



2012 Annual Report



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Association of
Moving Image Archivists
Annual Membership Meeting
December 7, 2012
Seattle, Washington

The 2013 State of the Association | Caroline Frick, President

AMIA is pleased to release its Annual Report for 2012; and, the AMIA board and staff are looking forward to presenting this report to the AMIA Annual Membership Meeting on December 7, 2012 at the Annual AMIA Conference in Seattle. All AMIA members and conference participants are welcome to attend. The "State of the Association" (below) lists annual highlights with more detail inside this report.

At the conclusion of the successful 2011 Association of Moving Image Archivists conference, the Board of Directors established three concrete goals for the upcoming year: To create a new AMIA event; to present and participate in a major international conference on behalf of the association; and to implement a major overhaul to the organization's website. These goals built upon the great work of Board members preceding us, such as the recent revision of the association's mission statement and a serious look into how to work towards AMIA's long term sustainability. Moreover, the Austin conference energized our commitment to establishing solid deliverables for the upcoming year, particularly after

meeting with so many of our AMIA peers, attending lively committee meetings and talking with individuals at the membership meeting.

On behalf of the AMIA Board of Directors, I am very pleased to say that we have accomplished all three of our established goals. As our annual conference winds down in Seattle this year, AMIA's new "Festival of the Archives" (FOTA) launches with an incredible line-up of films, including a number of high-profile recent restorations by AMIA member organizations. Incredible *thanks* is due to Board member Jayson Wall who, in collaboration with AMIA Treasurer Colleen Simpson, has overseen and driven this ambitious project to the big screen in December. Unlike other AMIA events which primarily serve core membership interest and needs, FOTA is focused on reaching out to the general public to help raise the profile of our profession and AMIA. We are pleased to be partnering with the Seattle International Film Festival (SIFF), one of the most well-established and highly regarded festivals in the country, and look forward to seeing the results and impact of FOTA this year. The current AMIA Board of Directors

views the need to raise AMIA's profile a vital priority for the association's long term viability. FOTA is a great first step towards this ambitious goal.

Heard regularly from members during the annual conference, and, indeed, throughout the year via conference calls and emails, is the issue of increasing AMIA's role and participation in the global discussions surrounding moving image and sound preservation. For 2011-2012, the Board of Directors decided to address this recurring membership appeal and to capitalize on AMIA's current position as chair of the Coordinating Council of Audiovisual Archives Associations (CCAAA). Laura Rooney and I attended the CCAAA's annual meeting in Paris and, alongside our colleagues representing the International Federation of Television Archives (FIAT), the Federation of Commercial Audiovisual Libraries (FOCAL), and the International Association of Sound and Audiovisual Archives (IASA), challenged CCAAA to focus on specific goals and outcomes to maximize our potential in collaborative action. With AMIA's leadership, CCAAA decided to adopt and re-launch a program initially crafted by FIAT: "Archives@Risk."



AMIA Mission Statement

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.

While in a very preliminary stage, Archives@Risk should prove an exciting opportunity for AMIA members to join with colleagues around the world to advocate for greater attention to particularly vulnerable collections. I was pleased to represent AMIA and CCAAA at the UNESCO Memory of the World conference that took place in Vancouver during September. In addition to the opportunity of making a formal announcement of the launch of the Archives@Risk Program, I was pleased to have had a chance to meet with our colleagues representing AV interests from the International Federation of Library Associations and Institutions as well as UNESCO staff in person. The Archives@Risk program will continue to evolve in 2012-2013 and more information will be forthcoming to the membership shortly.

Building upon the great work of the Association's Website Task Force, Director of the Board Tom Regal obtained a number of bids for the much-needed overhaul of the AMIA website. The Board supported the Task Force recommendation and entered into a contract with Blackbox Entertainment, a web development company that nicely reflects the AMIA membership in its work with contemporary Hollywood releases as well as major non-profit entities. With incredible input from AMIA committee leaders, and great project management from AMIA's Laura Rooney, the website will be launched within the next six weeks with a beta-test site up in time for this year's annual conference (and during which we seek as much input from the membership as possible!) It has been a longtime goal for moving images to be an actual part of the website for our organization – and we are finally there! We

look forward to developing the site further throughout 2012-2013, in conjunction with the AMIA membership, to best capitalize on the new functionalities our site offers. Interviews with members, spotlights on current projects, or even tutorials and workshops are all of particular note and interest for the next year.

At our summer face-to-face meeting in Los Angeles, the Board worked hard to establish a flexible outline of strategic mid-to-long term goals for the Association. With our current financial model simply unsustainable, we are faced with significant challenges. We, as an Association, must address the reality that we have some difficult decisions to make: What traditions do we most value and pledge to support? What projects and events can we afford to continue? How can we think of new ways of addressing our old models in the context of generous, but dwindling sponsorship monies? AMIA, as an organization, reflects the multi-varied, contemporary challenges many of our members are facing on the individual level.

I sincerely believe that our current crises – financial or otherwise – indicate and offer exciting opportunities. The incredible work of our members over the last year proves my feeling that there has never been a more energizing time to be in the field of moving image preservation and archiving. From the outpouring of support in the wake of Hurricane Sandy, to the collaboration and creativity shown in the FOTA schedule and 2012 conference line-up, the Association of Moving Image Archivists continues to educate, engage and inspire. Viva 2013!!



2012 Board of Directors

Caroline Frick, President

Jayson Wall, Secretary

Colleen Simpson, Treasurer

Peter Brothers, Director

Dennis Doros, Director

Tom Regal, Director

Elena Rossi-Snook, Director

AMIA OFFICE

Laura Rooney

Managing Director

Kristina Kersels

Events & Operations Manager

Beverly Graham

Membership Manager

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www.AMIANet.org

www.AMIAConference.com

CCAAA

AMIA is the current chair of the Coordinating Council of Audiovisual Archives Associations (CCAAA). At the March meeting Janis Karklins, the new Assistant Director-General for the Communication and Information Sector at UNESCO, addressed the Council. A former radio engineer, Mr. Karklins has a strong interest in audiovisual issues and a belief that audiovisual heritage has an important role to play in helping young people to understand history.

With large sums invested today in the production of digital materials, there are a number of unanswered questions about their preservation. The Communications and Information Sector will focus on making policy makers aware of the dimensions of the issue.

The March meeting marked the first without a CCAAA Convenor. Member organizations voted on a new Terms of Reference outlining membership terms and a new management structure. Under this new structure, AMIA will chair the organization in 2012 and 2013 at which time it will rotate to the next member Association.

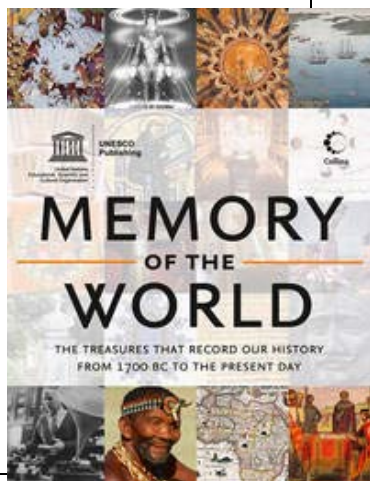
The Council is working with FIAT/IFTA to integrate their Archives at Risk (AAR) project under the CCAAA umbrella. AMIA has been instrumental in development of a new AAR website that is due to launch in the new year.

UNESCO's Memory of the World Conference

Caroline Frick presented on behalf of AMIA and CCAAA at the Memory of the World Conference in September. This marks the first time that either AMIA or CCAAA has presented officially at the event.

The Conference theme explored the issues affecting the preservation of digital documentary heritage and resulted in the UNESCO /UBC Vancouver Declaration for implementation by UNESCO, and its Member States, professional associations and industry.

The CCAAA presentation, "Seeing, hearing and moving heritage: Issues and implications for the world's audiovisual memory digital age," highlighted the Archives at Risk project.



Outreach and Advocacy

Every year, AMIA strives to reach out to colleagues in the field through other organizations or events. AMIA information and materials were distributed at the Midwest Archives Conference, the Association for Recorded Sound Collections conference; Orphans 8 and at San Francisco's Silent Film Festival. In May, Dr. Leo Enticknap wrote an article for the SMPTE Journal outlining the challenges AMIA members face as the digital revolution gathers pace.

AMIA continues to take responsible positions on matters affecting moving image archives. In the past year, working closely with the Advocacy Committee, our advocacy has included:

- A letter to the Governor of Georgia, urging the State Government to preserve the Georgia Archives as a wellspring of information and knowledge to build our future upon and to ensure that its doors remain open to the public.
- A letter on behalf of the Library Archives of Canada and the proposed elimination of the National Archival Development Program (NADP), urging the reinstatement of the government funds necessary to retain both the NADP and the Library of Canada archivist positions.
- Support of the Endangered Film and Audiovisual Archives in Thailand, asking for an immediate call to action to support colleagues affected by the flooding in Bangkok.
- Support of UNESCO's Memory of the World Program, encouraging members to participate in this international program designed to promote preservation, universal access, and awareness of the significance of the world's documentary history.

In November, the Board formed the Film Advocacy Task Force to explore ways to educate, outreach and collaborate with other organizations on the projection of 35mm film. As film production and exhibition transitions to digital, the need will increase to promote, encourage and facilitate the use of motion picture film and fortify the relationship between archives and repositories and film users.

The Task Force will focus on an educational outreach project, aimed at non-archive organizations and institutions. Materials – webinars, videos – will be focused on maintaining 35mm programming and projection in exhibition venues, and how best to use film in classroom settings. The Task Force is also charged with forming a recommendation to the membership about the creation of a Film Committee. The Board will review the progress of the Task Force in November of 2013.

The New AMIA Website

In 2011, the Board approved funds from the AMIA reserve to redesign the website. The Website Task Force worked to identify the best architecture and a range of functionalities for the new site. Committees were asked to propose projects that could be incorporated, and members were asked to submit videos, images and audio from their collections as examples of work done in the field.

In December, the beta site will launch and in January the new site will debut. It will feature videos and images, an easy interface to allow Committees to provide updates, search-engine friendly content and structure, blog posts, categories, an RSS feed output from content and something easily styled for mobile use.

As part of the new website, the Access Committee will launch Deep Focus: A Directory to Moving Image Resources. The DEEP FOCUS portal is an inclusive outreach tool designed to provide a centralized means of global discovery - interconnecting a disparate labyrinth of invaluable moving image catalogs, services, resources, websites and related information.

A number of other Committee projects are in development, and discussion will begin early next year on Phase II of the website upgrade.

Our thanks to the Website Task Force 1.0 and 2.0: Jack Brighton, Melissa Dollman, Lee Shoulders, Mark Quigley, David Rowntree and Megan Peck, chaired by Tom Regal.



Festival of the Archives

Just after the Conference, December 6-9, AMIA will introduce the inaugural Festival of the Archives in conjunction with SIFF at the SIFF Cinema Uptown in Seattle.

Unlike other AMIA events, FOTA is intended for the movie-going public rather than the archival community. It celebrates the work done by media archives in their efforts to preserve history and cultural heritage. The festival will offer attendees quality films that highlight preservation and restoration efforts a wide spectrum of archival materials - feature films, documentaries, animation, historical footage, and commercial video.

The Festival will draw from archives of all types from around the world. By programming classic favorites with historical footage, trailers, newsreels and other archival materials, AMIA's Festival of the Archives offers an opportunity to educate the public about the work done in archives to preserve cultural heritage.

In addition, the Festival potentially offers AMIA a new source of revenue. In an environment where AMIA's traditional sponsors are transitioning out of film, FOTA offers an opportunity appeal to a broader audience to support our work. The money raised through the Festival will go to support the Conference, *The Moving Image*, awards, the website and other AMIA programs.

Our thanks to our studio members - Sony Pictures, Twentieth Century Fox, Universal Pictures and Paramount Pictures for their generous support of the Festival this year.

Thank you to Jayson Wall who serves as the Festival's Director in addition to his Board duties.



2012 AMIA Award Honorees

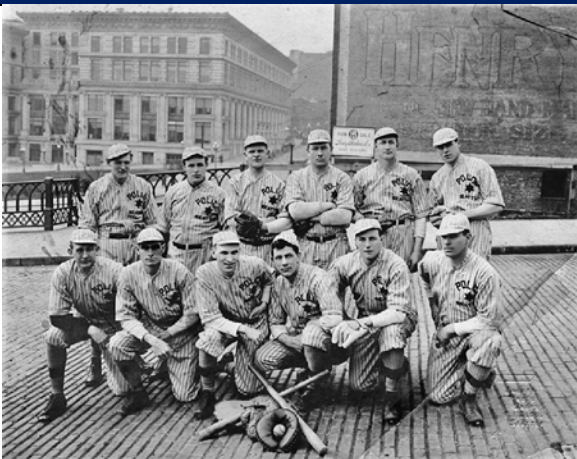
AMIA awards recognize outstanding professional achievement in and contributions to the field of moving image archiving.

Silver Light Award
Susan Dalton

William S. O'Farrell
Volunteer Award
Janice Simpson

The
Close-Up Award
Steve Leggett

The Alan Stark
Award
Alicia Kubes



Carolyn Hauer Fund Recipient
Yves Kamuronsi, Kigali Genocide
Memorial Center

AMIA Community Fund Grant
Nadine Hafner, Union of British
Columbia Indian Chiefs

**YADA! Scholarship for Education
in Fundraising**
Nadia Ghasedi, Washington
University in St. Louis

Scholarships and Internship

**Image Permanence Institute
Internship**
Giorgio Trumphy

Sony Pictures Scholarship
Shira Peltzman

**The Rick Chace Foundation
Scholarship**
Kathryn Gonsbell

Universal Studios Scholarship
Joshua Romphf

Awards, Scholarships and Travel Grants

In 2012 AMIA added two new Awards and the Community Fund Grant to recognize and support work being done in the field.

AMIA Community Fund Travel Grant

The AMIA Community Fund was established to pay tribute to the work of AMIA members, and offer colleagues, friends and families a way to honor contributions to the moving image field. The Fund accepts donations in honor of or in memory of colleagues who have made contributions to the moving image world. Monies from the fund support access to the annual meeting by providing travel grants to reimburse members for conference registration, lodging, and/or transportation costs. The Community Fund is funded through donations or special events and the number of travel grants each year will be based on funds received. In 2012, one \$1,000 grant was awarded.

AMIA Close-Up Award

The Close-Up Award recognizes the contributions of individuals who demonstrate deep commitment to the work of the moving image archives profession and archival collections, and who do not typically receive public recognition. The Award encourages a commitment to giving by creating the opportunity for the Award recipient to choose a non-profit, moving image related organization to receive a cash donation.

The Alan Stark Award

The Alan Stark Award honors individuals who have made a significant contribution through their efforts on a special project or in project management that contributes to, and supports, the work of moving image archives and/or the operations of AMIA. Examples of qualifying projects are projects that have advanced the field, advanced an institution, streamlined a workflow, improved an existing process, increased access to a collection, highlighted a collection, highlighted an institution, helped preserve a collection, directly benefited the operations of the AMIA, etc.

In addition, the Rockefeller Visiting Archivist program will now provide an annual travel grant to the AMIA conference for a working archivist from a developing archive.

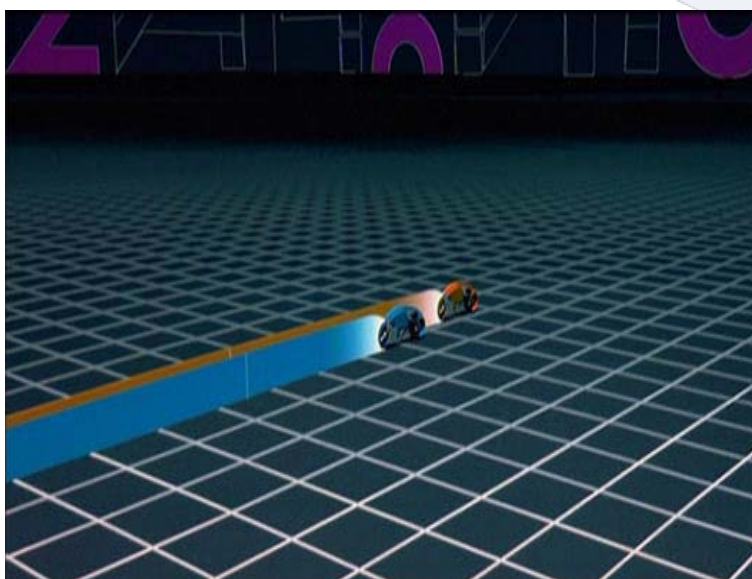
Hurricane Sandy and Disaster Recovery Efforts

The damage from Hurricane Sandy was devastating. Among those affected were a number of institutions as well as personal collections of audiovisual materials. To help with recovery of the materials, AMIA members pulled together a list of resources for film, tape and discs.

The resources included First Actions, Disaster Recovery for Films in Flooded Areas, Disaster Recovery for Tapes in Flooded Areas, FAQ on Film Water Damage, Hurricane and Flood Recovery and What to do About Home Movie Damage. Our thanks to AMIA members Kara Van Malssen, Peter Brothers, Chris Lacinak, and Mick Newnham.

There will be a plenary discussion at the Seattle Conference about the collaborations brought together to aid with recovery efforts.

Disaster –First Actions was extracted from a working document for a much larger publication being compiled by an international team of experts on the handling and recovery of A/V materials: Peter Brothers, Leo Enticknap, Lynne Kirste, Mick Newnham, Kara Van Malssen, Lance Watsky.



Events

DAS: Digital Asset Symposium. In October, AMIA offered its fourth Digital Asset Symposium (DAS). Chaired by Tom Regal, the symposium offered case studies offered a broad mix of institutions, providing a unique opportunity to compare approaches in different industries facing the same digital challenges. Keynote speakers included Milt Shefter, president of Miljoy Ent., and co-author of "The Digital Dilemma." and Steve Cronan, found and CEO of 5th Kind, an entertainment production asset management software. Case studies included Kaiser Permanente, National Film Board of Canada, Warner Bros. and the Los Angeles Lakers.

World Day for Audiovisual Heritage. On October 26, AMIA presented a special screening at the close of DAS to recognize World Day for Audiovisual Heritage. *Tron* was the first film to make significant use of computer animation, and is considered one of the precursors of film's digital era. Looking back to the dawn of the digital era of film, it is hard to imagine how quickly technologies would change in just 30 years.

The Reel Thing XXVII. In August, AMIA partnered with The Reel Thing for a the fifth Los Angeles two day edition. Curated by Grover Crisp and Michael Friend, The Reel Thing addressed current issues in preservation and restoration. Sessions included LTO Tapes for archiving digital content, the restoration of *Heaven's Gate*, Wow removal techniques, a desktop 35mm film printer, as well as case studies on the restoration of *Les Miserables* and *Yellow Submarine*. Screenings, always a Reel Thing highlight, included a Tribute to the Nicholas Brothers, restorations of *Gentlemen Prefer Blondes* and *The Invisible Man*, plus a surprise screening of *Investigation of a Citizen Above Suspicion*.

AMIA Silent Auction. In conjunction with The Reel Thing, AMIA held its second silent auction. Auction items were donated from colleagues in the field who are also artists. All proceeds go to the AMIA awards fund.

Annual Conference in Austin. In November of 2011, AMIA's Annual Conference returned to Austin. In addition to a full slate of pre-conference workshops, sessions, receptions and the annual Trivia Throwdown, the Conference offered a number of screening opportunities – Reels of Steel at the Alamo Drafthouse; Seeding the Clouds: Film on Fog; a day of screenings at the Paramount Theatre and the Restoration Screening featured a night at the movies – a feature, trailers and newsreels all from 1937.

AMIA Publications

After four years of remarkable achievements Marsha and Devin Orgeron are leaving as co-editors of *The Moving Image*, and Teri Tynes stepped down as Managing Editor. The AMIA Publications Committee initiated a call for a new Editorial Team.

In November, the new editorial team was finalized, with Don Crafton and Susan Ohmer were appointed incoming co-editors of *The Moving Image*, and Liza Palmer as the incoming Managing Editor.

Many thanks to Publications Chair Julia Noordegraaf for leading the search and welcome to the new Editorial Team.

AMIA is a volunteer based organization – our projects rely on work done by members in the field. Most of AMIA's work on behalf of the moving image archival profession is conducted through the hard work of its volunteer Committees.

COMMITTEES OF THE BOARD

AMIA Board Committees are focused on the business and service functions of the Association, and are created and appointed by the Board of Directors

Awards and Scholarships	Bob Schumacher
Conference	Carol Radovich
Development	Tom Regal
Elections and Nominations	Andrea McCarty
Publications	Julia Noordegraaf

COMMITTEES OF THE MEMBERSHIP

AMIA Committees of the Membership are focused on the principal activities of the profession and are established and managed by the membership

Advocacy	Ray Edmondson and Caroline Yeager
Access	Melissa Dollman
Cataloging and Metadata	Randal Luckow
Copyright	Karen Cariani and Peter Kaufmann
Diversity	Moriah Ulinskis
Education	Kelle Anzalone and Lance Watsky
Independent Media	Yvonne Ng and Lauren Sorensen
International Outreach	Reto Kromer and Kara Van Malssen
Lesbian, Gay, Bisexual and Transgender	Janice Allen and May Haduong
Moving Image Related Materials and Documentation	Mary Huelsbeck
Nitrate	Rachel Parker
Open Source	Karen Cariani, Jack Brighton and David Rice
Preservation	Reto Kromer and Kate Murray
Projection & Presentation	Dick May and Katie Trainor
Small Gauge and Amateur Film	Taylor McBride and Liz Coffey
Television, News & Documentary	Jack Brighton

AMIA STUDENT CHAPTERS

UC Los Angeles	Ariel Schudson, President
New York University	Kathryn Gronsbell, President
University of Rochester	Scott Williams, President

AMIA PUBLICATIONS

The Moving Image	Devin and Marsha Orgeron, Editors
	Teri Tynes, Managing Editor
The Tech Review	Ralph Sargent, Editor
AMIA Newsletter	David Lemieux, Editor

Affiliated International Organizations

AMIA is a member of, or partners with, other international organizations to share information and collaborate in finding solutions to issues that face the archival field, regardless of specialty. In working with these organizations, the positive impact of each organization is dramatically increased.

UNESCO: United Nations Educational, Scientific and Cultural Organization

UNESCO's mission is to contribute to the building of peace, the eradication of poverty, sustainable development and intercultural dialogue through education, the sciences, culture, communication and information. AMIA is a UNESCO recognized NGO with consultative status.



CCAAA: Coordinating Council of Audiovisual Archives Association

The CCAAA is the successor of the Round Table of Audiovisual Records and serves as a platform for international audiovisual archive associations to voice collective opinions and exercise influence at international and government level when decisions concerning the audiovisual cultural heritage are being taken. AMIA serves as the current chair of CCAAA through 2013.



NAANICA: North American Archival Network, International Council on Archives

The North American Archival Network has been officially launched as a Branch during the 15th Session of the General Assembly of the ICA in Vienna in 2004. AMIA is a founding member of NAANICA.



The United States Committee of the Blue Shield

The United States Committee of the Blue Shield was formed in 2006 in response to recent heritage catastrophes around the world. The name Blue Shield comes from the 1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict, which specifies a blue shield as the symbol for marking protected cultural property. The International Committee of the Blue Shield and its affiliated national committees work together as the cultural equivalent of the Red Cross, providing an emergency response to cultural property at risk from armed conflict. AMIA is a founding member of USCBS.



AMIA Sponsors

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 our heartfelt thanks.

AMIA Conference Sponsors

Deluxe Entertainment Services . Iron Mountain Entertainment Services
Sony 4k Digital Cinema . Audio Mechanics . Bonded Services. Digital Vision .
FotoKem . Fuji Film . Kodak . Prasad Group . Reflex Technologies . Reto.ch .
Universal Pictures . Hollywood Vaults . YCM

The Reel Thing: Los Angeles Sponsors

Deluxe Entertainment Services . Iron Mountain Entertainment Services
Sony 4k Digital Cinema . Audio Mechanics . Bonded Services. Digital Vision .
FotoKem . Fuji Film . Kodak . Prasad Group . Reto.ch . Universal Pictures . Hollywood
Vaults . Digital Cinema Society

DAS 2012 Sponsors

Deluxe Entertainment Services . Iron Mountain Entertainment Services
Bonded Services. Digital Vision . FotoKem . Fuji Film . Kodak . Prasad Group .
Reto.ch . Hollywood Vaults

Festival of the Archives Sponsors

Universal Pictures . Sony Pictures . ColorWorks . FotoKem . Park Circus .
Movie City News

**A very special thanks to the Academy of Motion
Picture Arts and Sciences for their generous
support of AMIA**

Our Executive Partners

AMIA's Executive Partners support AMIA activities throughout the year. They provide funding for all of AMIA's programs and publications.



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ENTERTAINMENT SERVICES

From the Treasurer ...

First, I am very pleased to report that the Association is in a good financial position today. Thanks to the long-range planning done by early AMIA boards and treasurers, we have been able to weather the economic shifts of the past few years.

Our challenge is to plan equally as well as we look forward. As the field transitions from photo chemical to digital, AMIA will need to identify new partners, collaborations, and revenue opportunities to assure our long term viability.

This year, the Board has taken steps to explore building new revenue streams through the new Festival of the Archives event, as well as working with an investment counselor to see the best way to leverage AMIA's reserves.

The Board is also looking at AMIA's infrastructure and planning strategic investments that will allow AMIA to continue to be a vibrant and effective force in the field. This year, the Board allocated money from the reserves for the website redesign, aimed at making the website a more effective tool for communication, collaboration and resources.

Following is the Financial Report from our accountant, ending December 31, 2011.



Association of Moving Image Archivists
Balance Sheet Prev Year Comparison
As of December 31, 2011

	<u>Dec 31, 11</u>	<u>Dec 31, 10</u>
ASSETS		
Current Assets		
Checking/Savings		
1011 · WFB Checking [2007]	28,109.25	157,645.98
1020 · WFB High Yield Savings	84,126.84	83,889.54
1070 · WFB MRA Account	206,296.93	236,275.07
1084 · WFB Sony Scholarship Investment	259,231.25	257,701.55
1095 · Petty cash	200.00	200.00
Total Checking/Savings	<u>577,964.27</u>	<u>735,712.14</u>
Accounts Receivable		
1205 · Accounts receivable	46,112.48	0.00
Total Accounts Receivable	<u>46,112.48</u>	<u>0.00</u>
Total Current Assets	624,076.75	735,712.14
Fixed Assets		
1700 · Office equipment	21,890.46	24,870.46
1740 · Software	2,677.99	2,677.99
1790 · Accumulated depreciation	-18,506.00	-19,382.00
Total Fixed Assets	<u>6,062.45</u>	<u>8,166.45</u>
Other Assets		
1900 · MS James A. Lindner account	34,833.54	26,349.23
Total Other Assets	<u>34,833.54</u>	<u>26,349.23</u>
TOTAL ASSETS	<u><u>664,972.74</u></u>	<u><u>770,227.82</u></u>
LIABILITIES & EQUITY		
Liabilities		
Current Liabilities		
Other Current Liabilities		
2000 · Accounts payable	0.00	120,902.47
2110 · Employee retirement withholding	465.30	465.30
Total Other Current Liabilities	<u>465.30</u>	<u>121,367.77</u>
Total Current Liabilities	<u>465.30</u>	<u>121,367.77</u>
Total Liabilities	465.30	121,367.77
Equity		
2600 · Unrestricted Fund Balances		
2610 · General fund balance	502,171.62	525,458.11
2620 · Award fund	1,417.06	1,417.06
2630 · Hauer accumulated interest fund	1,840.54	0.00
Total 2600 · Unrestricted Fund Balances	<u>505,429.22</u>	<u>526,875.17</u>

Association of Moving Image Archivists
Balance Sheet Prev Year Comparison
As of December 31, 2011

	<u>Dec 31, 11</u>	<u>Dec 31, 10</u>
2700 · Restricted Fund Balances		
2710 · Restricted Sony fund	59,977.51	52,447.81
2720 · Restricted Kodak fund	57.43	0.00
2770 · Restricted Carolyn Hauer fund	41,502.19	41,502.19
2780 · Restricted Rockefeller VA grant	5,341.86	5,284.91
2800 · Restricted Lindner award fund	1,283.54	2,649.23
2810 · Restricted Universal Studios fd	5,268.30	5,268.30
2830 · Restricted Bill O'Farrell Award	0.00	50.00
Total 2700 · Restricted Fund Balances	<u>113,430.83</u>	<u>107,202.44</u>
2900 · Endowment Funds		
2910 · Lindner endowment fund	30,000.00	20,000.00
Total 2900 · Endowment Funds	<u>30,000.00</u>	<u>20,000.00</u>
Net Income	15,647.39	-5,217.56
Total Equity	<u>664,507.44</u>	<u>648,860.05</u>
TOTAL LIABILITIES & EQUITY	<u><u>664,972.74</u></u>	<u><u>770,227.82</u></u>