Microsoft

Microsoft Helps the American Film Institute Advance and Preserve

the Art of the Moving Image

AFI Honorary Trustee Meryl Streep


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Technology is an integral part of improving business process efficiencies for non-profit organizations. From streamlining internal operations and fund-raising activities to generating greater public awareness, non-profit organizations are optimizing technology as an effective way to reduce overall costs. Microsoft is committed to helping non-profit organizations take advantage of affordable, robust technologies to achieve their highest potential.

When Microsoft began sponsoring an innovative program for interactive television at the American Film Institute (AFI) in 2000, the two companies explored a wide range of technological advancements in support of the film and television community. Together, the two organizations continue to bring exciting technology solutions to these creative professionals, in addition to members of the public who support the work of AFI.

Founded in 1967, AFI is the leading national non-profit organization dedicated to advancing and preserving film, television, and other forms of the moving image. Created from the same legislation that shaped the National Endowment for the Arts and the National Endowment for the Humanities, AFI is the result of a study commissioned by the National Endowment for the Arts.

AFI's founding mission, still in practice today, consists of two principal elements:

- **Training the next generation of filmmakers.** AFI adapted the historic apprenticeship model of educating filmmakers through hands-on experience and mentoring. This model was pioneered at the AFI Conservatory, an advanced professional training institute for the creative community.
- **Preserving America's motion pictures.** With nearly half of all motion pictures produced before 1948 no longer in existence, AFI recognized the critical need to preserve American films for their artistic legacy and cultural impact, becoming a national champion for film preservation in the United States. By publishing the *AFI Catalog of Feature Films*, in addition to other public education efforts on television and the Web, AFI has become the authority source for the preservation of American motion pictures. This distinction allows AFI to continue fostering public awareness of American cinema.

In October 2004, the AFI Board of Trustees revised the AFI mission statement to read: "AFI is a national institute providing leadership in screen education and the recognition and celebration of excellence in the art of film, television, and digital media."

The role of technology is an integral part of driving this vision. As AFI's programs continued to expand, the institute sought scalable, integrated, affordable technology solutions that would enable it to leverage its legacy investments. In efforts to incorporate Web-based functionality, remote access, and greater security, AFI selected an integrated Microsoft solution that includes Microsoft® Visual Studio® .NET development system, the Microsoft .NET Framework, and Microsoft SQL Server™ 2000. In addition, Microsoft Windows Media® Player 9.0 has enabled AFI to expand its internal and external media-sharing and reviewing capabilities to members of the Hollywood creative community, AFI members and staff, AFI Fellows (those enrolled in the AFI Conservatory), and others.

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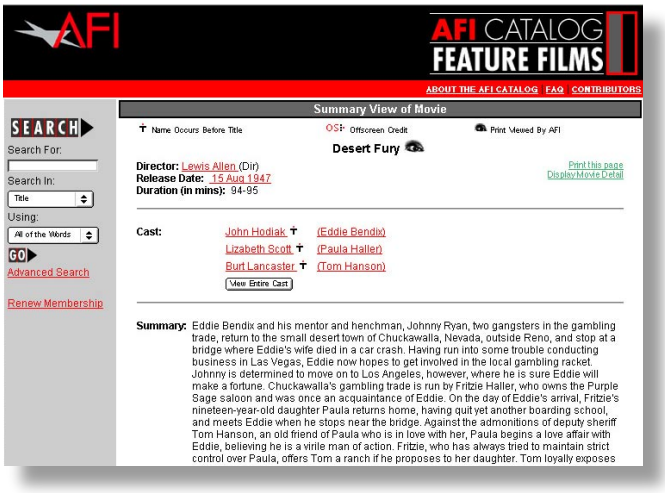
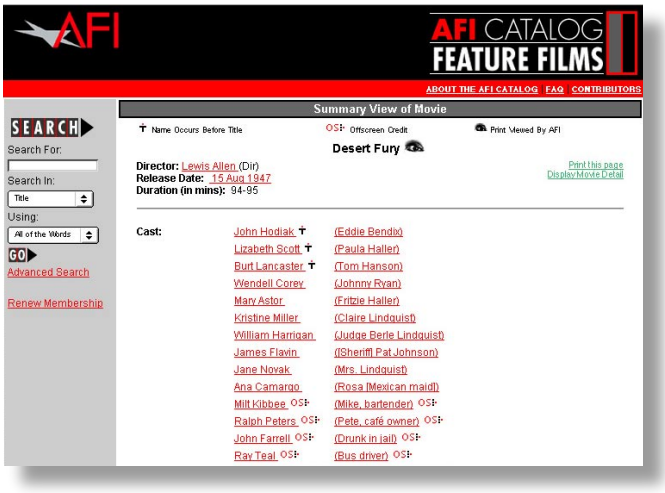
The AFI Catalog: 55,000 Film Records Powered by SQL Server 2000

The *AFI Catalog of Feature Films* is the definitive bibliographic record of all feature films created in the United States since the beginning of the medium. Described as "nothing less than an authoritative Oxford English Dictionary of American film," by a Los Angeles Times film critic, this multi-volume database was initially published only in book form. In recent years, however, AFI has sought to expand its impact by producing it as a modern database. It is now provided to the public over the Web and as a benefit to AFI members. This comprehensive record spans over 55,000 films, providing authenticated information about every feature-length film produced in America or financed by American production companies from 1893 to 1958 and 1960 to 1969—from cast and crew names, biographies and plot summaries, to subject and genre discussions and historical notes.

As the AFI Catalog continued to grow, AFI recognized the need to upgrade the existing database with integrated Web functionality for global access and easy updates. To meet its goal of launching a robust solution, AFI selected Microsoft technologies. With the support of KPMG Consulting, AFI successfully converted the entire database to Microsoft SQL Server 2000 in approximately one year—reducing development time considerably. As recently as 2003, AFI was able to introduce the Catalog as an online benefit to AFI members.



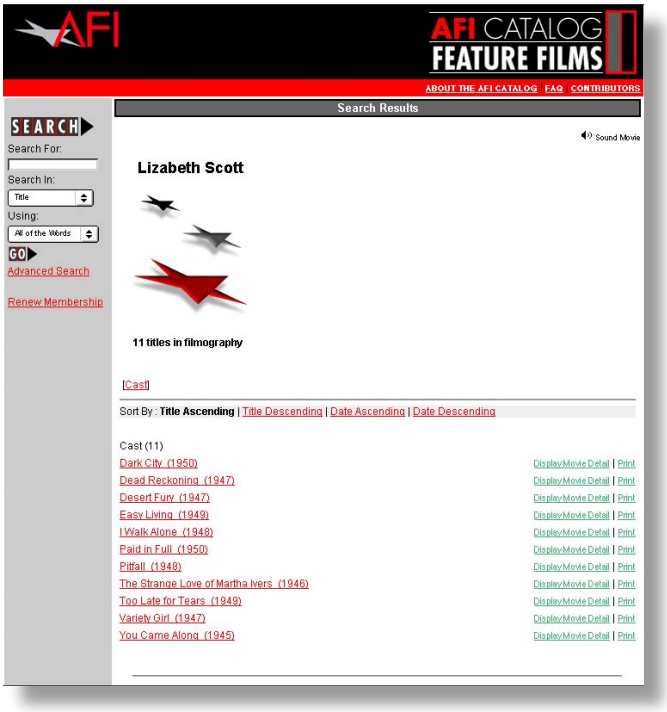


AFI Catalog: Behind the Scenes

The original AFI Catalog was designed as a set of books organized by decade. The films of the 1930s, for example, required three hardbound volumes and weighed 19 pounds. The information was created within a flat file database powered by the STAR system on Sun Microsystems SPARC hardware, which AFI had gained as a grantee of the National Endowment for the Arts.

AFI wanted to enable its team of 15 researchers and film historians to enter information into the Catalog flexibly—from any location. AFI also wanted to make the information contained in the Catalog available to the world at large over the Web.

When AFI created a new, Internet-oriented Catalog running on Microsoft SQL Server 2000, it offered several advantages over the old database that included a lower cost of licenses and ease of ongoing maintenance. SQL Server 2000 enables users to perform full-text searches on more than 55,000 films in the Catalog, and an intuitive Web interface that uses ASP.NET and the .NET Framework enables users to find information quickly.



Two SQL Server Databases

The AFI Catalog spans two SQL Server 2000 database computers, both of which are easily maintained with other IT assets by AFI's 2.5-person application development team. There is an internal database into which the Catalog loads information about films, and an external-facing database in which verified data is replicated.

Automated Workflow

AFI automated an existing offline workflow process with the AFI Catalog. Researchers and film historians enter data into the system by using Microsoft Internet Explorer. The data contains specific information about a film and often contains suggested changes to the approved Catalog lexicon, such as a new genre or film subject. After the film record is entered, it is marked as complete and ready for review. The record is then reviewed by the Executive Editor of the AFI Catalog. If the record is incorrect, it can be marked as such and returned to the researcher or corrected on the spot. Any changes to the approved lexicon are also denied or approved, and after the record is fully approved, it is marked as verified by the Executive Editor. The record is then ready for public viewing.

Different Services for Different Users

While AFI members have access to the entire AFI Catalog in the SQL Server 2000 database, non-members can also gain access, though only to those portions dealing with silent films made between 1893 and 1930. The ASP.NET interface to the database interacts with a member authentication system that determines the type of access a visitor gains. Through the use of the .NET Framework and ASP.NET, AFI can control how the Catalog is accessed, eliminating the need to develop and maintain separate databases for different user groups.

The eTV Workshop: Windows XP Media Center Edition Drives ABC's CELEBRITY MOLE: YUCATAN

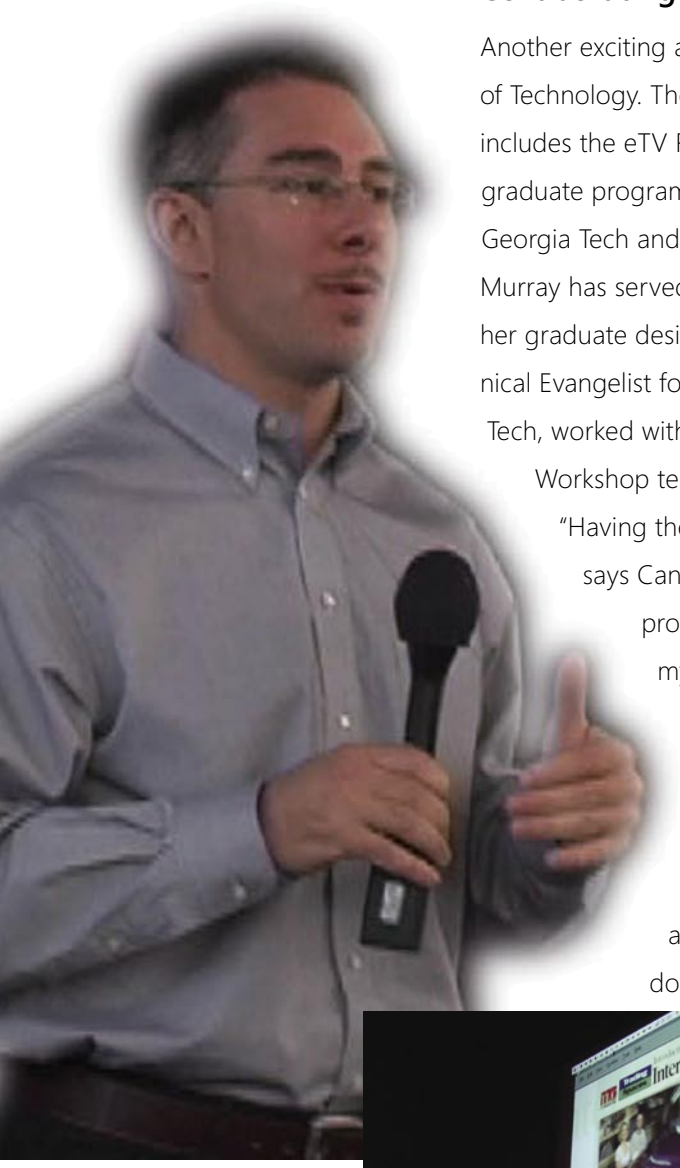
Since the inception of the AFI Enhanced TV (eTV) Workshop in 1998, innovative teams of TV producers, network executives, interactive designers, and technology professionals have collaborated to create leading prototypes for next-generation storytelling and TV production. Funded this year by Microsoft and the Corporation for Public Broadcasting, the eTV Workshop combines creativity with cutting-edge technology: It gives the creative community a voice about the upcoming technologies of storytelling, while at the same time providing the technical community with an opportunity to work with top producers to create exciting prototypes for a new kind of television that offers audience interaction as its central component.

Out of the 30 to 40 applications received each year by the eTV Workshop, only eight finalists are selected. A panel of eTV representatives, traditional TV representatives, and sponsors select the finalists and then begin the intricate process of assembling the production teams. Each team member—such as developers, technical specialists, designers, strategists and advertisers—works on a volunteer basis, taking advantage of an unprecedented opportunity to gain industry experience and exposure within the creative community through AFI.

"The eTV Workshop is the premier research and development lab for digital content in television in the United States," says Nick DeMartino, AFI's Senior Vice President, Media and Technology. "Microsoft has been involved as a sponsor since the earliest days, developing middleware for interactive TV."

Over the past four years, the Microsoft TV, MSN® Video, Windows eHome, Xbox®, and Digital Media divisions at Microsoft have worked with AFI to fund and foster the eTV Workshop. Microsoft provided Microsoft Windows® XP Media Center Edition 2004, which one team—ABC Enhanced Television and AFI mentor ZETOOLS, Inc.—began using to develop an eTV pilot project, CELEBRITY MOLE: YUCATAN. For ABC and ZETOOLS, this proved to be a winning combination of talent and technologies. Not only did ABC Enhanced Television go live with CELEBRITY MOLE—the first eTV Workshop prototype ever to go live—but ABC Interactive Television and ZETOOLS won an Emmy Award in 2004 for Outstanding Achievement for Interactive Television.

Collaborating with the Georgia Institute of Technology



John Canning

Another exciting aspect of the eTV Workshop is its collaboration with the Georgia Institute of Technology. The university's graduate program in Information Design and Digital Media includes the eTV Research Group led by Janet H. Murray, Ph.D, Professor, and Director of the graduate program in the Digital Media School of Literature, Communication, and Culture at Georgia Tech and author of *Hamlet on the Holodeck: The Future of Narrative in Cyberspace.* Murray has served as a mentor in the eTV Workshop program for many years, incorporating her graduate design students into the process. Last year, for example, John Canning, Technical Evangelist for the Windows eHome division at Microsoft and an alumnus of Georgia Tech, worked with Murray and her students—in addition to other members of the eTV Workshop team—on ABC's award-winning CELEBRITY MOLE: YUCATAN program.

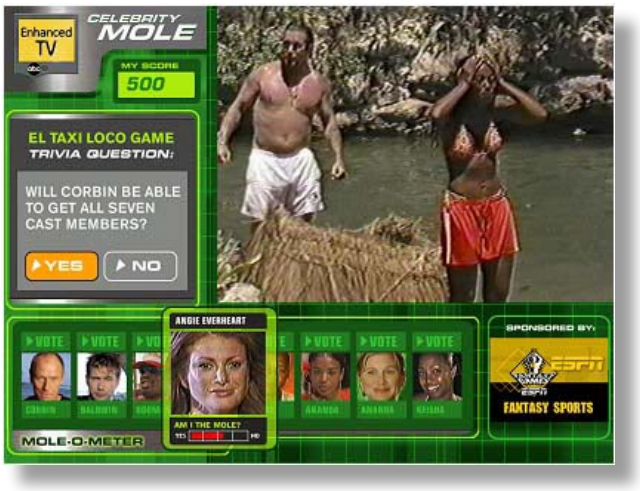
"Having the chance to work with students from the graduate program was a thrill," says Canning. "Janet's students brought enthusiasm and fresh perspective to the problem space, and I felt like I finally had a chance to give something back to my graduate program."

Georgia Tech continues to explore the innovative technology solutions of the Microsoft Media Center for information design and digital media. Not only does the partnership offer an unparalleled learning experience for the Georgia Tech students, it is also an opportunity for them to have a significant impact on film education and scholarship. "Because Microsoft donates software licenses to the graduate programs in Digital Media and Information Technology, our students are able to gain invaluable expertise on platforms they will use in internships and in future jobs," says Murray.

Microsoft Provides the Real-World Technology Platform

Microsoft's ongoing sponsorship of the AFI eTV Workshop opens a two-way dialogue between Microsoft and community members. By hearing first-hand the technology needs of the community, Microsoft can develop new technologies to further enhance the Workshop's program. Microsoft's prominence in the technology world—in addition to its ongoing commitment to digital television, gaming, and other home entertainment technologies—results in the widest possible exposure for AFI.

A significant number of Microsoft groups participate in the eTV Workshop, each targeting exciting and diverse goals. "Without the commitment of Microsoft, our eTV production teams would have less of a real-world hook," says Marcia Zellers, Director of AFI eTV.



The Technology Behind CELEBRITY MOLE: YUCATAN

The premise of ABC's CELEBRITY MOLE: YUCATAN was that one celebrity in each episode was a "mole," spying on the others. The interactive aspect of the show enabled viewers to watch for clues, answer interactive quiz questions, and try to guess which celebrity was the mole. As such, the show presented both TV and Web-based content. By using Windows XP Media Center Edition and ZETOOLS application software, ABC and ZETOOLS were able to consolidate content that would typically require two screens (a computer and a TV) onto a single screen. With a TV or computer monitor connected to a Windows Media Center PC, a viewer would tune into CELEBRITY MOLE and see both the interactive content and the TV feed in the same place. The interactive aspects of CELEBRITY MOLE would wrap around the TV feed, presenting the TV feed as a media element in a page of HTML code.

"We chose the Media Center platform because it offered an opportunity to do a 'rich client' single screen application, which is not easy to do in the U.S. right now," wrote one executive at ABC Enhanced Television. "We wanted to drive both the Media Center application and our regular PC/TV application out of the same control room by using the same production processes and tools. Overall, we were looking to create an interactive experience that brought the viewers (both individually and as a community) into the process of deducing who was 'The Mole.'"

eTV Workshop Prototypes

The following prototypes are just a few of the finalists to participate in the eTV Workshop in recent years. The prototypes target three types of enhanced TV technologies: Basic Enhanced TV by means of the set-top box (interactive content is sent through the broadcast, cable, or DBS signal), Advanced Enhanced TV (includes a tuner card in a PC, networked digital video recorders and set-top box platforms), or Multi-Screen Enhanced TV (synchronous TV application runs on a secondary screen, simultaneous to the broadcast).

CELEBRITY MOLE: YUCATAN II
(ABC Television Network, 2003)
Microsoft Windows eHome division, Microsoft TV, Funny Garbage, ZETOOLS, Inc., BeyondZ, Georgia Institute of Technology, Convergous, Patton Design, AFI

BATTLESTAR GALACTICA
(SciFi Channel/Vivendi Universal Games, 2003)
Microsoft Xbox, Schematic, GoldPocket, AFI

Bloomberg Television
(Syndicated, 2003)
Microsoft TV, ZETOOLS, Inc., AFI

KIM POSSIBLE
(Disney Channel, 2003)
ABC Cable Networks, Autonomy, NDS Americas, Inc., Starz Encore Group, The Opportunity Management Company, Fraunhofer Institut Medienkommunication, GermanyCentral, Inc., AFI

AFI LIFE ACHIEVEMENT AWARD
(USA Network, 2002)
Proteus, Microsoft, ACTV, The Opportunity Management Company, AFI Productions, AFI New Media Ventures

SESAME STREET
(PBS & Noggin, 2002)
Sesame Workshop, Microsoft, Animation Dynamics, Pier 3 Entertainment, AFI

Turner Classic Movies
(Turner Broadcasting System, 2002)
Schematic, KARGO, BearingPoint, NDS Americas Inc., Encoded Records, Zeek Interactive, Georgia Institute of Technology, AFI

Using Windows Media Network-Based Programming to Connect Students and Mentors Nationwide

Founded in 1969, the AFI Conservatory is dedicated to identifying and nurturing the future leaders of the moving image arts and profession. Through a 60-plus credit hour graduate Master of Fine Arts degree program, professional mentors train individuals in the areas of Cinematography, Directing, Editing, Producing, Production Design and Screenwriting. The teaching method at the AFI Conservatory is a hands-on collaborative process that mirrors the professional filmmaking environment. Three years ago, AFI adapted this pedagogical model for field trials at the AFI Screen Education Center—a program targeting K-12 students in the public school system.

Engaging Students at the Screen Education Center

Built on the successful AFI Conservatory mentor-feedback model, the AFI Screen Education Center empowers teachers to use filmmaking and media production to motivate K-12 students in studying traditional subject matter. With access to exciting new tools for expressing their creativity and knowledge—combined with the professional feedback of AFI mentors—students continue to excel in the program. Now in its third year, the Screen Education Center has proven exceptionally successful in typically lower-performing, inner-city schools. Participating students show increased leadership among peers, higher levels of motivation and self-direction, and improved attendance. These benefits have inevitably resulted in better grades, and, in some cases, improved test scores.

The learning programs at the Screen Education Center re-purpose an assignment from the student's standard curriculum, such as a novel assigned by an English teacher. The student is responsible for creating a short film based on a chapter or segment of the novel, selecting any perspective from which to tell the story—from rewriting the chapter in modern language to providing a new, alternative interpretation of the piece. From a teaching perspective, this method is fail-safe because it requires students to demonstrate a solid understanding and critical examination of the material (the common goal of most standard classroom-based curriculum).

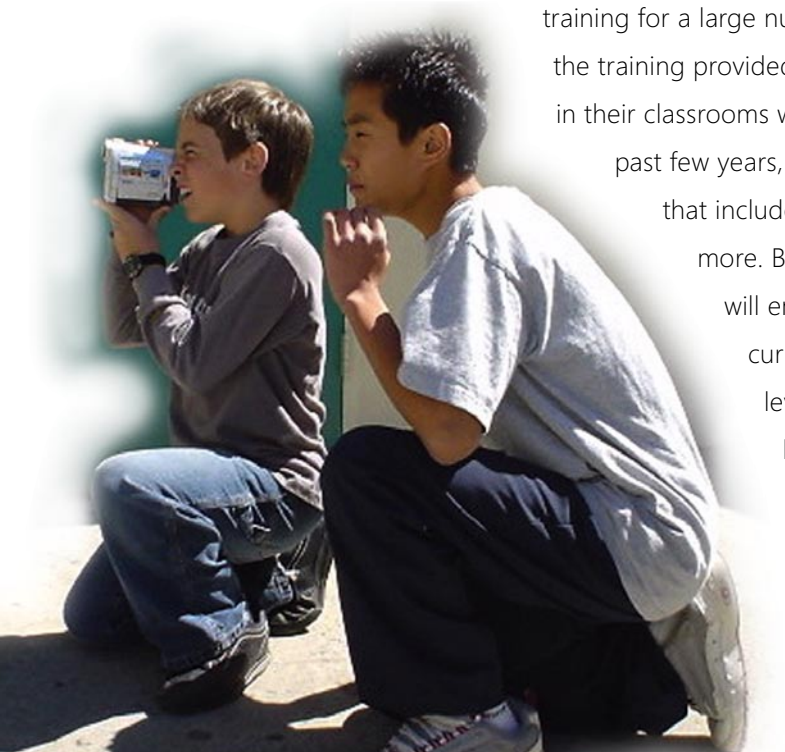
Simplifying Collaboration with Windows Media Player 9.0

Participating schools provide students with digital cameras, camcorders, and digital video editing software to produce their final product. The short films are then streamed as video on the Screen Education Web site, where young filmmakers provide direct feedback to the students. This online mentoring process is a unique, 21st century adaptation of the time-honored apprenticeship model pioneered for decades at AFI.

With the streaming media capabilities of Microsoft Windows Media Player 9.0, students are able to improve their work with the collaboration of AFI professionals. Windows Media delivers quality video with small download sizes and fast streaming speeds. In addition to exceptional video quality, it offers the Web's first 5.1 surround-sound audio capabilities. With this streaming video and audio accessible on the Web, AFI can showcase students' work for viewing by friends and family members from any location around the world.

Transitioning the Screen Education Center to a Web-based Model

During the last four years, AFI has been laying the groundwork for fulfilling its network-centric, IP-based vision for the Screen Education Center. With the participation of 25,000 students, 60 schools and three regions—including Northern California, Southern California and Maryland/Washington DC—AFI has been testing a new online Screen Education Center program built on the existing mentor-feedback teaching model.



Funded by the Department of Education, this new program provides face-to-face training for a large number of teachers who represent districts statewide. Armed with the training provided by AFI professionals, the teachers will implement the program in their classrooms with the support of online curriculum and resources. During the past few years, teachers have helped provide content for a centralized database that includes lesson plans, evaluation criteria, samples of students' work and more. Based on established best practices, this all-inclusive database will enable other teachers to conduct advanced searches to locate curriculum materials on specific topics. Teachers can search by grade level, subject matter, title, or other categories, such as school location or standards. Construction of this new Web-based "hub" is made possible with Microsoft software and the program's first corporate grant from Best Buy Children's Foundation.

Because the program is centered on the streaming media technology of Windows Media Player 9.0, students can post their work on the Web, and AFI mentors can access the video clips by simply using Microsoft Internet Explorer. The mentors can provide feedback at any time—regardless of location or time differences. Technologies such as video conferencing and online bulletin boards will bring an even greater level of collaboration to students and teachers.

In fall 2004, this new model was tested throughout the state of Maryland. With a strong interest already expressed at the National Education Computing Conference in July 2004, it is anticipated that the program will continue to yield unprecedented evidence of the benefits of transitioning to a Web-based model. Building on the proven success of these trial implementations, AFI looks forward to transitioning the Screen Education Center program to a subscription-based, online format in fall 2005. "With innovative teaching methods, combined with Microsoft technologies, this program is going to take off," says Nick DeMartino, AFI's Senior Vice President, Media and Technology. "The transition of taking this program from development to a national level would not be possible without Microsoft's continuing sponsorship."

The AFI Screen Education Center

"The Screen Education Center takes the AFI Conservatory approach and applies it to classroom education to help students learn core subjects such as reading, science and history," says Mitch Aiken, Director of AFI Screen Education. "Instead of doing a paper about a subject, we help them learn the techniques and they do a film about a topic. They shoot digital video, edit it and then upload the files to the Screen Education Center Web site. From there, they can be streamed for viewing. AFI also provides a young filmmaker who can act as a mentor and provide feedback on their movie."

With funding from the Department of Education, AFI is in the process of deploying a Web-based pilot program for the Screen Education Center that includes 60 schools in the Northern California, Southern California, and Maryland/Washington DC areas. Teachers will receive training from AFI professionals and have comprehensive online access to curriculum and resources. Microsoft Windows Media technologies will facilitate the mentor feedback model. "Mentors can access video clips by logging on to the Screen Education Center Web site through browsers such as Internet Explorer," says Michael Carter, Chief Technology Officer for AFI's New Media Ventures group. "They can provide feedback through an ASP.NET-based form, and the feedback is stored in SQL Server 2000."

In addition to providing a mechanism for streaming movies and capturing mentor comments, the ASP.NET-based tools enable teachers to upload lesson plans, storyboards and other materials, all of which can be linked around a video clip. The result? "It's much like the 'extras' on a DVD," explains Carter. "The actual video clip is the hub, while all the other information tied to that hub is like spokes on a wheel."

New Media Ventures: Using Streaming Media and SQL Server 2000 to Create New Opportunities for Millions of Users

New Media Ventures, AFI's technology division, was created in 1990 to bring together all the public-facing digital and technical components of AFI, including streaming media, various workshops and the efforts of the Screen Education Center. In addition to assessing AFI's assets and maintaining an ongoing technology strategy, New Media Ventures builds Web applications and manages a development environment with staging servers, testing and quality assurance. The group also manages many of AFI's internal and external servers.

Microsoft technologies support several New Media Ventures opportunities—including creating the AFI Films Web site, forming a team with PlayStream, and merging the AFI database with Baseline's Filmtracker.

Expanding Opportunities with Streaming Media

When AFI started New Media Ventures, its activities were sponsored by Intertainer—at the time one of the leading companies using the Internet to deliver motion pictures to consumers over IP networks on a paid-TV basis. As a supporter of Intertainer, Microsoft facilitated the AFI-Intertainer sponsorship; both companies provided hosting capabilities for AFI's video streaming. As AFI and New Media Ventures began clearing movies for streaming on both the Intertainer Web site and the Windows Media Web site, it launched AFIfilm.com, a platform based entirely on Microsoft technologies and streaming media.

AFIfilm.com is essentially a Web-centric career guide for anyone who has attended AFI. With a separate URL for each individual, the site shows an entire career evolution—for example, from graduating from AFI and participating in nationwide film festivals to working on an Oscar-nominated film. The AFI Conservatory has produced such well-known graduates as David Lynch, Caleb Deschanel and Darren Aronofsky, the latter of whom received an award at the Sundance Film Festival and then directed REQUIEM FOR A DREAM, for which Ellen Burstyn won the Oscar for Best Actress—all within a year of graduating. Because AFI owns the copyrights to the movies produced at the AFI Conservatory and the AFI Directing Workshop for Women, their exhibition on AFIfilm.com was intended to be a resource for the creative community. Although over 100 films are produced each year through the AFI Conservatory and the AFI Directing Workshop for Women, only about one-third of those films are fully contractual, with all the clearances required for distribution.

Forming a Powerful Sponsorship with PlayStream

When considering sponsors and approaches for media streaming, AFI recognized an opportunity to stream video for all of its Web-based programs. Although Microsoft initially sponsored AFI's video encoding and streaming through a third-party vendor, AFI soon formed a sponsorship with PlayStream—a meeting that came to fruition because of Play-Stream's relationship with Microsoft. PlayStream's leading streaming technologies empower customers to manage, deliver, and monitor audio, video, and multimedia content over the Internet. For the past two years, PlayStream, a Microsoft Gold Certified Partner, has been AFI's exclusive hosting sponsor for streaming video and Web applications—hosting all of their internal and external sites, including AFI.com and AFI.edu. George Grubb, the founder and CEO of Playstream, graduated from the AFI Conservatory in the 1990s.

Creating the Perfect Database: AFI, Baseline Filmtracker, and SQL Server 2000

AFI has continued to explore opportunities for expanding its member benefits online. With the goal of increasing its membership, it sought sponsorships that could help create benefits unique to AFI. The institute eventually developed a sponsorship relationship with Baseline, the premier licensor and syndicator of film and television entertainment data to professionals in the film, television, media, and financial industries. Baseline's Filmtracker database is one of the entertainment industry's informational resources. The database cata-logs every movie or television show, from the first conversations to in-progress tracking to final production. Providing access to over one million records, it hyperlinks all components of each film, including cast and crew information, storyline, agents involved, and more. By using SQL Server 2000 in conjunction with Baseline's Filmtracker database, AFI was able to create two key solutions:

- **Internal version of Filmtracker for AFI.** By merging the Baseline Filmtracker database with AFI's alumni database, AFI executives and staff can easily see what movies and TV shows are in progress by AFI graduates. This powerful database also sends a valuable message to the Hollywood creative community: AFI graduates are successfully working throughout the profession.

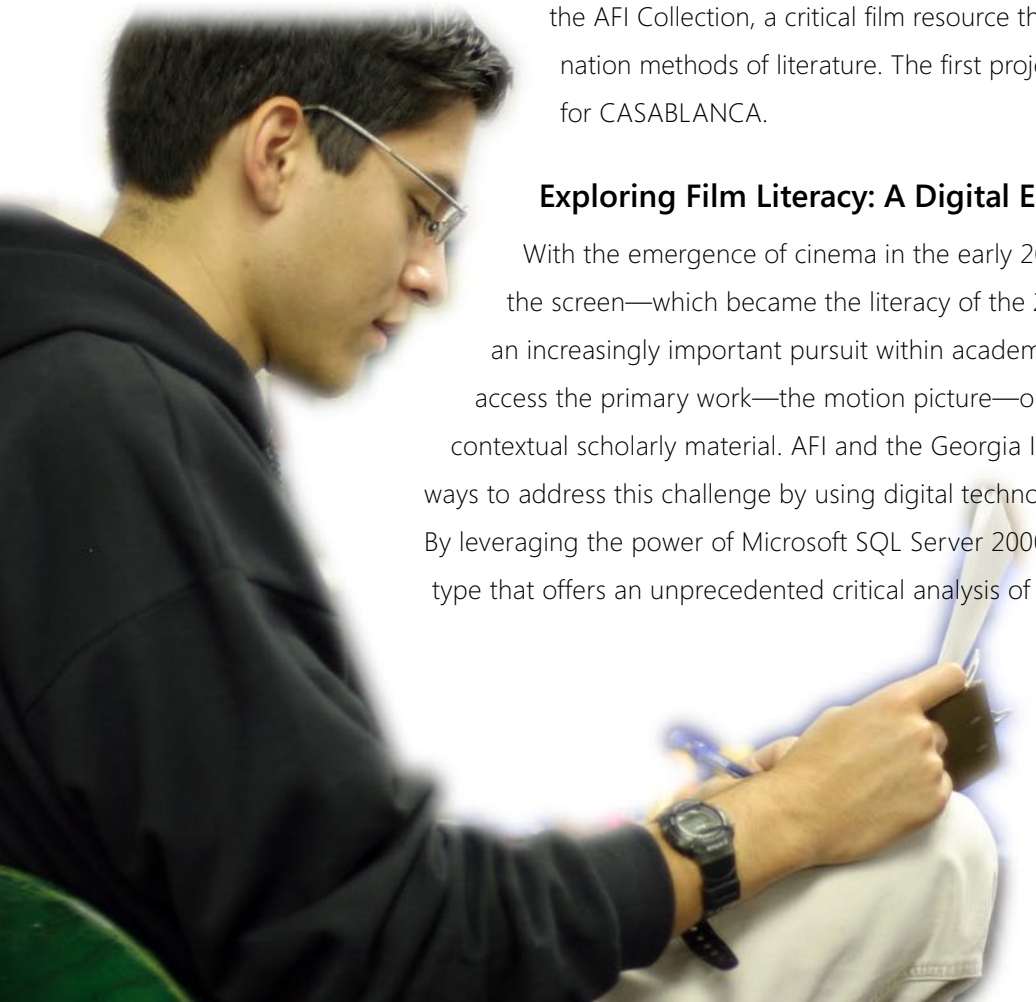
- **Filmtracker subscription for AFI members only.** The sponsorship relationship between Baseline and AFI resulted in an unprecedented opportunity for independent film producers and directors, and struggling actors. The two companies offered a Baseline subscription made available only to AFI members at a reduced rate—just $200 buys members a one-year subscription and access to the AFI_Filmtracker database. AFI is able to gain stronger membership exposure.

Microsoft .NET Framework Return on Investment Nets $260K in Memberships

AFI's vision moving forward involves transitioning every program into a network-centric, IP-based global solution. With the robust integration and scalability of the Microsoft .NET Framework, AFI is leveraging its legacy investments to make this vision a reality. In converting the internal and external Web sites to .NET, AFI was able to build on the existing technology foundation to create a uniform look-and-feel.

The .NET technologies also have enabled AFI to communicate with its members: A password-protected site lets members log on using a unique ID to purchase tickets and passes to events or access the searchable database version of the AFI Catalog. New visitors to the Web site can also use this site to sign up for an AFI membership. Using the .NET technologies, AFI has sold nearly $260,000 in memberships since launching the site in 2002. In addition, the total Web-based purchases for AFI FEST, AFI's International Film Festival in Los Angeles, represented nearly 24 percent of the total ticket and festival pass sales in FY03.

The .NET technologies are currently playing a primary role in the exciting creation of the AFI Collection, a critical film resource that is modeled on the scholarly examination methods of literature. The first project for the AFI Collection is a prototype for CASABLANCA.

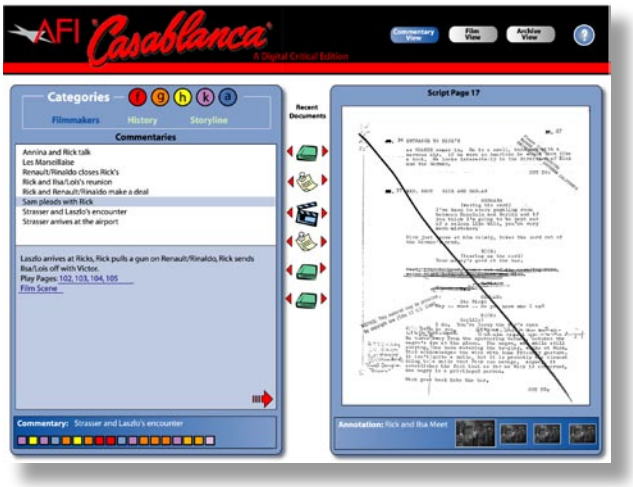


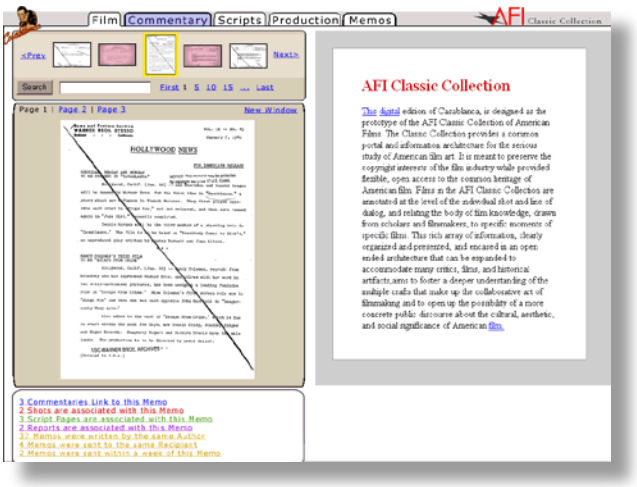
Exploring Film Literacy: A Digital Edition of CASABLANCA

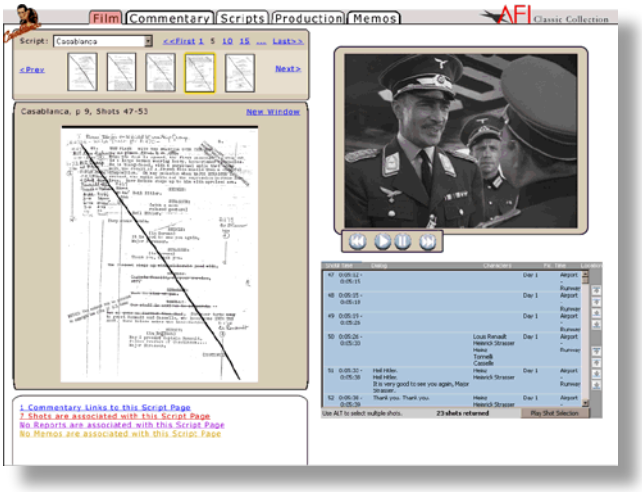
With the emergence of cinema in the early 20th century came the language of the screen—which became the literacy of the 21st century. Film study has become an increasingly important pursuit within academia, but film scholars can't typically access the primary work—the motion picture—on the same screen as commentary and contextual scholarly material. AFI and the Georgia Institute of Technology sought new ways to address this challenge by using digital technologies such as the DVD and the Web. By leveraging the power of Microsoft SQL Server 2000, they created a film resource prototype that offers an unprecedented critical analysis of a film, which will become the de facto source for the Hollywood creative community, film scholars, and film buffs alike.

With funding for the prototype provided by the National Endowment for the Humanities, AFI was able to secure the rights through Warner Bros. to work on CASABLANCA. This ground-breaking project offers a wealth of information about the film—from historical aspects, cultural impact, and scholarly analysis to commentary for each scene, information about the director, producer, cast and crew members, alternative movie endings, and more. And just as a critical edition of literature offers a chapter-by-chapter examination of the work, the film is time-coded and parsed by scenes so that students can immediately find information about any scene. This exciting and innovative work has the potential to change the way film is studied today.

Because Microsoft .NET Framework is the foundation for the prototype, it offers seamless integration of the databases involved—bringing a new level of interactivity to DVD viewing. Ultimately, AFI hopes to expand the collection to include the top 100 movies as shown in AFI's *100 Years...100 Movies*. Selected by more than 1,500 leaders in the American film community—including screenwriters, directors, actors, film editors, historians, critics, and others—these films reflect the top selections of the first 100 years of cinema.







Variorum Edition of CASABLANCA

AFI executives once noted that there was no way for film students to study a movie the way a literature student could study a novel. Students working with a novel, for example, can refer to a variorum edition of the work, which brings all kinds of scholarly commentary to every page—sometimes to single words—of a book. And while ample commentary may exist for a film, there has been no way to link it directly to the movement, the shot, or the scene of the film—not in the way a variorum edition of a book can use footnotes or marginalia to link a word or a sentence to a scholarly note.

AFI and researchers at the Georgia Institute of Technology have been using ASP.NET and Windows Media technologies to change that. Professor Janet Murray at Georgia Tech has been developing a Web-based system that takes control of a DVD played on a user's local computer and enables a granular presentation of a DVD in a window on a computer screen. Built by using Microsoft Visual Basic® development system, ASP.NET, and SQL Server 2000, the system forges links between specific scenes or shots on a DVD (played locally on a computer running software from Sony and Microsoft Windows Media Player 9.0) and the commentary about that scene or shot, which resides in a Web-based SQL Server database computer.

With this system, a viewer might watch a particular scene or shot, click a screen icon to pause the movie, and then click to view the commentary about that scene, much as one would follow a footnote to the back pages of a variorum edition of a novel. At the same time, the scholarly content in the SQL Server database computer is thoroughly indexed, so a scholar could search the Web site for a particular comment, and then click the link on that Web site. The application on the servers in the data center housing the AFI site would prompt interActual Player (on the user's computer) to jump to the precise location on the DVD to show the particular scene or shot.

Students at Georgia Tech have parsed and time-coded the movie by shot and by scene, spending more than three years developing the links between the large body of commentary (in addition to other materials) and the 60th anniversary edition DVD of the movie. Because the scholarly commentary resides on a server that is independent of the DVD, AFI can expand and enhance the CASABLANCA variorum edition without actually having to alter the DVDs. As scholars refer to the database in the future, they will be able to find even more links and content by using the same DVD in their computer.

AFI Graduates

Many graduates of the AFI Conservatory are among the most successful professionals working in the television and film industry today. Here are just a few of the graduates' names and some of their work:

Darren Aronofsky, Director ('92) – FLICKER, REQUIEM FOR A DREAM, PI (Writer/Director)

Jon Avnet, Director ('72) – SKY CAPTAIN AND THE WORLD OF TOMORROW (Producer), UPRISING (Producer)

Peter Deming, Cinematographer ('80) – AUSTIN POWERS IN GOLDMEMBER; MULHOLLAND DRIVE; MYSTERY, ALASKA

Caleb Deschanel, Cinematographer ('69) –THE PASSION, THE HUNTED, ANNA AND THE KING, THE BLACK STALLION

Steve Golin, Producer ('81) – BOUNCE, BEING JOHN MALKOVICH, ETERNAL SUNSHINE OF THE SPOTLESS MIND

Susannah Grant, Screenwriter ('91) – UNFAITHFUL, CITY BALLET, ERIN BROCKOVICH, 28 DAYS, POCAHONTAS

Amy Heckerling, Director ('74) – A NIGHT AT THE ROXBURY, CLUELESS, FAST TIMES AT RIDGEMONT HIGH, LOOK WHO'S TALKING, LOSER (Producer/Writer)

David Lynch, Director ('70) – MULHOLLAND DRIVE, LOST HIGHWAY, TWIN PEAKS, BLUE VELVET, DUNE

Janusz Kaminski, Cinematographer ('87) – CATCH ME IF YOU CAN, MINORITY REPORT, A.I., SAVING PRIVATE RYAN

Paul Schrader, Director ('69) – EXORCIST: THE BEGINNING, THE LAST TEMPTATION OF CHRIST (Writer), AMERICAN GIGOLO (Writer), RAGING BULL (Writer), TAXI DRIVER (Writer)

Gary Winick, Producer ('86) – TADPOLE, PIECES OF APRIL, ENTER, WOMEN IN FILM

Ed Zwick, Director ('75) – THE LAST SAMURAI, I AM SAM (Executive Producer), TRAFFIC (Producer)

AFI and Microsoft: Driving the Future of Film and Television Technology

On December 7, 2004, the finalists for the year's eTV Workshop were presented. Three of the eight projects are based on Microsoft technologies. LIVING FOR THE WEEKEND by Scripps Networks targets an emerging "broadband primetime" audience of office workers who view fast-paced entertainment content. LIVING FOR THE WEEKEND is set to air exclusively on MSN® Video and soon on IPTV. DINOSAUR HIGHWAY by The Science Channel and Discovery Networks is a new programming concept in which a multi-player role-playing game merges with television. DINOSAUR HIGHWAY is a PC-based game experience that runs on Windows XP Media Center Edition. And the third finalist, QUEER EYE FOR THE STRAIGHT GUY by Bravo, enables viewers to select products, ads, or techniques of interest—whether for food, fashion, grooming, design, or culture—all by using a cell phone or a Media Center remote. This application takes advantage of Windows XP Media Center Edition to present dynamic, broadband content to viewers.

With its mission to train the next generation of filmmakers and preserve America's motion pictures through the recognition and celebration of film, television, and digital media, AFI continues to serve as the liaison between the Hollywood creative community and sophisticated information technologies. With its progressive use of cutting-edge technologies to improve internal efficiencies and enhance benefits for the public, AFI is raising the bar for non-profit organizations around the world.

With Microsoft technologies as the foundation for many of its leading programs, AFI is able to fully realize its vision for network-centric, IP-based global solutions. With Microsoft's prominence in the technology world combined with its ongoing commitment to digital television and entertainment technologies, its sponsorship of AFI will continue to bring innovative ideas to the creative and technical communities—and beyond.

Microsoft Sponsors Life Achievement Award for Meryl Streep

The trustees of the American Film Institute selected two-time Academy Award winner Meryl Streep to receive AFI's 32nd Life Achievement Award in June 2004. Acting in such well-known films as IRONWEED, KRAMER VS. KRAMER, the Oscar-nominated ADAPTATION, and, most recently, HBO's ANGELS IN AMERICA, Meryl Streep remains a cinematic icon who continues to take on new artistic challenges. Streep joins a distinguished list of recipients of AFI's Life Achievement Award including Tom Hanks, Barbra Streisand, Harrison Ford, Dustin Hoffman, and Jack Nicholson.

Microsoft participated as the sole sponsor for this high-profile event, which serves as AFI's single largest fundraising event of the year.

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