



SYMPOSIUM: Out of the Closet, Into the Vaults

Panel discussions of issues relevant to access and preservation of
Lesbian, Gay, Bisexual, and Transgender moving images

Monday, April 10, 2006, from 1 – 5 pm

Royce Hall, Conference Room 314, Third Floor

Sponsored by:

Outfest

UCLA Film & Television Archive, Research and Study Center (ARSC)
Association of Moving Image Archivists LGBT-Interest Group

WELCOME • OPENING REMARKS

Timothy Kittleson, Director, UCLA Film & Television Archive

Stephen Gutwillig, Executive Director, Outfest

PANEL ONE • 1:15 – 2:30 pm

Insuring the Survival of LGBT Cinema: Preservation Challenges and Strategies

What happens to independent LGBT films after they complete their festival circuit runs? The long-term preservation of many LGBT independent films may be endangered by a perceived lack of commercial value by industry and/or by the filmmakers' lack of resources to fund long-term conservation of their works. A panel of filmmakers and archivists will discuss these challenges and potential strategies to insure LGBT cinema is preserved for future generations.

Moderator: Robert Rosen, dean, UCLA School of Theater, Film and Television

Panel participants:

- Arthur Dong, Academy Award-nominated director
- Jenni Olson, filmmaker and LGBT film historian
- Jim Hubbard, filmmaker and programmer
- Ross Lipman, filmmaker, film preservationist, UCLA Film & Television Archive
- Silas Howard, filmmaker and UCLA graduate student

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INTERMISSION – POSTER SESSION • 2:30 – 2:50 pm

LGBT Moving Image Scholarship

A presentation of recent scholarship by Los Angeles-based graduate students.

Session participants:

“Crises of Faith: Queer Representations in *All in the Family* and *Queer as Folk*”

MAY HADUONG, graduate student, Moving Image Archive Studies Program, University of California, Los Angeles

“AIDS Pedagogy in Daytime Talk Shows”

CHRISTOPHER LANE, graduate student, Moving Image Archive Studies Program, University of California, Los Angeles

“Queer Desires & Representation in Contemporary Vietnamese and Diasporic Cinema”

VIET LE, graduate student, Program in American and Ethnic Studies, University of Southern California

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PANEL TWO • 2:50 – 4:20 pm

Access Challenges: Public Resources for LGBT Moving Image Research

The availability of access will be discussed in relation to the scarcity of archival resources for LGBT cinema. The Association of Moving Image Archivists LGBT Interest Group's work on the creation of a union holding catalog will be examined, as well as the preservation status of significant LGBT films. Research strategies for publicly available resources will be offered.

Moderator: Lynne Kirste, chair, Association of Moving Image Archivists
LGBT Interest Group; Special Collections Curator, Academy Film
Archive

Panel participants:

- Joseph Hawkins, president, board of directors, ONE National Gay & Lesbian Archives
- Alexandra Juhasz, professor of media studies, Pitzer College
- Orly Ravid, director of acquisitions and theatrical distribution, Wolfe Video Distribution
- Yvonne Welbon, filmmaker and LGBT moving image scholar

DISCUSSION • 4:20 – 5:00 pm

The Outfest Legacy Collection at UCLA

The establishment of the Legacy Collection offers new opportunities for the long-term preservation and study of LGBT cinema. Ongoing goals and concerns of the collection will be discussed as well as procedures for accessing the collection for research purposes.

Moderator: Erica Cho, program associate, Outfest Legacy Project

Panel participants:

- Kirsten Schaffer, senior director, Outfest
- David Pendleton, programmer, UCLA Film & Television Archive
- Mark Quigley, coordinator, Archive Research and Study Center
- Todd Weiner, motion picture archivist, UCLA Film & Television Archive
- May Haduong, graduate student, UCLA Moving Image Archive Studies

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OUTFEST LEGACY PROJECT FOR LGBT FILM PRESERVATION

A landmark collaboration between Outfest and the UCLA Film & Television Archive, the Outfest Legacy Project for LGBT Film Preservation is the only program in the world devoted to addressing the crisis in lesbian, gay, bisexual and transgender (LGBT) film preservation. The Legacy Project has already established the largest publicly accessible collection of LGBT films in the world. Project goals also include collecting film prints and other material for permanent preservation; striking new prints for widespread public exhibition; restoring damaged films to their initial release forms; and educating filmmakers and the general public about LGBT film and video preservation.

OUTFEST

Outfest is a leading showcase for diverse, international gay, lesbian, bisexual and transgender film and video. Since 1982, Outfest has presented over 4,200 film and video titles for audiences of more than half a million people. Outfest's programs include The Los Angeles Gay and Lesbian Film Festival – the oldest and largest continuous film festival in Los Angeles, featuring more than 200 feature and short films, nine venues and admissions of over 45,000 people.

UCLA FILM & TELEVISION ARCHIVE

The UCLA Film & Television Archive is internationally renowned for its pioneering efforts to preserve and showcase not only classic but also current and innovative film and television. Additionally, the Archive is a unique resource for media study, with one of the largest collections of media materials in the United States and the largest of any university in the world. The combined collections represent an all-encompassing documentation of the 20th century.

**UCLA FILM & TELEVISION ARCHIVE
ARCHIVE RESEARCH & STUDY CENTER (ARSC)**

Serving the UCLA community and an international constituency of academic faculty, scholars, students, and professionals, the Archive Research and Study Center (ARSC) provides a vital access point to the UCLA Film & Television Archive's collection of over 220,000 films and television programs, over 100,000 News and Public Affairs (NAPA) programs, and over 2,000 radio programs. Through ARSC's assistance, a diverse demographic of patrons conduct scholarly and professional research for hundreds of books, articles, dissertations, and film and television productions.

To arrange onsite research access to materials held by the Archive, including titles in the Outfest Legacy Collection, please contact the Archive Research & Study Center at 310.206.5388 or arsc@ucla.edu

**ASSOCIATION OF MOVING IMAGE ARCHIVISTS (AMIA)
LESBIAN, GAY, BISEXUAL & TRANSGENDER INTEREST GROUP**

The Lesbian, Gay, Bisexual and Transgender Interest Group was formed to provide a safe space to discuss issues and develop projects that are relevant to working in the archival industry, the archiving of moving images of LGBT peoples, and diversity within AMIA.

To join the LGBT Interest Group, email the Chair at Lkirste@oscars.org to be added to their e-mail list, or come to a meeting of the group at the annual AMIA conference. All members of AMIA are welcome to join the LGBT Interest Group.

For more information visit – <http://www.amianet.org>

FILM AND TAPE CARE AND STORAGE LINKS

Compiled by Lynne Kirste

FILM CARE AND STORAGE

Film Forever: The Home Film Preservation Guide

<http://www.filmforever.org>

The National Film Preservation Foundation

This site includes the NFPF's film preservation guide as a downloadable PDF file.

<http://www.filmpreservation.org>

Kodak

<http://www.kodak.com/US/en/motion>

The Association of Moving Image Archivists

<http://www.amianet.org>

TAPE CARE AND STORAGE

Vidipax

<http://www.vidipax.com/libstor.html>

The American Institute for Conservation of Historic and Artistic Works (AIC)

<http://aic.stanford.edu/library/online/brochures/video.html>

FILM TO TAPE TRANSFERS

International Home Movie Day

This site includes a list of transfer houses.

<http://www.homemovieday.com>

FILM AND TAPE DISASTER RECOVERY

The Association of Moving Image Archivists

<http://www.amianet.org>

HOW TO CARE FOR YOUR FILMS AND TAPES (SOME BASIC INFORMATION FOR INDEPENDENT FILMMAKERS)

Compiled by Lynne Kirste

1. KEEP TRACK OF YOUR ORIGINAL MATERIALS. Whether you store them in your home, keep them at a lab, or pay for outside storage at a vault, be sure to check in once in a while to make sure your films and tapes are where you think they are. Labs and storage facilities can go out of business and well-meaning family members can rearrange rooms and closets.

2. LABEL YOUR FILMS AND TAPES. Include the title, date made, reel number, complete or incomplete, type of element (master, A&B rolls, etc.), and your name, address and phone number. Write some notes about how your piece is intended to look and sound (this is especially useful for experimental works) and keep the notes in a plastic bag next to the materials or in a paper or computer file linked to the materials. If an archivist is working to preserve your piece fifty years from now, s/he will know what to aim for (saturated color, overexposed sequences, weird noises all through the soundtrack, etc.)

3. STORE FILMS AND VIDEOS IN A COOL, DRY, CLEAN, SAFE PLACE where the temperature and humidity will not vary too much. Would you be comfortable sleeping there? Would you store a bag of flour there? If not, don't put your film there!

COOL: Hot attics, garages and car trunks are bad choices. A cupboard or drawer inside your home is preferable, and cooler areas are even better. The optimal low temperature for tapes is about 45 degrees Fahrenheit. Do not freeze tapes! With film, the colder you keep it, the more you will increase its lifespan. To find out how to safely freeze your films, go to www.FilmForever.org For both films and tapes, you must allow the materials to slowly come up to room temperature before playing them.

DRY: Low humidity is as important as low temperature. Store your materials away from laundry facilities, bathrooms, kitchens and other humid parts of the house. Don't keep them in a shed, garage or basement where they aren't well insulated from rain or where they're in danger of flooding.

CLEAN: Dust, dirt and chemical fumes can damage your materials. Store films and tapes away from paints, cleaners, exhaust fumes, dirt, and areas undergoing construction or remodeling.

SAFE: Keep your materials in a part of the house where you spend time so you'll be aware if there's a problem such as a fire hazard or a leaky roof that could cause flooding. Keep materials safe from being accidentally thrown away by storing them in nice containers and labeling them well so it's clear that they're valuable items, not some ratty old box of junk. Add instructions to your will or important papers designating what you would like done with your films or tapes if anything should happen to you.

4. FILMS: KEEP IN PLASTIC CANS AND ALLOW AIR CIRCULATION. Archival plastic cans are best for films and are not too expensive. Coated metal cans are okay. Do not keep films in rusty or dirty cans or in cardboard lab boxes. Take film out of plastic bags! Remove rubber bands. Use a minimum of paper tape. Don't store papers, such as lab notes, in the can with your films. Make a note on the can that you have paper material on file elsewhere that relates to the film, then put the papers in a separate envelope and label it with the name of the film. The goal is to allow the film air circulation (so no plastic bags!) and to keep it away from any materials that might become sticky (like aging tape) or release acids (like aging cardboard or paper).

5. TAPES: KEEP IN PLASTIC CASES AND AWAY FROM MAGNETIC FIELDS. Plastic shells help protect tapes from damage, dust, and water. Store away from magnetic fields that could affect the signal. Make protection copies (see #7). Migrate your data as technologies change (see #9)

6. STORE FILMS - FLAT; TAPES - ON SPINE. Store film cans flat and don't put too much weight on top of the cans (or air will not be able to circulate). Store videotapes along one spine, not flat.

7. MAKE PROTECTION COPIES. Make duplicates of your tapes or digital files and keep copies at different locations. This way if anything happens to the one at your house, you will have a backup someplace else, such as your office or a friend's house. Make sure the copies are stored properly at their remote locations and that the people keeping

them understand their value to you and won't misplace them or throw them away! If you have duplicate film elements, you can store them at different locations in the same way. For example, keep the original negative yourself and store a good print with your best friend.

8. COPYING FILMS ONTO VIDEO OR DVD. This is a great way to make your material easier to view, and a great way to give copies to friends and family. You can find a list of transfer facilities at www.homemovieday.com. To be sure that care is taken with your films, bring them to a facility that will handle them properly. Many of the big drugstores offer cheaper transfer services, but if you feel that your films are priceless, make sure they're treated that way! And remember, after you make a transfer, always keep your original films! The films will outlast whatever medium they're transferred to.

9. WHAT ABOUT CHANGES IN TECHNOLOGY? WILL ANYONE STILL BE ABLE TO PLAY MY DV-CAM TAPES IN THIRTY YEARS? Remember 78 rpm records, 5-inch floppy discs, dinosaurs...? Pay attention to changes in technology and transfer your images to a new format when the format they're on is in danger of becoming obsolete. Even if your DV-Cam tape is still in good shape in thirty years, you will probably have a hard time finding equipment that will play it. Technology changes fast and data migration is a job that never ends. But it's worth it to make sure your production will live on.

10. WON'T EVERYTHING DIGITAL BASICALLY LAST FOREVER? No. Although the ones and zeroes of digitized images may sound timeless, those ones and zeroes have to be stored in the real physical world somehow for example, on a DVD, a digital videotape, or the hard drive of a computer. DVDs and videotapes can age badly, sustain damage, and become unreadable; hard drives can crash. And of course the formats will eventually become obsolete (see #9).

11. CONSIDER DONATING YOUR FILMS AND VIDEOS TO AN ARCHIVE. Moving image archives care for these materials so they can be seen and enjoyed for generations to come. The mission of most archives is to store, preserve, catalog and make accessible the materials they hold. Talk to the Legacy Project staff about adding your materials to their collection, stored at the UCLA Film & Television Archive, by e-mailing Erica Cho at legacyproject@outfest.org

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FOR MORE INFORMATION:



www.cinema.ucla.edu



www.outfest.org