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## 2018 O'Farrell Award Dino Everett

The William S. O'Farrell Volunteer Award recognizes significant contributions to AMIA and to the field. The Award is named for long-time member Bill O'Farrell and honors all that Bill did for the Association, the mentoring role he played over the years to so many archivists, and his contribution to the field.

### **DINO EVERETT**



*Dino Everett and presenter Pam Wintle in  
Portland – November 29, 2018*

Dino Everett's mentorship of countless students makes him an incredibly valuable asset to new professionals in the media archiving field.

Dino has taught moving image archiving courses at UCLA's Graduate School of Information and Sciences for many years as an adjunct faculty member. He has done this in tandem with his full time position as the Head Archivist at USC's Hugh M. Hefner Moving Image Archive. The courses Dino has taught at UCLA have been crucial to keeping the moving image archival track alive in the Library and Information Sciences Department, and include the gateway course Moving Image Archiving: History, Philosophy, Practice and specialized classes

History and Philosophy of Moving Image Archiving and Archeology of Media. These courses have often been the introduction to film archiving for students at UCLA interested in pursuing the field, and Dino has been the welcoming mentor to all of these students.

Adding to the research, training and lectures received in class, Dino also regularly extends a class wide invitation for students to come to the USC Hugh M. Hefner Moving Image Archive to gain experience in hands-on film archiving. In addition to being an effective teacher and mentor in his position at UCLA, Dino has gone above and beyond to help students become new professionals outside of the classroom alone. To help students fulfill internship credits, he develops specialized internships at USC around each student's interests and strengths within the media archiving field. Dino has been the first internship supervisor for the majority of UCLA media archiving students over the last 5 years, but he also helped Marina Butt, a student studying film preservation in Amsterdam, do a one semester internship at USC, reaching beyond the UCLA film archiving community. He has worked with students to co-curate film collection acquisitions in his own archive, helping them to deeply understand the acquisition life cycle.

Dino also supported the UCLA AMIA Student Chapter by holding group workshop days at the USC Hugh M. Hefner Moving Image Archive, teaching students the nuts and bolts of everyday work in a film archive. In one student's case, he acted as a sponsor for a special project with a highly regarded film archive. Students training in our field rarely find the opportunity to gain extensive hands-on, practical experience with analogue materials and this can often result in a frustrating disparity between theory and practice. Dino understands the importance of vocational training and has been incredibly generous with his time, expertise and resources.

Dino continues to be an advocate for moving image archiving through his close volunteer work and engagement with various community archives and media arts organizations across the Los Angeles area. By collaborating closely with community organizations such as the Echo Park Film Center, The Southern California Library, Visual Communications, and the Outfest Legacy Project, Dino has been able to inspire and

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educate a new generation of moving image archivists, as well as artists, cinephiles and the general public throughout Los Angeles.

For example, working closely with the Echo Park Film Center- a non-profit media arts organization in Echo Park that aims to provide equal and affordable community access to film/video resources- Dino has successfully co-curated a series of sold-out screenings entitled “Race and Space in Los Angeles,” where he screened short films from local archives about race and place in Los Angeles. These events allowed for the immediate community to become active participants in the ingestion and dissemination of moving image media reflecting marginalized communities across the greater Los Angeles area throughout the ‘50s, ‘60s and ‘70s.

Whether he is collaborating with organizations such as the Outfest Legacy Project for LGBT film preservation to preserve and present several archival LGBT USC student films at Outfest’s 2017 festival and providing his equipment and expertise to the 2017 Outfest LGBT People of Color Film and Video Preservation Workshop, or working closely with organizers and volunteers at the Southern California Library to help identify and digitize their at-risk video collection, Dino has established himself as a reliable and dependable resource for independent archivists, artists, and community members from all corners of Los Angeles that otherwise would not have access to legacy audiovisual equipment or facilities necessary for preserving their at-risk media.

In addition to his valued work with students and the local community, Dino has also been an active presence at the annual AMIA conference, bringing incredible learning experiences to the wider AMIA association and moving image archiving field. Dino has spent several years volunteering as a co-chair of the Small Gauge Amateur Film Committee.

His passion for sharing his knowledge and skills of media archiving is evident with workshops including “Small Gauge Projection and the Art of Projector Maintenance and Repair,” “Shoot, Process, Project – A Hands on 16mm Workshop,” and “Film Handling 101.” There are not many opportunities for archivists to learn how to work with film and film equipment outside of media archiving educational programs, even if they have the materials in their own archive, so by providing the AMIA community with these integral hands-on experiences, he is furthering the use of proper archival practices in archives around the world. He has also gone so far as to fly with one-of-a-kind film projectors in order to project unique and interesting film formats in several of his panels.

Dino donates much of his time to furthering the education of AMIA attendees as well as moving image archivists around the world with the goal of bettering individual archivists and the profession as a whole. Dino is driven by his love and respect for film and has a real desire to pass on his prolific experience and knowledge to future generations. He is truly a one-man archive who works tirelessly to advance the field and we are forever amazed by his energy and altruism; it is clear that he works above and beyond the requirements of his job.

Dino embodies the true grit and spirit of a film archivist; one of passion and perseverance and a continuous curiosity about film and how best to keep it alive.