

RAPPORT CONFERENCE AMIA VANCOUVER NOVEMBRE 2003

Richard Billeaud

I- DESCRIPTION STRUCTURE AMIA

II- MEMBERSHIP AMIA, PARTICIPATION AUX CONFERENCES, FORUMS

III- PARTICIPATION AUX COMITES AMIA

IV- A RETENIR DE VANCOUVER - NOUVELLES

V- JOINT ISO/AES TECHNICAL COMMISSION, NIST

I- DESCRIPTION STRUCTURE AMIA (www.amianet.org)

Depuis sa création et pour accompagner son développement, l'AMIA a fait évoluer sa structure pour pouvoir répondre aux demandes et besoins de ses membres.

Un bureau de permanents :

Janice Simpson, Managing Director, amia@amianet.org

Laura Rooney, Marketing & Events Manager, events@amianet.org

Beverly Graham, Office Administrator, bgraham@amianet.org

AMIA BOARD

Board of Directors

Milt Shefter, President and Director of the Board mshefter@earthlink.net

Lee Shoulders, Secretary and Director of the Board Lee_Shoulders@gettyimages.com

Richard Utley, Treasurer and Director of the Board ruprotek@kodak.com

Greg Lukow, Director of the Board gluk@loc.gov

Karen Cariani, Director of the Board Karen_Cariani@wgbh.org

Oksana Dykyj, Director of the Board oksana@vax2.concordia.ca

Jane Johnson, Director of the Board jdj@ucla.edu

Committees of the Board

Promoting AMIA-Related Functions

- [Awards](#)
- [Conference](#)
- [Development](#)

Development Committee of the Board

Co-Chair: Grover Crisp, Grover_Crisp@spe.sony.com

Co-Chair: Rick Utley, ruprotek@kodak.com

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

- [Education](#)

Mission Statement

The AMIA Education Committee believes that the education and training of moving image archivists is not only central to AMIA's role as a professional association, but essential to the long-term survival of our moving image heritage. To this end, the Education Committee promotes, designs, supports, and implements educational programs, projects, and services that:

- Contribute to the continuing education and training of working archivists, and
- Facilitate the education and training of students who wish to pursue careers in moving image archive management.

- [Elections](#)

Responsibilities

The AMIA Elections Committee has primary responsibility for conducting AMIA's annual election process, which it carries out in accordance with the policies and requirements of the association's Bylaws. Each year, the Committee announces the elections schedule, solicits recommendations of candidates for Association-wide offices which are up for election, nominates slates of candidates for these offices, receives and counts the ballots mailed back by Individual Members, and notifies the candidates and the membership of the election results. The Committee also oversees any internal elections within AMIA's Committees of the Membership to help insure that they occur in a timely and appropriate manner.

Although appointed by the AMIA Board of Directors, the Elections Committee exercises complete authority in the nomination of candidates for all Association-wide offices. Anyone serving as an AMIA Director of the Board may not serve as a member of the Committee during his/her term of office.

Each year, the Elections Committee attempts to develop the strongest and most representative slate of candidates possible to insure quality leadership for the Association. In making nominations, the Committee is bound only by AMIA's Bylaws and its own sense of responsibility. It is guided by three sources of information and advice: (1) recommendations from AMIA members, which are not binding on the Committee but are given appropriate weight in the Committee's deliberations, (2) consultation with AMIA members, and (3) the Committee's own good judgement.

All AMIA members are encouraged to submit recommendations of candidates to the Elections Committee. While the Committee is responsible for determining the final nominations, recommendations from the membership are vital in helping the committee assemble the strongest possible slate of candidates.

- [Publications](#)

About the Publications Committee

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

Current Projects

- 1.) **Web site-** currently undergoing a redesign under the direction of Karen Gracy and Sally Hubbard
- 2.) **[Newsletter](#)**- Edited by David Lemieux
- 3.) **Book publishing-** A new venture for AMIA: creating the mechanism for AMIA members to publish longer-form work not suitable for the Newsletter or the journal
- 4.) **AMIA's journal ["The Moving Image"](#)**- Chris Horak, Dan Streible, Alison Trope, Greg Linnell
- 5.) **AMIA-sponsored email discussion list, [AMIA-L](#)**
- 6.) **Other print projects:** [Member directory](#), AMIA informational pieces, sales of the AMIA book, [Compendium of Cataloging Practice](#), available through SAA

Task Forces

ad-hoc Committees of the Board to address a specific issue or concern.

Diversity Task Force

Mandate

In 1999, the AMIA Board of Directors approved the creation of an ad hoc task force on issues of diversity. The purposes of the task force are to:

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

Local Television Task Force

Mandate

In 1999, the AMIA Board of Directors approved the creation of an ad hoc task force to focus on mapping a strategy to address the problems of preserving local television. In particular, the task force is proposing to mount a "Local Television Case Studies and Symposium" project that would join archivists and local television producing entities in discussing issues and making recommendations that impact the preservation of local television in the United States.

Volunteer Guidelines Task Force

MEMBERSHIP

Committees of the Membership Promoting Archival Related Functions

Most of AMIA's work on behalf of the moving image archival profession is conducted through its volunteer committee structure. The following committees and groups have been constituted to address the needs of the association and the archival field as a whole:

Preservation Committee

Comité assez informel qui présente chaque année les travaux et recherches sur les sujets de la conservation

Cataloging Committee

Access Committee

Digital Initiatives Committee

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

Interest Groups

- Academic/archival
- Nitrate
- Small Gauges
- Independent media
- News and Documentaries
- Regional AV Archives
- Moving image related materials and documents
- Lesbian, Gay, Bisexual and Transgender

Commentaires : bien entendu, comme dans toute organisation basée sur le bénévolat, l'activité, le dynamisme et l'efficacité des comités dépend des personnes en charge.

Le comité Publication souffre de l'incapacité de son président John Tariot à déléguer et animer le groupe. Il est ralenti par le fait que Tariot fait beaucoup de choses par lui-même. Le comité Education n'a pas su s'ouvrir sur Training et reste donc très "universitaire". Le Digital Initiative Committee (DIC) co-géré par Linda Tadic (ex présidente de l'AMIA) et Jim Lindner, est très dynamique. Un de ses sous comité, DAS Digital Audio Subcommittee, lancé cette année par Chris Lacinak de Vidipax, travaille également étroitement avec le Preservation Committee.

Contrairement à la FIAF et d'autres institutions l'AMIA trouve son efficacité dans le fait qu'elle n'est pas bridée par des règles strictes d'adhésion et de droit à la parole : chacun y est invité et peut s'exprimer (s'il a quelque chose d'intéressant à dire) et agir (s'il a la capacité à travailler sur de sujets intéressant l'AMIA). De même il n'y a pas d'ostracisme et toute personne concernée par la conservation et la restauration peut y venir (qu'elle travaille sur des films de long métrages ou des vidéo de mariages, sur des collections "artistiques" ou des DVD et VHS ...). Les archives régionales et universitaires y sont bien représentées. Ainsi que toutes les personnes travaillant dans des institutions dont la spécialité n'est pas l'archivage mais qui ont des collections plus ou moins significatives films, audiovisuelles ou sonores.

Les actions de lobbying sont fréquentes et bien acceptées au sein de l'AMIA (Andrea Kalas, AMIPA A(Archive d'Alaska), ...)

II- MEMBERSHIP AMIA, PARTICIPATION AUX CONFERENCES, FORUMS

Né au début des années 1960s de la volonté de quelques archivistes (une vingtaine) d'ouvrir un lieu d'échange d'informations et d'expériences Film and Television Archives Advisory Committee (F/TAAC), c'est en 1990 que l'AMIA prend et son appellation actuelle et son essor. Aujourd'hui l'association regroupe 750 membres individuels et institutions majoritairement en Amérique du Nord et au Canada. Les bases de la structure actuelle furent votées en 1991.

L'AMIA représente plus de 30 pays.

USA et Canada mis à part

- Australia 3
- Denmark 1
- UK 11
- France 2
- Germany 3
- Netherlands 4
- Hong Kong 1
- Ireland 1
- Italy 3
- Jamaica 1
- Japan 2
- Mexico 1
- Scotland 2
- Switzerland 2

En ce qui concerne la représentation de la participation au forum (AMIAListserv) : elle a été récemment estimée à presque 40 pays.

Depuis Los Angeles en 2000, les conférences annuelles réunissent en moyenne 600 personnes. Cela peut varier en fonction du lieu et peut-être aussi des sujets. Cette année à Vancouver 531 personnes (voir annexes). Le coût moyen de participation (voyage, hébergement, inscription à la Conférence, inscription à certaines manifestations (The Reel Thing ...)) est de l'ordre de 2000 euros. La location d'un stand a légèrement augmenté cette année mais reste bien en dessous des prix pratiqués ailleurs.

III- PARTICIPATION AUX COMITES AMIA

Je suis membre des comités suivants :

- Preservation
- DIC
- DAS
- Elections
- International Outreach Task Force
- Awards
- Education
- Publication

Je ne participe pas très activement aux deux derniers pour les raisons évoquées plus haut.

Mais pour les autres, et notamment pour DAS (je dois préparer une guide sur le l'évolution de la technologie et des pratiques dans la constitutions des bandes sonores de film), je participe activement aux travaux.

IV- A RETENIR DE VANCOUVER - NOUVELLES

Présentations :

- Ian Gilmour dans le cadre du Preservation Committee : Digital archiving now
- Mick Newnham : The Effect of Vinegar Syndrome on the Modulation Transfer Function of a Silver Image Ian et Mick sont de ScreenSound Australia
- par le groupe DAS projets de guidelines sur différents sujets audio
- MIC (Moving Image Collections) constitution d'une base de données commune avec la participation de Library of Congress:
AMIA entered into a collaboration with the Library of Congress and it was agreed that the Library of Congress would serve as host site, providing system infrastructure and management staff support. AMIA's contribution was to develop the resources for MIC's Education and outreach space, through its committees (Publications, Cataloging, Digital Initiatives, Preservation, etc.), as well as through its task forces and interest groups. This approach maximizes the strengths of each organization. With AMIA's mission is to advance the field of moving image archiving by fostering cooperation among archivists through publication and education programs, standards development, fieldwide communication, etc., and to promote and implement the National Plans, the AMIA community is the obvious choice for developing educational resources. In this sense, MIC is a mechanism for coordinating resources and resource development through AMIA. The idea is that AMIA's committee structure is used to develop the Education and Outreach space, continuing the work always done by the committees, but coordinating the efforts within the context of a portal which promotes moving image education and preservation not only through a website of resources, but through an innovative architecture which can integrate these resources with a union catalog and archive directory, and utilize the substantial infrastructure available to us from the Library of Congress.
As MIC and AMIA committees continue to evolve, I think it will become clearer what might go where. At the moment, both AMIA and MIC websites hold static content, but we are actively pursuing content management software for MIC (an LC infrastructure contribution) which will allow us to better manage dynamic resources. If such a system were put in place, it might make sense for something like the Preservation Committee's searchable directory of preservation resources to reside with MIC. A visitor to the Preservation Committee page on amianet.org would click the link for 'Preservation Resources' the same way a MIC site visitor would; both would be taken to the same searchable database. The database would be developed once, and maintained, by the AMIA Preservation Committee.
- DO IT (voir annexes)
- SAMMA par Jim Lindner
- FIRST par Nicola Mazzanti, Thomas Christensen et Paul Read

Nouvelles :

- DIC a décidé d'inclure lors de la prochaine conférence une démonstration de systèmes Digital Asset Management (la dernière avait été présentée par Andrea Kalas au JTS Paris 2000)
- Kodak présente un DVD Post-production Deck www.FPCHollywood.com
- Kinoton présente un scanner 5K pouvant traiter les films avec retrait.
- Les propositions de conférences pour l'année prochaine doivent être envoyées avant le 2 février (me contacter).

V- JOINT ISO/AES TECHNICAL COMMISSION, NIST

Après avoir terminé un document sur care and Handling of magnetic tape, le groupe travaille sur Care and Handling of Optical Discs.

Comme chaque année le groupe de travail 5 AESSNS\ISO I3 WG5 TG5 (normalisation internationale) s'est réuni dans le cadre de la Conférence AMIA. Ce groupe de travail présidé par Peter Adelstein (Image Permanence Institute) est constitué de plusieurs membres de l'AMIA (Ian Gilmour, Mick Newnham, Peter Brothers, Jim Wheeler et moi-même) auxquels sont venus s'adjoindre pour les travaux en cours sur les disques optiques des représentants de NIST (National Institute for Science and Technology). Depuis deux ans les contacts avec NIST ont été très intéressants, notamment sur les sujets concernant le cinéma numérique. Cet institut est immense et couvre des domaines variés. Il dispose de fonds importants permettant de conduire des recherches approfondies. Voir documents en annexe.

Richard Billeaud - décembre 2003