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Symposium Organized By
UCLA Film & Television Archive, UCLA MA Program in Moving Image Archive Studies, INA (Institut National de l’Audiovisuel, France) and Ina SUP European Centre for Research, Training and Education on Digital Media.

With Support From
National Digital Information Infrastructure Preservation Program (NDIIPP), U.S. Library of Congress, UCLA Graduate School of Education & Information Studies, and UCLA School of Theater, Film & Television

Special Thanks to
Dean Teri Schwartz, UCLA School of Theater, Film and Television
Dean Aimée Dorr, UCLA Graduate School of Education & Information Studies
Mathieu Gallet, Chairman and CEO, Institut National de l’Audiovisuel

Symposium Curatorial and Organizing Committee
Jan-Christopher Horak, Director, UCLA Film & Television Archive
Leah A. Lievrouw, Professor, UCLA Department of Information Studies
Mark Quigley, Manager, Research and Study Center, UCLA Film & Television Archive
Daniel Teruggi, Head of Research, Institut National de l’Audiovisuel

Curatorial Consultant
Michael Friend, Sony Pictures

Symposium Coordinator
Dawn Fratini, Cinema and Media Studies, Department of Film, Television and Digital Media, UCLA

Coordination Assistants
Joshua Amberg and Michelle Ton, Cinema and Media Studies, Department of Film, Television and Digital Media, UCLA, Michele Geary, UCLA Moving Image Archive Studies MA Program
In addition to thanking all presenters for their participation, the organizers also wish to thank the following contributors for their support:

Barbara Boyle, Chair, UCLA Department of Film, Television and Digital media, School of Theater, Film and Television
Nick Browne, Director, UCLA Moving Image Archive Studies MA Program
Mathieu Fournet, Film & TV Department, Consulate General of France, Los Angeles
Kelly Graml, UCLA Film & Television Archive
Greg Leazer, Chair, UCLA Department of Information Studies, Graduate School of Education & Information Studies
Wei Li, UCLA Film & Television Archive
Laura Lindberg, UCLA Graduate School of Education & Information Studies
Stéphanie Rabourdin, Institut National de l’Audiovisuel
Marie-Jo Rouchon, Institut National de l’Audiovisuel
Lise de Sablet, Film & TV Department, Consulate General of France, Los Angeles
Jeff Schick, IBM
Michelle Silva, Estate of Bruce Conner
Tamara Turoff Keough, UCLA Film & Television Archive
Lance Watsky, UCLA Moving Image Archive Studies MA Program
Todd Wiener, UCLA Film & Television Archive
Kathy Wyer, UCLA Graduate School of Education & Information Studies
Over the past several years, UCLA Film & Television Archive and the UCLA School of Theater, Film & Television have been moving from an analog media environment to a digital landscape. Students are now producing their thesis films mostly in digital media and have even begun distribution of their work through the web. On the other hand, the vast majority of the Archive’s over ½ million holdings are only preserved and stored in analog media. The Archive has begun a long term project to digitize major portions of its collections, especially those for which it owns copyrights or the material is in the public domain, so that these can be made available through the internet. To that end, UCLA Film & Television Archive has received grants to upgrade and modernize its website, making digital delivery technically possible. It has also begun upgrading its technical equipment, in order to begin the slow, cumbersome, and exceedingly expensive process of digitization. By the time the Archive moves to its new headquarters in Santa Clarita in 2013, the Archive will feature a new digital laboratory for the digital scanning of film material.

As most working archivists in the field understand, the move to digitality is a paradigm shift of monstrous proportions. It requires not only loads of cash for new infrastructures, but also new work flows and new theories of archiving. Many standard methodologies for collection, preservation, restoration, and access of moving image materials have fallen by the wayside in the transition from analog to digital, but only rarely have they been replaced by new standards and theoretical models. In fact, in this transitional phase, archivists in both the private and the public sector have learned by doing, often not having the luxury of developing theoretical models before taking direct action.

As a result, there has been a slight disconnect between practitioners in the field, who have of necessity been forced to create digital infrastructures and models for their daily work, and academics, who have begun research into just how the new digital environment has changed, modified or replaced previously cherished assumptions about the nature and theory of moving image archiving. One might ask for example to what degree digital archives can still be considered archives, given that they consist of databases, rather than collections of physical objects. Our conference, “Reimagining the Archive: Remapping and Remixing Traditional Models in the Digital Era,” is designed to bring together academics and working archivists to begin answering such questions and to begin the serious work of developing theories of digital archiving and access.

Jan-Christopher Horak
Director, UCLA Film & Television Archive
It is a privilege to join with the other organizing partners in welcoming you to UCLA. The Moving Image Archive Studies Program is a degree granting, academic graduate curriculum that works closely with a wide array of professional and academic partners to train young archivists to meet the challenges of the field. We look forward to learning more about your programs and plans, to introducing our own, and welcome suggestions for cooperative learning and research.

Professor Nick Browne
Director, UCLA Moving Image Archive Studies MA Program

Mathieu Gallet
Chairman and CEO, Institut National de l’Audiovisuel

Imagining a Symposium with UCLA may seem a challenge due to the geographical distance between the two institutions. Nevertheless, even considering the language distance, it was not only a very rich exchange but it permitted us to identify strong common issues concerning the archive and its evolution and its position within the information society.

Archive management, research on archiving and archive use as well as the archive links to education are indeed evident themes among which we found many common views and perspectives. However there is a new possible space for archives today in a networked and social world, where new uses and functions for archives are developed and where the cultural and social function of the richness of audiovisual contents opens a totally new era for our activity and actions.

The ambition of this Symposium is to explore those new roads, question our thoughts on heritage and imagine new functions and interactions for our archives, at a national and international level. UCLA and Ina, with the collaboration of the Library of Congress, present through this Symposium, their ideas and actions towards the future.
Digitality has radically and dynamically transformed the role of traditional archives and museums as repositories for revered, to-be-safeguarded cultural objects. Consider just a few developments:

- The online proliferation of de facto archives created by users and industry organizations
- The expanding social engagement and complexity of Web 2.0 and digital culture
- The radical expansion of copyright regimes that entail ever more intrusive forms of monitoring and enforcement

These and myriad other changes in the media and cultural landscape, as well as the new habits and expectations of scholars, researchers, and the general public alike, now challenge archives’ traditional missions of custody and controlled access.

The unquestioned trust and task of defining the authenticity, provenance, and movement of archival objects and collections – once the sole province and prerogative of legacy institutions and expert curators – has become more open, participatory, and fluid. In the face of “remix culture,” “archive fever,” and emergent “long tail” phenomena, institutions and rights holders are struggling to come to terms with these new, shared missions and responsibilities. The way ahead for reinventing cultural heritage institutions is uncharted, but inaction is not an alternative. Institutions and practices must adapt or risk irrelevance.

The central aim of *Reimagining the Archive* is to explore the changing role of archives and cultural heritage institutions, including the new opportunities presented by the remapping and remixing of traditional, cherished, and seemingly immutable institutional models and practices.

How might archives build new relationships and professional paradigms, and perhaps ultimately a new philosophy of archives and archiving that embrace and enrich the contemporary “many to many” landscape of media culture? *Reimagining the Archive* has been organized to address these and a range of other questions and themes:

**Transition**

- New roles for archives: circulation, annotation, mediation and evaluation
- Shifts in institutional focus from archives of objects to archives of events -- from archive as entity/repository to archive as activity and performance
- The proliferation of *de facto* archives
- From “audiences” to “users”: from reception to engagement and social production
- The documentation, annotation and evaluation of emergent and innovative objects, forms, genres, e.g., games, net apps, social media, “worlds”
**Navigation**

- The changing legal, regulatory, ethical, and policy landscape of digital cultural heritage, nationally and internationally; threats to fair use and the public domain
- Digital creation and clearance culture: remix and policing
- Intellectual freedom v. digital rights management (DRM)
- Peer-to-peer architectures and collections
- The cloud and the archive
- Internet, archives, or both? Does the Internet need to be archived? Is it a container of content, content in itself, or both? Can it be archived in the absence of designated archival responsibility or action?

**Curation**

- The future of archives as knowledge references and authorities
- Digital challenges to core archival principles
- Assigning value, selection, collecting
- The significance of independent/amateur media production
- Persistence of memory, ecstasy of forgetting: issues of exclusion, selection, sorting, and choice; what to keep and why? Where and when is memory, remembering, forgetting?
- Archives as memory and knowledge. Digitization and new possibilities for scholarly, analytical and critical reading. Do digital media convey knowledge in a new way, and if so, what kinds of knowledge? What are the implications for education, cultural transmission, and pedagogy?

The Symposium will serve as a forum for wide-ranging discussion and debate on all aspects of archival practice, technology, policy, and research. It brings together archival and cultural scholars, professionals from private and public cultural organizations, mainstream and independent creative artists who make digital media and artworks, and specialists from major information technology and media firms engaged in all aspects of digital asset management, conservation, and preservation.
**Venues - Presentation Rooms**

**Melnitz Hall**
- James Bridges Theater
- Melnitz Hall Room 1422
- Melnitz Hall Room 2534 (2nd floor)

**Broad Art Center**
- Broad Hall Room 2100 A (2nd floor)
### Friday, November 12

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<tr>
<th>Time</th>
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<tr>
<td>6:00 PM</td>
<td>Opening Reception</td>
<td>Melnitz Hall Foyer and Patio</td>
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<td>Registration</td>
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<tr>
<td>7:30 PM</td>
<td>Welcome and Introductions</td>
<td>James Bridges Theater</td>
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<tr>
<td>8:00 PM</td>
<td>Keynote Presentation</td>
<td>James Bridges Theater</td>
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### Saturday, November 13

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<tr>
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<tbody>
<tr>
<td>8:30 AM</td>
<td>Registration</td>
<td>Melnitz Hall Foyer and Patio</td>
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<td>Continental Breakfast</td>
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<tr>
<td>9:00 AM</td>
<td>Concurrent Panels: Session I</td>
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<tr>
<td>10:30 AM</td>
<td>Coffee Break</td>
<td>Melnitz Hall Foyer and Patio</td>
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<tr>
<td>11:00 AM</td>
<td>Concurrent Panels: Session II</td>
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<tr>
<td>12:30 PM</td>
<td>Lunch</td>
<td>Coral Tree Walk</td>
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<td>1:30 PM</td>
<td>Concurrent Panels: Session III</td>
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<tr>
<td>3:00 PM</td>
<td>Coffee Break</td>
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<td>Concurrent Panels: Session IV</td>
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<td>5:00 PM</td>
<td>Dinner</td>
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<td>James Bridges Theater</td>
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<tr>
<td>8:30 AM</td>
<td>Continental Breakfast</td>
<td>Melnitz Hall Foyer and Patio</td>
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<tr>
<td>9:00 AM</td>
<td>Concurrent Panels: Session V</td>
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<tr>
<td>10:30 AM</td>
<td>Coffee Break</td>
<td>Melnitz Hall Foyer and Patio</td>
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<tr>
<td>11:00 AM</td>
<td>Closing Plenary Panel</td>
<td>James Bridges Theater</td>
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<tr>
<td>12:30 PM</td>
<td>Lunch</td>
<td>Coral Tree Walk</td>
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<td>2:00 PM</td>
<td>Digital (In)Appropriations</td>
<td>James Bridges Theater</td>
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**Symposium Program Friday, November 12**

**6:00 p.m.  Melnitz Hall Foyer & Patio**

*Opening Reception*
Registration

**7:30 p.m.  James Bridges Theater**

*Welcome and Introductions*
Dr. Jan-Christopher Horak, Director, UCLA Film & Television Archive
Daniel Teruggi, Head of Research, Institut National de l’Audiovisuel
Prof. Nick Browne, Director, UCLA Moving Image Archive Studies MA Program
Carl Fleischhauer, National Digital Information Infrastructure and Preservation Program
U.S. Library of Congress
Prof. Greg Leazer, Chair, UCLA Department of Information Studies
Prof. Barbara Boyle, Chair, UCLA Department of Film, Television and Digital Media
Dean Teri Schwartz, UCLA School of Theater, Film and Television
Dean Aimée Dorr, UCLA Graduate School of Education & Information Studies
Mathieu Gallet, Chairman and CEO, Institut National de l’Audiovisuel

**8:00 p.m.  James Bridges Theater**

*Keynote Presentation*
Rick Prelinger, Archivist and Founder, Prelinger Archive

*We Are the New Archivists:*
Artisans, Activists, Cinephiles, Citizens
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<th>Panel 1.2</th>
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<td><strong>Panel 1.2</strong></td>
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<td>Melnitz Hall 2534</td>
<td><strong>Case Studies: New Platforms</strong></td>
<td><strong>Local Media, Local Histories</strong></td>
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<td><strong>Moderator:</strong></td>
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<td>Jan-Christopher Horak, Director UCLA Film &amp; Television Archive</td>
<td>Allyson Field, Faculty of Cinema &amp; Media Studies, UCLA</td>
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<td>George Feltenstein, Senior Vice President, Theatrical Catalog Marketing Warner Archive Collection Online</td>
<td>Shannon Mattern, The New School (USA) “Excavating: Digging into urban media history through the archive”</td>
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<td>Tyler Leshney, Vice President Bob Schumacher Deluxe Archive Solutions and <em>Tonight Show Starring Johnny Carson</em> online</td>
<td>Anne Richardson &amp; Dennis Nyback, Independent film historians/archivists Portland, OR (USA) “The Portland that was: Archival film, video, and live screenings illuminate local history”</td>
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<td>Jean Marc Bordes, Chief Operating Officer Institut National de l’Audiovisuel “Monitoring the broadcast of archive content: INA-Signature”</td>
<td>Elizabeth Coffman, Tom Weinberg &amp; Sara Chapman, Loyola U Chicago and Media Burn Archive (USA) “The Web 2.0 archive: Mediaburn.org and many-to-many archiving”</td>
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### 9:00 - 10:30 a.m.

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<td><strong>Panel 1.3</strong>&lt;br&gt;Digital Scholarship</td>
<td><strong>Panel 1.4</strong>&lt;br&gt;Finding Community in the Archive: The Machine Project as Nexus</td>
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<td>Moderator:&lt;br&gt;<strong>Janet Bergstrom</strong>, Faculty of Cinema &amp; Media Studies, UCLA</td>
<td><strong>Emily Lacy</strong>, Artist&lt;br&gt;The Machine Project (USA)&lt;br&gt;Performance</td>
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<td><strong>Jim Ridolfo</strong>, U of Cincinnati (USA)&lt;br&gt;<strong>Michael McLeod</strong>, Michigan State U (USA) and <strong>William Hart-Davidson</strong>, Michigan State U (USA)&lt;br&gt;“Tailoring the digital archive to the needs of cultural and scholarly stakeholders: The Samaritan Archive 2.0 Project”</td>
<td><strong>Sam Meister</strong>, Archival Consultant (USA)&lt;br&gt;“Looking for the archive elsewhere: Machine Project as a site of new investigations in archival practice”</td>
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<td><strong>Adam Lauder</strong>, York U (CANADA)&lt;br&gt;“raisonnÉ as interactive archive and virtual research environment”</td>
<td><strong>Andrew J. Lau</strong>, UCLA (USA)&lt;br&gt;“‘All description is a form of creation’: Constructing the event through documentation”</td>
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<td><strong>Kevin McMahon</strong>, UCLA (USA)&lt;br&gt;“Archival walls to archival screens: Some post-classical precedents”</td>
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<td><strong>Howard Besser</strong>, New York U (USA)&lt;br&gt;“Reimagining archives for the digital scholar of the future”</td>
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<tr>
<td>11:00 a.m.</td>
<td>James Bridges Theater</td>
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<td><strong>Featured Panel 2.1</strong>&lt;br&gt;Academy of Motion Picture Arts &amp; Sciences, Science &amp; Technology Council: Digital Motion Picture Archive Project</td>
<td><strong>Panel 2.2</strong>&lt;br&gt;Amateur &amp; Private Archives</td>
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**Moderator:**

- **Andy Maltz**, Director<br>Science & Technology Council
- **Elizabeth Cohen**, Member<br>Science & Technology Council, Academy Member
- **Milt Shefter**, Project Lead,<br> *Digital Dilemma II*, Academy Member

- **Ramesh Srinivasan**, Dept. of Information Studies, UCLA

- **Amelia Abreu**, U of Washington (USA)<br>“Tag games, tweets, and recipes: Sharing and the archives of the Networked domestic”

- **Maija Anderson**, U of Chicago (USA)<br>“Private collectors, public collections: Reconsidering access and ownership”

- **Beth Capper**, School of the Art Institute of Chicago (USA)<br>“Pleasure palace theater of the future: The work and documents of Shirley Clarke’s TeePee Video Space Troupe”
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<tr>
<td>11:00 a.m.</td>
<td>Melnitz Hall 1422</td>
<td>Panel 2.3</td>
<td><strong>New Tools &amp; Platforms</strong>&lt;br&gt;Martha Yee, UCLA Film &amp; Television Archive (USA)&lt;br&gt;“Reimagining moving image archival cataloging using the World Wide Web”&lt;br&gt;Erin Riesland, Shoah Foundation Institute, U of Southern California (USA)&lt;br&gt;“iWitness: Investigating the intersection of digital citizenship, new literacies, and Holocaust and genocide studies”&lt;br&gt;Sherri Wasserman, Thinc Design (USA)&lt;br&gt;“Looking for a language: Toward the design of effective tools to connect digital archives and public space”&lt;br&gt;Thomas Drugeon, Valentine Frey, Jérôme Thièvre, &amp; Matteo Treleani, Institut National de l’Audiovisuel (FRANCE) “Context sensitive archiving of videos on the web”&lt;br&gt;</td>
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<td>Moderator: Erkki Huhtamo, Dept. of Design</td>
<td>Media Archaeology, Old and New&lt;br&gt;Monika Gagnon &amp; Mary Elizabeth Luka, Concordia U (CANADA) “Creative archiving in the multimedia archive: Animating Canada and the Films of Expo ’67”&lt;br&gt;Richard Wright, BBC Research &amp; Development (UK) “You can be serious: Broadcast archives and academic discourse”&lt;br&gt;Estelle Blaschke, EHESS (FRANCE) and Max Planck Institute (GERMANY) “Between abundance and excess: The photographic archive and the Image economy”&lt;br&gt;Bradley Fidler, UCLA (USA) “Archiving Internet history at UCLA”&lt;br&gt;</td>
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<td>Broad Hall 2100A</td>
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<th>Featured Panel 3.1</th>
<th>Panel 3.2</th>
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<tr>
<td>1:30 p.m.</td>
<td>James Bridges Theater</td>
<td><strong>CalArts Faculty: At the Digital Intersection</strong></td>
<td><strong>Realizing Scalar Capacities To Transform Media Archive Scholarship</strong></td>
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<td></td>
<td>Melnitz Hall 2534</td>
<td><strong>Moderator:</strong> <strong>Stephen Mamber,</strong> Faculty of Cinema &amp; Media Studies, UCLA</td>
<td><strong>Erik Loyer,</strong> U of Southern California (USA)</td>
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<td><strong>Thom Andersen</strong></td>
<td>“Introducing Scalar: Designs for innovation”</td>
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<td><strong>Rebecca Baron</strong></td>
<td><strong>Craig Dietrich,</strong> U of Southern California (USA)</td>
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<td><strong>Norman Klein</strong></td>
<td>“Beyond relational: Database dynamics of Scalar”</td>
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<td><strong>Allan Sekula</strong></td>
<td><strong>Steve Anderson,</strong> U of Southern California (USA)</td>
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<td>“Users allowed: Fair use and Critical Commons”</td>
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<td><strong>Mark Williams,</strong> Dartmouth College (USA)</td>
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<td></td>
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<td>“The history of now: Media ecology and the news”</td>
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1:30 - 3:00 p.m.

1:30 p.m.  Melnitz Hall 1422

Panel 3.3
Archives, Knowledge & Power

Moderator:
Vivian Sobchack, Professor Emerita, Cinema & Media Studies, UCLA

Sarah de Rijcke and Anne Beaulieu, Virtual Knowledge Studio, Royal Netherlands Academy of Arts & Sciences (NETHERLANDS)
“The enactment of museum collections in digital infrastructures: Authorizing actors, configuring expertise”

Noah Shenker, U of Hamilton, Ontario; Virtual Museum of the Holocaust (CANADA)
“The Cambodian Genocide Tribunal, archived audiovisual testimonies, and the public record”

Ricardo Punzalan, U of Michigan (USA)
“These images are similar, but are not the same: Colonial archives in the age of virtual reunification”

Panel 3.4
Archival Practices, Methods, Cases

Jackie Esposito, Pennsylvania State U (USA)
“Electronic records management and digital curation for university business: A Matryoshka design”

S. Lynn McClelland, San Jose State U and UCLA (USA)
“Challenges posed to digital preservation by United States intellectual property laws”

Valentine Frey, Institut National de l’Audiovisuel (FRANCE)
“’Memory systems’: A conceptual and methodological solution considering audiovisual archives in the digital era”

Nancy Marrelli, Concordia U (CANADA)
“A case study of biomedical illustrations in Grant’s Atlas of Anatomy textbook”
<table>
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<tr>
<th>3:30 p.m.</th>
<th>James Bridges Theater</th>
<th>Melnitz Hall 2534</th>
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| **Featured Panel 4.1**  
Saving the Game: New Approaches to Preserving Videogame Culture | **Panel 4.2**  
Archival Philosophy & Principles |
| Moderator:  
David O'Grady, UCLA (USA) | Moderator:  
Robert Rosen, Faculty of Cinema & Media Studies, UCLA |
| Megan Winget, U of Texas, Austin (USA) | Julia Noordegraaf, U van Amsterdam (NETHERLANDS)  
“Performing the archive: Archivists as editors of knowledge” |
| Henry Lowood, Stanford U (USA) | Jillian Cuellar, New York U (USA)  
“Putting the ‘I’ in archives: Archivists, amplified” |
| Ken McAllister, U of Arizona (USA) | Alexander Berman, Simmons College (USA)  
“Conventional archival principles and their role in the digital environment” |
| Judd Ruggill, Arizona State U (USA) | Bruno Bachimont, Institut National de l’Audiovisuel (FRANCE)  
“Digital memories: Preservation dynamics and new challenges” |
3:30 p.m.  Melnitz Hall 1422

Panel 4.3
Cultures and Communities

Moderator:
Anne Gilliland, Dept. of Information Studies, UCLA

Pedro Mandagará, Pontifical Catholic U of Rio Grande do Sul (BRAZIL)
“A new kind of forgetting: The Brazilian mailzine, 1998-2002”

Vivian Wong, UCLA (USA)
“Asian diasporic community narratives”

Sheenagh Pietrobruno, Fatih U, Istanbul (TURKEY)
“The living archive of an intangible cultural heritage”

Maria Cotera and Linda Garcia Merchant, U of Michigan (USA)
“Reimagining the Chicana archive: Documenting the development of Chicana feminist thought through new media”

7:00 - 10:00 p.m.

7:00 p.m.  James Bridges Theater

Special Screening
To Be Announced
### Sunday, November 14

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<th>Panel 5.2</th>
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<td>9:00 a.m.</td>
<td>James Bridges Theater</td>
<td>Ways Ahead for Graduate Education in Digital Media Archive Studies</td>
<td>Archives Without Borders: Visual Media and Virtual Preservation</td>
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**Featured Panel 5.1**

**Ways Ahead for Graduate Education in Digital Media Archive Studies**

**Panel 5.2**

**Archives Without Borders: Visual Media and Virtual Preservation**

**Moderator:**
- **Leah Lievrouw**, Dept. of Information Studies, UCLA

**Nick Browne**, Professor and Chair, Cinema & Media Studies and Moving Image Archive Studies M.A. Program, UCLA (USA)

**Caroline Frick Page**, Curator of Motion Pictures, George Eastman House and L. Jeffrey Selznick School of Film Preservation / U of Rochester (USA)

**Howard Besser**, Professor and Director, Moving Image Archiving & Preservation Program, New York U

**Keith Johnston**, Director of Post-Graduate Taught Programmes, M.A. in Film Studies with Film Archive Option, U of East Anglia (UK)

**Julia Noordegraaf**, Programme Director, M.A. Program in Preservation and Presentation of the Moving Image, U van Amsterdam (NETHERLANDS)

**Daniel Teruggi**, Director of Research, Institut National de l’Audiovisuel and INA Sup (FRANCE)

**Janet Bergstrom**, UCLA (USA)
  - “Celluloid past, digital futures?”

**Eirik Frisvold Hanssen**, Norwegian U of Science & Technology (NORWAY)
  - “Film curatorship, DVDs, and the memory and loss of materiality”

**Marina Hassapopolou**, U of Florida (USA)
  - “Interactive cinema: Issues of archiving, access, retrieval and distribution”

**John Hunter**, Bucknell University (USA)
  - “The inescapable archive: Cinematic representations of the ‘computer ecosystem’”
9:00 a.m.  

Panel 5.3  

Artists & Archives  

Melnitz Hall 1422

Moderator:  

**Johanna Drucker**, Breslauer Chair,  
Dept. of Information Studies, UCLA

**Florian Wiencek**, Jacobs U, Bremen (GERMANY)  
“The online life of media-art archives”

**Rachel Fensham**, U of Surrey (UK)  
“Digital dance archives: Visual searching for enhanced interactivity”

**Linda Tadic**, Audiovisual Archive Network, Los Angeles, CA (USA)  
“Los Angeles art in sound and moving images: Deep indexing to mine hidden time-based content”

**Michael Renov**, U of Southern California (USA)  
“The compilation film: The chorus of bits and pieces”
Closing Plenary
Reimagining the Archive: The Challenges of Digitization

Jan-Christopher Horak, Director,
UCLA Film & Television Archive (Host and moderator)

Roei Amit, Head of Multimedia
Publishing, Institut National de l'Audiovisuel

Gregory A. Lukow, Chief, Motion Picture, Broadcasting and Recorded Sound Division, U.S. Library of Congress
**Sunday, November 14**  
**2:00 - 5:00 p.m.**

**2:00 p.m.  James Bridges Theater**

**Digital (In)Appropriation 2010**
Curated by **Jaimie Baron, Andrew Hall, and Madeleine Gallagher**

<table>
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<th>Screenings:</th>
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<tr>
<td>A Movie</td>
<td>Bruce Conner</td>
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<td>A Movie by Jen Proctor</td>
<td>Jen Proctor</td>
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<td>5DVacation2</td>
<td>Ryan Lamb</td>
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<td>Nuke ‘Em, Duke</td>
<td>LJ Frezza</td>
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<td>Ceibas (we things at play)</td>
<td>Evan Meaney</td>
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<td>Triptych Unrendered</td>
<td>Antonio Mendoza</td>
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<td>mountain-water-painting</td>
<td>Christin Bolewski</td>
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<td>Slipstream</td>
<td>Dillon Rickman</td>
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<td>Putting Yourself Out There</td>
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<td>Moments in (Cyber)love</td>
<td>Jen Inman</td>
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<td>Virtual Assistance Project</td>
<td>Andrew Norman Wilson</td>
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<tr>
<td>spam letter + google image search</td>
<td>Andre Silva</td>
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<td>= video entertainment</td>
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<tr>
<td>Lossless</td>
<td>Rebecca Baron &amp; Doug Goodwin</td>
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<tr>
<td>Testament</td>
<td>Natalie Bookchin</td>
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Over the last century, moving images have played a key role in shaping society. The UCLA Film & Television Archive is internationally renowned for its pioneering efforts to preserve and showcase moving image media. We are dedicated to ensuring that the history of our time, captured through moving images, is explored and enjoyed for generations to come.

Through an aggressive program of acquisition, restoration, transfer and maintenance of our extensive collections, the Archive preserves the rich media heritage found in classic and current motion pictures, newsreels, innovative television programming and digital media. A unique resource for media study, the Archive constitutes one of the largest collections of media materials in the world and the largest of any university. Our vaults hold more than 250,000 motion picture and television titles and 27 million feet of newsreel footage. The combined collections represent an all-encompassing documentation of the 20th century. And increasingly, our attention is shifting to images from the 21st century.

More information about UCLA Film & Television Archive is available at http://www.cinema.ucla.edu/

At UCLA the study of theater, film, television and digital media is integrated within a single professional school. Located in Los Angeles, the entertainment capital of the world, the UCLA School of Theater, Film and Television (TFT) draws upon industry leaders for its faculty, advisors and mentors. Storytelling is the heart of our curriculum, and our talented alumni and faculty members have won Oscars, Emmys, Tonys - nearly every meaningful artistic accolade in the performing and visual arts. The School’s strong academic programs are enhanced by exceptional resources such as the UCLA Film & Television Archive - the largest university-based film and television archive in the world - and The Geffen Playhouse, one of Los Angeles’ most prestigious performance venues.

TFT aims to provide the highest possible standard of professional training while also encouraging an independent spirit of innovation and creative risk-taking. The objective is not to train students to fit into pre-existing slots in the entertainment industry, but to prepare them to become pathfinders in their chosen fields, the leaders of the future.

More information about the UCLA School of Theater, Film and Television is available at http://www.tft.ucla.edu/
The long-term survival and accessibility of moving image materials – film, video, and digital -- depends on experts who manage collections, implement technical solutions, and shape cultural institutions and public policy. Since its launch in 2002 as the first program of its kind in the U.S., the Master of Arts program in Moving Image Archive Studies (MIAS M.A.) at the University of California, Los Angeles has prepared archival professionals to lead the field and to meet the challenges of protecting, preserving, and making accessible moving images in all formats.

The structure and curriculum of the MIAS M.A. degree program is unique in archival education, offering an intensive, integrative two-year course of study. The degree is offered jointly by the Department of Information Studies (within the Graduate School of Education & Information Studies) and the Faculty of Cinema & Media Studies (within the Department of Film, Television & Digital Media in the School of Theater, Film & Television), with support from the internationally renowned UCLA Film & Television Archive. At UCLA, teaching and learning in MIAS is grounded in archival/library practice, the latest media and information technology, and media/film studies, providing a rich foundation for professionals and researchers working within today's media landscape.

In addition to required courses in information structures and organization, archival theory, and media history, core MIAS seminars address the aesthetics, technologies and history of film, video and digital media; the cultural responsibilities of selection and curatorship; access and public exhibition; the decision-making and ethics of collection management and cataloging; and the technical aspects of preservation and restoration. Students can design specific areas of concentration that include courses from disciplines across the UCLA campus, and participate in additional Practicum experiences, directed studies, training workshops, screenings, guest lectures and technical demonstrations led by world-renowned UCLA faculty and professional specialists from the media and technology industries and top cultural institutions.

Ina, the meaning of the image
The world today lives through images. In view of the constant increase in content flow, new questions are being raised: How can the audiovisual memory be preserved? How can we understand images and what can they become? Who produced them? With what aim in mind? Where do they come from? Who are they intended for? Every day, Ina gives meaning to images and plays its part in building a common heritage.

Ina, the live memory
To date, Ina’s archives contain more than 3.5 million hours of programmes. This exceptionally rich storehouse stems from:

• the archiving of all the French public conventional TV channels (more than 70 years of radio and 60 years of television) and newsreels dating from 1940 to 1969.
• the legal deposit system for all the programmes of conventional, cable and satellite channels. In 2009, 102 television channels and 20 radio stations, i.e. some 1 million hours of programmes, are collected on a daily basis directly by digital capture, 24 hours a day.
• private archives managed by Ina (Fédération Française de Tennis, Amaury Sport Organisation, AFP, National Geographic, TF1...).

Ina SUP, the European Centre for Research, Training and Education in Digital Media

With 13 introductory training courses ranging from advanced vocational training (BTS) to Master’s level, a catalogue of 270 training courses aimed at professionals and ten research projects, Ina SUP is a major player in the development and transfer of knowledge and skills related to image and sound.

With a wealth of experience in vocational training and research, Ina SUP is recognized by the greatest names in the audiovisual industry and is fast becoming a reference in the field of initial training.

At a time when the digital revolution is impacting on all companies and media professionals, Ina SUP’s goal is to provide assistance for the management of these major developments in France and abroad.
Ina SUP aims to build on every aspect of its international dimension:

**Higher education**  
Ina SUP already partners prominent institutions (Carlos III University, EBSI, etc.) and intends to develop this synergy. Through these partnerships, Ina SUP plans to increase the mobility of teachers, trainers and, of course, students. Ina SUP believes that international perspectives should form an integral part of the different courses offered to students.

**Vocational training**  
Each year, Ina SUP trains more than 5,000 professionals in every audiovisual related field: sound, lighting, camera work, journalism, crossmedia, broadcasting techniques, photography, editing, audiovisual production, archives, etc. Ina SUP’s specialists train several hundred professionals from all over the world every year, in their own country or at Ina SUP.

**Research**  
The Ina SUP research team works on a number of European projects with many partners from across the continent: research centers, industrial organizations, universities, etc. As a result, Ina SUP researchers attend many events and conferences abroad.

More information about the Institut National de l’Audiovisuel is available at http://www.ina.fr/
About the Digital Preservation Program 
at the Library of Congress

The mission of the National Digital Information Infrastructure and Preservation Program (NDIIPP) is to develop a national strategy to collect, preserve and make available significant digital content, especially information that is created in digital form only, for current and future generations.

NDIIPP is based on an understanding that digital stewardship on a national scale depends on public and private communities working together. The Library has built a preservation network of over 130 partners from across the nation to tackle the challenge, and is working with them on a variety of initiatives.

In addition to engaging with partners, the Library of Congress is also working internally to preserve and access digital content.

Abreu, Amelia/ University of Washington
Amberg, Joshua/ UCLA
Amit, Roei/ Institut National de l’Audiovisuel
Andersen, Thom/ CalArts
Anderson, Maija/ University of Chicago
Anderson, Steve/ University of Southern California
Bachimont, Bruno/ Institut National de l’Audiovisuel
Baron, Rebecca/ CalArts
Baron, Jaimie/ UCLA
Beaulieu, Anne/ Virtual Knowledge Studio, Royal Netherlands Academy of Arts & Sciences
Bergstrom, Janet/ UCLA
Berman, Alexander/ Simmons College
Besser, Howard/ New York University
Blaschke, Estelle/ EHESS; Max Planck Institute
Bordes, Jean Marc/ Institut National de l’Audiovisuel
Boyle, Barbara/ UCLA
Browne, Nick/ UCLA
Capper, Beth/ School of the Art Institute of Chicago
Chapman, Sara/ Media Burn Archive
Coffman, Elizabeth/ Loyola University Chicago
Cohen, Elizabeth/ Academy of Motion Picture Arts and Sciences
Cotera, Maria/ University of Michigan - Ann Arbor
Cuellar, Jillian/ New York University
Davidson, William Hart/ Michigan State University
de Rijcke, Sarah/ Virtual Knowledge Studio, Royal Netherlands Academy of Arts & Sciences
Dietrich, Craig/ University of Southern California
Dorr, Aimée/ UCLA
Drucker, Johanna/ UCLA
Druegon, Thomas/ Institut National de l’Audiovisuel
Esposito, Jackie/ Pennsylvania State University
Felenstein, George/ Warner Archive Collection Online
Fensham, Rachel/ University of Surrey
Fidler, Bradley/ UCLA
Field, Allyson/ UCLA
Frey, Valentine/ Institut National de l’Audiovisuel
Friend, Michael/ Sony Pictures
Gagnon, Monika/ Concordia University
Gallagher, Madeleine/ UCLA
Gallet, Mathieu/ Institut National de l’Audiovisuel
Geary, Michele/ UCLA
Gilliland, Anne/ UCLA
Hall, Andrew/ UCLA
Hanssen, Eirik Frisvold/ Norwegian University of Science & Technology
Hassapopolou, Marina/ University of Florida
Horak, Jan-Christopher/ UCLA
Huhtamo, Erkki/ UCLA
Hunter, John/ Bucknell University
Johnston, Keith/ University of East Anglia
Klein, Norman/ CalArts
Lacy, Emily/ Machine Project
Lau, Andrew J./ UCLA
Lauder, Adam/ York University
Leazer, Greg/ UCLA
Leshney, Tyler/ Deluxe Archive Solutions
Lievrouw, Leah/ UCLA
Lowood, Henry/ Stanford University
Loyer, Erik/ University of Southern California
Luka, Mary Elizabeth/ Concordia University
Lukow, Gregory A./ U.S. Library of Congress
Maltz, Andy/ Academy of Motion Picture Arts and Sciences
Mamber, Stephen/ UCLA
Mandagará, Pedro/ Pontifical Catholic University of Rio Grande do Sul
Marrelli, Nancy/ Concordia University
Mattern, Shannon/ The New School
McAllister, Ken/ University of Arizona
McClelland, S. Lynn/ San Jose State University & UCLA
McLeod, Michael/ Michigan State University
McMahon, Kevin/ UCLA
Meister, Sam/ Archival Consultant
Merchant, Linda Garcia/ University of Michigan
Noordegraaf, Julia/ Universiteit van Amsterdam
Nyback, Dennis/ Independent Film Archivist
O’Grady, David/ UCLA
Page, Caroline Frick/ George Eastman House; University of Rochester
Pietrobruno, Sheenagh/ Fatih University, Istanbul
Prelinger, Rick/ Prelinger Archives
Punzalan, Ricardo/ University of Michigan
Quigley, Mark/ UCLA
Renov, Michael/ University of Southern California
Richardson, Anne/ Independent Film Historian
Ridolfo, Jim/ University of Cincinnati
Riesland, Erin/ USC Shoah Foundation Institute, University of Southern California
Rosen, Robert/ UCLA
Ruggill, Judd/ Arizona State University
Schumacher, Bob/ Deluxe Archive Solutions
Schwartz, Teri/ UCLA
Sekula, Allan/ CalArts
Shefter, Milt/ Academy of Motion Picture Arts and Sciences
Shenker, Noah/ University of Hamilton, Ontario; Virtual Museum of the Holocaust
Sobchack, Vivian/ UCLA
Srinivasan, Ramesh/ UCLA
Tadic, Linda/ Audiovisual Archive Network
Teruggi, Daniel/ Institut National de l’Audiovisuel
Thièvre, Jérôme/ Institut National de l’Audiovisuel
Ton, Michelle/ UCLA
Treleani, Matteo/ Institut National de l’Audiovisuel
Wasserman, Sherri/ Thinc Design
Weinberg, Tom/ Loyola University Chicago; Media Burn Archive
Wienecek, Florian/ Jacobs University, Breman
Williams, Mark/ Dartmouth College
Winget, Megan/ University of Texas at Austin
Wong, Vivian/ UCLA
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Yee, Martha/ UCLA