



AMIA



2015/2016 ANNUAL REPORT

WWW.AMIANET.ORG

Message from the President

AMIA 2015 had a record attendance in Portland nearly a year ago when this current board took office. At that business meeting a group members challenged the organization to make changes to make the Association more inclusive, accessible and affordable.



This conference we will focus on diversity, inclusion and equity and discuss action steps moving forward. We have inaugurated a sliding scale for conference fees and will open a full day of programming free to the community while live-streaming those sessions for those not able to attend. Collaborative notetaking and online presentations post-conference will also offer those resources beyond conference attendees and the membership.

If you viewed the organization solely through the lens of this year's lively debates on our list-servs and in social media you would miss all the incredible work by our committees and members, the support for the association that has come through new partners and strong collaborators, and a series of major events brought together voices from every corner of our field.

It humbles me how much energy and creative initiative the members of AMIA have.

I am also humbled by the hard work and commitment of this year's Board members. I am fortunate to have been on the Board with people who have great wisdom, and have shown great devotion to our organization. They have made the Association better.

I would be remiss if I did not also recognize the AMIA staff and the Conference Committee who have made this week another amazing event.

Andrea

Andrea Kalas, AMIA President



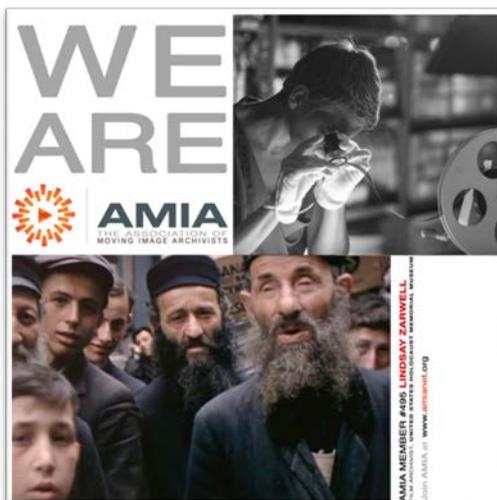
The AMIA Mission

AMIA is a nonprofit international association dedicated to the preservation and use of moving image media. AMIA supports public and professional education and fosters cooperation and communication among the individuals and organizations concerned with the acquisition, preservation, description, exhibition, and use of moving image materials.

We Are AMIA

Never before has there been more of a need for the expertise that AMIA members can give. 35mm film as a force for creativity and preservation has been much in the news; digitally born creativity is in movies, games, websites, art and education and is changing the way we entertain ourselves, the way we play, the way we learn – and the way we preserve. For 25 years AMIA has been an open forum where solutions to the longevity and availability of all moving images is debated and revolutionized.

AMIA is everyone. Our members come from everywhere – studios, small archives, giant archives, broadcasters, technology innovators, universities, filmmakers and technology companies – and they are in the trenches on these issues. The technological advances will continue and the community will continue to expand to meet new challenges.



In a series of GIF images launched this year, *We Are AMIA* highlights AMIA's wide range of members and the collections we care for.

Outreach and Advocacy

Every year, AMIA works to extend our outreach and advocacy to colleagues in the field and related disciplines. Outreach was a priority for 2016, and projects ranged from curated symposia to regional workshops. A few highlights include:

- Partnering with the New Mexico State Archives to offer AMIA's online webinars as part of a three-day conference offered at no charge to the region's archivists.
- Curation of a day-long symposium focused on preservation and archives for the Society of Motion Picture and Television Engineers annual conference in Hollywood.
- Leading a Preservation in Action workshop at the American Library Association conference in Orlando, Florida.
- Provided the keynote address at the International Association of Sound and Audiovisual Archives Associations conference in Washington, DC.
- Presentation at the first international Archives at Risk conference in Dublin, Ireland and facilitation of the discussion on final recommendations from the conference.

Other outreach included presentations at the National Association of Broadcasters, MESA's Content Summit, SCRG, and Henry Stewart's DAM.

In 2016 AMIA also sent letters to advocate for the support of archives in Brazil and Costa Rica, and the Film Advocacy Task Force continues its championship of film through its support of Filmprojection21.

Collaboration

One of AMIA's cornerstones is its belief in the power of collaboration between members, institutions, and disciplines. This year, AMIA has worked with a number of project partners including the San Francisco Silent Film Festival, LA Fellows, Cinema Ephemera, Art House Convergence, the Society of Motion Picture and Television Engineers, the Digital Library Federation, AVPreserve, and the Academy of Motion Picture Arts and Sciences.

AMIA's Projection Workshop, a collaboration with the Alamo Drafthouse, expanded its partnerships this year to include The Film Foundation, Kodak, Boston Light & Sound, and the Texas Archive of the Moving Image. More than thirty projectionists from all over the US attended the three day projection workshop in Austin. Six instructors offered hands-on training and lectures, with three keynote speakers from the manufacturing, exhibition, and filmmaking perspectives. The workshop was developed as



"Preservation and restoration is vital; equally important is sharing these films with an audience. With this workshop, AMIA and Alamo Drafthouse are helping to ensure that archival and studio prints are properly handled and projected, allowing new generations the unique experience of seeing 35mm film projected onto the big screen." – Margaret Bodde, The Film Foundation



one piece in a multi-level training outreach to ensure that the skills needed to project rare prints and archival materials is not lost.

“AMIA is happy to pay tribute to SMPTE’s role in preserving heritage by bringing to the symposium a fascinating set of discussions on the changing role of the archives in 2016. Why restore films anymore; how do you archive a video game, and what does archiving have to do with human biology? are just a few of the provocative sessions.” - Andrea Kalas

In October, prior to its annual conference, SMPTE presented a day-long symposium entitled “The Future of Storytelling and How to Save It” curated by AMIA’s Andrea Kalas. A keynote from Daniel Teruggi discussed the preservation of the world’s audiovisual cultural heritage, the program also included AMIA members Grover Crisp, Karl Facedyn, Eric Kaltman, Dino Everett, James Snyder, and Nick Gold.

AMIA’s online education efforts move forward as part of a collaboration with the Northeast Document Conservation Center. By collaborating with NEDCC, AMIA’s online education program can broaden its reach and offer expanded training. In addition to this collaboration, the Online Continuing Education Task Force has proposed a mechanism for committees to propose topics and curriculum.

Projects and Committees

AMIA is a volunteer organization, powered by the energy, the creativity and the passion of its members. Many of our key projects are driven by a group of dedicated volunteers who see a need and work to answer it. A sampling of new committee projects include:

AMIA’s **Diversity Committee** has taken the lead and will use the Pittsburgh conference to discuss diversity, inclusion and equity within AMIA. Following a plenary discussion, additional sessions will bring all of AMIA’s committees together to create action steps to turn that discussion into action.

Two related projects will come together in November in Pittsburgh, both ways of offering programs to the wider community. A free day-long symposium focused on Do It Yourself & Community Archiving for those based in Pittsburgh, with the program streamed live on AMIA’s website. Collaborative notetaking and presentations from the conference posted online will add to the body of resources from the conference. Programming proposed as a stream by the **Independent Media Committee**, will serve as a pilot for future streaming projects and coordinated by the **Conference Online Task Force**.

Two new Student Chapters joined AMIA this year, and the **Education Committee** has continued to expand resources for students and student chapters. These include a student list-serv, a Student Chapter Handbook currently in draft form, a Student Spotlight feature, and the website continued its popular AV Archiving Job Site. In September, the committee also launched the AMIA Calendar for audiovisual archiving events.

The support of archivists worldwide cause the Brazilian government to reinstate the head of the archives and other staff that had been dismissed. Working as part of this campaign, as well as advocating for organizations such as Cinemateque Quebecoise, the Illinois State Museum System, and the Pacifica Radio Archives, the **Advocacy Committee** continues to be the front line of AMIA's advocacy efforts. In addition, work on the UNESCO Instrument for Safeguarding AV Heritage continues, and the committee has developed streams of programming for both the 2015 and 2016 conferences.

With future projects in mind, the **RAVA Committee** completed a migration of an outdated database of local television news collections. The database will be used as the basis for a survey updating the work of the first AMIA Local TV Task Force in the early 2000s. RAVA will collaborate with the **TV, News, and Documentary Committee** to form a Working Group on Local TV preservation and access issues.

The **Nitrate Committee** has been the liaison on behalf of AMIA members with National Fire Protection Association on the next revision cycle for its standards on storage and handling of nitrate film. The update is scheduled for 2019 and task force members submitted ten recommendations, including significant changes to the section on projection.

In 2015/2016 AMIA celebrated its 25th anniversary. As part of that celebration, AMIA's **Publications Committee** conducted a series of interviews that asked longtime and founding members to recall the Association's earliest years and bring the organization's future into perspective.

Through its ongoing collaborations with Art House Convergence, the **Film Advocacy Task Force** was able to influence a national audience survey about theatre exhibition with questions about the importance of format to those who see films in theatres. The survey results are due in early 2017.

Other key projects include a working group led by the **Education Committee** to explore new scholarship opportunities: the **Cataloging Committee's** international collaboration to revise the 2001 Cataloging Compendium publication, in association with SAA; the **PBCore Subcommittee's** work on the further development of PBCore; and, the **Magnetic Crisis Committee** work on a video primer.



2016 BOARD OF DIRECTORS

Andrea Kalas, President
 Randal Luckow, Secretary
 Colleen Simpson, Treasurer
 Siobhan Hagan, Director
 Reto Kromer, Director
 Chris Lacinak, Director
 Jacqueline Stewart, Director
 Jayson Wall, Director

STAFF

Laura Rooney, Managing Director
 Kristina Kersels, Events & Operations Manager
 Beverly Graham, Membership Manager

OFFICE

1313 Vine Street
 Los Angeles, CA 90028
www.amianet.org



Scholarships and Grants

Education and training is not only central to AMIA's role as a professional association, but essential to the long-term survival of our media heritage. Three scholarships and an internship are awarded annually to students entering the profession.

AMIA's Community Fund Travel Grants are funded through fundraising and donations from the membership. In addition, in 2016 AMIA matched the donations to offer more opportunities for those otherwise not able to attend the conference. A donation from Roundabout Entertainment also increased the total Community Fund grants to 13 this year.

The San Francisco Silent Film Festival continued its support of a travel grant for a new professional to attend the conference, and the Carolyn Hauer Fund, which offers funding to archivists from developing archives, provided travel support to four speakers featured in the Framing the Horizon stream of programs at the annual conference.

- Chace Foundation Scholarship: Frances Trempe
- Sony Scholarship: Robin Margolis
- Universal Studios Scholarship: Fatma Amer
- IPI Internship: Tulta Behm
- Carolyn Hauer International Fund
 - Gloria Diez
 - Pamela Vizner
 - Julieta Keldjian
 - Isabel Wschebor
- SFSFF Travel Grant: Elizabeth Carroll
- Community Fund Travel Grants
 - Dinah Handel
 - Eileen Clancy
 - Emily Vinson
 - David Rodriguez
 - Hannivett Nabahe
 - Kristin Lipska
 - Natalie Cadranel
 - Ricardo Rodriguez Ramirez
 - Robin Margolis
 - Susan Etheridge
 - Victoria Johnson
 - Yelena Mendoza Dominguez



Awards

Each year, AMIA recognizes outstanding professional achievement and significant contributions to the field and to the archival community.

Silver Light Award

Jean-Louis Bigourdan

William S. O'Farrell

Volunteer Award

Dennis Doros

The Alan Stark Award

Dave Rice

Conferences and Symposia

Each year, AMIA hosts three flagship events - AMIA's Digital Asset Symposium, The Reel Thing (a two day event in August as well as a half day event at the Conference), and our Annual Conference in the late Fall.



The 2015 annual conference had record attendance – more than 700 archival professionals gathered in Portland, Oregon and celebrated AMIA's 25th conference. The program offered more than 50 sessions, workshops, and screenings, with a full day of DAS programming as well as a half day Reel Thing symposium. In a special plenary session founding members were joined by newer members to talk about AMIA's past, present, and future. As part of that recognition of AMIA's past, the Board presented the Academy of Motion Picture Arts and Sciences the inaugural Keystone Award for their continuing support of AMIA and its programs.

May's Digital Asset Symposium (DAS) in New York brought together the focus on collaboration and outreach. Speakers from sports, television, museums, and archives shared their experience in managing the digital life cycle. Different disciplines came together to address similar challenges and share solutions. Sessions from DAS were made available online following the symposium.



The Reel Thing: Los Angeles addresses current thinking and most advanced practical examples of progress in the field of preservation, restoration and media conservation. This year's program featured premier restoration screenings and a program that spoke to topics from the preservation of video streams, to the history of TV's first music videos, to body-cams and recordkeeping in law enforcement.

Financial Statements



This report reflects the 2015 year end financial statements. The 2016 financial statements will be available early in 2017 and will be posted for members to the AMIA website.

Statement of Activities

While most areas remain the same, there was significant increases in revenue from the addition of AMIA's online learning program, an increase in event sponsorship, and the jump in last year's conference attendance. This increase more than made up for a decline in annual donations. Routine operational expenses stayed very close to previous years with the exception of costs associated with online learning and outside contractors. These contractors were a move to a larger accounting firm and the addition of a communications company to aid in promotion, outreach and publicity for development purposes.

Statement of Financial Position

The report shows an increase of \$43,663 for the year ending 2015 and a net increase of \$36,276 over two years. AMIA continues to maintain a solid financial foundation, with a healthy reserve that shows a small but steady growth over the past four years.

- Colleen Simpson, Treasurer

Statement of Financial Position

| Assets | 2014 | 2015 |
|--------------------------|----------------|----------------|
| Cash & Cash Accounts | 267,694 | 433,356 |
| Investment Accounts | 402,426 | 386,300 |
| Accounts Receivable | 20,802 | 16,124 |
| Equipment & Furniture | 29,956 | 35,284 |
| Accumulated Depreciation | -22,680 | -24,651 |
| Total | 698,198 | 846,413 |
| Liabilities | | |
| Accounts Payable | 3,364 | 102,732 |
| Accrued Expenses | -2,565 | 2,619 |
| Total | 799 | 105,351 |
| Net Assets | | |
| Unrestricted Funds | 509,818 | 553,483 |
| Restricted Funds | 187,581 | 187,579 |
| Total Net Assets | 697,399 | 741,062 |
| Change in Assets | -7,387 | 43,663 |

Statement of Activities

| Income & Support | 2014 | 2015 |
|---------------------------------------|----------------|----------------|
| Membership | 111,419 | 110,887 |
| Advertising | 14,539 | 12,689 |
| Online Learning | | 35,276 |
| Sponsorship | 92,750 | 127,550 |
| Events (DAS, TRTLA, Workshop) | 56,590 | 57,076 |
| Conference Registration | 162,607 | 212,737 |
| Conference Trade Show | 17,050 | 18,125 |
| Conference Other | 1,750 | 2,000 |
| Donations | 26,225 | 27,418 |
| Donations (In Kind Rent) | 48,000 | 48,000 |
| Restricted (Scholarships & Awards) | 31,996 | 26,686 |
| Interest & Misc Income | 14,450 | -10,226 |
| Total | 577,376 | 668,218 |
| Expense | | |
| General Expense | | |
| Payroll & Pension | 189,626 | 189,713 |
| Insurance | 35,068 | 39,392 |
| Telephone, Shipping, etc | 8,279 | 8,508 |
| In-Kind Rent | 48,000 | 48,000 |
| Printing, Supplies, Dues | 6,773 | 6,295 |
| Equipment, Software, Storage | 9,015 | 10,445 |
| Program Expense | | |
| Awards Scholarships, Grants | 21,741 | 26,473 |
| Online Learning | | 16,698 |
| Publications | 27,578 | 29,182 |
| Events (DAS, TRTLA, Workshop) | 44,140 | 39,067 |
| Projects & Outreach | 2,728 | 4,149 |
| Conference Expense | | |
| Registration Materials | 8,739 | 8,297 |
| Food & Beverage | 56,083 | 52,612 |
| Audio Visual | 23,481 | 41,680 |
| Speakers | 6,195 | 10,026 |
| Venues & Transportation | 6,934 | 2,900 |
| Advertising & Promotion | 1,982 | 1,909 |
| Signs, Bags, Badges, Staff | 8,419 | 8,145 |
| Trade Show | 1,320 | 3,041 |
| Operations (Bank Fees, etc) | 15,077 | 18,382 |
| Travel (Conference, Site Inspections) | 7,245 | 11,860 |
| Administrative | | |
| Outside Services | 1,901 | 17,540 |
| Outreach, Listservs, Website | 9,627 | 6,994 |
| Bank Fees, Licenses | 28,542 | 14,812 |
| Travel | 15,957 | 8,435 |
| Education & Training | 313 | |
| Total | 584,763 | 624,555 |
| Net | -7,387 | 43,663 |

Sponsors and Partners

Our partners and sponsors are passionate about their involvement with AMIA. We couldn't survive without their generosity, and we couldn't be more pleased to have their support. Because of their funding, we're able to offer events, publications, awards and scholarships. We salute all of our sponsors and partners with heartfelt thanks.

A very special thanks to the Academy of Motion Picture Arts and Sciences for their generous support of AMIA. The Academy's generous support of AMIA programs, as well as their donation of office space is critical.

Our gratitude to our Preservation Partner, Iron Mountain Entertainment Services, who supports AMIA activities throughout the year.

Thank you to our event sponsors - Orange Logic, Pro-Tek Vaults, Roundabout Entertainment, Deluxe Entertainment Services Group, Allied Vaughn, AV Preservation by reto.ch, Audio Mechanics, Crawford Media Services, Digital Bedrock, Digital Film Technology, Digital Preservation Labs, Digital Vision, FotoKem, FujiFilm Motion Picture Film, Kodak, L'Immagine Ritrovata, The Media Preserve, MTI Film, NBC Universal StudioPost, Prasad Group, Vectracom, Dansk Film Digitization, GrayMeta, and Tuscan.

This Work Needs Your Help

Every major initiative that AMIA undertakes is driven by a member with an idea, a professional who wants to contribute to the field, or a volunteer willing to give a few hours. AMIA's leadership is all volunteer. AMIA's staff works to support the projects and the work of AMIA volunteers.

