



AN INTERNATIONAL ASSOCIATION OF MEDIA ARCHIVISTS

WWW.AMIANET.ORG

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.



Celebrating 25 Years

In 1990, at a meeting of FAAC/TAAC (Film Archives Advisory Committee/Television Archives Advisory Committee) in Portland, Oregon, members voted to create a national organization to pursue the interests of its constituents. In June of 1991, the first election was held and AMIA was born.

At AMIA's second conference in 1992, Bill Harvey of Next Century Media spoke about the future of moving image archives, "he posed the possibility of a central digital image bank containing full-motion images deliverable on demand at scalable resolution via fiber-optic network. While Harvey's description of a high-resolution delivery stem for archival images on demand in homes, schools, and businesses remains speculative and somewhat utopian, his presentation stimulated some thinking on the future of archives in relation to a very different moving image ambient."

A lot has changed in 25 years, and that utopian image of the future is here. Content is being created at an unimaginable rate, and by everyone. Technology has seen a sea change in its shift from analog to digital. The internet has ensured almost anyone has access to content at all times.

Yet AMIA's core mission has remained the same and more relevant than ever – to provide a forum for cooperation, collaboration, and the sharing of knowledge for all those concerned with the preservation, use and access to moving image media.

Today, as at its founding, AMIA remains unique in its wide range of membership. More than 1,000 members from around the world represent every facet of the preservation field – from government archives to regional collections, from studios to libraries, from the music industry to universities, and from technologists to exhibition. This "bringing together" of knowledge and experience has always been AMIA's defining characteristic, and more important than ever in addressing challenges and opportunities for moving image media in an ever-changing landscape.

A New Look

As part of the 25th anniversary celebration, AMIA launched a new logo. Voted on by members, it is AMIA's first "official" logo.



AMIA

Professional Code

AMIA recognizes the importance of codifying and making known to the profession and to the general public the principles and values that guide the Association. In 2010 AMIA established its Code of Ethics guiding all those who act as custodians of our moving image heritage. In 2015, AMIA established its Code of Conduct, reaffirming its commitment to providing an environment of cooperation and collaboration among its members.

International Advocacy



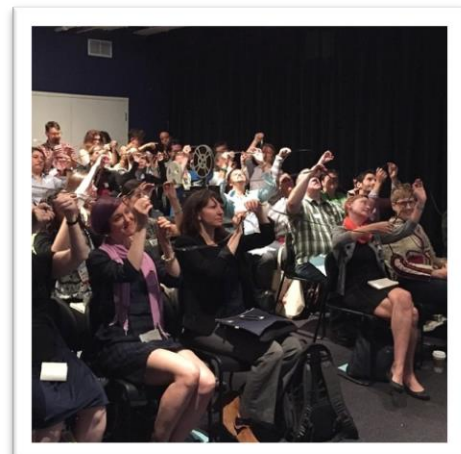
As part of the Executive Board of the Coordinating Council of Audiovisual Heritage (CCAAA), AMIA has taken a lead role in the relaunch of the Archives at Risk Program. The 2015 World Day for Audiovisual Heritage, themed "Archives at risk: protecting the world's identities," launched the new website. In addition, AMIA and its CCAAA colleagues signed a New Declaration, committing CCAAA to the development, support, and promotion of programs and projects aimed at the preservation of and access to endangered archives and collections.

AMIA is a member of the North America Archival Network (NAANICA), the US Committee of the Blue Shield and an UNESCO NGO. Through CCAAA, we are also affiliated with the Libraries, Archives, Museums, Monuments and Sites Council (LAMMS), and the World Intellectual Property Organization (WIPO).

Outreach

Every year, AMIA works to extend our outreach to colleagues in the field and related disciplines. We regularly exchange information opportunities with allied organizations such as the San Francisco Silent Film Festival, FOCAL, EYE, ARSC, International Council of Museums, Orphans, and SCMS. In 2015, AMIA also included two outreach projects.

In February, AMIA presented a panel on the exhibition of 35mm film at Art House Convergence. While many art house cinemas now offer digital projection, many have remained dedicated to also providing 35mm exhibition. AMIA@AHC, a panel of AMIA projectionists, discussed the process of requesting, receiving and exhibiting prints successfully and mindfully, with a focus on ensuring proper projection.



At the American Library Association conference in June, AMIA@ALA offered a full day of sessions/workshops covering preservation and digitization issues for libraries, as well as reviving 16mm in 21st century classrooms. In addition, ALA members were offered a tour of The Internet Archive. The AMIA@ALA project, as well as the curriculum offered, was developed by volunteer members.

Collaboration

From its earliest days, one of the cornerstones of AMIA's mission has been to facilitate cooperation and collaboration between media professionals. This year, AMIA has worked with a number of project partners including Kodak, FIAF, Boston Light & Sound, SAA International Chiefs of Police Assn, MoMA, Alamo Drafthouse, and The Internet Archive. AMIA was asked to provide a representative on the International Council of Archives program committee for its Section on University and Research Institution Archives meeting, as well as representation on the National Fire Prevention Association's Nitrate Committee. ASAE, the national group for association executives, published a story about AMIA's collaboration with Universal Pictures on their silent film project.

In June, AMIA's Film Advocacy Task Force organized a Film Stock Assurance summit in New York. Bringing together film manufacturers, the discussion focused on ways to ensure film stock availability for preservation purposes. The summit resulted in a broader discussion with the archival community during the annual conference in November, as well as a proposal for a web based co-op allowing smaller users to order as one.

At the Conference in Savannah, AMIA again partnered with Digital Libraries Federation to host a Hack Day, matching practitioners and managers of audiovisual collections to join with developers and engineers for an intense day of collaboration to develop solutions for audiovisual preservation and access. The collaboration will continue at the 2015 conference in Portland, Oregon, offering another opportunity for developers and archivists to work together on access and preservation issues.

In 2014, AMIA developed a projection workshop in partnership with the Alamo Drafthouse. The workshop drew participants from all over the US, showing a need for training. AMIA's Projection Presentation Committee and its Film Advocacy Task Force are continuing to work with partners to develop the next workshop.

2015 BOARD OF DIRECTORS

Caroline Frick, President
 Tyler Leshney, Secretary
 Colleen Simpson, Treasurer
 Reto Kromer, Director
 Chris Lacinak, Director
 Tom Regal, Director
 Elena Rossi-Snook, 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



Online Education

AMIA's origins are firmly rooted in the belief that sharing knowledge, as well as providing training and education, is central to its role as a professional association. In 2015, AMIA launched its first online education series to incredible success.

Beginning in 2013, the Online Continuing Education Task Force surveyed members and others in the field, identified topics of broad interest, and developed curriculum to meet the needs of those working with all types of collections. The Introduction of Digital Formats series attracted attendees working in a broad range of institutions, many times with whole departments attending the webinar.

Due to requests from other areas of the world, the series is being offered on demand, allowing professionals from around the world to participate via webinar recordings.

Publications



AMIA's academic journal, *The Moving Image*, continues to explore topics relevant to both the media archivist and the media scholar. Available to members and subscribers, it is also available through JStor, a digital library of academic journals, books, and primary sources.

AMIA's other publications include the Global Supplier Directory (updated several times per year), a quarterly Newsletter, Membership Directory, and AMIA Theatre Presentation Guidelines.

Projects, Committees and Chapters

AMIA is driven by the energy, the creativity and the passion of its members. Most key projects are driven by dedicated volunteers who see a need and work to answer it. Some are individually led projects, some are committee driven, but all serve to increase knowledge, encourage awareness, and advance the work of media archives. Among the many projects in 2015:

AMIA's **Copyright Committee** launched a webpage with a centralized resource on copyright resources and news. The page is intended to be useful to the general public, the AMIA membership, committee members, and moving image production professionals.

Providing resources is a key component of the work of the **Education Committee**. AMIAEduComm website offers resources for students and for anyone interested in a career in the field. This includes a jobs page, information on graduate programs, and one of its most viewed pages – "So You Want to be an Audiovisual Archivist," providing concise information on the educational requirements and expectations of an AV archiving professional.

The Committee continues to develop programming for the annual conference, and in 2015 added a Student Mixer event. The framework of sessions, meetings and networking provides students an opportunity to meet and network with future colleagues. It also encourages participation from AMIA's Student Chapters.

AMIA added two **new Student Chapters** in 2015: The University of Toronto and Simmons College. With eight AMIA Student Chapters, the Education Committee serves an important role and in 2015 established Chapter Mentors, asking established chapters to mentor new chapters. For those students not in institutions with Chapters, the Education Committee is a vital connection to AMIA. The new AMIA-Student listserv is aimed at increasing communication among all students entering the field.

The **Conference Committee** continues to provide a broad-based and balanced program that speaks to the full range of AMIA's membership. In 2015, the Committee expanded programming, offering a fourth track of programs each day, as well as expanded Poster Sessions. The programming built on recent changes such as program streams, a new conference mobile app, and screenings held in the hotel.

The **Film Advocacy Task Force** was created to explore ways to work with other organizations to promote, encourage and facilitate the use of motion picture film and to fortify the relationship between archives and repositories and film users. Projects have included the film projection workshop, presentations on the use of films in education and continued collaboration to ensure the availability of film stock.

Beginning with a series of interviews about the use of film as an artistic, exhibition and preservation medium, FATF has begun work on a 16mm documentary that explores how we engage with celluloid film as an object and experience, and evidences its relevance in a digital world. The film, **Why We Film**, is in production with a 2016 completion date anticipated.

In addition, the FATF group worked with AMIA members to submit a formal recommendation (Recommendation Concerning Heritage in the Digital Era: Comments and Observations) to UNESCO addressing the preservation of and access to, documentary heritage. The recommendation is still under consideration.

Following two years of collaborative efforts with PBCore users and audiovisual archivists worldwide, the Cataloging & Metadata Committee's **PBCore Advisory Committee** announced the release of PBCore 2.1, the latest update to the Public Broadcasting Core Metadata Dictionary project for audiovisual materials. PBCore was initially developed by the public broadcasting community in the United States for producers and local stations to better share, manage, and preserve the media they produce, and has since been adopted by a growing number of film archives and media organizations for its usefulness in managing media assets.

Early in 2015, the **Advocacy Committee** drafted a Code of Conduct statement that reaffirms AMIA's commitment to providing an environment of cooperation and collaboration among its members. The Code of Conduct was approved in June, providing guidelines for AMIA events and online spaces.

AMIA's **Diversity Committee** is in the process of drafting a Diversity Statement that speaks to AMIA's the organization's strategic response to diversity as an organizational priority. The draft Statement was presented at the annual conference to collect feedback and ideas that will move the establishment of this statement forward.

Other key projects include the **Access Committee's** work on Social Media, the **Cataloging Committee's** international collaboration to revise the 2001 Cataloging Compendium publication, in association with SAA, and the **Magnetic Tape Crisis Committee** work on a video primer.

Scholarships

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.

- Chace Foundation Scholarship: Taylor Morales
- Sony Scholarship: Martha Diaz
- Universal Studios Scholarship: Bryce Roe
- IPI Internship: Jennifer O'Leary

Travel Grants

Each year, AMIA's Community Fund offers travel grants to the annual Conference. This year, donations made it possible for four grants.

In addition, the San Francisco Silent Film Festival funds a Travel Grant to help develop new media archivists, the caretakers of our film heritage.

- SFSFF Travel Grant: Amy Jo Stanfill
- Community Fund Grant: Molly McBride
- Community Fund Grant: Justin McKinney
- Community Fund Grant: Shira Peltzman
- Community Fund Grant: Kelli Hix

Education and Student Chapters

With two new Student Chapters added in 2015, AMIA now has eight student chapters:

- University of California, Los Angeles, established 2000
- New York University, established 2003
- University of Rochester, established 2012
- McGill University, established 2013
- University of Texas at Austin, established 2014
- University of Amsterdam, established 2014
- University of Toronto, established 2015
- Simmons College, established 2015

Earlier this year McGill students hosted a one day symposium with speakers, student presentations and a workshop in Montreal. Other student chapter projects include Home Movie Day and strong programs for World Day for Audiovisual Heritage.

2015 Awards



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

Silver Light Award

Russ and Nancy Suniewick

William S. O'Farrell Volunteer Award

Carol Radovich

The Alan Stark Award

KerrySue Underwood

Special Recognition

Andrea McCartney

Linda Tadic

Lance Watsky

In 2015, AMIA established the Keystone Award to recognize people and institutions that have been foundational to AMIA's continued growth and development.

AMIA Keystone Award

The Academy of Motion Picture Arts and Sciences

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.

For the first time since 2008, AMIA's Digital Asset Symposium was back in New York. Hosted by MoMA, speakers and case studies included Johns Hopkins University, the FBI, MoMA, HyperTed, Netherlands Institute for Sound and Vision, the HiPSTAS R&D Project, PerfectMemory, and the WWE Network. In addition to providing many of the presentations online, follow up interviews allowed speakers to go further in depth.

Always a "not to be missed" event, the 2015 Reel Thing: Los Angeles recorded its highest attendance in August. Curated by Grover Crisp and Michael Friend, the annual event continues to address leading edge technology and preservation issues. The Reel Thing continues to expand its audience, attracting more international presentations and attendees each year.



Each year, the annual conference brings together more than 550 archivists from around the world. Held in Savannah, Georgia in 2014, the conference teamed up with the Greenbrier Children's Home and Hunter Army Airfield to offer a family screening of Peter Pan. The partnership with Disney and Greenbrier at the 2008 Conference had been a conference highlight – the screening in 2014 was no different.

In Portland this year, the 2015 conference will offer more than 50 sessions, workshops and screenings over four days. For the first time, a DAS program will be held in conjunction with the Conference. This single day DAS event will open with a keynote address on the first evening and offer a full day of DAS case studies and speakers.

In 2015, a group of members in Los Angeles got together to host AIM (AMIA Industry Mixers). These Mixers were an opportunity for colleagues working in the entertainment industry to meet and discuss common issues, and provided an opportunity to welcome new members from entertainment media.

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, and urge you to support those that support the Association.

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.

Executive Partner Iron Mountain Entertainment Services provides support for all of AMIA's programs and events.

Our event sponsors underwrite each of our events – DAS, The Reel Thing and the Annual Conference. Thank you Roundabout Entertainment, AVPS, Deluxe Entertainment Services Group, Pro-Tek/LAC Group, Reflex Technologies, XTracks, AV Preservation by reto.ch, Audio Mechanics, Crawford Media Services, Digital Film Technology, FotoKem, FujiFilm Motion Picture Film, Kodak, L'Immagine Ritrovata, The Media Preserve, MTI Film, NBC Universal StudioPost, Prasad Group, Recall and Underground Archives, DJ Audio, and our two newest sponsors Orange Logic and Memnon.

Finance and Development

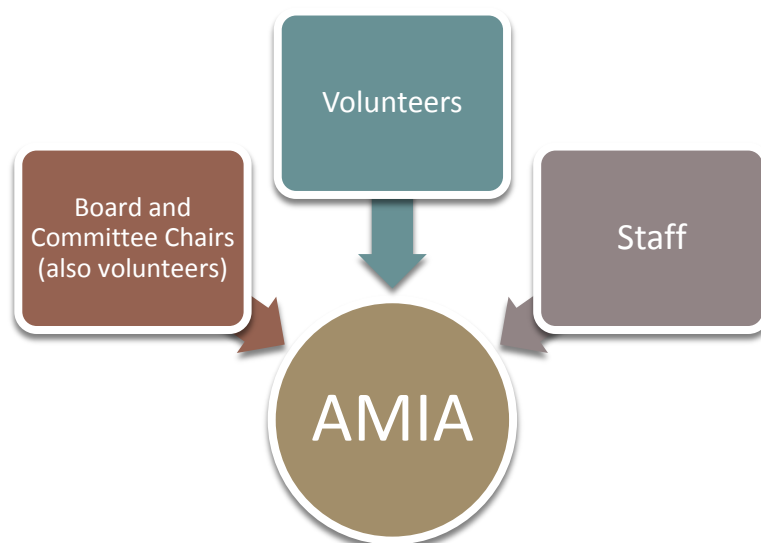
Thanks to the generosity of our partners and sponsors, the Association is in good financial health today. Our sponsors and donors continue to underwrite our events and programs.

With the changing landscape in our field it is important that we focus efforts to identify new partners, collaborations, and revenue opportunities to assure our long term viability. Investment in projects, events, and infrastructure is critical to assure AMIA continues to be a leading force in the field.

The development of new programs, events and projects that not only fulfill the needs of the field, but also provide revenue through donations, sponsorships and grants is important. Equally important is 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.

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 has an office with staff and the staff works to support the projects and the work of AMIA volunteers.



AMIA
Balance Sheet Prev Year Comparison
As of December 31, 2014

	<u>Dec 31, 14</u>	<u>Dec 31, 13</u>
ASSETS		
Current Assets		
Checking/Savings		
1011 · WFB Checking [2007]	-8,291.23	79,172.40
1020 · WFB High Yield Savings	275,784.71	175,576.44
1084 · WFB Investment Account	367,242.35	359,936.86
1095 · Petty cash	200.00	200.00
Total Checking/Savings	<u>634,935.83</u>	<u>614,885.70</u>
Accounts Receivable		
1205 · Accounts receivable	520.00	26,000.00
Total Accounts Receivable	<u>520.00</u>	<u>26,000.00</u>
Other Current Assets		
1270 · Sponsorships receivable	15,000.00	20,150.00
1300 · Donations receivable	4,000.00	5,455.00
1400 · Prepaid expense	1,282.38	0.00
Total Other Current Assets	<u>20,282.38</u>	<u>25,605.00</u>
Total Current Assets	655,738.21	666,490.70
Fixed Assets		
1700 · Office equipment	23,741.02	23,741.02
1740 · Software	6,215.33	6,215.33
1790 · Accumulated depreciation	-22,680.00	-20,476.00
Total Fixed Assets	<u>7,276.35</u>	<u>9,480.35</u>
Other Assets		
1900 · MS James A. Lindner account	35,183.61	33,883.58
Total Other Assets	<u>35,183.61</u>	<u>33,883.58</u>
TOTAL ASSETS	<u><u>698,198.17</u></u>	<u><u>709,854.63</u></u>
LIABILITIES & EQUITY		
Liabilities		
Current Liabilities		
Other Current Liabilities		
2000 · Accounts payable	3,364.00	2,050.00
2110 · Employee retirement withholding	-2,564.76	3,018.96
Total Other Current Liabilities	<u>799.24</u>	<u>5,068.96</u>
Total Current Liabilities	<u>799.24</u>	<u>5,068.96</u>
Total Liabilities	799.24	5,068.96

AMIA
Balance Sheet Prev Year Comparison
As of December 31, 2014

	<u>Dec 31, 14</u>	<u>Dec 31, 13</u>
Equity		
2600 · Unrestricted Fund Balances		
2610 · General fund balance	508,003.08	473,004.24
2620 · Designated Community fund	7,363.16	6,012.49
2630 · Hauer accumulated interest fund	1,840.54	1,840.54
Total 2600 · Unrestricted Fund Balances	517,206.78	480,857.27
2700 · Restricted Fund Balances		
2710 · Restricted Sony fund	92,280.07	84,602.32
2770 · Restricted Carolyn Hauer fund	36,457.19	38,502.19
2780 · Restricted Rockefeller VA grant	5,341.86	5,341.86
2800 · Restricted Lindner award fund	5,483.61	4,033.58
2810 · Restricted Universal Studios fd	1,268.30	1,268.30
2820 · Restricted IPI Fellowship fund	5,250.00	0.00
2830 · Restricted Bill O'Farrell Award	611.00	550.00
2840 · Restricted Alan Stark Award	10,125.00	10,025.00
2860 · Restricted FAFT Film (2014)	761.86	923.00
Total 2700 · Restricted Fund Balances	157,578.89	145,246.25
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	-7,386.74	48,682.15
Total Equity	697,398.93	704,785.67
TOTAL LIABILITIES & EQUITY	<u><u>698,198.17</u></u>	<u><u>709,854.63</u></u>