in the shadow of film. How do we foster public/private partnerships in television?

**DAVID FRANCIS**

- Let's come back to access and education.

**HOWARD BESSER**

- I'd like to flag the issue of intellectual property as impacting on access. I agree with Eddie that access and preservation move hand in hand, but intellectual property is an impediment and an issue we should flag.

**DAVID PIERCE**

- Until we make more public domain materials accessible, it is hard to make the case that our hands are tied by copyright law. Archives are sitting on public domain material too.

**PETER KAUFMAN**

- Use of audio-visual material at the university level is exploding and this needs to be documented. Also museums.

**HOWARD BESSER**

- Re Intellectual Property, for the public TV project, we looked at underlying rights issues that prevent use of public TV. If there was a foundation that was willing be a sugar daddy and buy out the rights to underlying works for educational use only (like the Ford Foundation is doing with *Eyes on the Prize*), this could make a huge corpus of material available for educational use.

**PAT LOUGHNEY**

- This is an opportunity to make a strong statement to Congress to expand fair use for educational use. One of the most focused things we could do.

### **DAVID PIERCE**

- Watch out about confusing free use and use. Issue should be “can you make it available to all?” Compare to statutory rates for music. In music you pay Harry Fox rather than paying several groups like in film. Many people would be willing to pay. It would be great to negotiate blanket agreements with unions, actors guilds, etc. Then you would have a way to pay and use.

### **ANNETTE MELVILLE**

- JSTOR as a model for this?

### **PETER KAUFMAN**

- JSTOR is an effort funded by Mellon to make legacy journals digitally accessible. Whether these models fit or not need to be examined. Also ArtStor and Portico.

### **HOWARD BESSER**

- Sustainability models are key. JSTOR uses a subscription model. JSTOR is access. Also divides access from preservation. No access during first 2/3 years. Only after license with individual publishers. It is a distribution and preservation arm for journals. For some, rights- holders pay for perpetual storage.

### **SAM BRYLAWSKI**

- There is Sound Exchange for online sales - streaming not downloads. It is the way they collect royalties for Internet radio. It pays the two rights holders involved (phonodisc/recording and c/music/underlying works) for the ability to stream. No need to get permissions so long as you pay for it. A new copyright bill introduced two weeks ago might make this more expensive.
- Sound Exchange was set up by the RIAA, late behind Napster, whereas JSTOR was set up by users.

### **DAVID PIERCE**

- Sound Exchange is a mechanism to collect and transfer royalties from Internet radio stations. Mechanical payments are fixed. The statutory licensing component is its most compelling feature.

### **SAM BRYLAWSKI**

- The rate is set by an Library of Congress independent tribunal that sets the rate. They are lobbied by both users, but users don't have to negotiate each time. This only applies to post-1972 sound recordings.

### **GREG LUKOW**

- Grover: Is such a model even conceivable for the MPAA to negotiate with archives for materials for which the studios have no plans to release?

### **GROVER CRISP**

- We are trying to properly preserve all of our content. Sony is planning to preserve on film and to digitize the entire library. At some point in the future, everything

should be available for a fee. Current material is coming in with a digital copy. Still have thousands of feature films not preserved; only about 50% done thus far. It will take a long time to do all of this, we are just starting really and it will be years before we get it all. And we are moving faster than anyone else.

- I'm not too strong on DVDs: that is driven by retailers, too narrow. Lots of titles available that retailers would not handle.

#### **SNOWDEN BECKER**

- There is the Amazon model to burn on demand.

#### **GROVER CRISP**

- Content owners are thinking the same thing about access: if we have it and someone will pay for it, let's make it available. But years ago our CEO said we will everything available very soon but that is not true: it will take years.

#### **NAN RUBIN**

- Since we can't predict what will happen, don't let the plan get tied into current technology. Solutions should be open for emerging and future technologies: we don't need a gatekeeper.

### **National and Regional Conservation Centers**

#### **GREG LUKOW**

- Northeast Historical Film was the first out of the gate and now NAVCC and UCLA. What does the field want out of these?

#### **KARAN SHELDON**

- Original film plan mentioned cold storage and Northeast Historic used this to get money. No storage was available in the region; this was a service that could be provided that gave traction to the effort. Filled a need for many institutions and organizations.

#### **TIM KITTLESON**

- UCLA nitrate vaults start in a year or so, Phase 1. There will be a Phase 2, uncertain about details.

#### **CARL FLEISCHHAUER**

- Will there be a discussion of the services a public institution can provide versus what private companies do? Companies may argue that this is a trespass onto their turf.

#### **KARAN SHELDON**

- About our services—some of this involves helping archives plan and even pick service providers, but we also do lab work, i.e. home movies. We also sell stock footage and DVDs where we have rights or the films are in public domain. Long-term preservation of extinct languages is a new thing we are involved in.

### **SNOWDEN BECKER**

- There is a real lack of training and knowledge for archival staff. Can these regional centers serve as training centers for professionals that have to deal with audio-visual collections? Need a baseline of knowledge in the workforce and hands-on training. Need more than just teaching at the masters level.

### **ANNETTE MELVILLE**

- Education is an important area for the centers to address. People want to learn about film as an artifact. Provide a focus and concentration on the artifacts. Do symposia and seminars. Create a handbook. Build bridges with people doing history and political science research.

### **JANICE SIMPSON**

- That would be something to coordinate with NYU or UCLA or AMIA, to avoid reinventing a curriculum.

### **NAN RUBIN**

- For our NDIIPP project, goal is to design a preservation repository for born-digital public television programs. We need to look at workflow—people who archive at television stations are trained in operational things, they are not librarians. We don't have a national public television conservation center but would be willing to incorporate this and take leadership on a regional or national level. But we struggle with where the money is coming from to sustain the project.

### **BOB ROSEN**

In general, the meaning of having a large facility is that you want to run a place full time just to keep costs down. And you want to be helpful in a collegial way. There are 3 questions:

- How do you define the region? Geographic or mission>
- Large archives don't want to appear imperious. Talk to people about their needs: use a responsive/interactive approach
- Competition with private labs is a problem. What is the relationship? Needs to be thought through in a careful way.

### **DAVID PIERCE**

- Tech change happens suddenly. When change happens, folks won't remember the past. When DCI comes, no one will know what a film projector is. Focus on digital, move forward rather than looking back. Use web pages to provide information on obsolete formats.

### **KARAN SHELDON**

- Small archives need to learn the conservation skills too. Look at still photos and microfilm. There are regional centers that do this sort of preservation, federally-funded and work for small archives.

### **PAT LOUGHNEY**

- This is a historic period. Audio-visual documents are not in the public domain, even older ones, and thus not well-known by the public. But as it moves into digital and into the public domain, there will be more usage and embracing of this content by people in varied disciplines such as historic preservation specialists. Report needs to recognize the huge flow of analog materials into archives that will continue for decades.

### **DAVID PIERCE**

- Treat legacy formats in much the way we treat nitrate—send them to the national and regional centers. Will there be the same thing for digital?

### **HOWARD BESSER**

- For the next decade, crisis will be old videotape, soon not playable at all. Still a significant amount of it squirreled away, which needs to be ferreted out. These are targets for regional centers to focus on and acquire these collections. Holders of the material do not know what to do with them. Such as when Home Movie Day keeps the original format and gives back a dvd.

### **SNOWDEN BECKER**

- What do national centers want to do about these collections of materials? These holders are only interested in the content. Provide them a DVD and they are happy.

### **PAT LOUGHNEY**

- Part of the answer is educational: the holders of the content will benefit from better information.

### **SAM BRYLAWSKI**

- A question for this group. What do you want the national centers to do? National centers are not a vacuum. I discern a need for small archives to sustain digital content. Where do the bytes go? Who is going to sustain the “have nots” digital files? Is there a need to have shared storage?

### **EDDIE RICHMOND**

- For centers like ours, we need to figure out solutions to the problems that present themselves. I’d like to figure out what the problems are and then move to solutions. Need data to figure out the solutions for these problems. We want to help others but have to identify the needs first.

### **PAT LOUGHNEY**

- We already have some national centers: NARA, LC, UCLA, NYPL for performing arts. We have a mix of models including museums. Need to look at networking. Use of “dark archiving” to support each other might be feasible.

Need to establish standards for the approved “trusted archive” to qualify to serve others.

**TIM KITTLESON**

- We want to take care of our own stuff first, then expand our capacities to fill this need.

**GROVER CRISP**

- About Howard’s comment on video: Video is at a critical point. Over the last two years on our grant applications, not all the stuff was obsolete. But on the formats that were obsolete, we could not find anywhere that could handle them, even for newer formats like 1-inch C. Even some standard formats are in trouble – machines aren’t available even at big service bureaus. Would like to see a pool of equipment someplace to service old tapes and an inventory of equipment. Otherwise, we will have to no say to applications with certain video formats.

**BOB ROSEN**

- If this is the case--a crisis--then it takes on a high priority status for this study. A piece is the hardware, another piece is knowing what is out there. Like Australia did with its “Last Film Search.” “Video won’t wait” as a motto. We have been talking about this for decades.

**KARAN SHELDON**

- The last survey was *Footage* ’89. There is no current place to look this up.

**HOWARD BESSER**

- Student survey resulted in institutions like Public Access TV who held video material asking for help in dealing with their collections. There are ways to break off the pieces and gather the data.

**NAN RUBIN**

- Need a clearing-house of publications for video. Where to go for help and expertise. Especially valuable for tv folks to have a resource clearing house.

**ANNETTE MELVILLE**

- Should centers take on the research to do national data collection efforts? Consider having a policy for data collection. National surveys are expensive and no one is equipped to undertake them.

**PETER KAUFMAN**

- One approach is to enable current creators to preserve their own material to prevent future loss of important content. Define best practices, not just shows but also the underlying interviews, outtakes and other materials.

**ANDY MALTZ**

- AMPAS is limited in format interest to film and its equivalents. We do not address television and videotape.

#### **SNOWDEN BECKER**

- Maybe like Bell Labs and experimentation, the centers could have offices to create bridge technologies for obsolete formats. AMPAS Sci-Tech Council could have a large voice in this. Need to focus on getting analog video content out of analog and into digital form

#### **ANDY MALTZ**

- I see the problem of video as migration, accessioning existing electronic content into preservable form.

#### **MIKE POGORZELSKI**

- Centers could have brain trusts to reinvent these old technologies, people who would know where the old machines are. To Howard's questions of what archives want: Libraries want help. A central place to send them is good but is it plausible. Do the national centers want this material sent to them?

#### **SNOWDEN BECKER**

- Can new technology be licensed? There is plenty of lab work to go around.

#### **DAVID PIERCE**

- Use an inventory of what is out there and how much would it cost to preserve it. Archives could amass large bodies of obsolete formats and get funding to preserve them in bulk. This might be an economically sound and more viable pitch to funders. Example of Anne Fleming at the BFI and 35,000 two-inch tapes. She took it on as a project, got funding by saying "we'll never have to worry about this again." Project ran 24/7: it is not efficient to run a reformatting activity at a low volume.

#### **BOB ROSEN**

- We have smart students at 3-4 institutions who would love to do research on some real substantive problems, not just basic intern work.

### **Sustaining a National Preservation Program**

#### **PAT LOUGHNEY**

- Looking back 25 years, it is possible to take the long view and reflect back to see the progress that has been made. Everyone wants more success but it has been significant and there is a track record of achievements: public awareness, two national boards, funding from Packard and Pew. Can we leverage them to expand? That Congress has bought into the NAVCC model is very significant. M

**BOB ROSEN**

- It is always a question of money. How to find the resources is not as compelling a problem. Now the issue is more complicated. But how do we do this in a structured, institutional and cohesive manner that gives credit to those who have helped but also shows we have a really long way to go. Need a way to put a quantifiable price tag on the effort.

**SNOWDEN BECKER**

- Quantify what we've done thus far.

**CARL FLEISCHHAUER**

- Divide sustainability issues among the various institutions and define the needs. There is a temporal aspect to sustainability– if the creative community could make a business case, a special PBS community, a community for public archives
- It might only be a 20-year window for public TV, for example. Each community will differ in this.

**BOB ROSEN**

- There is no sense of scale that we can communicate to people about the problem, milestones to indicate what success would be. It would be good to have some numbers.

**NAN RUBIN**

- TV needs partners and allies among the industry. Public institutions and Congress won't support it if the producers don't become partners. Easier to beg from Congress after we get support from the private sector.

**PAT LOUGHNEY**

- Networks are looking for federal money to pay for preservation. We had discussions with a major network. They came to LC to get help with reformatting old tapes: they were not willing to do so.

**BOB ROSEN**

- Always a difficulty when you position preservation as a charitable act.

**DAVID FRANCIS**

- BBC figured out the cost of preservation versus the cost of original production. Are we valuing what we do highly enough? Is it visible enough? A lot of what archives do is lost and people don't know the value.

**ANNETTE MELVILLE**

- You will always be disappointed if you think this can pay for itself. There always will be a need to get public money. That is why many of us are in the non-profit sector. We are ahead of the curve. Because there is a greater good, there is possibility to get private support.

**KARAN SHELDON**

- One problem is that we don't tell people how our work has provided them with access to content. We have done a poor job in telling people this. A financial study is essential to document what has been spent. We need to document what has been done.

**ANDY MALTZ**

- Is there a way to get at an ROI?

**KARAN SHELDON**

- Well, it is a negative number. We have gotten a lot of help from our Congressman.

**ANDY MALTZ**

- You could value it against benefits. There may be some non-financial benefits that could be articulated.

**DAVID PIERCE**

- More "I" than "R." Look at investment versus return – taking cultural value into account. Look at the cultural "R" rather than the cash "R."

**BOB ROSEN**

- Given the number of films which have been loaned, how many people have seen the preserved films? That could be a benefit number.

**SNOWDEN BECKER**

- What sort of stats would be useful? We could look at DVD viewings. Archives can make estimates on how many Americans have viewed a restored film, how many archival films have been used in productions. There exists important data that can be collected now. Maybe a "Harper's Index of Film Preservation."

**STEVE RICCI**

- You have to do a hybrid here, where you do both economic and cultural benefits. Gather information on both sides but for a purpose. Need new models for acquiring resources to sustain preservation, not just a raise for current programs. There was a conceptual apparatus that coincided with the preservation of nitrate. The field has changed as have cultural imperatives. Should determine "why this is important"

**GREG LUKOW**

- Remember the AFI-NEA program. It went away and we needed a replacement.

**ANNETTE MELVILLE**

- I can assure you that was not the reason we created the Foundation.

**EDDIE RICHMOND**

- In 1994 we had an outcome in mind ahead of time: to get more funding and structure. We need a concrete goal.

**STEVE RICCI**

- 15 years ago, we came up with new models and got funding for the NFPF from Congress. This meeting is an opportunity to brainstorm new sources of funding?

**EDDIE RICHMOND**

- Yes. What we will launch here is one of the main outcomes.

**DAVID PIERCE**

- If we took Packard and Selznick out of the picture, we would not be talking about success today but about collapse.

**STEVE RICCI**

- Let's think about the other part of the formula. In the past, there was a cultural formula: nitrate, fear of loss of cultural legacy, "nitrate won't wait." Field has changed dramatically in terms of materials and now we need the equivalent of this kind of compelling political argument to explain why we support home movies, etc. A new political argument on top of the numbers—it's a different cultural imperative today.

**DAVID FRANCIS**

- I'd like to ask anyone who will not be here tomorrow to make their comments now about the process moving forward.

**KARAN SHELDON**

- It's really important to open this process to those who aren't here today: industry, software, information sciences, corporate, academic. Keep the process open as long as we can. Get specific about doing something to broaden public interest and access. Start with asking people here who they want included and go outward from there. Conduct phone conferences.

**GREG LUKOW**

- How to do this? Hearings, testimony? We did this last time but please elaborate.

**KARAN SHELDON**

- Ask people at the table who they want to start with, which people. Then videoconferencing or a listserv.

**GREG LUKOW**

- Roundtables like the audio engineers roundtable. There we invited people, very specific.

**KARAN SHELDON**

- You don't know your specific topics yet. Not quite at roundtable stage yet. First need to define what moving images we are talking about.

**BOB ROSEN**

- Don't forget users. What do they care about? What's happening in the world in terms of convergent media? View the problem from their perspective and find a way to bring that into the conversation.

## Day 2

### Education and Training

Starts at 9:35 a.m.

#### ANDY MALTZ

- Did want to mention there will be an October meeting of SMPTE in Los Angeles and for those interested I have some tickets to tonight's Academy screening of *Midsummer Nights Dream*.

#### DAVID FRANCIS

- We'll start today with a special session on the graduate degree programs.

#### PAT LOUGHNEY

- George Eastman House. Film preservation degree program is the brainchild of Jeffery Selznick and Paolo Cherchi Usai. Teach archiving from A to Z. One year training program -116 grads through this year class graduating this Friday. 10<sup>th</sup> year of the program.
- 1<sup>st</sup> year certificate program: Intensive introduction. Students rotate on all professional jobs in the archive – 30/40 hours per week. Work with Haghe Film in Amsterdam for digital restoration; also partnerships with Norway and Australia and various labs. Philosophy and ethics, acquisitions, video and copyright. Various professionals do focused workshops on wide range of topics. Staff and guest lectures from RIT experts and others such as Eric Schwartz who does a 3-day copyright workshop. Joint session with NYU.
- 2<sup>nd</sup> year of the program (Masters degree): will broaden the curatorial and aesthetic background, whereas first year focuses on the technical skills. Strive to have six-seven students. This degree done in conjunction with University of Rochester since George Eastman House cannot give degrees. Many students come in already having advanced degrees.
- Placement: arrangements with several international archives. High percentage of graduates (90 out of 116) found jobs in related areas such as libraries and archives. Many in TV and in historical societies with AV-media emphasis.
- Given the changes in our field, I do want to change the name to Selznick Audiovisual Preservation School.

#### HOWARD BESSER

- Moving Image Archiving and Preservation masters degree program at NYU. Of the 3 degree programs, last program started so we embrace all moving image media including digital and video games. Part of cinema studies program: the program struggles with its name since the scope is broader than film, involving cultural and tv studies.
- Unlike other 2 programs, we are not directly attached to a prestigious archive.

- Try to train to all types of environments - - focus is on multi-format content cultural repositories: libraries, museums and paper archives.
- The focus of the institution affects how one might handle materials: (*Nanook of the North* in museum setting vs. MOMA)
- Students work intensively on avant-garde, foreign materials, newsreels, home movies and non- traditional materials, in addition to traditional feature film.
- Building out the capabilities of the NYU Library to handle special collections of MI material.
- Put an emphasis on internships: intensive including full-time summer. Also place students in a wide variety of internships (ABC News, Fox Movietone) that expose them to different institutional settings – networks, libraries, museums, archives in NY. In the summer they travel to other US institutions. Students do 4 internships total: 1 must be film, 1 video, 1 laboratory and 1 collection.

Problems:

- Broad range of ongoing student projects. May have staked out too big a turf. The curriculum is project-focused – to help institutions or the field in general. Lists a number of ambitious student projects (assessment of public television, thesis on disaster prevention and recovery focusing on New Orleans, book on Bill Brand and guide for independent filmmakers.
- The problem of student burn-out--they work 60 hours plus per week in the program--that is significant. We don't let them take jobs. The program may be too ambitious. Need to determine what is the core of essential knowledge and skill that they need to have without asking too much of them.
- Tuition is too high, \$31,000 per year; financial aid is a real issue. There are NEH funds for internship but these can't be used in federal institutions.
- Have been successful in getting grants for post-graduate professional positions involving a serious research project. Proposes NAVCC based research projects for recent grads of the 3 programs. Paid internships at places like Culpeper would be a terrific idea.
- Sequencing is a problem. Wide variety of classes taught by adjunct and real professors. Curriculum shifts often throw things out of whack; avoiding redundancies is important. The schedule is so tight that changes/additions to a course affect the entire curriculum.
- We've had a major curriculum review report done by Ray Edmundson and David Francis, and we have started implementing their recommendations. In fact, our students managed to improve a few of the recommendations.

**JANICE SIMPSON**

- Mentions CCAA effort to define a core curriculum – can the Edmundson/Francis document be made available?

**DAVID FRANCIS**

- Yes, but only after the removal of off-the-record interviews and other personal and confidential material

## **HOWARD BESSER**

- I delivered a list of core competencies at AMIA,
- We plan to level off at 8 students per year maximum. 1<sup>st</sup> year had 6, 2<sup>nd</sup> year 7.

## **DAVID PIERCE**

- Tuition is likely higher than the salaries of the jobs they are training for.

## **HOWARD BESSER**

- Anxiety about income is significant. Lots of student anxiety in final semester concerning jobs. That NYU can offer short-term jobs to almost all students helps ease this; 3 now working on NDIIPP. Also on NEH grant and for Sarah Ziebell Mann research prize.
- Because of the high tuition, the commitment and passion of the students is extremely high. Just graduated our second set of students last month, so not a long track record. Only 2 dropouts over past 3 years (one for financial reasons while the other went back to film production).

## **STEVE RICCI**

- Interested to hear what archives such as Culpeper, Santa Clarita and others want from our graduates. The program is looking to find a new mix between skills and ideas. Balancing specific knowledge of the field, and developing leadership skills.
- 2 year MA degree program. 10 students per quarter. Just graduated 11 in our third class. All are working or have moved on to a PhD program.
- Program was the brainchild of the UCLA archive, but it is an academic program. Sponsored by 2 departments – Information Studies and Film, Television and Digital Media. These knowledge combinations benefit the students and provide good surprises, though it can be difficult administratively sometimes. Talent pool for in-town adjuncts to teach classes is outstanding (Chris Horak, Michael Friend, Snowden Becker and others).
- Program would not be well served by having students focus narrowly on technologies or collection types. Want students to be generalists, focus on broad scope collections and technologies. Catalogers need to know everything from Hollywood features to documentation of performance art. Need to cover preservation and restoration concepts. Taste and values also change quickly. More interested in a set of functions that have conceptual cores but can change rapidly.
- Students have a series of required seminars in all areas of archival work. If successful the concepts are broad enough to apply to all kinds of collections, though approaches will differ.
- 2<sup>nd</sup> year allows students to focus on their areas of interest and have internships in a variety of institutions, US and international (FIAF archives in China, Taiwan, Mexico).
- There has been a paradigm shift. Clearly, it is enormously important for our cultural legacy to continue traditional preservation, physically preserving and duplicating originals – the core mission. On the other hand, it is also true with the

rapid change of technology and distribution outlets, we need students to be able to apply archival knowledge, literacy, curatorial taste and judgment to the preservation and access of these materials. If a new technology becomes available what do you use it for given the juncture of the archival and academic communities. We need more cooperation between these groups.

#### **GREG LUKOW**

- Relationship with VA Tech began with a connection to Germanna Community College. Goal was to develop a work force and support LC lower-level staff with educational opportunities, a small “u” university at Culpeper. LC wants to broaden collaborations to establish training, internship, post-grad R&D fellowships within NAVCC, while Va Tech wants to provide courses such as business management.

#### **SCOTT WEIMER**

- Virginia Tech wanted to expand workforce development efforts and regional development of the Culpeper region. Wants to collaborate with LC and the local community. Very interested in putting the business school into that context. Don’t have a film school and won’t develop one.
- Have in mind a finishing school to round out professionals. Virginia Tech wants to round out professionals with tech skills and mgt skills and give them the professional/business skills found under the Business School – e.g. report writing and project management. They have a digital library and archiving facility, and have an NSF grant to develop a digital archiving curriculum.
- Are eager to include AV archiving modules in this curriculum. Notes that there are several fields of scientific research with connections to AV archiving (such as computer engineering) that could be made available in the development of a partnership. We want to be heavily engaged in partnerships with corporations

#### **SNOWDEN BECKER**

- Is non-profit management taught by Virginia Tech

#### **SCOTT WEIMER**

- Yes, our public administration group includes courses on non-profit management.

#### **STEVE RICCI**

- Some of our students take classes at the Anderson Business School.

#### **HOWARD BESSER**

- We had two students take management classes and we all teach grant-writing to students.

#### **PAT LOUGHNEY**

- Rochester has the Simon Business School.

## **Open Discussion**

### **BOB ROSEN**

- The issue of education has moved from being desirable to being essential. Need new knowledge and comprehensive knowledge of the relationships in the field. Need to ensure there are core elements of curricula that address new issues and technology such as born-digital, diverse entities, different kinds of institutional settings in the field. Could be used as a proto-type for other institutions to deal with these contemporary issues.

### **HOWARD BESSER**

- Have a grant from NEH to do this. Born-digital has not come up specifically as a topic, but there are already classes at NYU that teach this and this could be slipped into the mix now, with funding already there.

### **NAN RUBIN**

- Relationship with NYU has been extremely valuable. Coming from the experience of running daily broadcast work, the importance of having archival skill in the studio is starting to dawn on people. Can we collectively think about having archival training included in academic programs that have broadcast programs? Perhaps a week or two intensive package that could be introduced into these curriculums. There is a tremendous need and interest for these skills now.
- Idea of participatory cataloging to address backlogs could be effective. A chance to bring some operational skill into some academic courses.

### **PAT LOUGHNEY**

- Each program has a different profile. The variety of institutions--museums vs. libraries and archives--impacts the skills and talents that they require. Good to have core competencies but the field has a broad spectrum.

### **JENNY HORNE**

- What skills/knowledge do grad programs want their undergrads from cinema studies to have?

### **HOWARD BESSER**

- Faculty look at incoming students and ask: "What do you know?" I wish they had a basic knowledge of film history and the language of film. Cinema Studies graduates have a solid background; others from Anthropology and English may not.
- There should be more skill sets about researching, organizing, how they found moving image material, how it survived, the intellectual property issues..

### **PAT LOUGHNEY**

- I gave up on the discipline of cinema studies—it was very hard to get them into the concept of moving images as artifacts when they do everything from DVD

versions of films. Cinema Studies programs should support archives and preservation of moving images as artifacts.

#### **ANNETTE MELVILLE**

- I read grant applications from archives every year. Critical thinking and writing skills are often very weak. Important to have the most up-to-date skills, but students need to “learn how to learn.” They need agile thinking and flexibility as technologies change—see the Harvard case studies on change. Having students follow professionals in their work is a good idea, learn by doing. We will be a “step-child” profession until we can think and write clearly. I do praise George Eastman House because those from that program can write well-argued applications.

#### **HOWARD BESSER**

- All three programs are about presenting students with situations and having them figure out solutions. This is part of moving the field from the world of apprenticeship to the world of academic training. The writing problem is not only with this field: in general, the writing skills of young people are in decline. In our program, we can only do so much to help improve writing—we have sent some students to NYU writing workshops. We don’t have the resources to teach writing. It is a generational thing and has to do with poor high school education.

#### **ANNETTE MELVILLE**

- There is no core competency more important than the ability to communicate.

#### **BOB ROSEN**

- Archiving and Media Studies are joined at the hip and interconnected, shared issues of history and culture.
- We don’t make people the final experts in technology, but need leaders who can talk the talk and can work with experts. Not teaching technology but teaching folks to be technologically literate and comfortable.
- Diversity is a consideration—the field was once mostly male and still is primarily white

#### **HOWARD BESSER**

- These days we need to do affirmative action for males: most of our top applicants are women.

#### **STEVE RICCI**

Have we established a profession? Maybe not. List of needs for future follow-up:

- Important to tackle the issue of certifications and accreditation. Need a socially-validated category of worker—this helps in getting grants, etc. Otherwise low social status, just passionate dilettantes.
- Finding economically viable ways to bridge the divide between archivists and the different kind of archives in the country. Perhaps there could be competitive one-

- year fellowships, graduates could become research fellows in residence at the major archives.
- Everyone is facing a technology transition. Should we have the equivalent of a archivist laureate (at Culpeper?) to help educational institutions solve problems by going to other archives and helping them think through their issues. Share resources between archives and educational institutions.
  - Someone needs to track employment figures, income and publication records of the film archive school grads. Will be good to see what they accomplish and quantifying this will support funding requests (NEA, NEH, Dept of Education grants). Needs to quantify this independently.

#### **HOWARD BESSER**

- That could be a role for AMIA

#### **PAT LOUGHNEY**

- Our applications are running 3:1 female, even for international applicants

#### **JANICE SIMPSON**

- Thanks to Howard, Steve and Pat for their important pioneering work in training students.
- Agree with idea of developing core competencies. Like to look at this in terms of comparison to other nations. Learning modules.
- AMIA can help with some of this: role is in the arena of continuing education, including accreditation and certification. Has not really gotten off the ground – resources are thin, volunteers as much or more so than money. Would like to come up with regional workshops, but again the problem of resources is serious and has hindered this. People are so busy that volunteers are very hard to find. Even when there is money, we lack people with expertise.

#### **SNOWDEN BECKER**

Many moving images are not in traditional archives. This has two big impacts:

- People with no background or knowledge in moving image archiving are dealing with these materials. They need these regional workshops.
- Presents an opportunity for graduates of the programs. There are places that might have no bearing on film archiving that have people working on large collections of moving image materials--e.g. casino video surveillance departments.
- It is an issue of national urgency that people managing and using MIs have the skills and training to do so.

#### **HOWARD BESSER**

- NYU has had success in finding work for students in these non-traditional institutions, such as transit museums and *Conde Nast*, places which might have a paper archivist but need help with audio-visual collections. But being able to do outreach in a wider context is key; on site visits are very effective.

## **BREAK**

### **GREG LUKOW**

- Have we established a profession? It seems the answer is no. How do we establish a profession? Steve's four items are a good start. Are there other ideas?

### **SNOWDEN BECKER**

- Integrate more audio-visual preservation and archiving into standard MLS curricula

### **PAT LOUGHNEY**

- This will take discussion and debate to determine how to do this. The recognition that these programs exist shows the maturity of the field.

### **HOWARD BESSER**

- Look at Library Science and Archival Science. The former became a profession about 50 years ago, the latter about 10. What were the benchmarks? Having a journal, a professional society, articles from our field appearing in other journals-- all of which we have.

What we don't have:

- Job descriptions which require the degree
- Certification process for professionals or for programs, like museum accreditation.
- Now something that is hazy: borderline of profession vs. discipline. Is there a sufficient body of literature out there that is our own literature, not just ideas borrowed from other disciplines? We are nowhere near having that body of literature, and having theories and concepts that are our own. Even after 50 years, there is some of this discussion in library science.

Some suggestions to add to Steve's list:

- In terms of education, the field needs to somehow make other fields that border on ours recognize that we are a field and recognize the value that we bring. Have audio-visual mainstreamed into archiving studies. As Snowden Becker mentioned, into MLS programs. This is a publicity, outreach effort that has to happen. But more than just a program, it is the idea of recognizing the issue of mixed collections. The best way to do this is to expose them to our expertise and give them some suggestions and guidelines for our materials. Send our students to spend a day with academic programs and mixed collections and determine "What do you see that is wrong?"

### **PAT LOUGHNEY**

- I don't think this is one of the top three priorities for the national plan. We need to do more to define ourselves as a profession.

### **NAN RUBIN**

- I have mixed feelings about this. Most people in the TV field have no professional training in archiving. I think about Lisa Carter who has been tremendously influential in public television, and about the need some of us feel, including me, for some continuing education. How to apply this training to the broadcast environment? Need training programs for professionals. CPB had a management-training program, contracting with Harvard Business School and UNC for a two week training program. This could be a model that we could use. A short, 1-2 week continuing education program that would put people in the field into a certificate program and give them skills and expertise they could take back to their jobs.

### **HOWARD BESSER**

- There are many different niche areas that could be the focus of particular programs: museums, historical societies and others. Professionals need exposure to specific, targeted training programs tied to their work. The problem is that many of these people don't realize they have this need. Until they recognize this, it won't work.

### **ANNETTE MELVILLE**

- There are many continuing professional education programs out there at universities. Take people from across professions. What about adding the appreciation and teaching of film as an artifact into the media studies and research design courses?

### **PETER KAUFMAN**

- There are filmmakers who want to maximize the reach and impact of their world and to preserve it. Entire creative community could benefit: this is a marketing issue. Call it a preservation and access clinic—there would be a line around the block.

### **SUSAN OXTOBY**

- At Berkeley, we are teaching about film curating—this came from film study at the graduate level.

### **JANICE SIMPSON**

- One solution that Canada came up with was a traveling archivist program. There has been a position in each province whose full-time job is to travel around the province to help smaller regional archives solve problems. They have a schedule and it has been very successful.

### **BOB ROSEN**

You need to differentiate between:

- subjects of professional training: context of organizations, training of professionals, short-term course training of practitioners, public education and

- raising public awareness, relating this knowledge to cinema studies and other allied fields, raising awareness of creators
- another list would include the vehicles to accomplish this: organizations, publications, short courses.

#### **SCOTT WEIMER**

- Notes emerging trend of custom on-site curricula programs. Faculty go to organizations to develop training programs for continuing education. Niche areas are having curricula created specifically for them.

#### **MARGARET BODDE**

- Reaching out to the guilds and doing marketing to them is one way of spreading the word. Connect the need for education to the work of the guilds.

#### **STEVE RICCI**

- That is a brilliant idea—also could validate best practices this way. We have preservations where someone who restored a film gives a talk and get a big turnout even from the public.

#### **ANNETTE MELVILLE**

- Keep recommendations general - avoid the specific since people will add those later. Defining core competencies narrowly can be problematic.

#### **LUNCH 12:15-1:30**

### **Process For Developing the Plan**

#### **EDDIE RICHMOND**

- This isn't a comprehensive group, so there needs to be further opportunities to bring ideas to the table.
- I don't see this as an effort to update the old plan. Rather, it is developing a whole new plan. Can't see how this all can get done without a dedicated full-time coordinator.

#### **GREG LUKOW**

- It is a possibility that should be considered.

#### **PAT LOUGHNEY**

- Agrees that hearings are important and could be used to involve Pub TV

#### **HOWARD BESSER**

- Perhaps having sessions at other constituencies conferences where people would be more likely to show up; this could work in place of public hearings. Help identify key constituencies.

### **NAN RUBIN**

- Organizing at PTV meetings a good idea. Developing a brief questionnaire for TV professionals would work.
- Impressed with the Orphans Group website that allowed for comments to be sent that way.
- Also, piggyback on AMIA with special sessions or a caucus – even an informal process would work.

### **DAVID FRANCIS**

- Any broad general views about the process?

### **JANICE SIMPSON**

- Yesterday we had trouble defining scope – what are moving images etc? AMIA would want to play a major role. Given the state of technological flux, is this the right time to do this, and if it takes a year and a half, we won't have the resources to do it again for many years. AMIA wants participate but only if it will succeed: we don't want to fail.

### **STEVE RICCI**

- It is precisely at the moment when you don't have precise answers about the field you need to bite the bullet and undertake this process. Sphere of moving images is different now—convergence puts us into a new world. We can put together the questions, if not the answers, that guide us regarding what the plan should be. Now, in the midst of it, is the best time to launch an exploration.

### **EDDIE RICHMOND**

- Agree with Janice's question, and the response by Steve. The work must be done correctly and thoroughly since it may set directions. A bad plan now could really hurt: it could result in large amounts of wasted time and resources.

### **HOWARD BESSER**

- I'm concerned about whether there are enough resources to do this well, and less about whether this is the right time. For example, when is the best time to buy a computer? But definitely, 3 years ago would have been the wrong time. In the last few years we have many more relevant projects underway. We even have the theories and concepts in hand that will be enough for us.

### **TIM KITTLESON**

- It will be a huge project getting it funded and who is going to sustain it? We are not a green light—need to come back to us and say: "here's a plan for the plan."

### **SNOWDEN BECKER**

- Whose job is this actually?

### **ANNETTE MELVILLE**

- Resources are a timing issue. This is a full-time job, not a committee project. May need extra experts and researchers. It's expensive. Needs someone--maybe not even in the field--to undertake it and manage it. The data collection will involve hundreds of interviews. Also, we found that public comments were really less valuable than what we learned in private interviews where people were more likely to talk frankly.

### **EDDIE RICHMOND**

- Substantial interviewing is a crucial part of the process and resources must be devoted to that. Talking to people at various levels and stages in the field by a skilled interviewer is important.

### **ANNETTE MELVILLE**

- Also, you will be talking to non-archivists. Need to be open to their ideas.

### **DAVID PIERCE**

- Impressed by the RS studies that provide solid documentation. You can fix problems along the way by a series of studies.
- This study should be a 50 state effort: Congressmen need to have local relevance.
- Worried about a public backlash regarding access. Public needs to be aware of what archives do--particularly regarding access. Don't want to be the rock in the middle of the river of access, with the water just flowing right by us. People need to see the impact of archives in their lives. Need more great access projects underway (like American Memory) but there have not been many good ones recently.

### **PAT LOUGHNEY**

- Report should be more bold and candid than in 1994 about the problems and impediments to access that copyrights are posing.

### **DAVID PIERCE**

- To do that, frame the issue around access and not around copyrights. Invite companies to make it accessible in a cooperative way.

### **NAN RUBIN**

- Can we figure out a meaningful way to engage software and hardware people. Some of them would be very interested in participating and bringing in their colleagues.

### **HOWARD BESSER**

- The pieces involve what Nan's referring to. A meeting with NDIIP to discuss preservation with people who create metadata wrappers resulted in solving basic problems with the software. LC could get these people to come to a meeting to discuss preservation.

**MARGARET BODDE**

- Can you bring together different software/hardware manufacturers vendors to the table? In our experience, we have found this hard to do.

**GREG LUKOW**

- We have not had a problem. All of the solutions we are hearing about for NAVCC involve system integrators utilizing a wide variety of hardware from different companies.

**NAN RUBIN**

- Our input can help them build products that will work and do what we need them to do.

**ANNETTE MELVILLE**

- We have to be realistic – this is just a document and it can't solve all your problems.
- It is a general, national plan. It has to generalize issues so Congress can understand them.
- You must pick the problems to solve. Separate what's possible and appropriate. As a policy analyst, I'd urge you collect the data first and then figure out how to solve it. Don't expect to solve the problems as part of the planning process.

**MARGARET BODDE**

- Plan should be specific about updating the data on moving image holdings.

**ANNETTE MELVILLE**

- Plan could do some metrics using existing sources – AFI and FIAF to determine the need for the survey – results would be vastly different from what Steve Leggett found for the original study.

**EDDIE RICHMOND**

- Separate study and plan or do it as one. I'm hearing a study first and then a plan. You're talking about what is really a study phase done in a way to foster public comment.

**ANNETTE MELVILLE**

- Yes that might actually help us get a better product

**DAVID PIERCE**

- Michelle Aubrt has a database that is a powerful tool for her
- Seek internal repatriation from collectors—NAVCC could scan and give copies.

**MIKE POGORZELSKI**

- In thinking about the timeline for a study and a plan, there are some areas for which we don't have the hard results to prescribe a concrete/succinct statement: best practices for digital and videotape.

**HOWARD BESSER**

- You can't succinctly say what you need to do to preserve born digital, but that is also true for video.

**ANDY MALTZ**

- I disagree. We have storage guidelines for videotape but with digital, we aren't even sure we know the right questions to ask.

**HOWARD BESSER**

- I agree that there is a bigger leap of faith with digital, but there are not the general statements you can make about preserving video that you can with film.

**ANNETTE MELVILLE**

- But there are. There is a strong body of info regarding practices and procedures to handle video.

**NAN RUBIN**

- We need a focused consultation on television.

**PATRICK LOUGHNEY**

- Having LC's name on what goes to Congress is important.

**STEVE RICCI**

- There needs to be an effective blend of fact-finding and long-range questions to study further. In terms of a timeline, what would be the options for a new report or set of recommendations?

**STEVE LEGGETT**

- Realistically, we have 2 years since that is the current authorization of the legislation. But it is critical to do this right, even if it takes 4 years.

**DAVID PIERCE**

- For research, you need experts.

**EDDIE RICHMOND**

- I agree. Neither hearings nor task forces are the immediate next step.

**GREG LUKOW**

- I've been struck by the need to reflect back on what the first study and plan sought to do. Replacing the NEA funding model with the AFI was key
- The need to establish the archival community – we don't need to do that, but we do need to reach out to other disciplines and communities.
- The process was all very much focused on bringing the community together. It was not primarily a data-gathering activity. This time I'm struck by the continual

references to data-gathering. We need to collect data and figure out where we need to go.

**ANNETTE MELVILLE**

- The funding part was not a big deal with the writers. But there was an intensive amount of data gathering. This was the first time studio execs actually exposed what they had. Some brought their lawyers with them.

**GREG LUKOW**

- OK I agree. But there are a great deal of metrics that we need to compile and have in our back pocket that don't exist right now. This is a great deal of complexity that has been added to this over the 2 days. Is there an organization like Council on Library and Information Resources (CLIR) that we could contract with?

**SAM BRYLAWSKI**

- Don't think about contracting until you know the studies you want to undertake. Some will be quantitative; others will rely on relationships with the informants.

**GREG LUKOW**

- I'm starting to see this more as a research gathering process at this stage, not yet at the stage requiring a writer.

**ANNETTE MELVILLE**

- There are too many areas of specialization to expect one person to handle it all.

**PAT LOUGHNEY**

- Hold on to the imprimatur of the Library of Congress. Don't let an outside org assume control and claim ownership over this. It shouldn't be the LC/AMIA report.

**EDDIE RICHMOND**

- In one sense it has to be the Library's report; in another it has to be the field's report.

**GREG LUKOW**

- I don't think hearings or focused studies are what is needed right now ... do we have agreement on that?

(no disagreement is heard)

**HOWARD BESSER**

- If you are going to have hearings, there has to be a framework for them. Think pieces on specific areas, guidance for comments. This gets more focus in the hearings.

**DAVID FRANCIS**

- When the plan was first asked for, we had to give it to Congress in one year. In this case, we have an open book and we don't need to follow the way we did things last time at all. We could address only those areas that have changed and not go through the process of hearings etc, but rather focus only on the most important issues we've identified. After 15 years, we need to develop more precise data.

**GREG LUKOW**

- My assumption is that we want to give the document to Congress.

**EDDIE RICHMOND**

- And we want to ask Congress for something in return

**HOWARD BESSER**

- The document should be an end product of the process

**Developing Public/Private Partnerships**

**GREG LUKOW**

- The public and private sector within the archival community need to revisit how to better address partnerships

**EDDIE RICHMOND**

- Non-profits are looking at the private sector to determine whether there are partnerships which will help us do our work

**ANNETTE MELVILLE**

- There are all sorts of possible partnerships, a complex matrix: education/archival, academic/archival, foundation/archival. Since the people aren't here at the table, we shouldn't even be discussing this now.

**SCOTT WEIMER**

- The relationships need to be mutually beneficial

**DAVID FRANCIS**

- Given the group, this isn't the right place to take this any further

**Outreach and Publicity**

**MARGARET BODDE**

- Language that allows people to communicate clearly the need - - like a case statement

**HOWARD BESSER**

- Develop a little public service announcement that gets shown before a film and on TV. Like *Slow Fire* or the “Don’t steal” message on DVDs.. Use cinema to talk about the disappearance of cinema. A title card which says, “If you can see this film, thank an archivist.”

**DAVID PIERCE**

- Emphasize social history, not obscure Anne Miller films.

**MARGARET BODDE**

- We’ve had offers from professionals to help us do just that. But we need to re-frame it with some more concrete facts to illustrate the crisis of lost films

**HOWARD BESSER**

- Even newer things like *Sesame Street* and *Mr. Rogers* that are disappearing would help communicate with younger audiences.

**DAVID PIERCE**

- I disagree. I think you have to show that we’ve had progress. The old problems are being solved is the message, but now we want to show that the documentation of our century is at risk.

**PAT LOUGHNEY**

- I agree. The film being saved is of a wider interest than just the entertainment audience. There are more important areas of research and study whose films need preservation.

**NAN RUBIN**

- Where would TV foundation fit in?

**GROVER CRISP**

- NTVPF suffers because it has no home. So either it broadens and deepens, or it is replaced.

**Summary and Consensus on Priority Outcomes and Tangible Goals**

**EDDIE RICHMOND**

- There are too many people not here for us to do this now. It needs to be shaped into categories that are specific enough to be meaningful and general enough to be comprehensive. We don’t yet know how this can be structured.

**ANNETTE MELVILLE**

This is entirely the Library’s plan. You have various options:

- You could do nothing

- You could peel off a couple of areas and do them well such as educational changes.
- Or, you can do a heavy-duty reassessment, a new substantial planning effort that is a brand new effort; we don't have a full moving image plan to revise. LC needs to determine what will benefit its goals the most.

### **GROVER CRISP**

- It would be a huge mistake not to think big and do as much as we can. We need someone to take over the NTVPF and boost it.

### **DAVID PIERCE**

- Articulate what the impact is if things don't survive.
- Does everything really need to be preserved? Is that true? Maybe we could give ground on some things. Instead, come up with niche projects that could be funded, slices of collections that could be done. Given all the other crises that Congress deals with, it will be a hard case to prove that everything must be preserved. What new crises do we claim?

### **STEVE RICCI**

- We need to articulate this in a new way. Agree with David that we need to address the "so what" factor. But I also agree with Grover that it should be done in a comprehensive way – even more than we can hope to achieve. There is a middle road between the niche approach and the comprehensive approach.
- One goal: how access is delivered differently.
- Section 108(h)???
- Envision new approaches and relationships to meet challenges and solve problems. The new relationships between sectors and users should be the foundation.

### **GREG LUKOW**

From what I am hearing, there are 2 process orientations that underlie everything: prioritizing data/information and prioritizing relationships:

- what kinds of new relationships or framework to address TV/Video Preservation Foundation?
- waiting on the results of Andy's group
- increase access via new kinds of models
- what are the roles of the conservation centers?
- need to articulate a new financial sustainability model

### **DAVID PIERCE**

- Also a need in academic institutions to link with other areas of study, other constituencies and get out of the film ghetto.

### **BOB ROSEN**

- National in scope

- Must take into account regional needs
- National collection is diverse and pluralistic.

**KEITH LAQUA**

- We also don't want to think small—seize the moment. Start big, then narrow if necessary later.

**HOWARD BESSER**

- Don't just broaden audiences, also broaden institutions.

**NAN RUBIN**

- Mayor Bloomberg is a great, cultural philanthropist. Should LC talk to him re the NTVPF?

**JANICE SIMPSON**

- How do we report back?

**TIM KITTLESON**

- How will this happen?

**ANNETTE MELVILLE**

- We have given Greg so much. He needs time to go back and determine what resources are available and what his bosses and the congressional relations people want to do.

**STEVE LEGGETT**

- From my perspective, there absolutely needs to be a coordinator at the top. You can take a two-pronged approach, having focused studies while at the same time developing the plan. But everything needs to be done by a coordinator who has a vision about how it all will fit together.

**KEITH LAQUA**

- The plan should envision when we should revisit the plan: 5 year plan? 10 year plan? Set goals to gauge progress.

**DAVID PIERCE**

- Look at the areas that effect public policy and see if these are areas LC can do or others could.

**NAN RUBIN**

- GFEM is a funders group we should notify.

**STEVE LEGGETT**

- One possibility: Some non-profits are consulting pro-bono lobbyists to get legislative advice. Without them, it is a very uneven playing field.

**GREG LUKOW**

- Do the Recorded Sound people have any input that might inform us?

**SAM BRYLAWSKI**

- You seem to be stalling a bit, but maybe think about what studies might be useful. The Tim Brooks study is having a major impact.
- Folks preparing the AFI 70s catalog could not view 50% of films from the 1970s.
- Wholeheartedly agree on need for a coordinator at the top as Steve suggested, but perhaps not at the beginning of the process.

**ANNETTE MELVILLE**

- Maybe Greg has homework for us?

**GENE DEANNA**

- The need for a survey of what's out there and where it is has come up several times as the data you need most.

**GREG LUKOW**

- I would ask you all. In terms of studies, what kind of data would most help the plan and what relationships need to be formed?

Request goes around the table.

**DAVID FRANCIS**

- Definitely the broader approach as Grover said but we have to be careful. We can no longer simply differentiate between film, television and video, but the reverse of that is we risk giving away our own identity.
- So we need to protect our identity through curatorship and selection. What we're doing is very much like what other cultural areas undergo. We need to justify our expertise and what it is we do. In going the route of all-inclusiveness, we don't want to put that at risk.
- Maybe back cost preservation and screening, cost of getting something preserved and to the screen.

**ANNETTE MELVILLE**

- Whatever comes out, point out that all of these artifacts we deal with are different.
- There is a danger of Pandora's Box of losing ground of what we've already gained. Continue to think of preservation and access. It can't solely become an access media or all you get is Internet Archive presentations

**JENNY HORNE**

- I'm struck by the broad influence that this plan will have on training students for the future.

**KEITH LAQUA**

- Importance of public partnerships. Surveys build partnerships.

- Guilds will help. Those Margaret has mentioned along with International Photographers Guild.
- Like the idea of guild screenings.

#### **BRIAN GRANNEY**

- Happy with the consensus that we aren't yet in the position to define the plan. And that we need to gather data and build relationships in planning the plan.

#### **SNOWDEN BECKER**

- Agree with Brian. I'm flattered to participate in this. Reiterate that the scope extends beyond the traditional moving image archives to other institutions/  
Requires us to think more broadly and in terms of users.

#### **PETER KAUFMAN**

- Since 1993, 1994, 1997, while many things have changed in the intervening years, that main thing is a positive change. People like to sit in front of screens. The people here are at the nodal point of media. We should draw strength and power from that.

#### **SCOTT WEIMER**

- Being an outsider, I see the depth of knowledge here, but see that including new media and academic institutions in the process will help your ability to grow.

#### **HOWARD BESSER**

- I'll put a different spin on what David Francis said.
- The convergence of film and video and that we are about different things – Congress knows that but know it in the wrong way. For example, seeing *Apocalypse Now* in the theater and seeing it on video on a TV equals confusion in the mass culture. But it clearly tells people that there is a relationship there. Maybe they think it is too close a relationship, but important to show how things are blending together.
- Also, David Francis talked about why are we different than others and how do we justify our field and what we are all about. This is particularly true in relation to new things like Google Video. If we aren't there to explain why we are important, we will seem irrelevant much the same way libraries are fighting the library effect.
- Need to look at and learn from the hip, new, popular rhetoric???? : The long tail concept. The idea that producers produce the mass consumption items and the tail is everything else. We have the long tail – and if you believe that and buy that argument, that long tail has a bigger impact than the first production.

#### **DAVID PIERCE**

- But the “long tail” strategy pulls us away from the “treasures” strategy.

#### **PATRICK LOUGHNEY**

- I've said all I'm going to say. Let's get on with it.

## **NAN RUBIN**

- The experience with broadcasting is kind of the opposite of film. Things are seen once, but maybe not again. Radically different as an industry
- Not comparable for many of the planning ideas, but we need to look at the intersection of when it is. Also that we need to be treated differently sometimes
- Historically way behind in preservation – networks have not invested
- Also with access – there is a tremendous amount of possessiveness of material after it has been shown.
- On the other hand, we are out in front in having to deal with digital issues: the field has rushed into the digital arena. Our stuff is being originated in digital.
- Need to raise consciousness about the value of our content. We aren't taking our own content seriously enough

## **DAVID PIERCE**

- Working in archives we know what we do. But we can't take it for granted that others think that what we do is as important as we think it is. Don't want to be the self-licking ice cream cone—organizations existing only to serve themselves.
- Need to better serve educational constituencies, academics, the general public (not the folks who come to our public screenings).

## **GROVER CRISP**

- I agree that we need to go carefully into the halls of Congress with this. But it would be a lost opportunity not to maximize the opportunity.
- NTVPF needs to be a priority. Would like to see the TV and Video Pres Foundation grow.
- TV and video are different. As conservators we don't differ all that much from other conservators.
- But it is important on how we sell what we do. In the mid-90s I had a one-line budget that said "film preservation" and I would run into an accountant that said it didn't look like we had to do that. I changed it to "film manufacturing" and it never got questioned.
- As a studio archivist, we have problems but they are not insurmountable. I can tell you there are lost components of films based on how they were created. We're dealing with this issue in Andy's group and ASC. We just passed over the analog to digital bump on the picture side. This year for the first time, all Sony productions are being done in digital intermediates.
- Now is a better time to do this than 2 years ago. I would hate to leave the room today without knowing in some concrete way what is happening next.

## **TIM KITTLESON**

- TV and video are in a very difficult state. Get all the TV stakeholders together, such as Terry Clark at the ATAS Foundation.
- Need to have people at screenings introducing films and giving credit to funders when those films are being shown

### **JANICE SIMPSON**

- Though this is a national plan, we should take a global approach. There are international studies and organizations that are also part of what is a bigger picture: NDIIPP, Heritage Health Index, Do-It. New technologies are making the world a smaller place.

### **SUSAN OXTOBY**

- Want to highlight the importance of exhibition and that all aspects of cinema are included. Agree that keeping an international approach is important – done with comparative studies of other parts of the world where government funds culture better than in the U.S.

### **EDDIE RICHMOND**

- Don't lose sight of preservation while considering access. But we must include a strong representation of access issues.
- The plan has to identify and address the needs of small and poor archives and the repositories that don't even know they are archives. There is a danger that we could create something that flies over the needs of these people. That may be helping them move from the last century into the first.

### **SAM BRYLAWSKI**

- The hard work is really ahead from here. From the perspective of sound archivists, we are jealous of what you have done.
- Agree with Eddie: preserved films need to get out there. Hope you can look back on what you've done today in 10 years as the start of something big. Think about what you want the national centers to do.

### **STEVE LEGGETT**

- Emphasize that whatever we do we do right. The last report was so well done it impacted the field and created the foundation. Congressional staff said that, unlike with most studies, they actually read the film one. Because of the plan, the Foundation was created in 1996 and received modest federal funding in a difficult budget time; and it almost received a lot more. Plans done well can have a tremendous impact.

### **Final Word**

#### **GREG LUKOW**

I need to continue seek your ideas on several things, things you'll be able to judge after looking at the notes which we will send to you:

- What priority data do we need?
- Who can we contract with to gather the data?
- Who could be in the role of a coordinator?
- How do we do the outreach to develop the relationships and what are the mechanisms for creating these relationships?

- Are there opportunities with AMIA ?

**ANNETTE MELVILLE**

- Also SAA and ALA should be considered

**GREG LUKOW**

- Also want to thank David Frances and David Pierce whose work is winding down. The Library is involved in other projects – certainly with OSI and NDIP that can help our efforts. Now I think we need to go back and think further about what we’ve talked about among ourselves. Following Sam’s model, I want to thank you all very much for your hard work. Grover – have I given you enough of the next steps?

**GROVER CRISP**

- Well, am I hearing that the LC is planning to hire someone to lead this? Is there a budget to hire someone to coordinate?

**GREG LUKOW**

- I’m thinking right now that at this point we need to think of developing the building blocks to support the plan. We have the same budget as we’ve always had - - a quarter million dollars for each Board. We couldn’t spend 125 K on a high profile person to do this.

**EDDIE RICHMOND**

- It is perfectly reasonable for you to go back and distill things. But can we also be kept informed of the progress of that.

**ANNETTE MELVILLE**

- Maybe you want an advisory group?

**EDDIE RICHMOND**

- Well maybe not something so formal. More it is just assuring us that we will hear what the next step.

**GREG LUKOW**

- We are happy to continue to communicate via email with this group. That is why you were selected and invited to attend.

**PAT LOUGHNEY**

- The LC upper management will want to have input in the process. The LC history is excellent in keeping people informed and involved in the process

**ANNETTE MELVILLE**

- I think people may be very eager to get started on this: that is reflected in the last few minutes.

**GROVER CRISP**

- Plan to ask the people at meeting sessions – what do people want of the NAVCC?