



IN THIS ISSUE



From the Board

This board is dedicated to finding a balance between membership and conference expansion while addressing our financial sustainability. Page 2



DAS New York - May 4

May 4th at the Victor Borge Theatre in New York City.



AMIA 2015 Wrap Up

Congratulations to Trivia Winners Vault-Tron. Page 4

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AMIA

Celebrating 25 Years

Winter . 2016
Volume 111



A Note from the Board

Andrea Kalas on behalf of the Board

The 2015 conference was the most attended ever. It's easy to see why the conference attracts so many - where else can you sit around a table and find others to hack through issues in digital preservation one day; watch six minutes after six minutes after six minutes of mind-bogglingly diverse moving images another evening, and in each panel see how colleagues have come up with truly amazing ways to make sure moving images are experienced in as many ways and communities and venues as they were originally made...

It takes all of us to make the conference happen - so thank yourselves and thank each other.

This year the board will be working on the long term financial health of the organization. This is critically important - quite simply because we want to ensure the Association's continuing sustainability. AMIA has a significant impact on audiences, researchers, historians, technologists and anyone who watches.... It's hard to imagine AMIA at 50, 25 years from now, but I like trying to think of what challenging ideas young archivists being born right now will be bringing to panels and internet discussions and ways of communicating we don't know or can't even imagine yet.

We very much want to align the organization's strategic mission with any plans we make to maintain and potentially build on the organization's financial health. Right now, membership fees do not fully support the activities of the organization and conference fees do not fully support the conference. We rely on donors, sponsors and vendors to help cover the costs.

In years past when this kind of money left us with a surplus the board wisely chose to put that money into savings. While these savings have given us some stability, currently the conference runs at a deficit; and the organization's donation and sponsor based funding has significantly reduced.

This board is dedicated to finding a balance between membership and conference expansion while addressing our financial sustainability. The previous board took on this situation seriously and made great strides forward by looking to find new ways of supporting the organization within its

mission. The online education and DAS initiatives are promising beginnings.

The general annual report is posted on the website, and a breakdown of the expenses and revenue associated with the conference in the new Conference FAQ column on page 17.

You'll also find results from the conference survey - thanks to everyone who participated! - here are a few notes from the comments:

- **Where do we come from?** 38% of respondents were from University Libraries or Archives this year, the overwhelming majority of respondents. Studios and networks were next with 21% of respondents. (Many wrote in other types of institutions so that we can be more specific next time - thanks!)
- **What was the biggest concern?** A lot of comments reflected the recent discussion about the affordability of the conference, with 39% saying they felt a sliding scale approach was best. (We will be implementing a sliding scale for registration costs in 2016.) One interesting comment suggested that to ensure funding from institutions continues to make sure that the conference is justifiable by making more hands-on training sessions a part of the week.
- **What did people value the most?** The ability to learn

It's hard to imagine AMIA at 50, 25 years from now, but I like trying to think of what challenging ideas young archivists being born right now will be bringing to panels and internet discussions and ways of communicating we don't know or can't even imagine yet.

during workshops, the case-study and “what didn’t work” approach, and networking is highly valued. There were many positive comments about the quality of the presentations, with great suggestions for topics on workshops and conference streams reflecting a mix of analog and digital topics.

We also wanted to use this opportunity to speak about some of the issues we’ve seen on the list serves. AMIA has always had a diversity of members, represented a diversity of collections and celebrated a diversity of opinions. As an organization of individual professionals, it’s been essential to have a place where we all can openly discuss the way our work can best be done.

There is a larger discussion going on in the press, on university campuses, and in our case on our list-serves about how current understandings of diversity are

evolving. It is not simple. It requires self-examination of our own biases and perceptions in the way we communicate and the way we value our colleagues. Debate and argument don’t always bring out our kindest, most respectful selves. It is sometimes difficult to put strong opinions forward with thoughtfulness and care.

As a Board, we believe that this organization, because of its membership, its foundation of open discussion, and its different platforms for communication, attracts this type of debate. The Board sees further steps, such as the work of the Diversity Committee, as a way to strengthen our group and our field, and to continue to work towards greater diversity and inclusion.

On behalf of the Board,
Andrea Kalas
President

Thank you to our sponsors and partners!

*Our partners and sponsors are passionate about their involvement with AMIA,
our members and the work we do and their support
makes many of our events and programs possible. On behalf of all of us .. thank you!*



AMIA 2015

Conference Welcome

The 2015 Conference Committee

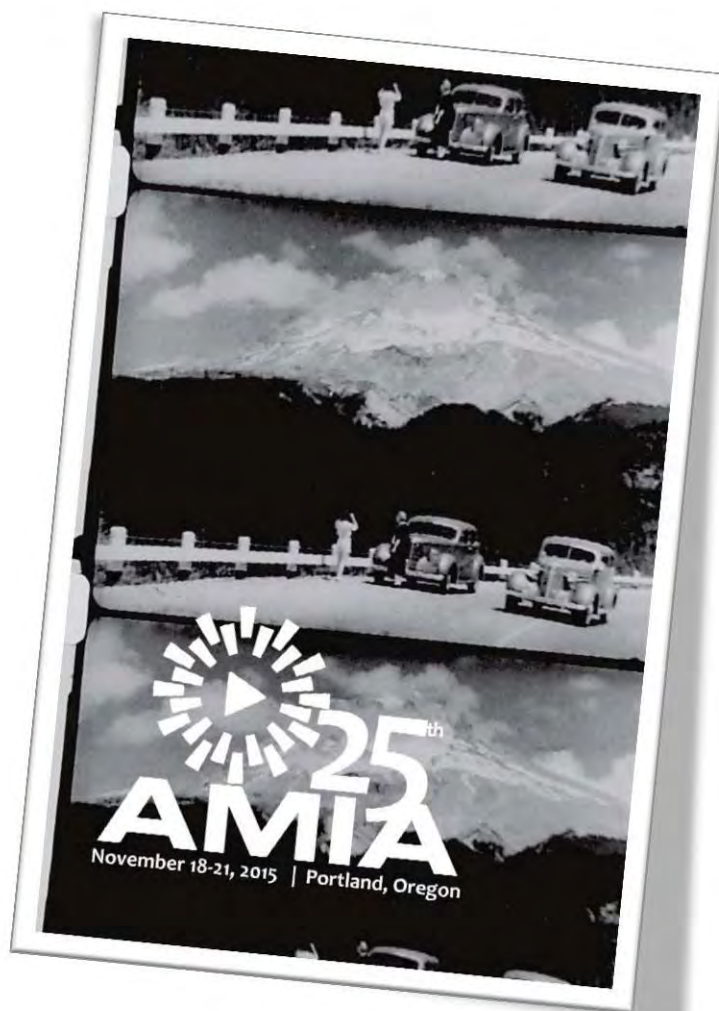
At the first AMIA conference in 1991, there were sessions dealing with 2" quad tapes and other obsolete recording and playback formats, panels devoted to how to manage the intellectual and cultural diversity of collections, an early examination of home movies and the responsibilities inherent in managing amateur or family film collections that have been transferred from their original owners to institutions, and a healthy debate on the development of archival data standards. 25 years later, sessions on diversity, obsolete formats, home movies, and cataloging and metadata issues still remain critical to our profession.

Of course, those early AMIA gatherings also included a prototype demo of HDTV, a discussion of the "speculative and utopian" vision of high-resolution on demand delivery systems for homes, schools and businesses, and a presentation by Pixar of a new restoration technique that involved scanning the original film, "electronic replacement of lost color information," and finally the creation of a new film out via laser recorder.

During the past 25 years, our field has expanded, technologies have multiplied, and a version of that seemingly utopian delivery system is now held in our hands. This year's conference offers more than 50 sessions that address today's issues with an eye toward tomorrow's challenges.

In 2015, can we go "back to the future?" Should we? When the time for the AMIA 2040 meeting arrives, what will access look like? What technologies will we be imagining, developing and employing? We can only speculate and anticipate based on where we have been and what we know now.

One thing is certain. Our community's need to gather together to discuss common challenges, explore different solutions, and learn from each other will remain. This was the guiding spirit of our first AMIA meeting in 1991, and it remains at the center of our mission today. Our rank and file numbers have increased, some might even say that our profession has become trendy, but there is one thing that those of us working with archival materials have always understood: "The more things change, the more they stay the same."



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

Each media technology that we create, use, preserve, restore, and make accessible may bring with it new challenges for documentation, storage and dissemination, but at the heart of it all, we use and save these media so that we can continue to understand our past, experience our present and imagine our future.

Carol Radovich and Regina Longo
Conference Committee CoChairs

AWARDS

Academy of Motion Picture Arts and Sciences Keystone Award

In recognition of a partnership that continues to play an important role in supporting moving image preservation across the country and internationally.

Since AMIA's early days, AMPAS has been foundational to AMIA's growth and development. The partnership has facilitated educational programs and opportunities, technical events, and one-of-a-kind publications.

AMIA has grown to represent members all over the world, establishing itself as one of only a handful of non-governmental organizations recognized by UNESCO, and serves as the professional association for media archivists around the world.

As AMIA celebrates its 25th anniversary this year, it is important to recognize the people and institutions which have proven instrumental to our first stage of development and that remain vital in our growth and sustainability.



The Keystone Award was presented by Grover Crisp to Randy Habercamp who accepted the Award on behalf of AMPAS



The Silver Light Award was presented by Lindsay Zarwell to Russ and Nancy Suniewick

Russ & Nancy Suniewick The Silver Light Award

The Silver Light Award recognizes outstanding career achievement in moving image archiving and significant contribution to the field.

From the nomination: Russ Suniewick and Nancy McLean founded and ran Colorlab Corporation from 1972 until they retired in 2015. A full service film lab, they guided Colorlab through the continuously changing technological and cultural environment with a particular and unique sensitivity to moving image makers on the margins including students, independent, documentary and experimental filmmakers.

They have been generous in their in-kind and material support for artists, archivists and archival organizations. And have provided high quality services to the archival community with passion, knowledge, acute esthetic and historical sensitivity as well as a personal sense of mission.

Colorlab has never been simply a business. It is a family that extends to its employees, customers and the field they serve. Russ and Nancy have been active in AMIA and have been longtime supporters of the Orphans Film Symposium and the National Film Preservation Foundation.



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KerrySue Underwood

The Alan Stark Award

The Alan Stark Award honors individuals who have made a significant contribution through their efforts on a special project or in project management that contributes to, and supports, the work of moving image archives and/or the operations of AMIA.

From the Nomination: This Summer, KerrySue Underwood of Underground Vaults and Storage spearheaded a film rescue effort that is worthy of recognition.

In July 2015, KerrySue was made aware of the fact that the landlord at a storage facility on Seward Street in Hollywood, California, a location previously used by Soundeluxe, had ordered that the building's contents be junked; specifically, that the contents of twenty film vaults be thrown into a dumpster, a move approved by the courts as part of a bankruptcy filing. Until 2013 Soundeluxe was one of Hollywood's leading post-production sound companies; it specialized in sound editorial, sound supervision and sound design with every motion picture studio in Hollywood as well as a variety of independent filmmakers for the past 30 years.

When KerrySue learned of this situation, she was told that some local, established archives had been contacted, but they were unequipped to assume physical custody of such a large amount of material, so she initiated and implemented an effort to remove the material quickly and under extremely difficult circumstances. As soon as the content owners confirmed that the vaults contained historically valuable material, including sound materials from many independent productions, as well as studio productions, she began raising the necessary funds and coordinating the rescue.



The Award was presented to KerrySue Underwood by Board Member Colleen Simpson.

KerrySue put together a team of volunteers and workers comprised of studio employees, interested colleagues, and within a period of 9 days, emptied 20 vaults by putting material, which amounted to almost 150 pallets, loading it onto trucks and transporting to UV&S located in Kansas. She will now start working on creating an inventory since none existed.

There is still work to do in terms of inventorying the material, collaborating with the content owners on evaluation and returning the material to its rightful owners, but this was a valiant effort worthy of recognition

William S. O'Farrell Award
Carol Radovich



Carol Radovich

William S. O'Farrell Volunteer Award

The William S. O'Farrell Volunteer Award recognizes significant contributions to AMIA and to the field through their volunteer efforts.

From the Nomination: Carol has been a steadfast force within AMIA for many years. Always working "behind-the-scenes," she extolls a dedicated work ethic and inspires others to do the same, all while cultivating an environment of collegiality. She will probably be too modest regarding her contributions and their impact, but those who know her can attest to their fundamental importance to the organization and the field at large. With good cheer and iron-clad

tenacity, she tirelessly got things done while always bringing ideas, programs, and people together in the process.

Over the course of twelve years as Conference chair or co-chair, she has effectively represented the AMIA membership, advocating for their programming requests with an eye toward the importance of continuing education and professional training for moving image archivists, ensuring that all key groups that work to bring the annual conference together can appreciate each other's vantage points

Carol has also been a champion of outreach to developing archives throughout the world. She was responsible for the creation of the Rockefeller Visiting Archivist grant and program, which has helped to provide continuing education for individuals working in archives at risk. She has continued to stress the importance of providing a voice and an exchange of information between archivists and archives around the world.

After graduating from the inaugural GEH Selznick class in 1996, Carol spent several years working at GEH. While teaching rotations were part of Carol's job description at GEH, she always went above and beyond the call of duty, spending extra time with students to encourage them to push the limits of their own knowledge and the limits of the field. She has continued her mentorship of new professionals at Rockefeller Archive Center, and more broadly through AMIA.

Carol takes great joy in helping others, and while that is the type of (silent) reward that she most prefers, we feel the time is right to publicly acknowledge her outstanding contributions to our membership and her unwavering volunteer service to our field.

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Perspectives AMIA 2015

Looking Ahead on the 25th Anniversary of AMIA

Chris Lacinak

I was honored to be asked to share my thoughts on the future of AMIA at the opening plenary of the conference on the organization's 25th anniversary. For those that were not able to make it to the conference, [I wanted to share those thoughts here](#)

Thanks to everyone for a wonderful conference! The record-setting attendance, the quality of the programming, and the always-inspiring AMIA community spirit was a great testament to the enduring and growing value of the organization.

A Time to Celebrate, A Time to Reflect: 25 Years of AMIA

Erwin Verbruggen

It's been five years since I last attended an AMIA conference and boy, has it technified. Before the conference starts, a full day is dedicated to specific workshops and activities. Workshop topics included oral history, copyright and the digital humanities. As has been the case for the last few years, a number of archivists gathered at a local community organization to help them set up a catalogue of their media and implement an archival system.

[To read more click here.](#)

#amia15: The Next 25

Dave Rice

Having been working within AMIA for 13 years I can no longer claim imposter syndrome but can freely admit that I advocate for change and inclusion within our organization and agree that open-source culture has been a dramatic and personally a welcome change to our field.

[To read more click here.](#)



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Perspectives AMIA 2015

Reflections of an Ethnomusicologist Among Archivists

Cora Johnson-Roberson, Digital Library Federation

My work as an ethnomusicology Ph.D candidate focuses on the past and present of vogue (a black LGBTQ music and dance practice) as explored both through face-to-face ethnography and a vast informal archive of online audiovisual content. I wanted to attend AMIA, in part, so I could learn how professional archivists worked to create access for sizable multimedia collections like the one I encountered. In return, I was happy to lend my programming skills to the community to see what we might produce together.

[Read more here](#)



Recapping DLF/AMIA Hack Day

Sam Gutterman

This year I had the good fortune to be accepted for AMIA + DLF's 2015's cross-pollinator travel grant (for which I applied at the prompting of the Bay Area Video Coalition preservation department) to attend the AMIA conference in Portland, OR. Even in the short time I was there, I was able to reconnect with some old friends from as far back as my college days.

[Read more here](#)

This is Cinerama @ AMIA 2015

Jan-Christopher Horak

Back in November I attended the Association of Moving Image Archivists (AMIA) conference in Portland, Oregon, where I had the opportunity to see the newest digital restoration of *This is Cinerama* (dir. Merian C. Cooper, 1952), the legendary film that I had read about for decades but never seen.

[Read more here](#)



AMIA 2015 Recap

Jessica Breiman

I was a first-time attendee at the 2015 Association of Moving Image Archivists annual conference, held November 18-21 in Portland, Oregon. Approximately 700 archivists gathered to discuss and learn about a wide range of topics as diverse as working with born digital materials, best practices in film preservation, new tools and technology for access to audiovisual materials, videogame preservation, and metadata for public broadcasting collections.

[Read more here – via SAA SNAP](#)

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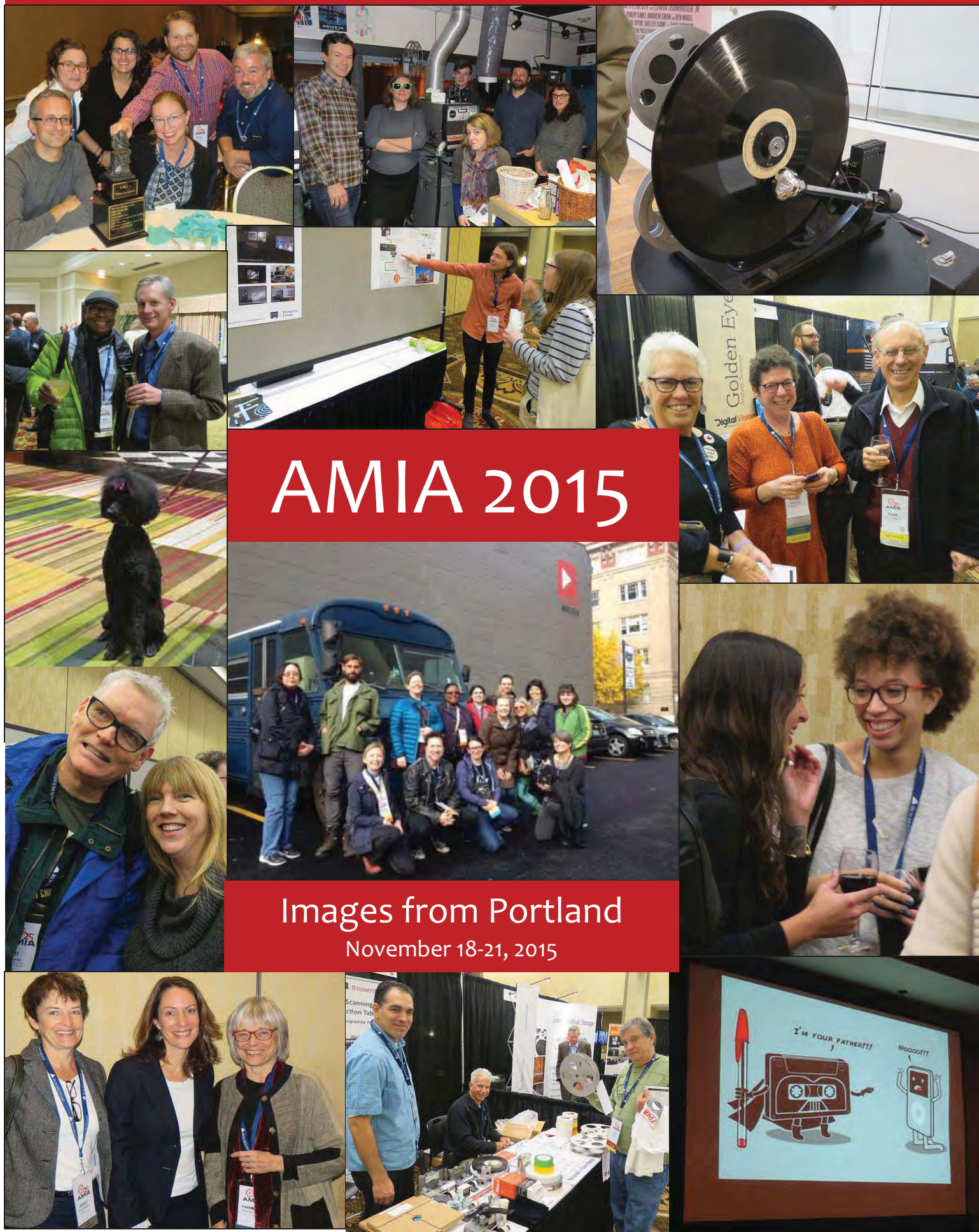


Le Voyage dans la Lune 1902, George Melies

It's lavish production, innovative special effects and storytelling were profoundly influential on generations of filmmakers.



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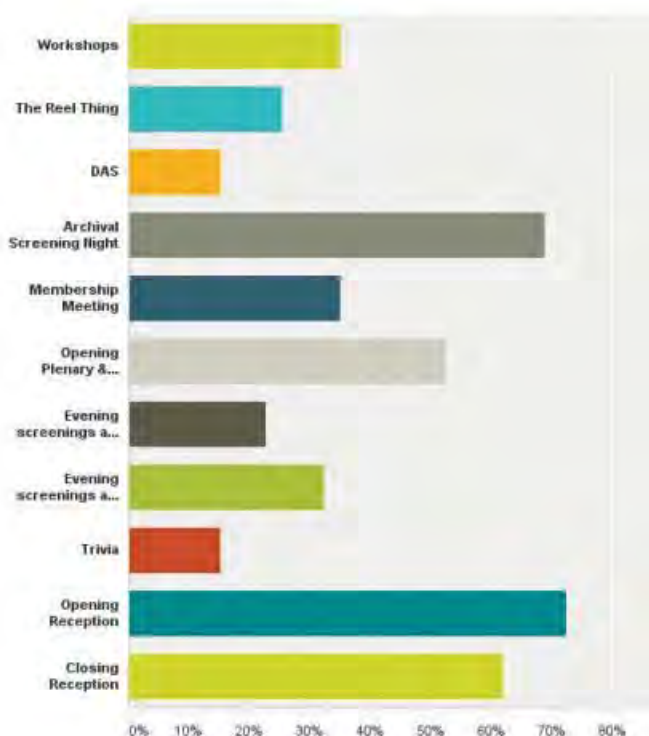
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The Conference Survey

More than 20% of those attending the conference responded to the survey. The Board, the Steering Committee and the Conference Committee will use the survey in planning 2016 and beyond. Here is a look at the responses ...

Outside of sessions, what did you attend?



About the respondents ...

82.1% attended prior conferences
Staying at the Hotel

- 39% did not stay at the Conference Hotel
- 19% shared a room at the hotel
- 41% stayed at the hotel in own room

Who paid for travel/lodging

- 57% Institution
- 22% Individual
- 14% Combination Institution/Individual
- 7% Other

Who paid registration fees

- 65% Institution
- 19% individual
- 2% Combination Institution/Individual
- 14% Other

77.4% Attended the full conference



Conference Activities

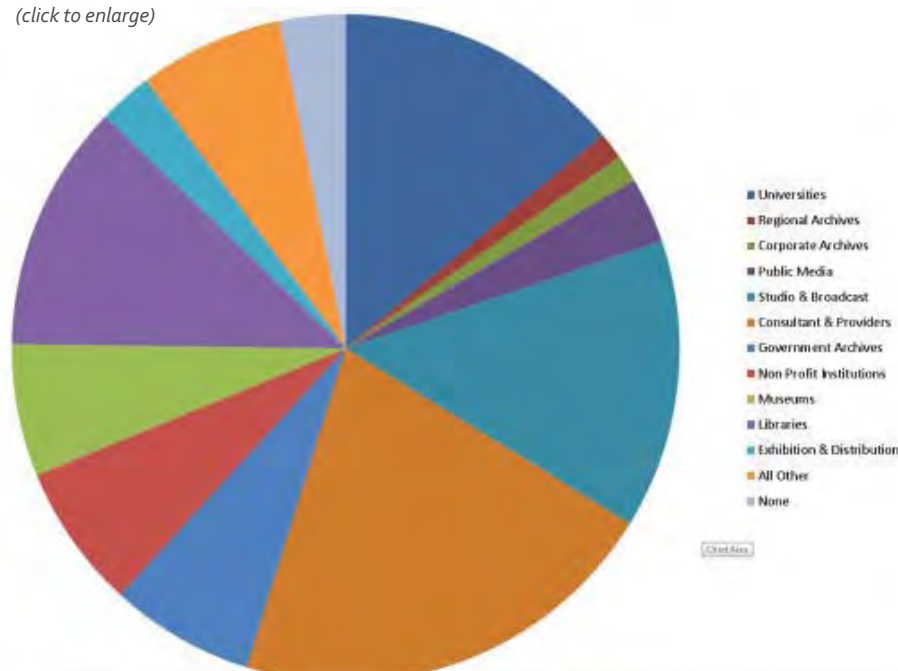
On a scale of 1-4
(unsatisfied to greatly satisfied)

How would you rate this conference compared to others of this type that you have attended?

- 30.1% Excellent
- 45.9% Very Good
- 21.2% Average
- 2.7% Poor

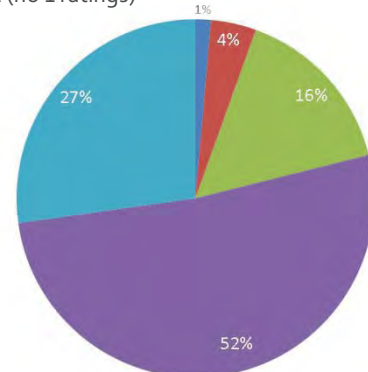
Types of institutions represented by respondents

(click to enlarge)



Rate your conference experience from 1-10 (10 highest)

- 27% a 9 or 10
- 52% a 7 or 8
- 16% a 5 or 6
- 4% a 3 or 4
- 1% a 2 (no 1 ratings)



The Conference FAQ | The first in a series of regular reports on the Conference. Each Newsletter report will focus on different aspects of conference planning and activities.

From Proposal to Program

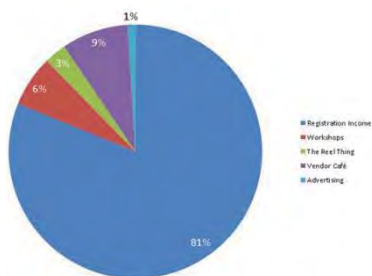
Stream Proposals have been received and the Steering Committee will confirm the 2016 streams by the end of February. Once those are confirmed by the Steering Committee, the Call for Session and Workshop Proposals will go out. The Steering Committee is made up of members of the Board, the Conference Committee and the office and provides a mechanism for long-term planning for the conference through discussion and recommendations to the Board. The Steering Committee is also responsible for finalizing conference streams and plenary sessions.

Next Key Dates

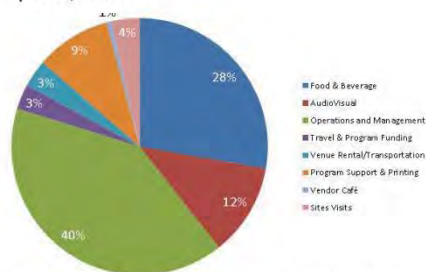
- Call for Proposals March 3
- Proposal Deadline May 6
- Peer Review Deadline May 23
- First Acceptance Letters June 13
- Preliminary Program July 1
- Preliminary Schedule July 22

Conference Costs at a Glance

These breakdowns are based on the 2014 conference – numbers for 2015 haven't been finalized by the accountant yet – but are roughly equal to prior years. Depending on the city, costs for audiovisual and venue rentals/transportation vary. Our sponsors and partners fill in the gap between conference income and expense each year. (Click to enlarge)



Conference Income ~\$179,700



Conference Expense ~\$202,100



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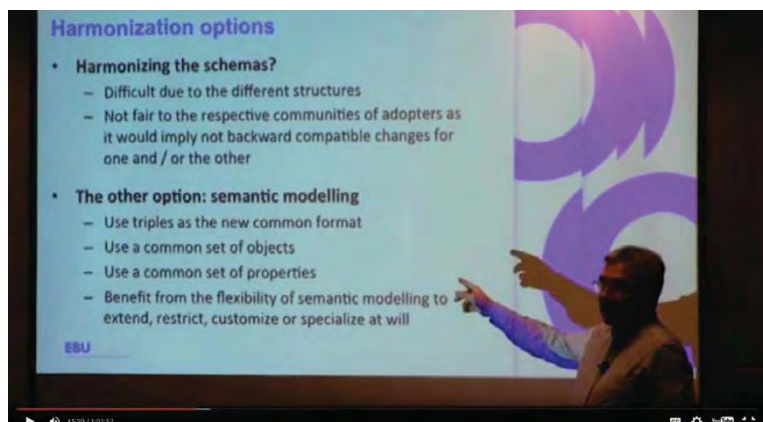
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Conference Sessions From Portland Online

Thanks to the efforts of Jeff Stoiber and the team at George Eastman Museum, there are a number of sessions now online from the recent conference. This year we set up additional cameras and are working to have more video online soon.

The Conference Committee will be working to continue to increase the number of sessions available online after the conference, and the Education Committee is working on a project to see what might be available from past conferences as well.



www.amiaconference.net/category/conference-video



25th Anniversary Interview Series

And the 25th anniversary year continues ...

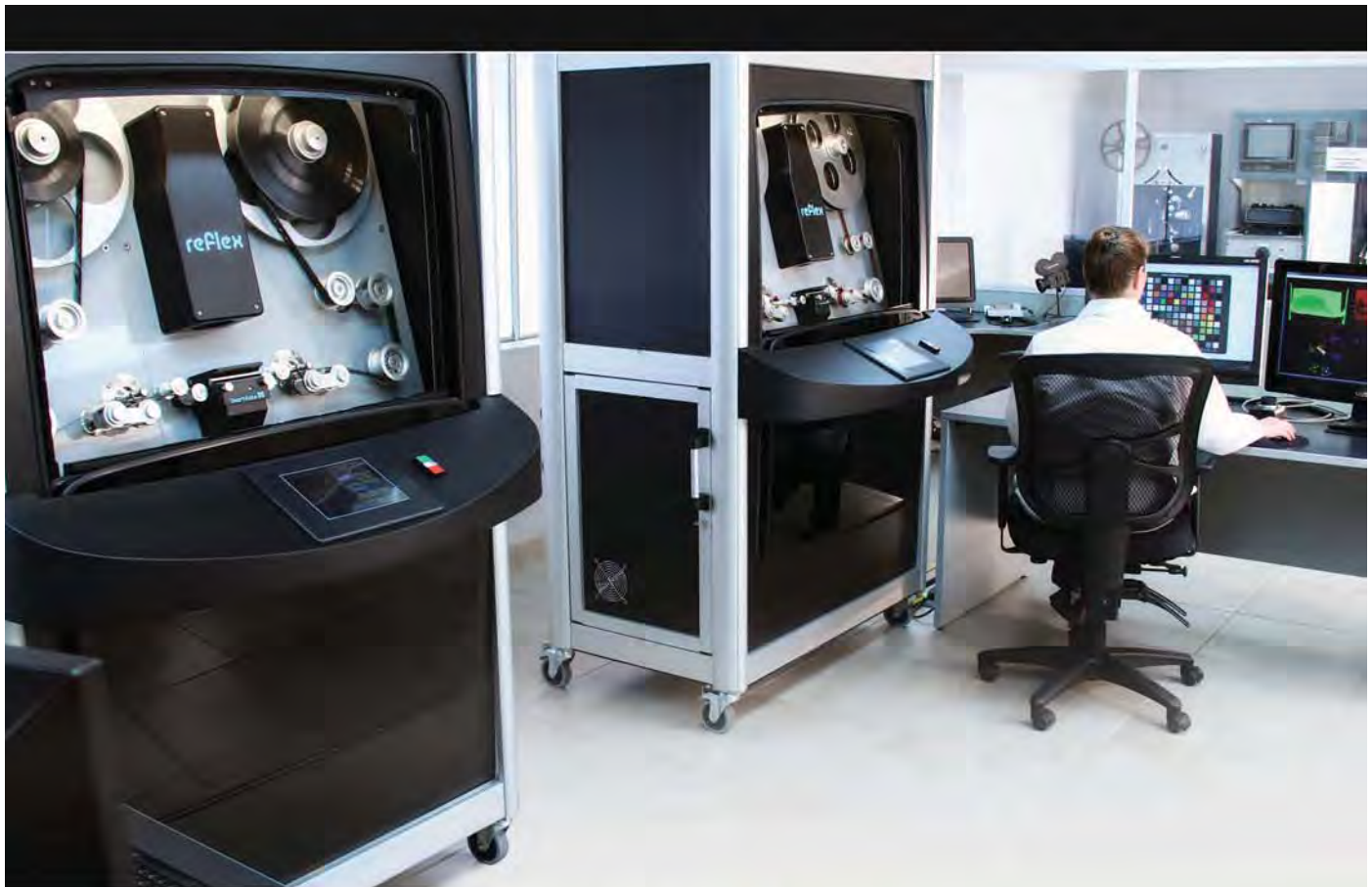
At the Conference in November, Melissa Dollman and Devin Orgeron, Publications Committee co-chairs, interviewed a group of members as part of the 25th anniversary celebration. In them, founding members discuss AMIA's early days, newer members talk about projects they've been part of, and they all speak about what originally drew them to the AMIA community.

Whether discussing the move from FAAC/TAAC to AMIA, or Community Archiving, or The Moving Image, what comes through clearly is that AMIA is a sum of its membership - how it continues to be shaped by and evolves through the projects and the work of its members.

Interviews with Linda Tadic, Amy Sloper, Karen Gracy, Eddie Richmond, Yvonne Ng, Lance Watsky, Pam Wintle, Randy Gitsch, Chris Horak, Barbara Humphrys, Stephen Parr, Wendy Shay, and Karen Cariani are now online.



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2016 AMIA Awards Nominations Open March 1st!

In order to honor the work of archivists and archival organizations, AMIA makes several awards each year to recognize outstanding professional achievement in, and contributions to, the field of moving image archiving. These awards include:

The Silver Light Award

The Silver Light Award recognizes outstanding career achievement in moving image archiving. Individuals, institutions, and organizations are eligible for this award and need not be AMIA members.

The William S. O'Farrell Volunteer Award

The William S. O'Farrell Volunteer Award recognizes significant volunteer contributions to AMIA and to the field.

The Alan Stark Award

The Alan Stark Award will honor individuals who have made a significant contribution through their efforts on a special project or in project management that contributes to, and supports, the work of moving image archives and/or the operations of AMIA.

Submitted by AMIA Awards Committee Chair

2016 Scholarship Applications

Deadline: May 2016

www.AMIANet.org

AMIA Scholarships

The Rick Chace Foundation, Sony Pictures, and Universal Pictures Scholarships

AMIA is now accepting applications for the 2016 Scholarship Program. Three scholarships will be awarded in 2016: the Sony Pictures Scholarship, The Rick Chace Foundation Scholarship and the Universal Studios Preservation Scholarship.

The AMIA scholarships are funded by Sony Pictures Entertainment, The Rick Chace Foundation and Universal Studios to help educate new generations of archivists who will be entrusted with the care of our moving image heritage.



Congrats to the 2015 recipients!

Image Permanence Institute Internship in Preservation Research

The IPI Internship in Preservation Research intern will gain knowledge of IPI activities, which include research on media stability, condition evaluation of collections, environmental assessment, and the development of management tools for various media.

The IPI Internship is funded by the Image Permanence Institute to give a student of merit who is committed to the preservation of moving images the opportunity to acquire practical experience in preservation research.



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DEEP FOCUS

A Directory to Moving Image Resources

Just over two years ago we launched a project called Deep Focus: A Directory to Moving Image Resources. Those of you in the U.S., Canada and Mexico were likely recipients of our first postcard mailing after its launch, and those of you farther afield would have received an email, introducing you to the free resource that grew out of an effort by AMIA's Access Committee volunteers. Over twenty volunteers scoured the internet and other directories to create a comprehensive list of over 600 repositories, institutions, libraries, and other collections that hold moving image materials.

Now we realize that while we did the best we could to include up-to-date information, in an effort to maintain the integrity of the entries therein we are hopeful that you, or someone you appoint, can take the reins of updating your information should any major change take place (e.g. a change of personnel or new URL or website). See instructions on the Deep Focus page for details on how to determine if you have the proper logon information, and we'll be happy to follow up with step-by-step details on how to maintain your entry going forward.

Please note that we have translated the description of the project and how you can participate into Spanish and French on the directory's page.



DEEP FOCUS:

A DIRECTORY TO MOVING IMAGE RESOURCES

The **DEEP FOCUS** directory 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.

DEEP FOCUS welcomes a diverse range of entries from around the world 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.

It is **free of charge** and easy use. Just search the directory to see if one of our volunteers has included your institution already. If yes, contact us so we can transfer administrative rights to edit and update your institutions's data to you. If no, we have created an easy online form for you to join the directory of **over 600 repositories** that offer basic access and collection information to eager researchers world-wide.

This resource was developed by volunteers and members of the Association of Moving Image Archivists (AMIA).

<http://www.amianet.org/resources-and-publications/deep-focus-moving-image-resources>

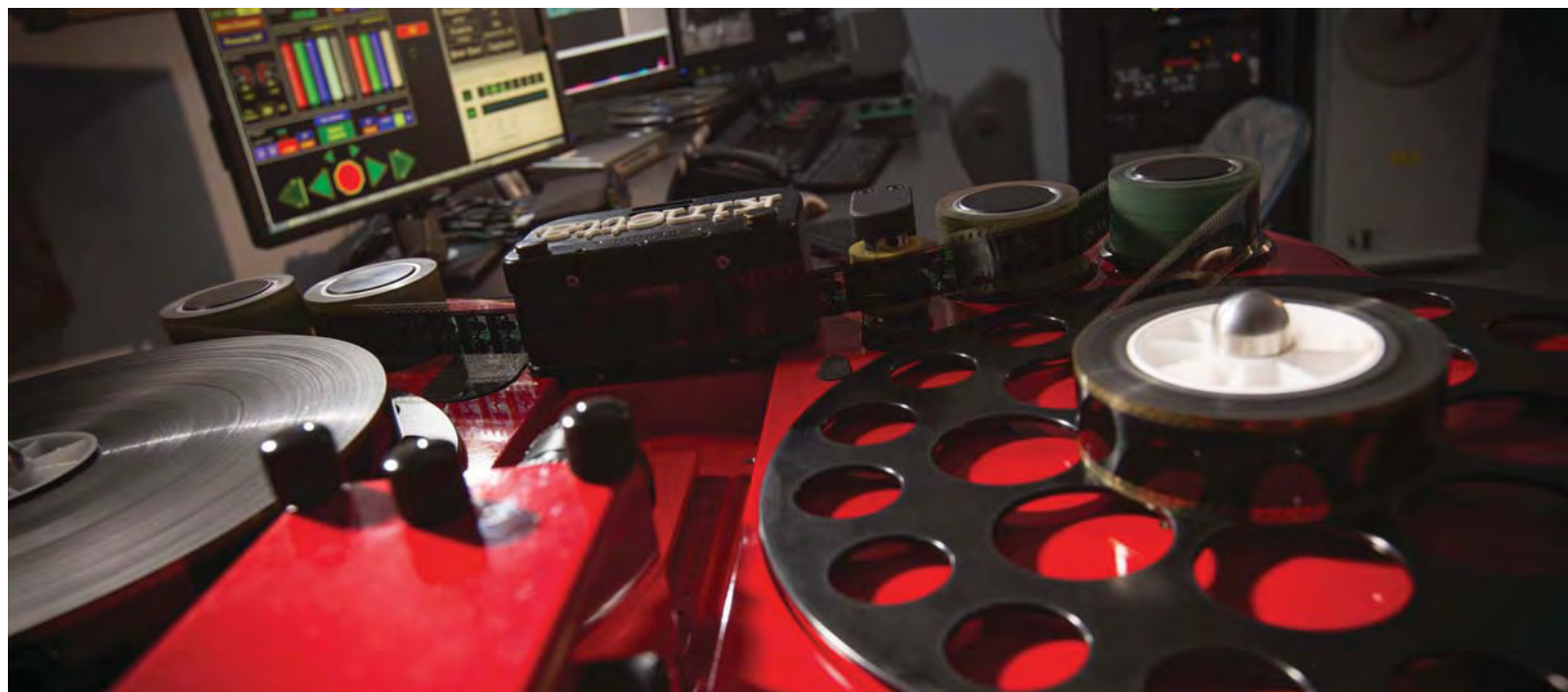


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MEMBERS IN THE NEWS



Yiddish is alive deep in the heart of Texas

A Yiddish 101 is an introduction to an ancient language that's attracting new interest at the University of Texas.

[Read the story here](#)



Boston Company Resurrects 70mm Film Projectors

Chapin Cutler walks past a row of 70 mm film projectors at Boston Light and Sound's offices in Brighton. [Read the story here](#)



How MoMA Changed the Field of Film Preservation

Chief curator of film Rajendra Roy looks back on the museum's 80 years of film history

[Read the story here >](#)

COMMITTEE UPDATES MEMBERS

Education Committee Update

By Kelle Anzalone and Carla Arton, Committee co-Chairs

The Education Committee has recently posted its Annual Report and Student Chapter Reports. Both summarize all of the activities from this past year and our plans for 2016. Below are also statistics from the committee report on the number of jobs posted this past year.

- [Education Committee Annual Report](#)
- [Reports from the Student Chapters](#)

Employment Statistics from the Education Committee's Annual Report, October 2014 to October 11, 2015

Position Types:
 Full Time Permanent: 121
 Full Time Contract/Term: 37
 Part Time Permanent: 17
 Part Time Contract/Term: 4
 Internships: 29
 Fellowships: 5
Total positions: 213

To view current and future postings visit avarchivingjobs.wordpress.com/
 To submit a position email the job description to amiaeducationcommittee@gmail.com

Access Committee Update

By Ariel Schudson, Committee Chair

As our community grows and changes, access is a term that has begun to be more flexible and malleable as well. Not only does it maintain its definition as that which allows researchers, fellow archivists and the public to investigate our institutions and hard preservation work but it now has the ability to take on a more daily pro-active stance: social media platforms.

Before the annual AMIA Conference in Portland, I circulated a survey about moving image archiving and social media. Prompted by online events like #AskAnArchivist and #AskACurator, I was curious to see what the response would be. Having personally participated in both these days on Instagram and Twitter, I found them to be incredibly valuable for the larger archival community as well as the public who are hungry to know about preservation and restoration tactics. When I found a dearth of moving image archivists participating, I wanted to know why.

100 people responded to the survey and the responses received were healthy and informative. Most participants seemed to have social media of some kind (chief platforms being Facebook, Twitter and Instagram), whether it was for personal or professional use, and noted that they were active on at least one, but not specifically for their institution or organization. Stemming from this, one of the more significant findings of my survey was that about 60% of the respondents reported an official social media team or individual hired to handle social media work for their institution. This is over half of the total number of respondents asked. If that were extended to our larger community, that would mean that more than a great deal of our organizations are, in fact, operating social media for their institutions. This makes sense and is in line with most other information and media organizations.

So then why, upon being asked, do only 22.22% of the surveyed respondents report participating in #AskAnArchivist or #AskACurator and another 18.52% say they are unsure? We are missing a very large opportunity here. Not only to showcase our institutions and the hard work that our archivists are doing daily, but to give the growing Internet population a chance to access our media preservation landscape.



New, free website archives political TV ads in 2016 primaries

This new resource will bring journalists, researchers, and the public resources to help hold politicians accountable for the messages they deliver in TV ads

[Read the story here >](#)

Continued on page 25

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- President Jimmy Carter

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Access Committee Update continued from page 13

In the Access Committee meeting, I discussed my current push for us to create more of a social media presence and the findings of this recent survey. I spoke on the pressing need for regional, University and corporate archives alike to be showcased to the public. Two things were brought up during the meeting: whether this kind of “publicity” of our work and archival institutions would serve a purpose (does anyone listen? Is this something people need or will use?), and if the Access Committee’s presence on social media would be considered outreach or truly within the context of “access.”

To answer the outreach/access question: there is a fine line between the two and many times it bleeds over, especially when discussing social media. But say we feature a specific archive on a tweet or Instagram. They select a particular moving image collection to showcase on that post. A young researcher sees this, happens to need *just these things* to help their book or thesis, and realizes that a) these materials exist and b) they are able to go and actually visit them. I’ve lost count of the amount of times I have had to tell people that *anyone* can go to the Academy Library/Margaret Herrick and read original Production Code Files.

As a former student, an academic, a writer and someone who firmly believes in the power of AMIA as a strong and positive professional organization that is constantly working for the betterment of its members and community, we must support each other. One of the ways we can do so is to provide access to not only materials but to informational tools. We must provide archival **awareness**. This is a key facet to our new digital age. There is a huge population out there that is not even aware that they are *allowed* to do research in our institutions. How do we get that information to them? Twitter. Facebook. Instagram. We need to have more of a presence on these events like #AskAnArchivist day and #AskACurator.

This survey and the results of my meeting at this year’s AMIA Conference are just the start of something much larger. I hope to get the ball rolling and involve many of your own archives and institutions in a regular schedule where we can platform the incredible work that you are doing and the blood, sweat and tears that you are putting into the projects that you make come to fruition. We do not and should not exist in an echo chamber. While I know it can be difficult to figure out how and what to post (especially with privacy issues, etc.), nothing is impossible. Let’s do this!

Here is the link to the complete survey. I would HIGHLY recommend you read the final comments at the end. They are quite provocative and great on both ends of the spectrum! <https://www.surveymonkey.com/results/SM-CKSXQgCJ/>

I will be posting the minutes to the Committee Meeting soon as well, if they haven’t already been done by the time this is published!

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Perchance to Dream

William O'Farrell

Posted to AMIA-L on October 15, 1999
Wondering what the Bard might say on
the subject of video preservation

To be, or not to be: that is the question:
Whether 'tis nobler in the mind to suffer
The slings and arrows of outrageous fortune
Or to take arms against a sea of troubles,
And by opposing end them? To die: to sleep;
Copy no more; and by a sleep to say we end
The heart-ache and the thousand natural shocks
That video is heir to, 'tis a consummation
Devoutly to be wish'd. To die, to sleep;
To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When they have shuffled off their format coil,
Must give us pause: there's the respect
That makes calamity of so long life;
For who would bear the whips and scans of time,
The compressor's wrong, the proud man's kine,
The pangs of shedding, copyright law's delay,
The insolence of office, nay vaults, and the spurns
That patient merit of the unworthy takes,
When he himself might his copies make
With a bare bodkin? who would fardels bear,
To grunt and sweat under a weary life,
But that the dread of something after death,
The undiscover'd country from whose archives
No traveller returns, puzzles the will
And makes us rather bear those ills we have
Than fly to zeros and ones we know not of?
Thus conscience does make cowards of us all;
And thus the native hue of image resolution
Is sicklied o'er with the pale cast of obsolescence,
And enterprises of great pith and moment
With this regard their signals turn awry,
And lose the name of action.--Soft you now!
The fair Ophelia! Nymph, in thy monitors
Be all thy shows remember'd.



AMIA 25th Flashbacks Celebrating AMIA's 25th year

I spent 36 years at UCLA as Chief Projectionist for The James Bridges Theater. A large portion of that time was spent projecting nitrate prints. I've always felt that the proper and safe handling of nitrate is a subject that there is not enough information out there for those that need to know. After joining AMIA and later the nitrate committee I realized that this is the perfect forum for communicating this information to all that would be interested. And that's what we are in the process of doing.

- Jess Daily, Motion Picture Projection Services

Fourteen years ago at the last AMIA conference in Portland, I began creating what is now a very large and successful moving image archive. That conference was ground zero for this project. I had recently started working here as the Visual Materials Curator in charge of all the visual collections. I discovered that nothing had ever been done with the film (and video) collections and in fact, that collections that should have come here had been rejected over the years. I wanted to change this and start an active moving image archive, but there wasn't any funding or support available for it. So I came to the AMIA conference and started telling people what I wanted to do here. One of the people I talked to was Hannah Palin—I gave her what she calls my “elevator speech” about it and she was on board right there. Going to the AMIA conference resulted in two people coming to work with me, first as volunteers, and then on grant monies I scrounged up over the years. Hannah stayed with me for all these years working on small and then large grants as we built up our successful moving image archive program. (You can see how we did it in our article “Starting From Nothing: The Art of Creating a Film Archive” in the Spring 2013 issue of *The Moving Image*.) As of just a few months ago, Hannah became a permanently funded staff member and we left the world of “temporary staff” appointments for the archive. It seems fitting that the last Portland AMIA conference was the beginning of our moving image archive and now fourteen years later, we celebrate our permanent status at this Portland conference.

■ Nicolette Bromberg, Visual Materials Curator, Special Collections, University of Washington Libraries

A close-up, artistic photograph of several interlocking film reels. The reels are metallic and show signs of wear, with some numbers like '70' and '50' visible on the edges. The lighting creates a soft, ethereal glow around the reels.

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AMIA's Community Fund donors

The AMIA Community fund not only pays tribute to our colleagues, but donations will fund travel grants to the annual conference.

On behalf of AMIA's Board and members, thank you!

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FROM AMIA'S FACEBOOK PAGE



When a Work Print is the Only Print

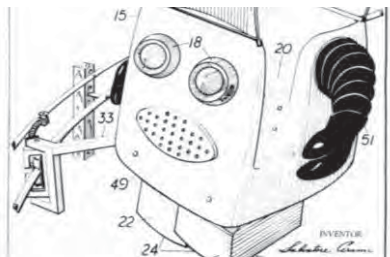
Rare moving images of survivors of the 1915 Armenian genocide will be shown in Bologna.

[Read the story>](#)



The Magnificent New York Public Library for the Performing Arts

A black and white film playing of a young man dancing ballet. Baryshnikov! [Read the story >](#)



National Archives Released a Coloring Book of Weird Patents

And you can download it free online.

[Read the story >](#)

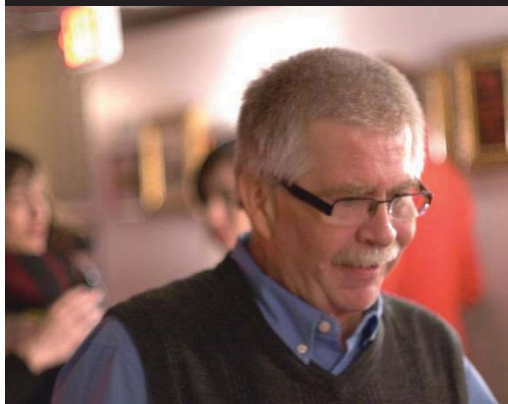


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NEWS FROM THE FIELD



Ed Stratmann Retires from George Eastman Museum

Continues as Curator Emeritus

Dear Trustees, Trustees Emeriti and Colleagues,

For no less than forty years, Ed Stratmann has loyally served the George Eastman Museum. In his capacity as Associate Curator of the Moving Image Department, he brought an unparalleled knowledge of the museum's film collection and his superior talent as a teacher and a mentor. Ed has been a major contributor to the growth of the L. Jeffrey Selznick School of Film Preservation, to the national and international reputation of the Moving Image Department, and to the museum as a whole.

Much to our regret, Ed's health conditions prevent him from continuing to work as he has so successfully done in the past. In recognition of his crucial role in the life and history of our institution, and in the hope he will continue to share with us his expertise and passion for cinema, we have decided—upon Paolo Cherchi Usai's recommendation—to offer Ed the honorary title of Curator Emeritus, which will enable him to continue sharing his knowledge with our staff, students, our colleagues in the International Federation of Film Archives (FIAF), and the film community as a whole on a voluntary basis.

Please join me in congratulating Ed for his new appointment. We will have an opportunity to celebrate his accomplishments at an informal special event to be held in conjunction with the celebrations of the twenty years of the Selznick School of Film Preservation, to be held immediately before the second Nitrate Picture Show film festival in late April.

All best,
Bruce Barnes, Ph.D.
Ron and Donna Fielding Director
George Eastman Museum

Some Thousand Film Rolls Burnt in Cinemateca Brasileira Fire

Approximately a thousand film rolls were burnt in a fire at the Cinemateca Brasileira film library in the wee hours today (Feb. 3) in São Paulo. The number which stands for slightly below 0.4 percent of the archive, the institution says. Most of the material burnt is preserved in other media or formats. [Read the story>](#)



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NEWS FROM THE FIELD

Grover Crisp Wins ASC's Prestigious Bud Stone Award

Grover Crisp, Sony Pictures' EVP of Asset Management, Film Restoration & Digital Mastering, was surprised at last week's ASC Awards with the Bud Stone Award of Distinction, which is presented to individuals who have made significant contributions to advancing the art of filmmaking. Richard Crudo, ASC President, presented the Award.

Grover works tirelessly on behalf of preservation issues, and is an AMIA founding member as well as organizer of The Reel Thing.

Congratulations!



Chicago Film Archives Receives Prestigious MacArthur Award for Extraordinary Creativity and Effectiveness

Chicago Film Archives is pleased to announce that we are the recipient of a 2016 **MacArthur Award for Creative and Effective Institutions**. This award recognizes exceptional nonprofit organizations that have demonstrated creativity and impact. Its purpose is to invest in long term sustainability with a one-time sizable grant.

Chicago Film Archives is a regional film archive that was founded in 2003. It is dedicated to identifying, collecting, and preserving films that represent the Midwest, while serving a variety of academic, cultural and artistic communities by making the films available for exhibition, research and production.

"This honor is particularly special because no other film preservation organization (or any media preservation organization for that matter) has won this award before." Executive Director, Nancy Watrous said, "The critical nature of moving image preservation so often goes unnoticed, giving way to other cultural pursuits and leaving history behind as something merely built on nostalgia. Recognizing that moving images offer a glimpse into the future as well as the past is rare. So we are doubly thankful that the MacArthur Foundation is throwing light on this often over-shadowed cultural endeavor."

Just recently, CFA completed the preservation, digitization and cataloging of the massive Ruth Page dance collection that included the conservation of 200 videotapes and two 35mm nitrate films from 1928. The results can be found on CFA's website where nearly 400 films are described with extensive notes about each of these works. In addition, CFA has conserved twenty-eight other films with support from the National Film Preservation Foundation including the Film Group's 1966 documentary *Cicero March* which was selected for the National Film Registry in 2013. These and over one thousand other home movies, industrial, experimental, travelogue, educational, documentary and student films stream in full from CFA's website.

The MacArthur Award for Creative and Effective Institutions has been presented annually since 2006 to organizations across the country and around the world that demonstrate exceptional creativity and effectiveness. This year's 14 recipients are drawn exclusively from Chicago's diverse arts and culture community in order to strengthen the city's vibrant cultural life and underscore the Foundation's commitment to its hometown.

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NEWS FROM THE FIELD

A Free for All: NYPL Enhances Public Domain Collections For Sharing and Reuse

Greetings from NYPL Labs! We are proud to announce that out-of-copyright materials in [NYPL Digital Collections](#) are now available as high-resolution downloads. No permission required, no hoops to jump through: just go forth and reuse!

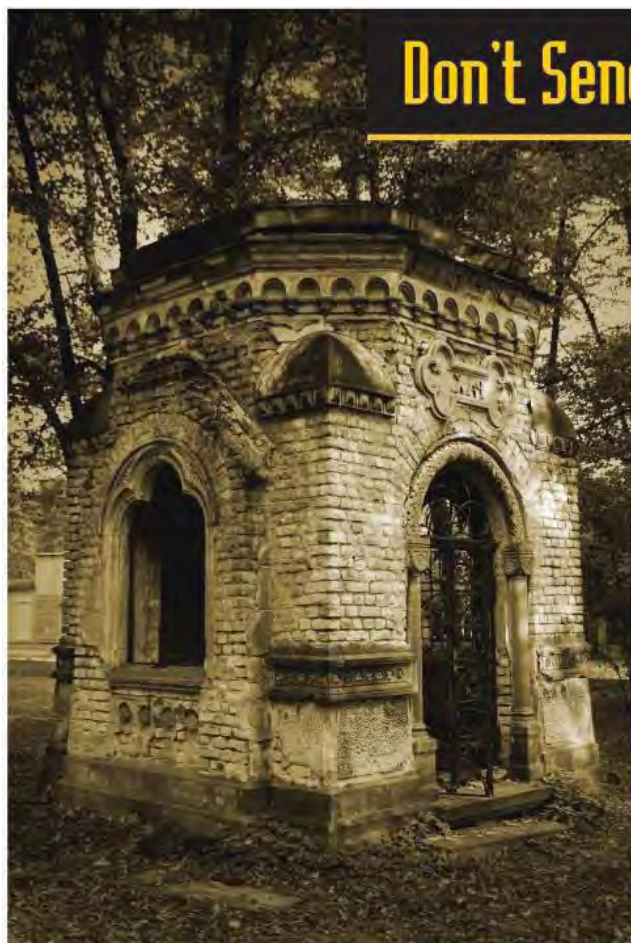
The release of more than 180,000 digitized items represents both a simplification and an enhancement of digital access to a trove of unique and rare materials: a removal of administration fees and processes from public domain content, and also improvements to interfaces — popular and technical — to the digital assets themselves. Online users of the [NYPL Digital Collections](#) website will find more prominent download links and filters highlighting restriction-free content; while more technically inclined users will also benefit from updates to the [Digital Collections API](#) enabling bulk use and analysis, as well as data exports and utilities posted to [NYPL's GitHub account](#). These changes are intended to facilitate sharing, research and reuse by scholars, artists, educators, technologists, publishers, and Internet users of all kinds. All subsequently digitized public domain collections will be made available in the same way, joining a growing repository of open materials.

Visit nypl.org/publicdomain for information about the materials related to the public domain update and links to all of the projects demonstrating creative reuse of public domain materials. (also, via NYT: [New York Public Library Invites a Deep Digital Dive](#))

Go forth, and reuse!



Ethel Merman on the cover of Sunday News in 1938.



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L'Immagine Ritrovata is one of the main organizers of the FIAF Film Restoration Summer School, which has been taking place in Bologna since 2007 and will be held again in 2016. The school has been also hosted in Singapore (November 2013) and Mumbai (February 2015).

The close collaboration between our Bologna headquarters and our new Hong Kong branch will result in an increasing number of international projects and will offer a wider wealth of solutions for archival and restoration needs.

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NEWS FROM THE FIELD

Washington WGBH, Library of Congress, and WETA to Digitize PBS NewsHour Collection

Submitted by Casey E. Davis

More than three decades of PBS NewsHour broadcasts from 1975 to 2007 will be preserved and available online as part of the [American Archive of Public Broadcasting \(AAPB\)](#). Public media producer WGBH, the Library of Congress and WETA, Washington, DC will digitize, preserve and allow the public online access to PBS NewsHour's predecessor programs from 1975 to 2007, made possible with funding from the Council on Library and Information Resources (CLIR). The project will digitize nearly 10,000 programs comprising more than 8,000 recorded hours that chronicle American and foreign affairs, providing access to original source material, including interviews with presidents and other world leaders and reports on major issues and events. The content will be presented as a part of the American Archive of Public Broadcasting, a collaboration between WGBH and the Library of Congress.

Boris Yeltsin, Vaclav Havel, Nelson Mandela and Margaret Thatcher. The collection includes extensive coverage of election campaigns, African-American history, global and domestic health care, poverty, technology, immigration debates, the end of the Cold War, terrorism, the economy, climate change, energy issues, religion, education issues, rural life, scientific exploration, poetry and the media.

The PBS NewsHour collection will be made available on the AAPB website, growing the online collection to more than 20,000 programs. The AAPB will ensure that this rich source for American political, social, and cultural history and creativity will be saved and made available once again to future generations.

Noting the value of preserving the PBS NewsHour material, Steven Roberts, renowned journalist and the Shapiro Professor of Media and Public Affairs at George Washington University, said "No other broadcast on television has upheld the highest standards of the profession with such consistent devotion."

The digitized PBS NewsHour collection will provide valuable primary-source material not available elsewhere for historians to consider in their explorations into the recent past, especially in the areas of politics, policymaking and international affairs. It will give scholars a previously unavailable source from which to study ideas and rhetoric to illuminate what intellectual historian Daniel Rodgers recently characterized as "a multi-sided contest of arguments and social visions that ranged across the late 20th century."

The programs feature interviews with leading newsmakers including presidents, Supreme Court justices, members of Congress, every secretary of state since 1976 and with world leaders including the Shah of Iran, Ayatollah Khomeini, Fidel Castro, Muammar Khadafy, Yasser Arafat, Menachem Begin,



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More information is available on the American Archive website at americanarchive.org.

#amia16

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UPCOMING EVENTS

2016 EVENTS

March 7-10: Joint Technical Symposium; Singapore

March 8-12: Art Libraries Society (ARLIS/NA) Conference; Seattle, Washington, USA

March 9-10: Preservation and Archiving Special Interest Group 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

April 15: Mediating the Archive - Moving Images and Social Histories; New York, NY, USA

April 16-21: National Association of Broadcasters Conference and Exhibits; Las Vegas, NV, USA

May 4: DAS New York; New York, NY, USA

May 11-14: Association for Recorded Sound Collections (ARSC) Conference; Bloomington, IN, USA

May 13-18: American Institute for Conservation (AIC) Annual Meeting; Montreal, Canada

May 26: Annual FOCAL Footage Awards; London, United Kingdom

June 6-11: SEAPAVAA Annual Conference; Guam

June 13-16: Open Repositories Conference; Dublin, Ireland

June 23-28: American Library Association Annual (ALA) Conference; Orlando, FL, USA

June 24-29: International Federation of Film Archives (FIAF) Congress; Bologna, Italy

June 25-July 2: Il Cinema Ritrovato; Bologna, Italy

July 3-8: International Association of Music Libraries (IAML) Annual Conference; Rome, Italy

July 28-30: 17th Northeast Historic Film Summer Symposium; Bucksport, ME, USA

July 31-August 6: Society of American Archivists (SAA) Annual Meeting; Atlanta, GA, USA

August: The Reel Thing; Los Angeles, CA, USA

September 5-7: International Council on Archives (ICA) Congress; Seoul, South Korea

September 30-October 1: Extending Play Conference; New Brunswick, New Jersey, USA

October 1-8: Le Giornate del Cinema Muto; Pordenone, Italy

October 12-15: FIAT/IFTA World Conference; Warsaw, Poland

October 24-27: SMPTE Annual Technical Conference and Exhibition; Hollywood, California, USA

October 27: World Day for Audiovisual Heritage; various locations

Nov 9-12: AMIA 2016, Pittsburgh, PA, USA



AMIA 2016 Events

May 4 – DAS New York
 August 18-20 – The Reel Thing Los Angeles
 November 9-12 – AMIA 2015

2017 EVENTS

January 20-24: American Library Association (ALA) Midwinter Meeting; Atlanta, GA USA

June 22-27: American Library Association Annual (ALA) Conference; Chicago, IL, USA

July 23-29: Society of American Archivists (SAA) Annual Meeting; Portland, OR, USA

AMIA

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