



## IN THIS ISSUE



### 2015 Election Results

At the Membership Meeting in Portland we'll welcome a new president and new directors of the Board.



### The Reel Thing

In its 35<sup>th</sup> incarnation, The Reel Thing reflected the increasingly accepted reality that all moving image archivists must now contend with the digital realm in our work.

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### Online Learning Series On Demand

The September and October webinar recordings are now available on demand.

# AMIA

Celebrating 25 Years

Fall . 2015  
Volume 110

# AMIA's Back in Portland

*Are you ready for #AMIA15?*

Twenty six years ago a group of F/TAAC (Film and Television Archives Advisory Committee) members proposed the creation of AMIA – just blocks away from this year's conference hotel at the Oregon Historical Society. The "Future of AMIA" committee prepared a ballot, drafted bylaws and held a vote of "all individuals in the field who had participated in at least two F/TAAC conferences since 1984. 68 ballots came back, and AMIA was officially born.

More than 100 people joined the new organization in its first year and attended its first conferences. Twenty five years later, we're back in Portland and my, how we've grown! For AMIA 2015 -

- 543 attendees (so far)
- 131 presenters
- 53 sessions
- 8 screening events
- 6 workshops
- 2 symposiums
- 1 Hack Day
- And more than 3,000 cups of coffee will be served

Anniversaries offer us a great opportunity to reflect on our past and, more importantly, take what we've learned to look towards the future.

See you in Portland – and beyond!

[www.AMIAConference.net](http://www.AMIAConference.net)



*Thank you to Lydia Pappas for this image and the Cover image for the 2015 Program.*

*Regional Film Collection, Moving Image Research Collections, University of South Carolina Libraries*

## A Mobile App for AMIA 2015!

You'll be able to see the agenda and session descriptions, plan your day with a personalized schedule, get updates, browse exhibits, connect with social media, and share photos with other attendees.

Download Guidebook, and have #AMIA15 on your iPhone, Android, or tablet.



<https://guidebook.com/g/amia15/>

# AMIA's Partners and Sponsors

We are deeply grateful for the generosity of our partners, donors, and sponsors who support key initiatives that move AMIA's mission forward.

A special thank you to the **Academy of Motion Picture Arts and Sciences**, whose long-term support has been a critical part of AMIA's growth and development.

Our thanks to Iron Mountain Entertainment Services, a Preservation Level partner since 2011, supporting all of AMIA's events and programs.



AMIA sponsors aren't your typical "sponsors" .. they are active and enthusiastic participants as members, as colleagues, as attendees, as presenters, and as volunteers. And in addition to all of that, they provide the resources that allow us to host great events that empower all of us to share our professional successes, concerns and passion. We encourage you to support those who support all of us.

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Ritrovata . Kodak . FotoKem . FujiFilm . NBC Universal  
StudioPost . Prasad Group . DFT . Crawford Media Services .  
The Recall Company . Audio Mechanics

## 2015 Election Results

The AMIA Elections Committee is pleased to announce the results of the Association's 2015 Election of Officers and Directors.

### RESULTS:

- Andrea Kalas, President of the Board
- Siobhan Hagan, Director of the Board
- Chris Lacinak, Director of the Board
- Jacqueline Stewart, Director of the Board

All will begin serving their two-year terms of office at the General Membership Meeting scheduled for November 21, 2015 at the Annual Conference in Portland.

The Elections Committee wishes to extend a special thanks to all of the members who volunteered to run for office. Such members are extremely important to an organization like ours, given our dependence on volunteer officers and members of various committees to move our work forward.

Thank you also to all of those AMIA members who participated by voting.



In September and October, AMIA held three webinar series intended to further education in the archival moving image profession, as well as to provide introduction to these topics to the broader libraries and archives community.

Recordings of those webinars are now available on demand for those who missed the live sessions.

- Series 1 - Introduction to Digital Formats and Storage (8 sessions)
- Series 2 - Best Practices for Personal Audiovisual Collections (2 sessions)
- Series 3 - Best Practices for Small Audiovisual Archives (2 sessions)

[www.AMIAOnline.org](http://www.AMIAOnline.org)





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# Future Technologies for Moving Image Preservation

## A report from the 1992 AMIA Conference

During the AMIA 1992 New Technologies panel four speakers addressed aspects of emergent technology as it relates to the preservation of film materials and other aspects of moving image archival work.

As reports come in from all areas of the field about the extent of "vinegar syndrome" and color fading, it is becoming increasingly obvious that the two primary components of contemporary film, triacetate film base and the three-layer color film system based on organic dyes, present major challenges for long-term conservation of moving images. The reports from the Rochester Institute of Technology's Image Permanence Institute and the Manchester Polytechnic Institute in Great Britain have quantified anecdotal experience. Triacetate film base has a life expectancy roughly equivalent to nitrate base film. Preservation duplication is extremely expensive and never achieves the image quality of an original. While a great deal of interest has shifted to storage practices that will allow the maintenance of Eastman Color film for longer periods of time, archives are still faced with the problems of preserving film which has already faded or deteriorated significantly.

The panel's first speaker, Tulsi Ram of Eastman Kodak, introduced the molecular sieve, an absorbent, retentive package that is meant to be placed in a sealed film container. This molecular sieve absorbs the various vaporous by-products of film decomposition, thus reducing exposure of the film to such by-products and minimizing the autocatalytic process of deterioration. Ram

explained the results of a series accelerative tests that seem to indicate the effectiveness of the molecular sieve. One of the most surprising results of the test was the longevity of the color dyes in Eastman Color film when stabilized in proper storage conditions with the molecular sieve.

Ram's presentation raised a number of questions from the audience. The recommended environment (low temperature and humidity) for film storage is beyond the present means of many archives. Ram's method involves sealing film cans, but archivists have come to regard sealing film in cans or other containers with great suspicion. The molecular sieve method requires periodic inspection with new film, but would require greater vigilance with older archival film, which may be producing deterioration by-products at a higher rate than new films. Archives with extensive holdings would face a very serious inspection problem. The practical lifespan of the molecular sieve has not been established, but it is known to vary with the amount of moisture and the amount of chemical by-products being absorbed from any given film. Therefore it is hard to establish a uniform, predictive inspection program for older film. Conservative archival procedures would require a great deal of inspection. Whether the optimal long-term storage conditions that should be used with Ram's system will be economically feasible for archives remains an open question.

David DiFrancisco of Pixar showed some of the results of a practical restoration of faded Eastman Color materials using electronic means. Pixar has demonstrated impressive image quality in the area of computer graphics transferred to film. DiFrancisco outlined how the Pixar system could be used in film restoration. The technique involves scanning the original to digital storage, creation of electronic color separations, assessment of degree of color loss in each layer, electronic replacement of lost color information, recombination of layers and return to film via laser recorder. Although DiFrancisco's subject was a single frame of film, the process may be extended to motion



## Looking Back

*"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."*





picture restoration.

The primary issues raised by DiFrancisco's presentation included the resolution capabilities of the input/output devices, and the time and cost factors involved in color-accurate restoration.

Robert Bender introduced the Kodak Cineon system currently operational at the Kodak Cinesite in Burbank. Bender also showed some motion picture comparisons of photographic and electronic intermediate processes at the Friday night screenings, which revealed the remarkable results that can be achieved under highly controlled conditions. Although the Cineon system was not developed for preservation applications, it appears to be capable of supporting the type of color restoration process outlined by DiFrancisco. Many of the same questions of output quality, time, and cost factors were raised.

Bill Harvey of Next Century Media outlined some of the possibilities just over the horizon for moving image resources such as film 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.

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may be extended to motion

... ..



*Hard to believe it's 25 years for AMIA! I was at the Portland meeting when we picked the name.*

*AMIA certainly was a congenial group of people for all the years I was a member and able to be involved. We had a great time. Steve Davidson and I were the Co-Chairs of the News and Documentary Section for a number of years. AMIA sessions were wonderful. I learned so much from conference sessions and talking to colleagues (do you store film in metal or plastic cans?--One expert says one thing, and another expert says exactly the opposite.) We had fun, too. I remember Larry Viskochil of the Chicago Historical Society taking us to the last person-set pins bowling alley in Chicago. We also went to a jazz club in Chicago. And, George (I can't remember his last name!) leading us on a driving tour of Frank Lloyd Wright buildings in Chicago. Greg Lukow was on that adventure as we drove our way through various Chicago neighborhoods. When we were in New York, a number of us piled into a cab and went to the top of the Empire State Building late at night--probably midnight. What was amazing was that it was drizzling there, but you could see that it wasn't raining on the street level below.*

*I was Local Arrangements Chair of the San Francisco meeting in 1992, and we all had a great time going on buses down to David Packard's Stanford Theatre for screening night. Screening night always was special--just that chance to see rare and wonderful moving images. One of the films shown at an annual meeting (not in San Francisco) that stands out in my mind is a version of Fantasia that someone from Disney brought. It was never completed, so some of the drawings were just black and white, rather than being colored in. I don't think it was going to see the light of day, because Walt didn't like it. But, there was a section with cranes flying, set to Clair de Lune, that is the most exquisite animation I've ever seen.*

- Helen Whitson (center photo)

## REEL THING: LOS ANGELES



*The Reel Thing kicked off on August 20. Hosted by AMIA and programmed by Grover Crisp and Michael Friend, it was as impressive as ever.*

## REEL THING Los Angeles

*By Robin Marzolis*

In its 35th incarnation, The Reel Thing reflected the increasingly accepted reality that all moving image archivists must now contend with the digital realm in our work.

David Pierce and James Layton put the aesthetic and technological achievements of Technicolor into perspective, punctuating their arguments with the fruits of the research for their book *The Dawn of Technicolor: 1915-1935*. Richard Dayton and Eric Aijala from YCM Laboratories complemented the historical discussion with a screening of a few of their Technicolor Two-Color restorations.

Barbara Fleuckiger from the University of Zurich turned the conversation toward her work establishing standards for making color restoration choices grounded in historical, aesthetic, and scientific understandings. She reported the findings from the first two years of the DIASTOR project, revealing the deep inconsistencies between different professional digitization methods. Alex Forsythe from the Academy of Motion Pictures Arts and Sciences gestured toward the future of preserving color, outlining how ACES (the Academy Color Encoding System) simplifies the digital archival workflow and the steps its design takes to be both future proof and remain independent of format and technology.

Rhonda Vigeant of Pro-8mm kicked off a few sessions focused on small gauge film, making her case for the Super-8, fifty years on, as the format best suited to making shooting on film widely accessible for future generations. Lawrence Cook screened his restoration of *Road Closed*, highlighting both the durability of Super-8 and its historic relevance as an artists' medium. Taylor Whitney of Preserving the Past, offered a model for preserving old amateur films by engaging the original filmmakers to finish and screen their projects.

In honor of its 25th anniversary, Grover Crisp moderated a discussion with The Film Foundation's

(TFF) Margaret Bodde and Jennifer Ahn on the organization's history and continued impact. Mike Pogorzelski and Heather Linnville of the Academy Film Archive and TFF's Kris Merola shared what went into their restoration of Marcel Ophüls's *A Memory of Justice* over the course of more than ten years.

Jayson Wall from the Walt Disney Company shared his restoration of "Dateline Disneyland" live telecast, which played an essential role in the creation of the theme park. John Polito of Audio Mechanics presented on the dangers of taking Polyester Mag's reliability for granted, demonstrating how to recognize its deterioration and the common ways technicians' miss or ignore the problem.

Franz Hoeller of HS-Art Digital argued for the power of the digital annotation tool Titel not as a replacement for the traditional restoration process, but as a facilitator of better and more efficient process. Mike Inchalik and Alexandr Petukhov went a step further; showcasing their adaptive software that they claim will eventually allow the automation of 95 to 97% of a film's restoration, still stressing the need for skilled film archivists to guide and complete the last stages of the process. Wojtek Janio of Fixafilm's presentation helped substantiate the current state of Inchalik's claims, as he used their software to salvage particularly deteriorated film elements in his restoration of the classic Polish film *The Ashes*. Richard Kroon called for the increasing adoption of Entertainment Identifier Registry Association as a means for globally unique identifiers for moving image material—sharing its successful implementation by organizations including the British Film Institute, IndieCollect, and Paramount.



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# Copyright Resources

From AMIA's Copyright Committee #amiacopyright

YOUR hard-working Copyright Committee has added a new web page to the AMIA web site- now available at

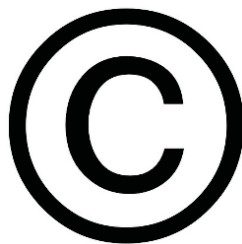
[www.amiacopyright.org](http://www.amiacopyright.org)

The page has information and resources about moving image copyright for the general public, the AMIA membership, committee members, and moving image production professionals:

- Copyright News & Opinion (lots of recent TPP coverage)
- Copyright Basics
- Other Organizations working on copyright in the international archives community
- Rights Clearance Assistance for Content Creators
- U.S. Digital Millenium Copyright Act (DMCA)
- Trans Pacific Partnership (TPP)

The page and resource are not intended to be exhaustive (there are a lot of great sites out there). This is a work in progress and we may add more and tweak in the coming months- comments & links most welcome.

We are hoping that AMIA members will start using the #amiacopyright hashtag as we gear up our Twitter presence.



# New Student Chapters

We are happy to announce TWO new Student Chapters!

University of Toronto

- Asen Ivanov, President
- Nathan Moles, Vice President
- Rachel Beattie, Secretary
- Martin Skrypnyk, Treasurer

Simmons College

- Bryce Roe, President
- Karen Bailor, Vice President
- Emily Crawford, Secretary
- Jane Pipik, Treasurer



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# AMIA @ALA: Preserving and Promoting Your Library's Audiovisual Collections

By Jennifer Jenkins

In an inaugural effort to forge relationships among AMIA and sister organizations in the library and archives world, a group of AMIA members presented a full-day workshop at the American Library Association meeting in San Francisco at the end of June. Organized by Elena Rossi-Snook, the workshop was designed to be a one-stop introduction to audiovisual holdings that librarians might find in their collections. The sold-out capacity crowd at Ninth Street Independent Film Center were treated to four sessions on different aspects of legacy media identification and handling. The first morning session dealt with film format "101": identification, basic inspection techniques, cleaning and splicing (Andy Uhrich, Antonella Bonfanti). That was followed by a comprehensive history of U-matic and associated magnetic media formats and their particular threats—including "degradescence"—and needs (Siobhan Hagan). VHS opened the second session, with format identification, a graphic explanation of the tape path in a deck, and best practices for storing both tapes and decks (Mike Angeletti). The morning wrapped with a second-level discussion of film storage and decomp and best practices for identifying urgent conservation needs (Andy Uhrich, Antonella Bonfanti). A popular hands-on activity of spooling and inspecting reels on the rewind stretched into the lunch break.

Thorough practical advice on migrating magnetic collections began the afternoon session, "A/V Outsourcing for All: A Step-by-Step Method for Initiating Video Digitization Projects" (Kim Tarr, Jonah Volk, Ben Turkus). This session truly was a step-by-step guide to assessing collection needs and priorities and selecting vendors. The presenters offered accessible and informative resource guides for this process. The day concluded with a session on reviving 16mm projection in the 21<sup>st</sup> century classroom. A screening of *The Adult in the Public Library* (1964) gave an example of unique—and compelling—content that only exists on 16mm and is available to classroom instructors, drawn largely from art and art history more than media studies at UCLA at present (Roger Brown). The use of mechanical projection as performance in cinema literacy programs such as CinemaOne's was explored, with attention to the phenomenological aspects of viewing shuttered projection (mostly black) and digital projection (mostly white) (Molly Hansen). A final screening of the Eames' *Powers of Ten* (1977) provided the backdrop for a discussion of how to use a projected film in the classroom and on the bench to illustrate the power of manual (non-CGI) editing and

animation (Jennifer Jenkins). All participants agreed that audiences who experience mechanical projection for the first time are often as interested initially in the machine as they are in the projected image.



Photo by Antonella Bonfanti

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## The Rick Chace Foundation Scholarship | Sony Pictures Scholarship

### Taylor Morales | Martha Diaz

University of California, Los Angeles

New York University

I hope to use my moving image archiving education to become an archival curator and work with disenfranchised communities, whose lives are rarely represented within archives, in order to add worthy films to archival collections. I believe the films we choose to preserve both create and reflect our culture. I wish not only to safeguard the past, but also to resurrect and reanalyze it through a new lens. By investing time and money into preserving community histories, I hope to give monetary and cultural value to films that might otherwise disappear.

My interest in the MIAP program stems from the lack of hip-hop archivists and the dire need to preserve hip-hop history, especially media, our most endangered format. Archiving and preservation institutions began collecting hip-hop in the late 90's. Today, there are only two dozen institutions that have officially created hip-hop collections, and they have for the most part been working in isolation. I decided to organize a symposium titled, *Documenting History in Your Own Backyard: A Symposium for Archiving & Preserving Hip Hop*.



# SCHOLARSHIPS

## 2015 Scholars and IPI Internship

### Universal Studios Scholarship | IPI Internship in Preservation Research

#### Bryce Roe | Jennifer O'Leary

Simmons College

University of California, Los Angeles

A blend of educational and professional experiences have steered me toward the moving image archival profession. Specifically, I see archival work in this area as the opportunity to prepare for and achieve a career that allows for continued and lifelong learning in a helping profession. My personal hope is that expanding and familiarizing access to knowledge and resources that aren't textually-bound will also expand the number and types of voices engaged in the discourse.

The Image Permanence Institute Internship would be a perfect opportunity to put my technological passions and experience to work in a practical environment. From the creation of the A-D strips to test for acetate film deterioration, to the Motion Picture Film Poster and educational workshops, such as the Digital Print Preservation Workshop, the IPI is not only discovering solutions for moving image preservation, but educating and creating awareness for the need of preservation. I want to work at preserving moving images through technological innovations, both analog and digital, and I feel that the IPI Internship would allow me to further this study, and my career goals, through preservation research and experimentation.



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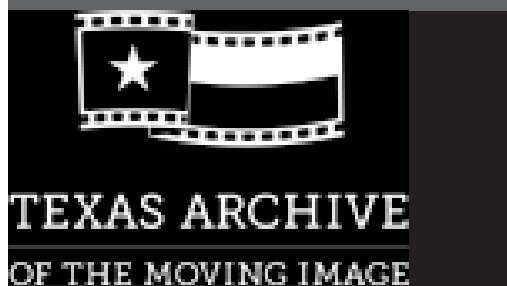
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## MEMBERS IN THE NEWS

**The Great Bank Heist**

A new exhibit spotlighting amateur Texas filmmakers has resurrected footage from the University's 1953 Frontier Fiesta.. [Read the story here >](#)

**History under threat**

International Olympic Committee preserves a century of Olympics history . [Read the story here >](#)

**Illuminating History**

Yale's Beinecke Rare Book and Manuscript Library is putting thousands of mystery VHS tapes online by the end of 2016 . [Read the story here >](#)

**Jim Lindner receives SMPTE Archival Technology Medal**

Congratulations to longtime AMIA member Jim Lindner [Read the story here >](#)

## COMMITTEE UPDATES

## Education Committee Update

*By Kelle Anzalone and Carla Arton, co-Chairs*

The Education Committee would like to draw attention to a series we are hosting on our website/blog called [Getting to Know You](#). The series was developed as a way to introduce and connect potential students with current audiovisual archiving programs from around the world.

This series will culminate with a panel presentation, "Archival Education in Transition: Taking Stock," by representatives from a sampling of programs at the upcoming AMIA conference in Portland, Oregon this November 2015.

Thank you to everyone involved. We look forward to adding more programs to the [Getting to Know You](#) series soon.

For more information regarding posting to this series, please contact us at [amiaeducationcommittee@gmail.com](mailto:amiaeducationcommittee@gmail.com).

**Announcing the AMIA-Student Listserv**

**AMIA-Student-L** is a listserv sponsored by the AMIA Education Committee for AMIA student members. AMIA-Student-L is intended as a forum to discuss AMIA activities, academic work, student chapter activities, projects/internships, professional development, to promote networking, and provide advice and support for students entering the workforce.

Only current AMIA members registered as students may be subscribed to the listserv. Once that person registers as an individual AMIA (no longer a student) member they will be removed from AMIA-Student-L. If the student wishes to be removed from the listserv before that time, he/she will have to request the removal from the AMIA office ([amia@amianet.org](mailto:amia@amianet.org)).

If you are a current AMIA Student member and would like to be registered to the listserv please visit <http://www.amianet.org/node/1528> and follow the registration link. We hope this will be a valuable resource for our student members moving forward.

Note: This listserv is currently sponsored for one year. A survey will be distributed to student members toward the end of the 2016 summer to determine if the listserv should become a permanent feature of the AMIA Student membership.

## Publication Committee Update

Charlie Archuff's coming on board as a volunteer on the Deep Focus project.

Charlie Achuff is a film archivist, cultural historian and broadcasting professional. He has worked at The Library of Congress, George Eastman House, History Channel and Viacom. He currently lives in New York, NY.

Nothing pleases a committee chair more than having an AMIA member approach you as a volunteer willing and wanting to give some of their time towards a worthy project. Charlie has offered to help with data analysis and outreach for the Deep Focus: A Director to Moving Images resource (<http://www.amianet.org/resources-and-publications/deep-focus-moving-image-resources>) on the AMIA website, and as the project manager with a lot on my plate, the offer couldn't have come at a better time.



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**Individual Members ..**

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 Brian Belak - IL  
 Tyler Bequette - IL  
 Alan Bovik - TX  
 Graden Bowman - MO  
 Andrew Brutocao - CA  
 George Campbell - NY  
 Rebecca Chandler - NY  
 Sharon Decker - SC  
 Lynette Duensing - CA  
 Justine Fletcher - GA  
 Dianna Ford - OH  
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 Eric Lamb - CA  
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 Yvette Mankerian - CA  
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 Rossy Mendez - NY  
 Michael Meyka - CA  
 Jennifer T. Miller - CA  
 Brook Minner - ME  
 Ben Model - NY  
 Morgan Morel - PA  
 Katherine Nagels - New Zealand  
 Kimberly Pierce - CO  
 Nicholas Pollard - MA  
 John Schlauch - IL  
 Chuck Schwerdtfeger - CA  
 Anne Smatla - CA  
 Mark Smirnoff - CA  
 Amy Jo Stanfill - VA  
 Lewis Strumpf - NY  
 Leslie Swift - DC  
 Ines Toharia - NY  
 William Veillette - MA  
 Crystal Vilaieko - CA  
 Emily Vinson - TX  
 David Walsh - United Kingdom  
 Charles Watts - CA  
 Andrew Weaver - WA  
 Emily Wensel - CA  
 Natalie Solodjagin - CA

**Student Members ..**

Katharine Allen - CA  
 Robert Anen - NY  
 Ina Archer - NY  
 Nathan Avant - MD  
 Michael Besozzi - WA  
 Kelly Burton - WA  
 Julio Cabrio - NY  
 Savannah Campbell - NY  
 Jodie Church - Canada  
 Emily Crawford - MA  
 Caitlin Denny - CA  
 Xin Fang - NY  
 Hannah Franklin - NY  
 Sarah Gauntlett - Canada  
 Jana Gowan - CA  
 Manon Gray - NY  
 Roberto Green Quintana - CA  
 Chiyong Tali Han - NY  
 Ayshea Khan - TX  
 Zachary Leming - NE  
 Cristina Linclau - NY  
 Robin Margolis - CA  
 Riteba McCallum - Canada  
 Catilin Meyer - CA  
 Melanie Miller - NY  
 Derek Murphy - MA  
 Hannivett Nabahe - AZ  
 John O'Neill - CA  
 Omar Ortiz - CA  
 Michael Pazmino - CA  
 Jane Pipik - MA  
 Raanan Sarid-Segal - NY  
 Shyla Seller - Canada  
 Sarah Smith - NY  
 Elise Tanner - IL  
 Evelyn Veasey - TX  
 Kristy Waller - Canada  
 Michael Wawzenek - IL  
 Sara Wheeler - TX  
 Rebecca Woolf - CA  
 Jacob Zaborowski - NJ

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 Moving Image Preservation of Puget Sound  
 - Seattle, WA  
 Tennessee Archive of Moving Image and  
 Sound - Knoxville, TN  
 Universal Music Group - Los Angeles, CA



FROM AMIA'S FACEBOOK PAGE

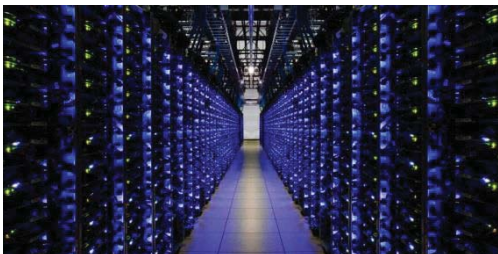
NEWS FROM THE FIELD



## Cinema Ritrovato

Rare moving images of survivors of the 1915 Armenian genocide will be shown in Bologna.

[Read the story >](#)



## Storing Data for Eternity

Working on molding silica glass into what is, for all intents and purposes, an infinite storage device.

[Read the story >](#)

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## NEWS FROM THE FIELD

## A Century of Sound

On Tuesday evening, July 28, guests of the UCLA Film & Television Archive and The Rick Chace Foundation gathered at Ca Del Sole restaurant in Universal City to celebrate the completion of the second installment of Robert Gitt's informational documentary *A Century of Sound, The History of Sound in Motion Pictures – The Sound of Movies: 1933 - 1974*. This comprehensive, 20-chapter, 4-disc Blu-ray set covers the seminal years of the development of motion picture sound technologies and includes the evolution of microphones used for film production, development of recording and mixing techniques, and improvements to movie theater loudspeaker systems.

The long awaited second installment took 8 years to complete and complements the first disc, *The Beginning: 1876 – 1932*, which explored the invention of telephone and phonograph technologies, leading to the development of the Vitaphone sound-on-disc system and eventually the adoption of optical sound tracks on film.

But the *Sound of Movies: 1933 – 1975* is not just about describing technical devices and techniques.

The program highlights many of the pioneering individuals and companies who were competitors in commerce but were uniquely collaborative in developing the fundamental technologies of motion picture sound. And this historical collaboration is further highlighted by the overwhelming cooperation of the Hollywood studios, archives, and organizations that lent material for *A Century of Sound*.

*The Sound of Movies: 1933 – 1975* features more than 96 motion picture film examples. Many excerpts are shown with their original optical sound tracks displayed in sync with the image. This unique presentation allows the viewer to hear the sound and study the different modulations of variable density and variable area sound tracks. Additionally, over 1,200 stills, technical drawings and graphics were collected to explain the concepts of motion picture sound.

The 4-disc Blu-ray set is available free of charge to educational, archival and research institutions and to qualified individual educators, researchers and scholars as a not-for-profit educational resource. For ordering information please contact:

[centuryofsound@cinema.ucla.edu](mailto:centuryofsound@cinema.ucla.edu).

Please note, a small shipping and handling fee will be charged.



Key members of *A Century of Sound* project are recognized on July 28<sup>th</sup>. From Left to Right Front Row: Rene Okamura, Barbara Springer. Back Row: Eddie Richmond, Bob Gitt, Calvin Pfeffer, John Polito, Alex Trocker, Bob Heiber, Greg Faust, Del Casher.

## Audiovisual Preservation Exchange (APEX):

### The NYU MIAP Program returns to Latin America

By Lorena Ramírez-López and Allie Whalen

For two weeks in June 2015, APEX embarked on another international collaboration, bringing 18 archival professionals and students to Buenos Aires to work with colleagues at the Museo del Cine Pablo Ducrós Hicken and Argentina's TV Pública. Founded in 2008 by NYU professor Mona Jimenez, APEX allows members of the international moving image archiving community to join together in support of preservation. Newly graduated from the Moving Image Archiving and Preservation master's program, we led this year's initiative in tandem with the museum's Andrés Levinson. We also received generous support from The Film Foundation, as well as team member James Lindner, to organize this year's exchange in Buenos Aires, Argentina.

APEX 2015 marks the third consecutive year the project has been organized by MIAP students, after successful ventures in Colombia (2013) and Uruguay (2014).

For more about our APEX 2015 experiences, we invite you to visit our blog, <http://apexbuenosaires.wordpress.com>.



APEX 2015 team (L to R, back row): Taylor Whitney, Andrés Levinson, Jim Lindner, Paula Félix-Didier, Gloria Diez, Lydia Pappas, Sara Chapman, Dan Streible, Brian Cruz, Jeannette Garcés, Blake McDowell, Sebastián Yablon. (front row): Alicia Kubes, Allie Whalen, Juana Suárez, Pamela Vizner, Lorena Ramírez-López, Francisco Lezama, Eloisa Solaas, Caroline Gil, Michael Pazmino, Kate Cronin, Jonathan Farbowitz.

## NEWS FROM THE FIELD

# Washington University Libraries to Digitize and Reassemble Interviews from *Eyes on the Prize*

Washington University Film & Media Archive was awarded \$150,000 from the National Historical Publications and Records Commission's Digital Dissemination of Historical Records program to digitize and reassemble the interview outtakes from the seminal documentary series, *Eyes on the Prize*. The Eyes on the Prize Digitization and Reassembly Project will make available, by Fall 2016, the rare, complete interviews from the first six episodes of the series.

*Eyes on the Prize* attracted over 20 million viewers when it aired in the 1980s and 1990s and was praised by the *Boston Globe* as "one of the most distinguished documentary series in the history of broadcasting." *Eyes on the Prize* consists of two series, the six-episode *Eyes on the Prize: America's Civil Rights Years, 1954-1965*, and the eight-episode *Eyes on the Prize II: America at the Racial Crossroads, 1965-1985*. More than 20 years after the broadcast of the entire documentary series, it remains the definitive work on the Civil Rights Movement, covering three decades of history, from the *Brown v. Board of Education* decision in 1954 to the election of Harold Washington as Chicago's first African-American mayor in 1983.

In 1968, Henry E. Hampton, Jr., a St. Louis native and Washington University alumnus, founded Blackside, Inc., the film and television production company that produced *Eyes on the Prize*, setting the stage for Blackside to become one of the nation's most acclaimed documentary film companies. Over its 30-year history, Blackside won, or was nominated for, every major award in the documentary industry, including a Peabody Award for Excellence in Broadcast Journalism. During the research and production of their series, Blackside created or collected thousands of items, including interviews, archival footage, correspondence, scripts, and producer notes.

Washington University was selected in 2001 to be the sole repository and steward of The Henry Hampton Collection, which includes all materials from the *Eyes on the Prize* series and materials from other significant Blackside productions dealing with such

diverse topics as the Great Depression, African Americans in the Arts, and America's War on Poverty.

The interviews conducted for *Eyes on the Prize: America's Civil Rights Years, 1954-1965* provide a unique perspective on the central events of one of the most important periods of American history. Covering the time between the *Brown v. Board of Education* decision, which mandated school integration, to the passing of the Voting Rights Act of 1965, Blackside interviewed a wide range of participants involved in the Civil Rights Movement. As we approach milestones, such as the 60<sup>th</sup> anniversary of the killing of black teenager Emmett Till in Money, Mississippi, and as we continue to live through racially-divisive tragedies, such as the killing of black teenager Michael Brown in Ferguson, Missouri, it is imperative that we make accessible these first-hand accounts not only to serve as artifacts of our collective memory, but also to serve as tools to facilitate discourse surrounding the ongoing struggle for civil rights.

In episode one, *Awakenings*, journalist James Hicks and activist Amzie Moore discuss the murder of Till and describe the tension in the segregated courtroom in which two white men who later admitted murdering Till were acquitted by an all-white jury. Many interviewees also discuss the network of activists that was already in place before the Montgomery Bus Boycott of 1955-56 and the emergence of Dr. Martin Luther King Jr. as a national leader of the movement. They also describe the toils of walking long distances during the boycott and the evils and absurdities of racism, which persisted after the bus line was integrated.

Episode six, *Bridge to Freedom*, focuses on voting rights. Interviewees include John Lewis and James Forman of the Student Nonviolent Coordinating Committee (SNCC), Reverend Ralph Abernathy, Dr. C.T. Vivian, and Reverend Andrew Young of the Southern Christian Leadership Conference (SCLC), and Ameila Boynton of the Dallas County Voters' League.

Vivian discusses his dramatic courthouse confrontation with the local sheriff, Jim Clark, who physically attacked Vivian in front of television news cameras. Clark was also interviewed for the series, along with other segregationists such as Governor George Wallace. Vivian also speaks of his determination: "It does not matter whether you are beaten; that's a secondary matter. The only important thing is that you reach the conscience of those who are with you and of anyone watching."

In an effort to provide a level of accessibility, the Film & Media Archive has made the interview transcripts comprising *Eyes on the Prize* available online with full-text search capability possible with the use of Text-Encoding Initiative (TEI) mark-up. This resource, a collaborative project with the Digital Library Services <<http://digital.wustl.edu/e/eop>>, is unique in that each transcript represents the complete interview. Inclusion of the interviewers' questions and the portions of the interviews not used in the final program provides users with invaluable oral histories and enables the user to think critically about the choices of series producers in selecting footage to tell their story.

In spring 2015, the Archive completed the preservation of the the 16mm, acetate-based A & B rolls and master sound elements as well as the approximately 75 hours of interview outtakes and accompanying ¼ in. audio from the series' first six episodes with funding from the Andrew W. Mellon Foundation. In 2014, the digitization and reassembly pilot was completed to inform project timelines and workflows. To view the pilot please visit: <<https://www.youtube.com/watch?v=4KsXv7EOFIU>>

Crawford Media Services will provide digitization services, and reassembly will occur in-house. Once completed, the interviews will be made freely available with enhanced metadata through the Avalon Media System.



## NEWS FROM THE FIELD

# Rediscovery of Gerson Tavares'

By Rafael de Luna Freire

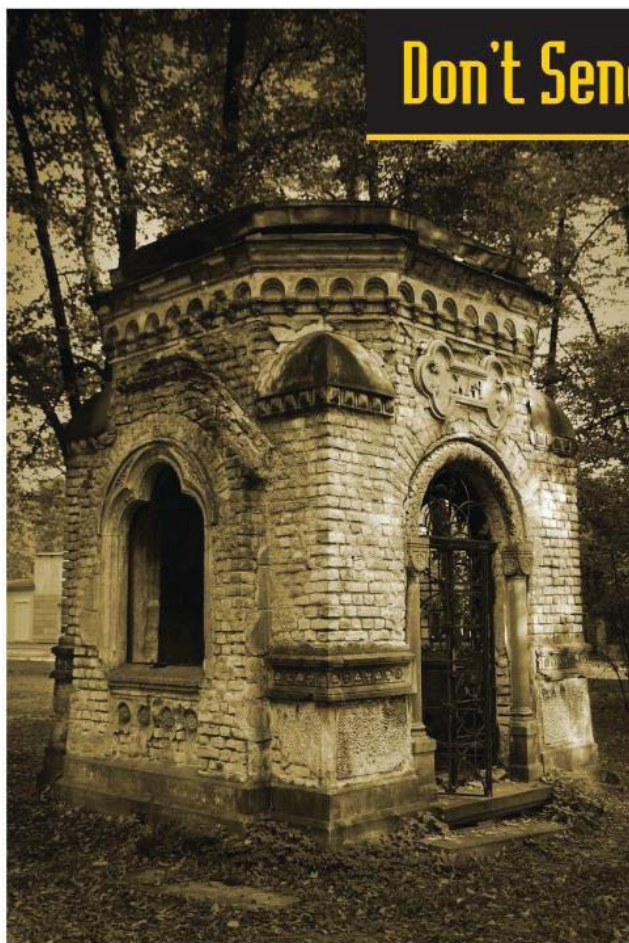
The project "Rediscovery of Gerson Tavares' films" premiered last June at the 10<sup>th</sup> CineOP – Ouro Preto Film Festival, in the historical colonial city in the State of Minas Gerais, Brazil. The Secretary of State for Culture of the Government of Rio de Janeiro financed the project, which aimed to not only restore and digitize outstanding forgotten films that were at risk of disappearing, but to also reinscribe the name of the film director and producer Gerson Tavares in the history of Brazilian cinema.

The main action of the project was the restoration of the second feature film directed by Gerson Tavares, *Antes, o verão* (*After the summer*) of 1968, adapted from the celebrated novel by Carlos Heitor Cony and starring Jardel Filho and Norma Bengell. The film was in danger of disappearing because its original negatives no longer exist and the only two prints, from the time of the film's commercial release, were seriously damaged. The restoration consisted of making new preservation materials: 35mm inter-negative, 35mm print, as well as a digital exhibition copy in DCP format.

In addition, the project digitized Gerson Tavares first feature – *Amor e desamor* (*With Love and Without*, 1966), starring Leonardo Villar, Leina Krespi and Betty Faria – and seven short documentaries directed by the filmmaker between 1950's and 1970's in order to give access to them.

To contextualize the restoration project and to document the life and the career of Gerson Tavares, the project included the making of a documentary, *Reencontro com o cinema* (*Reunion with cinema*, Rafael de Luna Freire, 2014), to be screened together with the restored print of *Antes, o verão*. All these films - two feature films and eight documentary shorts - are included in the double DVD of the project that is going to be released in November 2015. All are subtitled in English.

The "Rediscovery of Gerson Tavares' films" project was conducted by AMIA member Rafael de Luna Freire, film professor at Universidade Federal Fluminense, Niterói, Brazil. To know more about the project, access the website [www.telabrasilis.com.br/gersontavares](http://www.telabrasilis.com.br/gersontavares), where you can watch short clips of the films.



## Don't Send Your Movies To An Early Grave.

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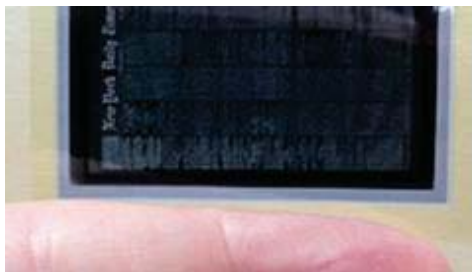
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## NEWS FROM THE FIELD



## NYT: Flooding Threatens The Times's Picture Archive

"A broken pipe sent water cascading into the morgue-the storage area where The Times keeps its archival material. Read here



## Student short features UGA's own Margie Compton

A short documentary piece by a recent University of Georgia graduate, Nick Toomey. See short here



## The Trouble With Digitizing History

Netherlands spent seven years and \$202 million to digitize huge swaths of AV archives that most people will never see. Was it worth it? Read here



## Home Movies on CBS's 'Sunday Morning'

Bringing the importance of home movies into focus. Read here

# Deep Focus

## A Directory To Moving Image Resources

The **DEEP FOCUS** portal is an inclusive outreach tool designed to provide academics, archivists, artists, curators, educators, exhibitors, filmmakers, programmers, researchers and students with a user-friendly and centralized means of global discovery - interconnecting a disparate labyrinth of invaluable moving image catalogs, services, resources, websites and related information. We welcome a diverse range of entries into the directory. If your institution or company collects or works with moving images and/or provides services related to the field, your entry is integral to the success of the portal.



If your institution or company collects or works with moving images and/or provides services to the field, your entry is integral to the success of the portal.

It is **free of charge** and easy to use. The directory has **600+** entries and is still growing. [More here >](#)



## Lost Daffy Duck video game found

"Daffy Duck - And The Great Paint Caper" was to be one of Hi-tec's first new Premier Range titles, making great use of a recent license agreement with Warner Bros.. Read here



## Carlos Gardel's Tango-Cowboy Legacy Reborn & Remastered

The Argentinian tango singer died in a plane crash 80 years ago, but he remains his country's most famous pop star. Read here



## FDCP salvaging and restoring Filipino classic movies

FILIPINOS will get the chance to view more film treasures from past decades.. Read here



## North Dakota man inspires preservation of home movies

An unexpected type of film set a new course of activity in Kirsten Larvick's life after she inherited several 8 mm home movies filmed by her grandfather, Al Larvick, a North Dakota native. [Read here](#)



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ARCHIVES SOLUTIONS

# UPCOMING EVENTS

- **November 11-13:** Sustainable Digital AudioVisual Archives Conference; Mexico City, Mexico



## AMIA 2015

- Nov 17 - Workshops
- Nov 18 – The Reel Thing
- Nov 18-19 – DAS Portland
- Nov 19-21 – Sessions & Screenings

## 2016 EVENTS

- **January 8-12:** American Library Association Midwinter Meeting; Boston, MA, USA
- **January 12-13:** DigCCurr Professional Institute – Curation Practices for the Digital Object Lifecycle Session 2; Chapel Hill, NC, USA
- **March 7-9:** JTS 2016; Singapore
- **March 9-10:** Preservation and Archiving Special Interest Group (PASIG) Meeting; Prague, Czech Republic
- **March 31-April 2:** New England Archivists Spring Meeting; Portland, ME, USA
- **April 6-9:** Orphans X – Sound; Culpeper, VA, USA
- **May 26:** Annual FOCAL Footage Awards: London, United Kingdom
- **June 23-28:** American Library Association Annual Conference; Orlando, FL, USA
- **June 24-29:** 72<sup>nd</sup> FIAF Congress: Bologna, Italy
- **July 31-August 6:** Society of American Archivists Annual Meeting; Atlanta, GA, USA
- **Nov 9-12:** AMIA 2016

## 2017 EVENTS

- **January 20-24:** American Library Association Midwinter Meeting; Atlanta, GA USA
- **June 22-27:** American Library Association Annual Conference; Chicago, IL, USA
- **July 23-29:** Society of American Archivists Annual Meeting; Portland, OR, USA

# AMIA

AMIA Newsletter  
ISSN 1075-6477

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December 1, 2015

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