



ABRAHAM LINCOLN, Pres't U. S.

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Association of
Moving Image Archivists

Membership Meeting
November 9, 2013
Richmond, Virginia

2013 Annual Report

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The 2013 State of the Association

| Caroline Frick, President

AMIA is pleased to release its Annual Report for 2013 and the AMIA board and staff are looking forward to presenting this report to the AMIA Annual Membership Meeting on November 9, 2013 at the Annual AMIA Conference in Richmond. 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.

Following an energizing and productive (not to mention fun!) conference in Seattle last December, the Association of Moving Image Archivists Board of Directors selected one overarching goal to help focus our priorities for the following year: Sustainability. As I noted in my last "State of the Association," AMIA has proven successful in weathering the financial crises affecting the world at large and, in particular, our membership and industry partners. The Association's traditional financial model, however, is not a sustainable one and that challenge has encouraged the Board, in conjunction with our committees, interest groups and individual volunteers, to begin developing some new ideas to help us move forward.

We decided to prioritize event and other kinds of programmatic development, greater emphasis upon public outreach, service and engagement, and new forms of collaboration with our peer communities.

The Reel Thing, under the indefatigable leadership of Grover Crisp and Michael Friend, garnered the largest number of attendees yet in late August. It continues to attract new people to AMIA. After evaluating last year's successful launch of AMIA's newest event, the Festival of the Archives, the Board decided to commit to another year, building upon lessons learned. We are reevaluating key partnerships and plan to have the next FOTA take place in the spring or fall of 2014. Also planned for early 2014 is the new edition of DAS. Board member Tom Regal will helm DAS again and we're looking forward to a great program.

In October, the AMIA Board of Directors and office staff were very pleased to announce the launch of the Association's new fiscal sponsorship program. Government or foundation grants, traditional modes of financial support for media preservation projects, can prove elusive to

individuals or young organizations. As a benefit to its members, AMIA now offers a means through which individually-driven projects can obtain funding and some organizational support. I hope that AMIA's fiscal sponsorship program will help further the growth of entrepreneurial archiving projects across North America and around the world! Many kudos go to AMIA's Managing Director, Laura Rooney, and Treasurer, Colleen Simpson, for their work bringing this idea to fruition.

Throughout this last year, the AMIA Board and office staff worked on a number of important initiatives geared towards public outreach in collaboration with stalwart AMIA members and volunteers. Melissa Dollman and the Access Committee spearheaded the development and launch of "Deep Focus," an online portal available via the new AMIA website. As detailed further in this Annual Report, Deep Focus offers a free, focused and ever-growing search mechanism for media collections around the world. The Deep Focus portal well illustrates the innovative capabilities of the new AMIA website launched shortly after the Seattle conference. We have concluded phase one of the website development and



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.

looking forward to what more can be done via the changes conducted as a component of its next iteration going forward.

In late 2012, AMIA Director of the Board Elena Rossi-Snook initiated the “Film Advocacy Task Force,” a group that well illustrates the current goals of the present BoD in terms of prioritizing public outreach and collaboration. The FATF has proven a potent force over the last year in galvanizing eclectic groups and individuals around the United States interested in keeping 35mm projection alive and well. A number of great projects have emerged from the work of the FATF, including projectionist training workshops and screenings. For those interested in learning more about the work of the FATF, check out their site: www.filmadvocacy.org.

In addition, as an outgrowth of longstanding discussions emanating from within Education Committee meetings over the last few years, an online continuing education task force was launched last year, helmed by Linda Tadic and Lance Watsky. The task force has conducted a significant survey of AMIA members and will be circulating results as well as discussing strategies to move forward in Richmond this year. The issue of online education is one of acute interest and concern to the current AMIA Board of Directors, and we are much indebted to the initiative shown by this task force group.

AMIA continued chairing the Coordinating Council of Audiovisual Archiving Associations (CCAAA) during 2012-2013 which offered a great opportunity to work with our colleagues representing the International Federation of Television Archives (FIAT), the Federation of Commercial Audiovisual Libraries (FOCAL), the International Association of Sound and

Audiovisual Archives (IASA), the Association of Recorded Sound Collections (ARSC), and the Southeast Asia and Pacific Audiovisual Archives Associations (SEAPAVAA). CCAAA will be launching its website for the “Archives@Risk” program in November, 2013 and will build a more formal strategic plan for its concrete implementation during its next meeting. Many CCAAA members were able to connect further at the “X National Convention of Audiovisual Archives of Colombia” this August. Laura Rooney and I were very pleased to have had the opportunity to meet with a number of Latin American media archivists and are working towards an AMIA hosted event that will afford greater collaborations between North, Central and South American archiving communities.

Indeed, my work with AMIA during the last year has confirmed my belief that increased collaboration will prove vital to the growth and sustainability of our organization. Joint conferences, partnered events and targeted strategic initiatives between professional associations must grow for us to continue to serve our individual constituencies. The 2013 Conference “Hack Day” here in Richmond offers a great example of these kinds of opportunities. Co-sponsored by AMIA and the Digital Library Federation, and led by smart and energetic AMIA volunteers, the Hack Day illustrates the value in increasing awareness of our disparate, but complementary, organizational initiatives and to introduce our memberships to one another. At its core, AMIA’s strength lies in collaboration amongst members. I look forward to 2014 as a year of new connections, friendships, and communities!



2013 Board of Directors

Caroline Frick, President
Snowden Becker, Secretary
Colleen Simpson, Treasurer
Peter Brothers, Director
Dennis Doros, Director
Reto Kromer, 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 the annual report by UNESCO indicated a number of changes potentially coming in the next year. Although not finalized, the Memory of the World program may move from its current classification as part of the Communications and Information section to the Culture section. Whether archives and libraries would also be moved was not addressed. The implications of the move are unknown, but could affect the recent Digital Heritage Charter implementations, particularly for audiovisual.

A Memory of the World (MOW) action plan has been produced, though financing is not yet in place. Moving forward, strengthening of the secretariat is an urgent concern in order to implement the results of the Vancouver Conference. At the same time, an evaluation of IFAP was taking place and there was also discussion on whether to continue the program at all.

Since the March Meeting, CCAAA has approved a Statement of Principles on Global Cross Sectoral Digitisation Initiatives in connection with LAMMS as well as presented a Statement of Support at the August WIPO (World Intellectual Property Organization) meeting. There is ongoing discussion about scheduling the next edition of the Joint Technical Symposium.

Work on the Archives at Risk project continues, led by AMIA and FOCAL, with the new AAR website due to launch in November, 2013.

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; and at San Francisco's Silent Film Festival.

In addition, AMIA representatives have presented at a number of events, with many including information about AMIA. Events include: Art House Convergence, SXSW, Orphans Midwest, FOCAL Awards, The Real Indies, Createsphere, and Henry Stewart Digital Asset Symposium.



X National Convention of Audiovisual Archives of Colombia – August 2013

Caroline Frick and Laura Rooney presented on behalf of AMIA at the National Convention of Audiovisual Archives in Bogota, Colombia. This marks the first time that AMIA has been invited to present at the event.

The Conference is an annual work between the Ministry of Culture's Film Office, the Colombian Film Heritage Foundation (FPFC) and the Jorge Tadeo Lozano University. It is presented within the Support Program of the Colombian Information System of Audiovisual Heritage (SIPAC); a network of organizations and entities working towards the preservation of the audiovisual national heritage.

Speakers from IASA, FOCAL, FIAT/IFTA, INA, and UNESCO, as well as keynote speaker Ray Edmondson, focused on "Moving Image Archiving: Past, Present, Future." The event – well attended and very well received – was an important opportunity to speak with colleagues from throughout South America about AMIA initiatives and the benefits of collaboration.

Fiscal Sponsorship

In October, AMIA launched its new Fiscal Sponsorship Program, a significant new benefit for AMIA members.

Many individuals, foundations, corporations, or government organizations restrict funding of independent projects to tax-exempt organizations. AMIA's Fiscal Sponsorship program is a legal and financial mechanism by which AMIA, a 501(c)(3) non-profit organization, serves as a conduit for financial resources, and provides some support and oversight for project grants.

Projects Fiscally Sponsored by AMIA are able to offer the incentive of a charitable deduction for income tax purposes, a service individuals could not otherwise offer. It also enables grant seekers the ability to access foundation and government grant funding that may only be accessible to non-profit organizations or fiscally sponsored projects.

AMIA provides administrative and programmatic platforms that enable the development, launch and promotion of high-impact projects around the globe. Our fiscal sponsorship services make it possible for individuals and unincorporated groups to create grantmaking programs or receive U.S. tax-deductible donations. Establishing a fiscal sponsorship under AMIA's 501(c)(3) public charity designation substantially reduces the costs typically associated with developing nonprofit governance, management and operational infrastructure. It also can be a useful interim step while your project makes the transition to independent charitable status.

DEEP FOCUS

One of the major projects that launched with the new AMIA website in early 2013 is DEEP FOCUS.

Developed by the Access Committee, the DEEP FOCUS portal is an inclusive outreach tool designed to provide academics, archivists, artists, curators, educators, exhibitors, filmmakers, programmers, researchers and students with a user-friendly and centralized means of global discovery – interconnecting a disparate labyrinth of invaluable moving image catalogs, services, resources, websites and related information.

*"Preservation without access
is pointless..."*

*-Statement by the Committee for Film
Preservation and Public Access before the
National Film Preservation Board, 1993.*

One of the tenets of the moving image field is the core belief that our preservation and conservation efforts only have true meaning if collections are accessible. Fulfilling the mission-critical goal of providing broader access begins with basic outreach efforts to insure that the cultural and historical treasure trove of moving image collections held (and unintentionally 'hidden') in repositories around the world are known to potential key constituents, as well as the general public.

DEEP FOCUS welcomes a diverse range of entries into the directory.

Student Chapters

In the last year, AMIA has welcomed two new Student Chapters: The University of Rochester in New York and McGill University in Quebec, Canada.

The Education Committee has worked to increase awareness and is discussing additional ways to welcome students and new professionals into AMIA.



2013 AMIA Award Honorees

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

Silver Light Award Northeast Historic Film

William S. O'Farrell
Volunteer Award
Karen Cariani

The Alan Stark
Award
Taylor Whitney
Dan Wingate



Scholarships and Internship

**Image Permanence Institute
Internship**
Crosby Buhl

**The Rick Chace Foundation
Scholarship**
AJ Lawrence

Sony Pictures Scholarship
Hila Abraham

Universal Studios Scholarship
Andrea Kramer

Travel Grants

Carolyn Hauer Fund Recipient
Felizarda Kutsakatika
National Archives of Zimbabwe

AMIA Community Fund Grants
Ariel Schudson, Independent
Joanne Lammers, Writers Guild
Foundation

Film Advocacy Task Force

In November 2012, the Film Advocacy Task Force was created to explore ways to educate, outreach and collaborate with other organizations on the projection of 35mm film. Since then, the Task Force has developed a number of projects to promote, encourage and facilitate the use of motion picture film and fortify the relationship between archives and repositories and film users

- A professional production team has been hired to produce *Project Film*, a film for exhibitors on how to maintain 35mm projection in the digital era. The producer, director and production assistant are either donating their services or have been paid through donations made by FATF members. A Kickstarter campaign is underway.
- The Task Force is collaborating with a group of CalArts alumni touring small towns and cities to demonstrate projection and film handling in communities at risk of losing the analog cinema experience. Part of the tour will include recorded interviews with professional projectionists to gain understanding of the craft and collect tips of the trade for the next generation.
- Successful online and social media presences has been created through the Task Force website and Facebook page. The website lists key resources including *Changeovers*: a virtual swap meet to connect those looking for film equipment with those who must de-accession these items.
- Active outreach to non-traditional Association partners (filmmakers, exhibitors, projectionists).
- Submission of a business proposal for a projection work shop designed to give professional projectionists the skills they will need in order to obtain film prints from archives and other lending libraries.



At the 2013 Conference in Richmond, the Task Force will premiere *Out of Print*, a documentary supporting the discussion regarding digital convergence.

AMIA Supplier Directory:

A Global Directory of Services and Suppliers for Audiovisual Media

A new online publication and available to everyone through the AMIA website, the *AMIA Supplier Directory* is intended as an international resource guide for anyone working with audiovisual media. Updated quarterly, the target date for the first issue is January 15, 2014.

Originally conceived by the Preservation and International Outreach Committees, the Supplier Directory will allow any provider to list themselves at no charge, and will be available as a free downloadable resource from the AMIA website.

AMIA Publications

AMIA Compendium of Cataloging Practice for Moving Image Materials. The AMIA Cataloging and Metadata Committee began work to update the 2001 publication earlier this year.

A revised edition presents an opportunity to create awareness of changes in moving image cataloging standards, practices and information systems occurring in the last two decades. The revised edition is a joint publication from AMIA and SAA, but will also be a collaboration with a number of other international organizations, including FIAF, FOCAL, FIAT/IFTA, SEAPAVAA, FOCAL, AVICOM, ICA and OLAC.

AMIA Theatre Presentation Guidelines.

AMIA's Projection and Technical Presentation Committee published guidelines for venues continuing to screen 35mm prints. It is intended as a tool to help screening venues understand and meet archival standards. The Guidelines are available for download on the AMIA website and have been distributed to members of Art House Convergence.

The Moving Image. In 2013, the new editorial team for *The Moving Image* took the helm. New co-editors Don Crafton and Susan Ohmer and managing editor Liza Palmer have made a smooth transition. A welcome, too, to the new Editorial Board of *The Moving Image*.

Online Continuing Education

Earlier this year, the Board created the AMIA Online Educational Resources Task Force in response to member interest in increased learning opportunities.

Led by Linda Tadic and Lance Watsky, the Task Force is completing a survey of committees and the membership on ideas and topics and will soon be presenting recommendations to the Board.



AMIA Special Recognition

Awarded November 9, 2013

Melissa Dollman

*For her work in the development of
the Deep Focus Project*

Leo Enticknap

*For his devoted work to
Archival Screening Night*

Maxine Ducey Fleckner

*For her years of work on behalf of
the AMIA Community*

Katie Trainor

*For her devoted work to
Archival Screening Night*



Events

The Reel Thing XXXI. In August, AMIA partnered with The Reel Thing for the sixth annual two day edition in Los Angeles. Curated by Grover Crisp and Michael Friend, The Reel Thing addressed current issues in preservation and restoration. Sessions included a discussion of 4k and image quality from the perspective of two cinematographers; an update on DOTS; self service preservation; and a realistic approach to digital archiving. Screenings included *All That Jazz* and Louis Malle's *Alamo Bay*.

AMIA Silent Auction. In conjunction with The Reel Thing, AMIA held its third silent auction. Auction items were donated from members and institutions and all proceeds will benefit the AMIA Community Fund.

Annual Conference in Seattle. In December of 2012, AMIA's Annual Conference was in Seattle, Washington. In addition to a full slate of pre-conference workshops, sessions, receptions and the annual Trivia Throwdown, the Conference offered a focus on professional collaboration – from efforts to help flooded media archives after Hurricane Sandy to international initiatives to help the Albanian Film Archive. And, for the first time, Archival Screening Night offered a look back at its first twenty-two years.

Festival of the Archives. In December of 2012, AMIA partnered with the SIFF Uptown Cinema for the first Festival of the Archives. Unlike other AMIA events, FOTA was aimed at the movie-going public rather than the archival community.

As a key component of the Festival, AMIA offered two free public presentations highlighting preservation work. The first, a screening from the International Olympic Committee, was a rare showing from behind the scenes of Leni Reifenstahl's *Olympia*. The second program focused on the preservation of the iconic *Star Trek* series.

Our thanks to our studio members – Sony Pictures, Twentieth Century Fox, Universal Pictures and Paramount Pictures for their support of the Festival and to Jayson Wall who served as the Festival's inaugural director.

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	Ralph Sargent
Elections and Nominations	Andrea McCarty
Publications	Melissa Dollman and Devin Orgeron

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	Ariel Schudson
Cataloging and Metadata	Thelma Ross
Diversity	Moriah Ulinskas
Education	Kelle Anzalone and Lance Watsky
Independent Media	Rufus de Rham and Lauren Sorensen
International Outreach	Benedict Olgado 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	Kara Van Malssen, Jack Brighton and David Rice
Preservation	Taylor Whitney and Heather Heckman
Projection & Presentation	Brittan Dunham and Doug McClaren
Regional Audiovisual Archives	Greg Schmitz and Shiobhan Hagan
Small Gauge and Amateur Film	Taylor McBride and Liz Coffey

AMIA STUDENT CHAPTERS

UC Los Angeles	Robert Vaszeri, President
New York University	Rebecca Hernandez-Gerber, President
University of Rochester	Amber Bertin, President
McGill University	Justin McKinney, President

AMIA PUBLICATIONS

The Moving Image	Don Crafton and Susan Ohmer, Editors Liza Palmer, 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 CCAA 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 CCAA 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.



On the Cover. Photograph from Lincoln's last formal portrait sitting, Feb. 5, 1865, in Washington, D.C. Alexander Gardner, 1821-1882, photographer. Repository: Library of Congress, Prints and Photographs Division, Washington, D.C.

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 heartfelt thanks.

AMIA Conference Sponsors

Iron Mountain Entertainment Services . Deluxe Entertainment Services . LAC Group . Reflex Technologies . XTracks . Audio Mechanics . AV Preservation by reto.ch . BluWave Audio . Cinelicious . Crawford Media Services . Digital Film Technology . Digital Vision . FotoKem . FujiFilm Motion Picture Film . Kodak . L'Immagine Ritrovata . The Media Preserve . MTI Film . NT Audio Video Film Labs . Post Haste Digital . Prasad Group . Underground Archives . DJ Audio

The Reel Thing: Los Angeles Sponsors

Deluxe Entertainment Services . Iron Mountain Entertainment Services . Sony 4k Digital Cinema . LAC Group . Reflex Technologies . Audio Mechanics . AV Preservation by reto.ch . BluWave Audio . Cinelicious . Crawford Media Services . Digital Film Technology . Digital Vision . FotoKem . FujiFilm Motion Picture Film . Kodak . L'Immagine Ritrovata . MTI Film . NT Audio Video Film Labs . Post Haste Digital . Prasad Group . DJ Audio . Digital Cinema Society . Technicolor

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

Executive Partners

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



ENTERTAINMENT SERVICES



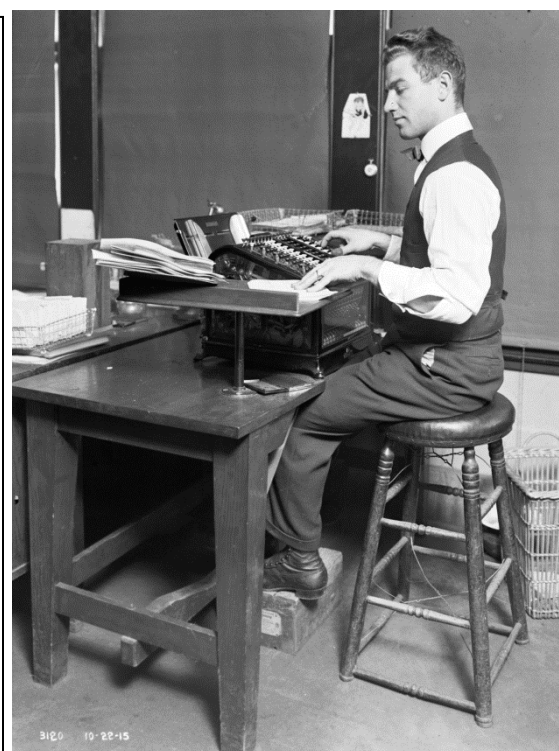
From the Treasurer ...

I am very pleased to report that the Association is in a good financial position today. Thanks to the generosity of our partner sponsors and our donors, AMIA has maintained its financial health.

Looking forward, it is important that we focus efforts to identify new partners, collaborations, and revenue opportunities to assure our long term viability. It is also vital that we listen to the membership and examine ways of offering new benefits that are relevant to a wide variety of professionals in the field. Additionally, investment in projects, events, and infrastructure are critical to assure AMIA continues to be a leading force in the field.

This year, by working with an investment counselor, we were able to leverage AMIA's reserves to create new incremental revenue.

Following is the Financial Report from our accountant, ending December 31, 2012.



**Association of Moving Image Archivists
Balance Sheet Prev Year Comparison
As of December 31, 2012**

	Dec 31, 12	Dec 31, 11
ASSETS		
Current Assets		
Checking/Savings		
1011 · WFB Checking [2007]	146,543.54	28,109.25
1020 · WFB High Yield Savings	200,350.63	84,126.84
1070 · WFB MRA Account	0.00	206,296.93
1084 · WFB Investment	348,826.65	259,231.25
1095 · Petty cash	200.00	200.00
Total Checking/Savings	695,920.82	577,964.27
Accounts Receivable		
1205 · Accounts receivable	28,070.00	46,112.48
Total Accounts Receivable	28,070.00	46,112.48
Other Current Assets		
1499 · Undeposited Funds	1,900.00	0.00
Total Other Current Assets	1,900.00	0.00
Total Current Assets	725,890.82	624,076.75
Fixed Assets		
1700 · Office equipment	21,890.46	21,890.46
1740 · Software	2,677.99	2,677.99
1790 · Accumulated depreciation	-20,610.00	-18,506.00
Total Fixed Assets	3,958.45	6,062.45
Other Assets		
1900 · MS James A. Lindner account	32,583.58	34,833.54
Total Other Assets	32,583.58	34,833.54
TOTAL ASSETS	762,432.85	664,972.74
LIABILITIES & EQUITY		
Liabilities		
Current Liabilities		
Other Current Liabilities		
2000 · Accounts payable	105,637.05	0.00
2110 · Employee retirement withholding	692.28	465.30
Total Other Current Liabilities	106,329.33	465.30
Total Current Liabilities	106,329.33	465.30
Total Liabilities	106,329.33	465.30
Equity		
2600 · Unrestricted Fund Balances		
2610 · General fund balance	486,296.82	502,171.62
2620 · Designated Community fund	3,471.89	1,417.06
2630 · Hauer accumulated interest fund	1,840.54	1,840.54
Total 2600 · Unrestricted Fund Balances	491,609.25	505,429.22

**Association of Moving Image Archivists
Balance Sheet Prev Year Comparison
As of December 31, 2012**

	Dec 31, 12	Dec 31, 11
2700 · Restricted Fund Balances		
2710 · Restricted Sony fund	79,202.26	59,977.51
2720 · Restricted Kodak fund	0.00	57.43
2770 · Restricted Carolyn Hauer fund	39,502.19	41,502.19
2780 · Restricted Rockefeller VA grant	5,341.86	5,341.86
2800 · Restricted Lindner award fund	2,583.58	1,283.54
2810 · Restricted Universal Studios fd	5,268.30	5,268.30
2840 · Restricted Alan Stark Award	11,000.00	0.00
Total 2700 · Restricted Fund Balances	142,898.19	113,430.83
2900 · Endowment Funds		
2910 · Lindner endowment fund	30,000.00	30,000.00
Total 2900 · Endowment Funds	30,000.00	30,000.00
Net Income	-8,403.92	15,647.39
Total Equity	656,103.52	664,507.44
TOTAL LIABILITIES & EQUITY	762,432.85	664,972.74