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# 2018-2019 Advocacy Survey Report and Needs Assessment

## INTRODUCTION

The Advocacy Committee of the Board (ACOB) was formed in the summer of 2018. Previously, an Advocacy Committee of the membership had operated since 2005. Working with members, committees, and the board, the ACOB works to identify and promote opportunities to shape public perception and raise awareness of archives and archival professionals; explores ways that AMIA can be responsive to and advocate for the resources needed by archives and archival professionals; and suggests strategic collaborations and partnerships as methods of amplifying advocacy efforts.

The AMIA Board of Directors recognize that Advocacy is integral to AMIA's mission, and essential in supporting the preservation of our media heritage and in championing a multiplicity of voices in the historical record. Advocacy, by furthering professional communication and collaboration, is critical to supporting the work of archival professionals, institutions, and the collections they represent. Advocacy also plays an important role in ensuring equity, diversity, and inclusion, both within the Association and the field. A primary initial responsibility of the Advocacy Committee of the Board (ACOB) was to conduct a first-ever survey to gather information on advocacy concerns as they affect the moving image archive community. The report was developed using the qualitative information from respondents from the survey, but also from the open forum and roundtable discussions the AMIA Board and ACOB co-organized at AMIA 2018. The goal of this report is to be a first step in dialogue around the need to develop strategic recommendations and actions to further the interests of the field and represent those interests to the wider cultural heritage community, resource allocators, policy makers, and the public.

This first Advocacy Survey was drafted by the ACOB, reviewed and approved by the Board, and sent out to the AMIA membership via email in November of 2018. The survey was conducted online via Survey Monkey, and was anonymous. In order to provide ample opportunity for responses, the survey remained open until January 2019. In addition to an email to the membership, the survey was promoted via social media to encourage sharing and participation by non-members. Beyond job title, no other personal information was collected, so this report cannot comment further on the demographics of the respondents, and who might be missing or underrepresented. Please see Appendix for randomized survey responses.

51 individuals responded to the survey (49 identified themselves as current AMIA members), representing only 5% of AMIA's membership, and respondents had the option to skip questions. The survey consisted of the following open-ended questions:

- How would you describe your current role or job title within the moving image archives field?
- What do you think are the most important challenges for moving image archiving professionals today?
- What are the critical issues that you think AMIA, the ACOB and AMIA membership should consider and address in moving the profession forward?
- What can AMIA and ACOB do to encourage, promote and develop diversity and inclusion in the profession? In collections?
- What regional, national, or international policies or circumstances do you feel directly affect your ability to work effectively as a moving image archive professional?
- How can AMIA and the ACOB best support you within the workplace?
- In what ways can AMIA and the ACOB facilitate the development of professional standards and practices and promote their use?

- How can AMIA and the ACOB best advance the professional stature of moving image archivists to other members of the Galleries, Libraries, Archives and Museums (GLAM) field?
- How can AMIA and the ACOB raise awareness and interest in the use of moving image collections and their importance as educational, historical and cultural resources to the general public? To funders?
- Are you in favor of AMIA exploring the possibility of professional accreditation for moving image archivists? Why or why not?
- Do you have any additional questions, comments, or recommendations?

While this report draws heavily on the survey responses, additional information on advocacy concerns was gathered through the inaugural year of “Roundtable Discussions” at the 2018 annual conference in Portland, Oregon. Notes from these discussions have also been incorporated into this report.

Two roundtables were facilitated by ACOB members:

- Advocacy for Moving Image Archivists and Archives (notes available [here](#))
- Personal Advocacy in the Workplace (notes available [here](#))

Additionally, other relevant roundtables were programed by the AMIA Board:

- Archives and Labor (notes unavailable)
- Increasing Diversity in the Moving Image Field (notes unavailable)
- Focus on Inclusivity for Moving Image Archive Education (notes unavailable)

The report is divided into two main sections: 1) Advocacy Needs and 2) Recommendations. Concerns are drawn primarily from the survey and roundtable data, and further informed by discussions with the ACOB Board liaisons - Casey Davis,

Yvonne Ng, and Teague Schneiter - and by the observations of the ACOB members - Audrey Amidon, Rachel E. Beattie, Ray Edmondson, Brenda Flora, Karma Foley, Candace Ming, Jen O'Leary, Rosie Taylor, Ariel Schudson, and Pamela Vadakan. The recommendations are drawn from the survey results, round table discussions, and suggestions from ACOB committee members and AMIA Board members.

## **FUNDING AND EMPLOYMENT**

Issues related to funding and employment came up repeatedly throughout the survey and in roundtable discussions, both in relation to compensation for labor, and resources for collections care. 61% of the respondents mentioned funding multiple times, and when asked what they think are the most important challenges for moving image archiving professionals, 57% of the answers related to job security and livable wages. It is impossible to separate the work audiovisual archiving professionals do from the money that makes it possible, and more financial resources, and more stability, are needed across the board. Survey respondents provided several financial priorities:

### **Advocate for increased funding for full-time, permanent positions**

The need for more funding for staffing was the greatest concern to survey respondents, with 42% mentioning it as an area that needs fixing. This starts with a living wage. 38% of respondents identified a need to increase salaries within the profession. Multiple responses noted a discrepancy between the high levels of skill and education required to gain employment within the audiovisual archiving profession and the low salaries that accompany positions. Wages are often too low for respondents to support

themselves without taking another job. One respondent suggested AMIA advocate for salary minimums that would align with the level of skill audiovisual archivists possess.

This issue is compounded by the concentration of archival institutions in urban areas with higher living costs. Needs regarding pay equity have also been at the forefront of the archival salary discussion, not just among AMIA members, but also among the members of the Society of American Archivists (SAA) and the Society of Southwest Archivists (SSA -- see President Andrew Lambert's [recent articles](#)). The SSA has now passed a resolution requiring salary ranges in posted job listings, and there is a movement among SAA section leaders to push for the same transparency there. This first step would be an easy fix for AMIA, and free to implement.

One way to support a living wage is for professional organizations to find sponsorships or grants to be able to finance a paid internship program in the field, a recommendation that was mentioned by 3% of respondents. Internships are vital to learning, particularly in a hands-on field such as archiving, but the prevalence of unpaid positions favors those who are able to work for no pay, which can disproportionately affect under-resourced communities, particularly minority communities, and create additional barriers to diversifying the profession. The practice also serves to devalue the work that moving image archivists do; another concern mentioned by respondents. The AMIA Board is currently developing a Diversity and Inclusion (DI) Fellowship Pilot Program, for which AMIA has received a started CLIR grant of \$20,000 to pay a Project Manager and costs associated with program development. It has assembled a Task Force with members of the ACOB and the Continuing Education Advisory Task Force (CEA) to help strategically guide the project, using the input from members compiled in this report. AMIA's hope is that we will be able to find additional funding to sustain this program, and will be working with the DI Fellowship Task Force to apply for an IMLS Laura Bush Grant.

Another approach to building financial resources around paid internships would be for ACOB and the rest of AMIA leadership to approach motion picture studios and other for-profit institutions that benefit from trained moving image archivists and invite them to sponsor paid internships, either within their institution or elsewhere.

#### **Advocate for ethical and inclusive hiring practices**

Another area that survey respondents and roundtable participants noted needing change was in the hiring practices of archival repositories, specifically some organizations' over-reliance on temporary, grant-funded contract positions without benefits, which may or may not be renewed. 25% of survey respondents noted contract work and "job instability" as an issue within the profession. Such positions can be detrimental to workers, who lose out on benefits such as healthcare and retirement plans, but also to the repositories which they service, where institutional memory and a deep familiarity with collections are vital to the health and usefulness of an institution.

Underpaid workers and contract employees alike are forced by necessity to expend a great deal of their mental bandwidth on second jobs and job-seeking for their next positions. One respondent commented, "we have to be paid fairly and we deserve permanence, not a nomadic lifestyle." Additionally, the cost of moving to follow open contract positions can reach upwards of \$10,000, a significant hardship when long-term employment is insecure. As one respondent noted, these individuals' faculties would be more productively spent becoming familiar with collections and building relationships with researchers and donors.

30% of survey respondents tied internal factors and lack of job security to issues of diversity, equity and inclusion. Respondents talked about how they found there were so few jobs to go around and thus it becomes even harder for audiovisual archivists outside of the United States to be employed here. There were many negative comments about unpaid internships and how they privilege already wealthy people. In fact, 27% of survey respondents mentioned unpaid internships as a scourge on the industry that keeps out many would-be audiovisual archivists.

There is a general feeling that many employers rely on the passion of audiovisual archivists. There is an assumption that audiovisual archivists care so much about moving-image preservation that they would do the work almost for free. Several respondents linked this attitude in employers to a high potential for burnout and career change. Meaning, they concluded, we risk losing the most passionate audiovisual archivists among us.

Industry reliance on contract work and unpaid labor within the profession are proof that there is no shortage of work for skilled moving image archive professionals. AMIA can have a leadership role in advocating for the creation of more full-time, permanent positions, and encourage funders and employers to move away from exploitative hiring practices. One respondent made the suggestion that AMIA travel scholarships that enable financially insecure members to attend the annual conference should continue to be a priority. Additionally, 13% of respondents recommended that AMIA broadly support the unionization of its members as a way to set pay standards and protect members from low wages, temporary contract work, and internships without pay.

### **Advocate for fundraising**

The prevalence of contract positions is a symptom of over dependence on grants to fund the day-to-day work of the archives. While available grant funding for projects is necessary and extremely valuable, it is important that institutions find ways of accessing more stable funding streams. To do this as a profession, an essential skill is being able to communicate/advocate for exactly what we need funded within our institutions. In the future, AMIA and ACOB can start to play a key role in communicating these needs to both funders and institutions, and also in identifying and advocating for additional funding sources to increase archives' financial resources for operations.

Respondents also noted the unreliability of funds that rely on government support for granting institutions. One respondent suggested that AMIA should have a more vocal role in rallying support for these entities, perhaps organizing members in messaging elected representatives to bring about awareness of the need for moving image preservation (and the need for funding to accomplish it).

Grant funders, out of necessity, put limitations on the types of projects and work they will fund. While drawing particular lines may make sense on paper, archivists find that in practice some of these distinctions significantly hinder the work they are able to complete or contribute to poor labor practices which harm the field. It is common for funders to hesitate to cover the cost of permanent staff, prioritizing the hiring of temporary workers instead. Where a temporary position is necessary, one respondent noted that AMIA could play a role in educating funders to factor in higher salaries for grant projects.

Respondents also noted areas where needed collections care is not funded by grants. One respondent noted that when funders include concrete requirements related to



access in preservation and digitization grants, collections that are under copyright or have other legal limitations remain unfunded and therefore unpreserved. Other respondents noted the discrepancies related to technology between large and small institutions. When grants require a specific set of rigid technical guidelines for digital projects, they limit which institutions and collections may qualify for funding. Smaller, under-resourced archives, particularly in minority communities, are disproportionately affected by this as they often do not have the capacity to conform to rigid technical guidelines.

## **EDUCATION**

### **Advocate for expanded training pathways beyond graduate degrees**

Currently, the most common path to an audiovisual archiving job is to obtain a Masters degree, often from one of a few graduate schools offering an audiovisual archiving-specific degree, or sometimes from a Library Science or Information Studies graduate program. The majority of our survey respondents, as well as participants in the AMIA conference Roundtable discussions, felt very strongly that a single path can be a significant financial burden that stops many, especially underrepresented voices and those from lower socioeconomic backgrounds, from pursuing a career in this field.

When attending these graduate programs, many students are encouraged or expected to intern, and often those who are unable to intern are at a significant disadvantage once they graduate and are looking for employment. Most employers are looking for job candidates that have experience, which internships provide, but many internships in the archiving field offer little to no pay. Also, since there are [relatively few](#) specialized

programs around the world, often attending those programs in person is a financial barrier due to relocation and travel expenses, as well as the high rent and cost of living in many urban areas and large cities where these schools are located. While student loans and scholarships can help with the cost of education itself, related expenses and lack of pay for work are significant financial burdens, especially for those located in rural communities and for those without strong financial resources.

For those who are able to complete schooling, it is a substantial burden to pay off student loans while working in, most often, low-paying archiving jobs, and the industry is losing valued workers to higher-paying careers. For those who do stay in the field, participating in professional development opportunities such as conferences, webinars, and workshops is not financially feasible. This stalls innovation and progress of the field, and prohibits archivists from moving forward in their careers.

### **Advocate for more financial resources to support audiovisual archival education**

In order to make education and professional development more accessible, the survey respondents suggested offering more scholarships and grants for audiovisual archiving education, specifically to underrepresented groups. Additionally, offering conference travel stipends specifically to people of color, and those with diverse backgrounds and experiences in the field, could open up the industry to those outside of the traditional audiovisual archiving Masters programs and workplaces. In the same vein, one of the most strongly supported recommendations, both in the survey and in the roundtable discussions, was offering financial support for internships in locations that don't have enough money themselves to offer paid internships. This would allow students, especially those without financial resources, to gain essential hands-on experience. These solutions will cost significant financial resources on the part of AMIA to

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implement. AMIA already partners with archival organizations to sponsor scholarships and internships, so expanding these offerings through additional partnerships could provide some opportunities. If an AMIA Development Committee, or other similar subgroup is created, they could also facilitate the transfer of funds to these initiatives.

#### **Advocate for increasing diversity in the field - mentorship and training**

It was also suggested to work with the current Audiovisual Archiving programs to raise awareness for the need to increase diversity in the field, through the acceptance of more diverse voices into the programs. During a roundtable at the AMIA Conference, a few programs were mentioned that have started inclusive educational opportunities: the Academy's Inclusion Initiative, the American Library Association's Spectrum program, the Society of American Archivists' Mentorship program, Chicago Area Archivists' Mentorship program, and the Association of Research Libraries' Inclusion program. Some of these include a mentorship aspect, which seemed to work quite well, per one current mentor, but the mentorship program should be formalized and pair up mentors and mentees who are in the same geographic location in order for both parties to get the most out of the program. These initiatives would be low cost for AMIA to implement, but would take time and manpower. A mentorship program has been discussed throughout the years, but it had been decided that it would take too much time on the part of a volunteer to get off the ground. If more research was conducted into the current mentorship programs in the archiving field, and/or if a group of people were dedicated to the creation and maintenance of this type of a program, it could be a successful offering from AMIA.

AMIA has recently created a task force, AMIA Diversity and Inclusion Fellowship Pilot Program, to support four paid interns at various institutions across the country as well as pairing them with a mentor established in the field. The program will also develop webinars and online training modules through the AMIA website.

Some survey respondents suggested that the audiovisual archiving field could expand our reach and recruit potential professionals from pools not previously tapped into. One suggestion is that AMIA volunteers could work with traditional GLAM degree-granting programs so that moving image archiving is taught as part of an integrated set of archival/curatorial/conservation skills. This would also help to promote audiovisual archiving work within GLAM institutions. Also, AMIA could bring archival education to high schools and colleges (especially Historically Black Colleges and Universities [HBCUs]) and bring awareness to employers to structure early jobs and internships in a way that is supportive of people from different backgrounds (e.g. running a soundboard for your church counts as relevant experience for a student job transferring cassettes).

Throughout the answers to our survey questions it was made clear that there is a strong desire to create alternative training opportunities for those looking to get into the audiovisual archiving profession, as well as those already working in GLAM institutions.

#### **Advocate for alternative training paths - certification and accreditation\_**

One possibility is to create a certification or accredited program for archivists who cannot attend an audiovisual archiving graduate program. When asked “Are you in favor of AMIA exploring the possibility of professional accreditation for moving image archivists? Why or why not?” 42% of respondents said yes, 23% said no, and 35% were unsure/divided. Many of those who answered “No” responded vehemently

against accreditation, but many of those who answered “Yes” responded just as enthusiastically in the affirmative.

Approximately half of those who answered yes to a professional accreditation included caveats such as that it would depend on how the program was defined or they were only in favor if it was applied retroactively. There were a few concerns raised in the creation of a certification or accredited program. One issue is the creation of the framework, especially when there are many varied jobs that would be looking to the accreditation as pertinent experience. Some respondents thought it would be better to get more existing programs accredited than to give certificates to individuals, especially since some see the Academy of Certified Archivists (ACA) and the Society of American Archivists (SAA) certifications as useless in the job market. Currently, it is felt that many GLAM institutions that are outside of audiovisual archiving, do not recognize the audiovisual archiving graduate degree as an appropriate credential for a job, so it would be a challenge to ensure that employers recognize the certification and/or program in place of a Masters degree or specialized audiovisual archiving degree. Jobs in federal, state or local government often require a graduate degree and the certificate is often seen as an additional qualification as opposed to a replacement for a graduate degree in Moving Image Archiving. Another concern is that these programs could still be an additional barrier (especially financial) to enter the field, which would not solve the problem of making the industry more open and diverse. Additionally, there was the concern that if this was a program being run through AMIA, it would be incredibly difficult to staff the program through an already-stretched, all-volunteer, organization.

On the other hand, respondents thought there were many benefits to a certificate or accreditation program. These include: an increase in diversity in the field; improved job prospects for those who did not go through a specialized audiovisual archiving program; improved professional standing, recognition, and salaries; and raising AMIA's profile throughout the GLAM industry. One respondent thought the ACA and SAA certifications were valuable in helping to get a job, so an audiovisual archiving certificate could have the same positive outcome. One survey respondent suggested researching how the ACA has impacted the archival field, and basing further action on that report.

There were many suggestions and recommendations for creating alternative educational programs that provide learning and training opportunities outside of traditional audiovisual archiving Masters degrees. If AMIA were to work towards the creation of a certification program, it is recommended that any program be created in collaboration with GLAM institutions so that the certificate can be used as appropriate experience and demonstrate the archivist has been adequately prepared for jobs in those institutions. It was also proposed for AMIA to look into existing programs that could become a respected, accredited program for audiovisual archiving without the financial commitment of a specialized graduate program. Survey respondents also suggested that AMIA could create resources and support members as they take existing certificate programs, exams, or get accredited to work in GLAM institutions.

### **Create an apprenticeship model**

Another suggested idea was to create an apprenticeship model of training. Some models for this type of program include the Getty, which has a long-standing internship program to introduce minority undergraduate students to art curatorship, or The Winter School in The Netherlands, to focus on high level, technical professional development.

This would take significant resources from AMIA, but could potentially be done by collaborating with existing organizations and institutions.

### **Continue education program development**

Additionally, in response to many of the questions, survey respondents brought up the desire for continuing education and training opportunities outside of degree programs. This would create opportunities to both update the skills and create more accessible professional development opportunities for current AV archivists, and also to support those working at other GLAM institutions, or in outside communities, to learn and practice audiovisual archiving skills. Suggestions include: creating workshops, seminars, expos, and online learning / webinars. Some suggested topics are: Training the Trainers, elevator pitches, leadership skills, specific skill set trainings, “How-To,” and Ask an Expert. AMIA has already made great strides in this area in the past few years through online training and pAVillion events at the AMIA conference. In-person events can be beneficial to introducing people outside of the field to audiovisual archiving, such as AV “petting zoos” and equipment demonstrations. Online educational opportunities are especially desired across both survey respondents and participants in the roundtables as they can be more financially feasible to attend than conferences and workshops in person. Creating one-sheets or brief (1-2 minute) online videos around specific topics was seen as a potentially valuable resource as well. The main concern that was brought up is how to get funding to attend and/or participate in these continuing education opportunities, as they would require a strong volunteer effort from AMIA to produce this additional training.

In addition to creating educational resources for how to work with AV materials, it was suggested in both the survey and a roundtable discussion to create educational resources for hiring managers, bosses, and executives who are not trained in the audiovisual archiving field. Some suggestions included hosting a symposium for hiring managers on how to hire a more diverse and inclusive workforce, and creating one-sheets, vernacular publications, or short videos educating this demographic on archival best practices. AMIA already produces some of these resources, with plans to create more webinars in the future, so it could work within the current structure to increase these offerings.

AMIA's Continuing Education Advisory Task Force is currently working on a report that will provide a comprehensive discussion of many of these issues. It is recommended that both of these reports be used together for a full picture of problems and potential solutions.

## **DIVERSITY, EQUITY, AND INCLUSION**

The survey indicated that many respondents are very concerned about diversity, equity and inclusion (DEI) in the field and within AMIA. 96% of respondents thought AMIA could be doing more to promote DEI and 4% of respondents thought that AMIA was already doing enough or that DEI should not be a focus. 26% of respondents cited DEI issues as among the “most important challenges for moving image archivists today,” while 16% of respondents cited DEI issues as among the “critical issues that ACOB and AMIA should consider and address.” Beyond those who explicitly mentioned DEI as an issue, many more cited challenges such as salaries and educational requirements that



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implicitly relate to DEI. There were also calls to examine what structural barriers exist that keep the audiovisual archiving community from being more diverse.

The survey did not explicitly ask respondents what they believe the underlying barriers to achieving DEI are, although several key root issues can be gleaned from the responses. Within the field, barriers mentioned include:

- Low wages and poor job security that discourage all people, but especially already marginalized people, from entering and staying in the field. For example, one respondent stated that an average mid-career salary in the field may suffice as a second income in a two-income family, but would not be enough for an individual supporting a family on their own.
- High tuition fees and student debt relative to salaries, which block students without financial means from getting an education, especially from “top schools,” which are the most expensive. This problem is compounded by employers privileging and hiring graduates from expensive schools, and graduates with (often unpaid) intern experience.
- Implicit bias in recruitment, hiring, and labor practices that reinforces discrimination and exclusion.
- Implicit bias in collection development that leads to underrepresentation or misrepresentation of the diversity of voices that fall within an archive’s purview, or to inappropriate incursions into communities and their collections that create mistrust.
- Reinforcing the cycle in which an un-diverse workplace and leadership lead to an archive’s reduced cultural competency, connection, and relevance to its diverse community.

Within AMIA specifically, barriers mentioned include:

- Insufficient mechanisms for underrepresented archivists to find out about AMIA, to attend the conference or fully engage with the Association's resources and materials, be able to discuss controversial topics openly, and find each other within AMIA.
- The perception that AMIA privileges the needs and interests of some parts of the membership over others, and that choices in programming, venue selection, and organizational strategy do not reflect the context that many members are working in. A significant challenge is that there are contradicting perspectives within the membership as to whose needs are being privileged and whose are being overlooked.
- Insufficient interest and committed resources to DEI efforts, and insufficient contact and coordination with other associations and institutions engaged in DEI efforts.
- People not seeing people like themselves or topics relevant to their experience reflected in AMIA's leadership and programming.

14% of survey respondents noted that the field is very white. Respondents also noted that there are impediments to diversity not just in terms of race and ethnicity but also gender, gender identity, sexuality, ability, class, and educational attainment. Overall, the responses suggested an intersectional approach to addressing DEI; in other words, an approach is needed that recognizes overlapping identities and forms of discrimination, and that takes those relationships into account. Some respondents expressed concern about the harmful effects of white supremacy and privilege, and called for AMIA to do more to support archivists of color, LGBTQIA archivists, less affluent archivists, and others who are marginalized in the archival community. There were similarly calls for AMIA to address sexism and gender bias in archive work places. Some noted the history of archives' complicity in misrepresenting or erasing histories and suggested methods to

address these shortcomings, such as inclusive hiring, diversifying collections, challenging the ways we appraise and describe materials, inclusive marketing and publicity, and building long-term relationships with diverse communities. There were also concerns that members of marginalized communities have not felt welcome in archives, either because they experienced microaggressions, did not see themselves valued or represented in the collections, were not invited to take part, or other factors.

Broadly, respondents raised concerns about two challenges to achieving diversity, equity, and inclusion: attracting more diverse communities to audiovisual archiving, and creating a space that is welcoming so that a diversity of people stay in the profession. To encourage diversity among those entering the archival field and archival education programs, many respondents suggested targeting outreach to marginalized communities. For example, respondents suggested outreach to small institutions, young people, creator communities, archivists outside the United States, and minority communities. Several respondents mentioned outreach to schools with library and archives programs, and partnerships with associations like ALA and SAA. Some respondents suggested collaborations with other institutions for internships. Additionally, respondents mentioned high schools, libraries, clubs, social groups, and political groups as fertile spaces for outreach. Some respondents suggested inviting underrepresented groups to visit/tour/learn about nearby archives as well as offer feedback on what they feel is missing.

One respondent noted that, with all DEI outreach initiatives, there must be a two-way conversation and long-term engagement with constituents and communities, or else the efforts will be perceived as disingenuous. Mention was also made of making archival collections more relatable to people. Instead of relying on tropes of “precious objects” or vague notions of public access a case should be made for how archives affect people’s

everyday lives. A few respondents promoted community-owned or post-custodial models of archiving, and called for wider education so that valuable documents can stay with their communities and be cared for there. In order to facilitate this, some respondents called for a focus on smaller organizations, regional, rural, and urban initiatives instead of just Hollywood/the studios. Respondents also stated a desire for funding for initiatives like screenings and exhibits that focus on diverse collections.

There were many ideas for attracting and keeping diverse archivists in the profession. As the cost of audiovisual archival programs is quite high, several respondents advocated for more scholarships, especially scholarships aimed at new archivists from underrepresented communities. Many suggested that offering inexpensive or free training in audiovisual preservation such as continuing education, workshops (such as the Community Archiving Workshop model) and webinars would help. Many respondents advocated for more accessible programming alternatives/additions to the annual conference, such as online events, posting conference content online, and more local events. Some respondents noted that many who attend the conference are those who are already in well paying jobs who often receive funds from their work to attend, while those in vulnerable or precarious contract work can often not afford to come and are not funded by their employer to attend. One respondent commended travel stipends for people of color, but noted that AMIA should also consider other aspects of diversity, such as employment status or educational background.

Many respondents had ideas about how to achieve greater diversity, equity, and inclusion within AMIA and to provide support for underrepresented members. For example, one respondent called for a more representative slate of candidates and members of the Board, while another called for AMIA to offer more leadership opportunities. There were some suggestions during the 2018 AMIA Roundtables that

training be offered to hiring managers on why it is important to seek out and hire people from under-represented groups. One respondent suggested that AMIA outline some best practices for hiring diverse workers. However, two other respondents argued that best practices are not enforceable so therefore would not carry much weight.

Respondents also requested AMIA facilitate more networking and communication between archivists. One respondent suggested that members of color may be interested in organizing a committee within AMIA for mutual support. One respondent argued that inclusion starts when people are able to talk to each other, and that AMIA should provide a safe and moderated space for members to express critical opinions to each other respectfully. A few respondents felt that AMIA is too US-focused, and called for AMIA to reach out more to the international community and provide more opportunities for its non-US members.

### **ADVOCACY WITHIN ONE'S ORGANIZATION**

The answers to the Advocacy Survey combined with feedback from some of the roundtables at the 2018 AMIA Conference in Portland demonstrate that a priority for respondents is help with advocacy within their organization. This includes showing the value of their collections to higher ranking staff in their organizations as well as help for advancement and solutions to predatory employment situations.

#### **Advocate for your collection/resources**

A point that came up at one of the roundtables was that archivists lack the language to effectively advocate the value of moving image archival work within their organizations. One survey respondent mentioned the particular challenge of “advocating for media and

digital preservation within an institution (especially within a non-archival institution).” Power differentials in some organizations make this kind of in-organization advocacy impossible, but those who are able to do it, asked for suggestions. Some attendees felt that AMIA should facilitate teaching members effective ways of talking about this problem and how to effectively advocate for themselves and their collections within their organization.

In relation to the problems set out in the rest of this report (salary, job security, and stable funding, etc) respondents identified several issues related to advocacy within their organization that AMIA could help with. Respondents requested messaging that we are indeed highly skilled professionals and should be compensated as such. 17% of respondents argued that our labor is often invisible. Perhaps AMIA could help make that labor more seen. 27% of respondents called for support for unions or help unionizing workplaces. Overall, there was a desire for AMIA to aid AV archivists to gain the skills to advocate for themselves and their collections to those who make funding decisions in the organization.

39% of respondents argued that accreditation or professional accreditation is something AMIA should push for as it would help with advocating within an organization. One respondent said, “creating a clear-cut, fair, and efficient method of accreditation for members will raise the bar for AMIA as a professional organization and help members to improve their own positions, salaries and career advancement.” It was also suggested that our job titles should reflect our skills and training.

Many pointed to organized trade unions as a solution to work precarity within an organization, which often keeps diverse communities out of audiovisual archiving. Respondents called for more unionized audiovisual archiving jobs. Respondents called

for AMIA to “work with union representing AMIA members” to jointly advocate for full time, well paid positions and to do the work of making the invisible labour mentioned above visible. Many cited unions as a valuable tool in achieving salaries that compensate for the amount of work and skill level that audiovisual archivists bring to work places. There were suggestions to set or sign on to standards for labor practices. Many respondents wanted AMIA to talk more directly about labor, salaries, and benefits. There was a call to research statistics relating to cost of higher education and starting salaries to demonstrate the disparity between these two numbers.

Many respondents had some practical suggestions for for ACOB could develop programs to assist members in advocating within their workplaces. Around 20 respondents requested AMIA create tools and guidance for members on how to advocate for more generous budgets and how to advocate for themselves as early-career professionals and for their precious collections. Suggestions were made for webinars or in person training sessions on the kind of language to use and way to phrase requests both for staffing and money for preservation. One respondent proposed: “some prepared one-sheets or elevator speeches on various topics (digitization, media preservation, digital preservation) geared toward specific audiences (boss outside of archives, IT, etc.)”

Respondents also requested AMIA facilitate more networking and communication between archivists, such as the new Roundtable Discussions.

### **RESPECT OUTSIDE THE FIELD**

Recognizing there’s a disconnect, the survey directly asked how AMIA and the ACOB can best advance the professional stature of moving image archivists to other members

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of the Galleries, Libraries, Archives, Museums (GLAM) field, and also asked how AMIA and the ACOB can raise awareness and interest of the general public and funders. How can we connect with other GLAM professionals and associations who collect moving image materials and share similar challenges? How can we make the case for more financial support? How can we encourage the general public to care? How can we inspire others to respond, and better yet, how can we collaborate with groups outside of AMIA so we can support each other's efforts and help move the profession forward?

Survey responses indicated that as a professional organization we understand the special preservation needs of moving image collections and we understand their value, but there is a lack of awareness and respect for our association and expertise beyond our specialized field. When asked "What do you think are the most important challenges for moving image archiving professionals today?" 25% of respondents mentioned "invisible labor," "expanding awareness," and the need for "communication for action." One respondent summarized the issue as "Making more broadly visible the need for moving image preservation and access should translate into support and resources. We are good at preaching to the choir as it were but not nearly as good at making the case externally."

Largely the solutions hinge on communication, messaging, and outreach. Establishing stronger messaging about the value of moving image professionals, and communicating this messaging to funding entities, archival employers, and others within the GLAM fields, would help bolster the perception of the moving image archives field, and, in conjunction, would help bolster the accompanying hiring practices, salaries, and resource funding. Close to a third of survey respondents look to AMIA to help moving image archivists better communicate the expertise of our field.



AMIA and the ACOB can strive to be a bridge between funders and the greater archival community as well. This includes communicating the needs of moving image archives to established funders more clearly, as well as identifying new sources of potential funding. Several survey respondents alluded to the overwhelming presence of moving image content online, and the need to connect with social media platforms, such as YouTube, and content producers such as Netflix, Apple, and HBO. By positioning the moving image archive profession as content-suppliers to these entities and other content-producers, or offering expertise and support in some other way, we could potentially build a lucrative and mutually beneficial relationship. As one respondent noted, we need to shift our messaging from simply preservation to also include discovery and use. Making these connections may be the work of the AMIA Board and ACOB, or may be better suited for a separate Development Committee, as one respondent suggested.

Respondents offered good suggestions to better connect with professionals, funders, and the general public, including:

To reach professional audiences:

- Provide standards and guidelines for archiving moving image collections.
- Build upon an existing network of archivists, librarians and conservators who are members of other related professional associations such as the American Library Association (ALA), Society of American Archivists (SAA), the American Association of Museums (AAM), and the Digital Library Foundation (DLF) and contribute to existing advocacy efforts (such as <https://www2.archivists.org/advocacy>). Coordinate Lobby Days.

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- Continue to collaborate/co-sponsor AMIA/ALA/SAA/AAM/DLF workshops, conferences, symposia, and events. Coordinate efforts to participate on panels at these gatherings. Identify other organizations and institutions as potential partners such as the Oral History Association. Encourage AMIA members to attend national GLAM gatherings as well as their own state/regional library/archives association gatherings.
  - Contribute short pieces and/or announcements to ALA/SAA/AAM/DLF/etc. newsletters or journals.
  - Share model outreach programs. Encourage collaboration amongst professional organizations and AMIA members.

To reach public audiences:

- Refine our message so professional standards are practical: FAQs for the public, from the Personal Digital Archiving (PDA) perspective, including born digital (address scope and scale and need for selection). Include levels of preservation and access. Is there a mechanism for the general public to ask AMIA questions re: PDA of moving images?
- Curate engaging content that reflects the diversity of collections and peoples. Build upon and promote archival screening nights, like public Archival Screening Night – aka the Roadshow. Highlight how preservation – and the labor of preservationists - lead to access.
- Match individual donations/deposits with organizations – AMIA members could be temporary stewards for preservation work and originals could go back to owners. One respondent suggested a couple of mechanisms: “Whether through something as basic as an online bulletin board where notices of moving image materials in need of a home can be posted or possibly something more formal such as a standing review committee to help place collections in their appropriate repository.”

- Engage with content producers and consumers. Shift messaging from simply preservation to include discovery and use.
- Articulate and communicate how an awareness about a community's (loosely defined) archival moving image materials can best serve its strategic objectives for, say, outreach, advocacy, or cultural heritage preservation.

### TECHNICAL CONCERNS

While the survey did not have a question specifically on practical preservation issues, 36% of survey respondents mentioned preservation as one of the most important issues in the field, core to what audiovisual archivists do, and several respondents cited technical concerns in their responses. Respondents mentioned the challenges of both the lack of resources and the lack of acceptance of preservation standards as causes for increasing backlogs that put materials at risk. Nearly a third of respondents identified the obstacles of high costs, level of expertise, and continued staff training required to keep up with emerging technologies and digital infrastructures in ever-changing and heterogeneous environments. For example, one respondent wrote that “We had over half a century between SD and HD -- now new mediums and formats come out constantly. It is too much for many folks to keep up with.”

Respondents cited concerns with older media. One respondent stated a need for evolving methods to address the millions of analog items on obsolete media that still have not been preserved. One respondent cited a specific concern with vinegar syndrome, and finding ways to address film deterioration while minimizing the duplication of efforts and harm to workers' health.

Digital preservation was also a concern for respondents widely. Specifically, there were concerns about formats, changing technological environments, and prohibitive infrastructure costs. Another respondent cited that audiovisual collections once digitized need to be made accessible in accordance with the American with Disabilities Act (ADA), but most grant funders prohibit funding of transcription and captioning, an expense many under resourced archives cannot afford. One respondent stated that there was a greater need for guidance on overall planning and architecture for media archives, than for more granular technical guidance already being provided by SMPTE and others. As one respondent argued, “Rapid and sometimes scatter-shot proprietary development of digital preservation technology risks leaving non-profit archives behind.” Several respondents suggested that AMIA may have a role in assisting with continued research efforts, particularly in developing technology that will not contribute to climate change.

A few respondents cited concerns about evolving user expectations, and keeping up with how users become aware of, access, and consume media. One respondent was also concerned that with deepfakes, fewer people will see moving images as credible records. One respondent suggested engaging more closely with content producers as formats and media consumption services continue to change. Another respondent stated a need for technical standards to facilitate communication and transfer of resources between collections. One respondent stated that “AMIA feels like nostalgia” because of the kinds of preservation projects - those mostly related to analog film preservation according to the respondent - that are championed, and called for the association to be more innovative and strategic about its projects, especially regarding digital preservation and the emergence of new technologies.

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Several respondents suggested that AMIA could be more involved in researching and developing standards and guidelines. One respondent mentioned that the Preservation Committee had recently discussed how it could play a role in developing or promoting standards. Many also stated a need for more training programs and training materials on technical issues and solving technical problems.

When asked what ways AMIA can facilitate the creation of professional standards and practices and promote their use, respondents were split on how to do this. Sixteen respondents either did not respond to the question or thought it was not AMIA's job to establish standards. 12% of respondents called for AMIA to gather existing standards and promote those. 8% of respondents mentioned standards needed to be established soon. 14% of respondents focused on how training like webinars or in-person training was the route to go to promote standards. 6% of respondents specifically mentioned the strong need to support standards for metadata. Some respondents interpreted standards as relating to employment and called for standards and training for employers. 14% of respondents called for collaboration with other groups such as FIAF to see what work they have done on standards. 4% of respondents advocated for "Good Enough" standards that acknowledged lack of funding could limit adherence to standards. One respondent in the survey pointed to the Association for Recorded Sound Collection (ARSC)'s Guide to Audio Preservation (<https://www.clir.org/pubs/reports/pub164/>) and the committee struck to create it. The document is constantly changing and being updated. Having a guide would help promote these standards.

## THE CLIMATE CRISIS

While the climate crisis was not listed among the questions in the AMIA Advocacy Committee survey, it did come up in a few responses. Additionally, it is a topic that has garnered interest at prior annual conferences (as evidenced by sessions on climate topics). Further, the climate crisis has been a focus of the Advocacy Committee while it was still a Committee of the Membership. ACOB members agreed that the planetary emergency presented by the climate crisis on human life, wildlife, and civilization as we know it necessitates discussion in this report (as well as in all AMIA future activities as our recommendations state below).

In October 2018, the United Nations Intergovernmental Panel on Climate Change (IPCC) issued a Special Report “on the impacts of global warming of 1.5°C above pre-industrial levels and related global greenhouse gas emission pathways, in the context of strengthening the global response to the threat of climate change, sustainable development, and efforts to eradicate poverty.” The report warned that the world has approximately “12 years left” to significantly reduce global greenhouse gas emissions (carbon dioxide, methane, nitrous oxide, etc.) if we are to have more than a 50% chance of keeping global heating below 1.5°C (about 2.7°F), the amount of heating that scientists agree is the upper limit for avoiding the most dangerous effects of climate change and which the United Nations agreed upon as part of the 2015 Paris Accords. Even 1.5°C heating will lead to moderate risk of global heatwave deaths, agricultural collapse and more regular extreme weather damages, and some scientists argue that we have already passed the point of no return. Nations and communities across the world are already experiencing the dangerous impacts of climate change, from sea level rise in low-lying islands and longer wildfire seasons to more extreme and frequent

weather events such as heat waves, drought, tornadoes, hurricanes and heavy downpours resulting in disastrous floods.

Before we discuss the impacts of the climate crisis on archives and vice versa, and the ways that archives can and should play a role in response to this emergency, we cannot overlook or overstate the most critical considerations regarding the climate crisis that we as individuals and as a profession need to take into account. Those are:

1) the well-being (physically and emotionally) of ourselves and our loved ones. We must keep our own individual selves, families and other loved ones at the forefront of concern as (un)natural disasters and other impacts (such as national conflict, migration and disease) become ever-increasing and ever-present, causing risks to our livelihoods, our homes and our communities. Further, public health researchers have defined “ecological grief” or “climate grief” as the growing phenomenon of hopelessness and depression that people who are aware of the climate crisis are experiencing, which has an impact on mental health.

2) the immediate impacts of climate change on the most vulnerable communities across the world -- those historically marginalized and under-resourced to deal with the crisis, often those who played almost no role in getting humanity to this epochal point. As moral beings we must do all we can to support those nations and communities, whose residents include some of our colleagues. Such support should include assistance with disaster response, donating time, resources and money, and supporting leaders who understand our moral responsibility to provide aid to these nations and welcome them when they need to migrate from uninhabitable lands.

Because of the climate crisis, some might say that our profession is currently experiencing an existential crisis. We are responsible for preserving history for future generations, while at the same time we know that the climate crisis will have indescribable impacts on those future generations. Knowing what is to come, we should not allow hopelessness to overcome our professional commitment to preserving the audiovisual record and making it available as much as possible to the public. In fact, because of our responsibility as archivists, and the importance of preserving even the most difficult topics and events facing society, we ought to begin taking on the role of early responders to disasters that take place in our communities. This can include ensuring that stories, experiences, and perspectives are preserved through oral history as well as by capturing the audiovisual record of those events as recorded by community members and others. Further, archivists should place a new emphasis in collecting policies on the preservation of climate science, of climate activism and even climate denial. Beyond preservation, these materials must be put into context with descriptive metadata, made available to the public, exhibited, and their use by scholars, scientists, educators, students, journalists, and the public encouraged.

We must also consider the safety and protection of our collections. Archivists Eira Tansey, Ben Goldman and others have focused research on mapping archival institutions in the United States and identifying regional climate risk exposure that archives need to consider. Additional work is needed to expand this mapping project internationally, as well as explore unique threats to audiovisual materials.

Other archivists have explored the archival impact on the climate and have advocated for action to reduce institutional greenhouse gas emissions, such as using low-energy alternative storage solutions for digital data and implementing “good enough” climate control in vaults and storage facilities. While this is a worthy effort, as Bill McKibben



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recently stated at an event at WGBH, these personal and institutional emissions reductions efforts are actions that should have happened about 20-25 years ago. Mary Annaise Hegler of the National Resources Defense Council (NRDC) recently published an article in Vox titled “I work in the environmental movement. I don’t care if you recycle.” She argued that rather than expending time and energy worrying about our environmental “sins,” which may ultimately make us feel better about our impact on the climate, we should instead place that energy toward fighting the oil and gas industries. Archivists can and should advocate for divesting their institutions and professional associations from investments with companies that also invest in the fossil fuel industry. Instead, organizations should seek business interests with companies that invest in renewable energy sources.

## **RECOMMENDATIONS**

- Funding and Employment recommendations
  - **Possible with current resources**
    - Push for salary transparency, beginning by requiring salary listings for all jobs posted on AMIA’s websites, listservs, social media and Basecamp.
    - Prioritize travel grant awards to the AMIA Conference for applicants with the least stable employment situations and those from underrepresented communities
    - Work with AMIA Committees to update the messaging surrounding the profession in their specific areas to include how the materials we preserve can be used, and to define our expertise to those both outside and inside the field
      - Make these talking points available to our members

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- Explore the idea of creating a Development Committee within AMIA, which would expand AMIA's capacity and resources to handle this work
  - Institute an annual employment and salary survey to gather data that can be used for ongoing advocacy.
  - **Requires capacity building and/or additional research and planning**
    - Support the unionization of moving image archivists. Explore ways in which AMIA may assist in coordinating this.
    - Coordinate sponsorship for creation of an internship program fund, with the two-pronged goal of 1) ending the practice of unpaid internships in the field and 2) providing cost of living stipends. Tap for-profit institutions within the field for funding the program. This could be an expansion on the AMIA Diversity and Inclusion Fellowship Pilot Program to provide funds for interns for institutions unable to provide paid internships. The ADIFPP is currently applying for funding from IMLS to support this second model for the program.
    - Work to end the reliance on temporary contract positions in the field by developing joint SAA Issues & Advocacy and ACOB programs and resources that:
      - Communicates to granting institutions archives' need for financial support for permanent staff positions
      - Communicates to employers the ways in which these positions are harmful to the profession, and encouraging them to factor in higher salaries for employees when applying for grants
      - Communicates the needs of moving image archives more clearly to funding institutions in an effort to open up funds to a wider range of projects and collections

- Partner with other archival associations - such as Society of American Archivists (SAA), American Library Federation (ALA) and Digital Library Federation (DLF) - to maximize resources. For example, share research and data, and attend related meetings.
  - Advocate more vocally for support of government funded archives and funding programs
  - Explore new sources of potential financial support for archives and archivists, perhaps through partnerships with studios, media entities, and for-profit institutions already within our circle
- Education recommendations
    - **Possible with current resources**
      - Create one-sheets around specific topics (including Training the Trainers, elevator pitches, leadership skills, specific skill set trainings, “How-To,”) for early career professionals. This could be accomplished through a call to the AMIA membership for those with specific skill sets to develop these.
    - **Requires capacity building and/or additional research and planning**
      - More training programs
        - Create more workshops, seminars, expos, and/or online learning, short videos, and webinars. Some suggested topics are: Training the Trainers, elevator pitches, leadership skills, specific skill set trainings, “How-To,” and Ask an Expert, and in-person events such as AV “petting zoos” and equipment demonstrations.
          - The research and planning for this initiative is already underway through the Continuing Education Task Force

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- Create educational resources for hiring managers, bosses, and executives who are not trained in the AV/Archiving field. Suggestions include: hosting a symposium for hiring managers on hiring a more diverse and inclusive workforce, and creating one-sheets, vernacular publications, or short videos educating this demographic on archival best practices. Communicate the need for a more diverse population in educational programs and in the audiovisual archiving workforce.
    - Work with current audiovisual archiving programs to bring awareness to the need to accept more diverse classes
    - Work with GLAM educational programs to promote audiovisual archiving and recruit potential archivists
    - Bring audiovisual archiving educational programs to High Schools and Colleges, especially Historically Black Colleges and Universities (HBCUs)
  - Create a mentorship program between established audiovisual archivists and students/young professionals
    - A mentorship program has been constantly desired by current students and young professionals, but there has not yet been a successful implementation
    - This would take a significant amount of time on behalf of a volunteer to create a formal mentorship program connecting those with similar interests and geographic locations
  - Explore alternative audiovisual archiving training programs
    - Create a certificate program in conjunction with GLAM programs and institutions
    - Work with existing programs to add an audiovisual archiving certificate component



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- Develop long-term and holistic outreach program for field to connect with broader communities who have been traditionally excluded or underrepresented in the archival field and in archival education
  - Partner with DEI initiatives within other archival associations - such as Society of American Archivists (SAA), American Library Association (ALA) or National Film Preservation Board (NFPB) - to maximize resources. For example, share data and attend related meetings.
  - Train and then advocate for archives to make real changes to address implicit biases in hiring, advancement, and collection development.
  - Study ways to support archivists who are working to address discrimination in their work places.
  - Promote archives and collections to be more relatable and relevant to the communities they serve
  - Seek out scholarships for aspiring archivists from underrepresented communities
  - Advocate for more affordable education in audiovisual archiving
  - Advocate for paid internships
  - Investigate models that will allow live streaming or recording the conference and provide redoing on demand to help get training materials to those outside the US. Setting up a livestream function for committees would also be helpful
- Advocacy within one's organization recommendations
    - **Possible with current resources**
      - ACOB Committee host roundtable discussions around strategic areas of advocacy development throughout the year that can

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- culminate in action items at the conference; can be in person and/or via Zoom
    - Explore possibilities for additional networking opportunities throughout the year
    - **Requires capacity building and/or additional research and planning**
      - ACOB develop training (webinar, in-person) on how to effectively advocate for money for staffing and preservation of collections. Ideas on how to structure an argument and what terms to use.
      - ACOB & AMIA board prepare one-sheets on various advocacy topics for different audiences.
      - Standards document such as Association for Recorded Sound Collection (ARSC)'s Guide to Audio Preservation (<https://www.clir.org/pubs/reports/pub164/>)
  - Respect Outside the Field recommendations
    - **Possible with current resources**
      - Explore advocacy efforts from related professional associations such as the American Library Association (ALA), Society of American Archivists (SAA) and the American Association of Museums (AAM), and ways that AMIA can contribute to these. Utilize and build upon existing network of archivists, librarians and conservators who are members of these organizations to achieve this.
      - Continue to collaborate/co-sponsor AMIA/ALA/SAA/AAM workshops, conferences, symposia, and events. Coordinate efforts to participate on panels at these gatherings. Identify other organizations and institutions as potential partners such as the Oral History Association. Encourage AMIA members to attend

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national GLAM gatherings as well as their own state/regional library/archives association gatherings.

- **Requires capacity building and/or additional research and planning**
  - Reach out to related AMIA committees, such as the Preservation and the Cataloging and Metadata Committees, for a potential partnership to create both “best” and “practical” standards and guidelines for archiving moving image collections.
  - Encourage AMIA members to contribute short pieces and/or announcements to ALA/SAA/AAM/etc. newsletters or journals.
  - Share model outreach programs. Encourage collaboration amongst organizations and AMIA members.
  - Build upon and promote archival screening nights, like public Archival Screening Night – aka the Roadshow. Highlight how preservation – and the labor of preservationists - lead to access.
  - Create mechanism for matching individual donations/deposits with organizations – AMIA members could be temporary stewards for preservation work and originals could go back to owners. One respondent suggested a couple of mechanisms: “Whether through something as basic as an online bulletin board where notices of moving image materials in need of a home can be posted or possibly something more formal such as a standing review committee to help place collections in their appropriate repository.”
  - Explore ways to engage with content producers/consumers to inspire them to advocate for the needs and importance of audio visual archives in their communities.
  - Refine our message so professional standards are practical: FAQs for the public, from the Personal Digital Archiving (PDA) perspective, including born digital (address scope and scale and need for selection). Include levels of preservation and access. Is



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there a mechanism for the general public to ask AMIA questions re: PDA of moving images?

- Become more active in traditional library organizations such as ALA, SAA, and Digital Library Federation by designating a member of ACOB as liaison with these groups to promote understanding of the work we do and its necessity. That liaison would attend phone meetings and conferences when possible for these groups and invite a liaison from those groups to do the same with our group. The ACOB could facilitate open meetings with these groups on overlapping concerns.
  - Promote and possibly hold community and personal archiving workshops that will help increase the understanding of our work and its importance to those outside the field.
- Technical Concerns recommendations
    - **Possible with current resources**
      - Enlist and support Preservation Committee to conduct a further deep-dive assessment of the community's emerging technical needs and concerns, and encourage them to continue examining their potential role in developing and promoting standards. Special attention should be paid to the need for expanding the range of what guidelines might look like to create "community archiving guidelines" or articulating what is "good enough" in addition to what is "best."
      - Coordinate membership (e.g. through panels, roundtables, online discussions) around developing practicable guidelines that address the realities of for smaller, less well funded archives and the large volume of analog media for which there are insufficient resources to preserve according to existing standards.

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- Climate Crisis recommendations
    - **Possible with current resources**
      - Make sure that the climate crisis is a topic of discussion at every future conference, via plenaries, keynotes, panel discussions, streams, etc. This could be accomplished by making the climate crisis a criterion for the program committee.
      - Explore the possibility of offering a paid fully live-streamed option for conferences to allow more people to attend and also to encourage the reduction of emissions
      - Explore the possibility of organizing more virtual events each year, as a way to promote emissions awareness and keep conversations happening year-round
        - The climate crisis should be one of these ongoing conversations
      - Evaluate AMIA's bank investments to ensure that we engage in business with sustainable investors
      - Recommend that CAW and/or Day of Service organizers convene events to support preservation of collections that document the climate crisis
    - **Requires capacity building and/or additional research and planning**
      - Provide recommendations to AMIA members to advocate in a professional capacity for climate action to their elected officials
      - Target fundraising toward disaster response, to provide small grants to members whose institutions have suffered from the impacts of the climate crisis
        - Or work more closely with the Archives at Risk program and advocate for a climate crisis grant-making disaster response program

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## **PROCESS FOR BRINGING ADVOCACY ISSUES TO THE ADVOCACY COMMITTEE AND THE BOARD**

Currently, there is no formal process for an individual or organization to bring an advocacy concern to AMIA for consideration and/or action. ACOB's recommendation is to create a Google form (perhaps modeled on AMIA's Code of Conduct reporting form) that will forward entries to a group email monitored by the ACOB. The ACOB can then review the submission as a group and take action within the committee, if appropriate, or elevate the issue to the Board for action.

It is important that this process have transparency and follow-through, and that anyone - whether they are an AMIA member or not - feel welcome to report advocacy concerns. To this end:

- The Google form should be easy to find on AMIA's website
- The Google form must offer the option of anonymity
- For those who do choose to identify themselves and request follow-up, that follow-up must be timely
- A record must be kept of all submissions, both for accountability and for future follow-up, if needed

Further discussion will be needed to finalize some details of this process. For example, what kinds of issues and concerns will the ACOB be able to act on themselves, and what requires Board intervention? Who will have access to the emailed submissions, just ACOB members, or also the Board liaisons, or perhaps all of ACOB and the Board? The AMIA office should be the keeper of all records, but what records beyond the original form submission need to be kept, and how will those be delivered?

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## **AMIA MEMBERSHIP/ADVOCACY COMMITTEE/BOARD COMMUNICATIONS**

ACOB pledges to keep the AMIA Board and membership up to date with an annual State of Advocacy report. This report will briefly outline the actions completed in the previous year toward AMIA's stated advocacy goals, as well as add any new concerns that have arisen. The ACOB looks forward to further discussions with the Board and the AMIA membership on the implementation of these recommendations.