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ASSOCIATION OF MOVING IMAGE ARCHIVISTS



From the Board

From the 2016 Annual Report



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DAS

DAS New York, May - 5

May 5th at MoMA in New York City.

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AMIA

Winter. 2017
Volume 114



From the AMIA Board

From the AMIA Annual Report

AMIA 2015 had a record attendance in Portland nearly a year ago when this current board took office. At that business meeting a group members challenged the organization to make changes to make the Association more inclusive, accessible and affordable.

This conference we will focus on diversity, inclusion and equity and discuss action steps moving forward. We have inaugurated a sliding scale for conference fees and will open a full day of programming free to the community while live-streaming those sessions for those not able to attend. Collaborative notetaking and online presentations post-conference will also offer those resources beyond conference attendees and the membership.

If you viewed the organization solely through the lens of this year's lively debates on our list-servs and in social media you would miss all the incredible work by our committees and members, the support for the association that has come through new partners and strong collaborators, and a series of major events brought together voices from every corner of our field.

It humbles me how much energy and creative initiative the members of AMIA have.

I am also humbled by the hard work and commitment of this year's Board members. I am fortunate to have been on the Board with people who have great wisdom, and have shown great devotion to our organization. They have made the Association better.

I would be remiss if I did not also recognize the AMIA staff and the Conference Committee who have made this week another amazing event.

Andrea

Andrea Kalas, AMIA President

AMIA 2016

Conference Welcome From the 2016 Conference Committee

Welcome to Pittsburgh!

One of Pittsburgh's nicknames is the "City of Bridges." Throughout the year the AMIA Board, Steering Committee, Diversity Committee and Conference Committee worked tirelessly to bridge constituencies within the membership to help make the 2016 conference more representative of the changing face of AMIA, and more responsive to the needs of our professional community.

This year sees the growth of our curated streams, the addition of sessions that are open and free to the local community, a new fee schedule for conference attendees, and more than double the amount of travel funding granted to conference goers. We thank each and every individual and institution that put forth new ideas and helped to bring them to fruition.

As a result of these initiatives, the conference is jam packed with goodies. There are a plethora of local sites to visit boasting rich archives and cinema histories, tours of local archival facilities, a full roster of pre-conference workshops and symposia, Hack Day, four curated streams of programming, three days of panels, two poster sessions, the perennial favorite vendor café, first timer mixers, and screenings galore. Without a doubt, there is something for everyone.

The annual conference is the result of the collective efforts of many committees and members. Our Pittsburgh local committee has gone above and beyond to help facilitate tours of Media Preserve, Iron Mountain, and the Paramount Film Exchange, and to create a guide of things to see and do in the 'burgh. We also want to thank the Archival Screening Night coordinators, the task force working to offer sessions online, the team putting together the newcomer's event, the stream curators, the Diversity Committee for their work on the plenary sessions, the Education Committee for fostering the student membership and conference experience, the organizers of Hack Day, The Reel Thing, and Trivia Night, and each of the individual chairs and presenters.

On behalf of everyone who has contributed to this year's Conference, welcome to Pittsburgh.



*Thank you to Miriam Meislik for this image
and the Cover image for the 2016 Program.
University of Pittsburgh, William J. Gaughan Collection*

2016 Conference Committee
Carol Radovich and Regina Longo, chairs
Tara Kelley, Roshan Kindred, Lindy Leong, Julie
Lofthouse, Laura Montgomery, Yvonne Ng, Brian Real,
Dave Rice, Steve Wilson, Dan Wagner, Lindsay Zarwell

AWARDS



Jean-Louis Bigourdan The Silver Light Award

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

The Silver Light Award was presented by previous Silver Light recipient James Reilly

Presentation by James Reilly

His accomplishments on behalf of moving image archiving are both numerous and significant. The whole modern understanding of how acetate and nitrate film supports deteriorate—and more importantly, what can be done to prevent it—is largely a product of his scientific work. He did all the work to make A-D strips into the reliable, indispensable tool they have become for preservation of acetate film. He and Peter Adelstein were responsible for creating the IPI Media Storage Quick Reference Guide and for shepherding the results of their research into ISO Standards. Jean-Louis knows more about the preservation of film supports than any other living person. He is a French National Treasure that we somehow lured to America. We owe him a huge debt of gratitude not only for his scientific work but also for his love of the film medium. He has long been a major force within AMIA and a tireless advocate for education of young preservation professionals. He created the IPI AMIA Fellowship in Preservation Research more than 10 years ago and has had dozens of interns over his career.

Remarks from Jean-Louis Bigourdan

There are a lot of new people in the room and maybe you don't have a concept about the IPI. The IPI was created in 1985 and Jim Reilly was the first, and so far the last, director. He began with the controversial issue that motion picture films were fading away and that manufacturers were providing limited data about the stability of the dyes. Therefore, it was crucial to create an independent testing laboratory. Until this day this is what IPI does. Actually, from the point of view of the manufacturer color film was not meant to survive. In the 1960s you could find publications that said that the films were not meant to be permanent, but we love them so much that we want them to be permanent, and we try to do that with our work.

Ruth, my partner in life, said something a few weeks ago - that the two who really changed my life were Jim Reilly..... And I don't know if you can guess, it's not Ruth, but it was Kita my first Sheepdog. And it's not a joke. I hope Jim doesn't mind. But it's really true. He brought me here, and made it possible for me to do all this work and that is very important. And thank you to my IPI colleagues because what we do is really a collective effort; it is not a single person. Among them I like to mention Peter Adelstein. He was a mentor to me and I learned a lot from him. He worked until he was 89 and he is still around. He is the role model for longevity. So I will not run away, now that I have this award. I will try to keep doing things because he showed the way.

Another important thing for us and the work we were doing is the funders. This is key - otherwise we cannot do the work. I want to mention the National Endowment for the Humanities particularly because they almost single handedly funded the research we did on film. They understood the importance; they trusted us, saw the need, and helped us tremendously.

And then there is you, the AMIA members and friends.

Jim mentioned something that is close to my heart: the AMIA / IPI fellowship. That is what we really need – someone to continue this work. This is something that we really need to support.

Because, the dedication is one thing, but through conversations we have had for twenty-two years, through the presentations, and the reactions to the presentations, you have shaped the direction of what we should address. So, you are part of this trophy. I am particularly happy to get this award, and I accept it, by the way.

Nowadays, at conferences, we hear a lot about pixels, digitization, and metadata, but we should not forget about the physical preservation of moving images. I take the opportunity here to stress that we should not forget that the wealth of those pieces of film, in those rusted cans, is still there. I think we learned how to postpone their deterioration and that is very important to all of us.

Thank you. I am very touched by this.



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Dave Rice

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.

Introduction by presenter Reto Kromer

Dave Rice started a promising career in film preservation at a renowned school in Rochester, NY. There he learned that: *It's very important to keep your archival advocacy slogans cool... and dry.*¹

At a certain point something went wrong, and he came in touch with... video. Hopefully he still had film in mind: *I'm inventing the YUV color separation film for those preserving video tape to film. Consists on a 35 mm print with two 16 mm prints.*²

Then he delved not only deep, but very deep, and then even deeper into digital and file formats: *Announcing a new archival file format for long-term annoyance: DS_Store/A*³

Finally, he became even worse and began to write software which is... open and free! I will mention here only one example from so many. Dave is the original creator of *vrecord*, a software developed during an AMIA HackDay and hosted on AMIA's Open Source GitHub repository.⁴ This piece of software takes advantage of open source video digitisation software for automated digitisation of video.

His intense, profound and generous activity inspired numerous people in our community, including me. It's a real privilege for me and a great pleasure as well, to present Dave Rice the *Alan Stark Award* for 2016.

Remarks from Dave Rice

Thank you, Reto, for the kind words. I'm very thankful to my friends and collaborators and AMIA for considering me. This has already been the most emotional AMIA for me, even more so receiving the Alan Stark award and your encouragement. I'd like to speak briefly on the topic of AMIA as catalyst for and a dependent of innovation.

I first came to AMIA in 2002 as a hopeful film preservationist. I attended the Selznick School and learned every aspect of film preservation comprehensively from optical to chemical and mechanical to perceptual. My first archival job at Democracy Now had no film, but early digital recordings. Applying a Selznick School education to a Democracy Now archive requires some serious innovation. My Selznick experience taught me the feeling of controlling a collection but I knew I was struggling for any control at work. From nitrate to MiniDV we have similar objectives but very different tools and it is very reasonable to find that innovation we require needs improvement or does not yet exist at all.

Often archivists working on new technological challenges must quickly adopt the tools of related communities, but any Mac user knows the pain of trying to maintain those tools once that related community has moved on. I acknowledge that archivists have to grab onto what works to get the job done, but we can be more strongly empowered by creating, contributing, and supporting for ourselves. Just as we need to open our decks and projectors to understand, tinker and fix, just as we need to run our hands along a film print on a bench or open a cassette, we have a similar need with the new digital equivalents. Whether analog or digital, we should support our own hackers.

Bringing innovation into one's work can produce meaningful personal accomplishments; still more meaningful when such innovations can be a solution shared amongst others. However, the more impactful innovations may be those that also act as a building block or foothold for others to build upon or learn from. For innovation within a community, being a contributor or supporter can create a bigger impact than being a lone pioneer.

AMIA has grown rapidly and I do not consider this as simply an expansion of what we already were, but as ever-changing with new voices and skills to welcome. However sometimes it feels as if we're several simultaneous conferences. In one room we'll lament about a digital dark age while in the next we'll be better exploiting the opportunities of digital preservation. In one room we'll discuss how to make diverse collections available online simply while another room demonstrates the distinct power of unique presentation forms, from cinematic to mobile.

I'm grateful that this year's AMIA seeks to innovate the form, governance, and environment of our field in order to promote opportunity, showcase more voices, and meld our ideas and visions. Recent AMIA conferences had me return to work with a focus on innovating within the archive; however this AMIA has very strongly motivated a desire to innovate from the archive outward.



The Alan Stark Award was presented by Reto Kromer



The William S. O'Farrell Volunteer Award was presented by Karan Sheldon

Dennis Doros

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.

Introduction by presenter Karan Sheldon

Dennis Doros is this year's recipient of the William S. O'Farrell Award for significant contributions to the field and to AMIA. It is an honor to present the award to Dennis, who has a great heart, and maybe the best...what used to be called...Rolodex of anyone in this room.

Dennis served on AMIA's board of directors from 2008 through 2014. He was attentive and skillful with vendor relations. He lifted the association's PR capacity. He helped establish AMIA's Community Fund Travel Grants. A strong proponent of our journal, *The Moving Image*, I understand he helped devise its current editorial structure. He has championed students and new professionals throughout his time at AMIA – as a mentor and in advocating for the expansion of AMIA's resources.

The company Milestone Films is an inspiration. Amy Heller and her husband, Dennis, started the company in 1990. Milestone is an independent distribution company doing topnotch work in discovery, restoration, production of ancillary materials, audience building, press relations and that ineffable bringing of meaning to the potentially evanescent. Dennis's early article, "Ideas on Running a Film Society," is a must read; "Don't be afraid to put on the gorilla suit!"

People around the world, because of Amy and Dennis, have seen *Killer of Sheep*, *The Exiles*, *On the Bowery*, Shirley Clarke's work, and on and on across so many genres: *The Adventures of Prince Achmed*; *Say Amen*, *Somebody*; Lois Weber with Anna Pavlova. Now, what about that New Jersey Moving Image Archive?

Dennis has a killer wit, the ability to reach out and say the important thing, to show up when most needed and to stay with the hard stuff. Dennis has provided unstinting knowledge, energy, and optimism. With the O'Farrell Award we recognize his value to AMIA from mentoring events to top-level leadership. Dennis and Amy find time to support colleagues, to do outstanding work as distributors of irreplaceable independent media, to raise a son, and to engage with AMIA as much as any members in the history of the organization.

Remarks from Dennis Doros

When Pam Wintle called to tell me that I had won the William O'Farrell Award, I paused for a REALLY long time... I had to get around the fact that I was actually *winning* an award, rather than presenting one. Also, like everybody else who knew Bill, I get a little misty when this award is presented every year. I'm also amazed that I'm winning an award alongside Dave and Jean-Louis. That's really cool.

So after Pam's phone call, it then took me even *more* time to process that I had to write my own acceptance speech rather than somebody else's. So! Here goes. I am *very* grateful to the Awards Committee and I couldn't be more honored that Karan nominated me. Karan, there are few who are *your* equal in life and I have such admiration for you. I remember those 6:30 am breakfasts at the Farmer's Market on Fairfax with you and Michele Kribs as highlights of my six years on the Board.

I am also truly thankful to those at the AMIA office who held my hand and guided me over the years. It made volunteering much easier and such a pleasure. So thank you Laura, Beverly and Kristina.

And while I'm talking about exceptional women, foremost is my wife Amy. While I was *gallivanting* around for AMIA and doing all this *volunteering* work this Award seems to say I did, she was taking care of our son, two cats, two dogs, and of course, working full time with Milestone. And Amy, right here and now, I would like to be the first to dismiss that cliché for women of "backwards and in heels." I happen to know that the best partnership is side by side – and let everybody know that when I can't keep up, you're there to take the lead. I'm really glad you're able to attend AMIA these days and meet these incredible people.

I also want to thank my friends Tony Buba, Jan McMannis and Gary Kaboly who are here tonight. They are three Pittsburgh friends who have supported me in film and in life with their friendship for well over thirty years. Jan was there the first day I ever worked in film.

Now, Karan once spent weeks writing a truly wonderful speech hoping to convince more AMIA members to volunteer. I helped with the catchy phrases. So let me tell you how I got started volunteering in the couple minutes I have left.

Continued – Remarks from Dennis Doros

Honestly, I almost left for good after my first AMIA conference. In 1997, I was invited to present on a panel in DC. I won't go into the details but let's just say it went badly. *Really* badly. I was gone. Out of here, forever. To be even more honest, I was *also* intimidated to be at a conference with all these professionals with so much more experience and knowledge. But someone at Universal stopped me on the way out and convinced me to come back the next year. My volunteering began when I saw the staff working hard – I can't remember if they were carrying boxes or moving chairs around. So I offered to help. Then I started asking the office what else I could do. Soon I didn't have to ask anymore because they started asking *me*. Laura's *very* good at that.

It was then that I realized that AMIA is what I made of it. What I wanted it to become. And the trick is when AMIA asks; the answer is *always* to say yes -- no matter how little time I thought I had to give, or how much out of my comfort zone it was. And believe me, *everything* was out of my comfort zone twenty years ago. Volunteering at AMIA gave me the confidence to take on completely different challenges in work and in life. More importantly, it gave me so many friends in my life, *for* life, who I cherish.

Wendy Shay calls the conference, "Camp AMIA" and she's absolutely right. Now, twenty years later, *I'm* one of those people at AMIA with experience and ... and a really neat award. The trick is to say yes.....

Thank you everybody.

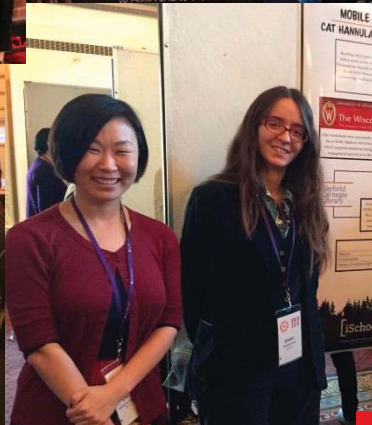
Continued – Remarks from Dave Rice

The field of archiving can contain its share of discouragement to innovation. Trying to improve our existing opportunities, can be met with resistance by those who consider that further research and innovation are not needed in an area that has already seen a pioneer or found a conceptual best practice. Or by those that consider innovation as credible only from a so-called expert. Additionally organizing our communities under uncooperative terms such as 'analog vs digital' limits our abilities to work stronger together. Best practices can be better, gatekeepers can be surpassed, and we together can innovate for ourselves.

To the extent we can put ourselves into action as curators, educators, activists, and archivists, please make music and please dream dreams. Thanks again, AMIA, peace.



November 12, 2016



Images from Pittsburgh
November 9-12, 2016



2017 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

2017 Scholarship Applications

Deadline: May 15, 2017

www.AMIANet.org

AMIA Scholarships

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

AMIA is now accepting applications for the 2017 Scholarship Program. Three scholarships will be awarded in 2017: 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.

Congratulations to the 2016 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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MEMBERS IN THE NEWS



The first Alice in Wonderland film has been restored

[The story >>](#) Thanks to the British Film Institute (BFI), you can watch online this silent version of Lewis Carroll's classic tale for the first time.



Film Technician Who Discovers Gems in the Outtakes

[The story >>](#) I've seen images from the 1933 Chicago World's Fair. I've also seen outtakes or footage of movie stars that no one has seen since the films were shot 70 or 80 years ago.



Mad Men Archive to University of Texas

[The story >>](#) Congrats to the Harry Ransom Center.



Historic Archive in Maine

[The story >>](#) For 30 years, David Weiss has been in the business of preserving memories

CONGRATULATIONS, AMIA MEMBERS!



San Francisco Silent Film Award 2017

Congratulations to EYE Filmmuseum



WGBH Awarded NEH Grant to Support Public Media Content Management Tools and Training
[STORY >](#)

NEW MEMBERS

Individual Members ..

Jaime Busby - CA
Paul Calardo - KY
Sheila Carrington - VA
Stacey Dyer - United Kingdom
Andrey Filimonov - NY
Michelle Lovegrove Thomson - Canada
Benjamin Solovey - LA
Jeremy Spracklen - TX
Allan Tudzin - CA
Daniel White - NH

Student Members..

Ashley Franks-McGill - CA
Outi Hallami - Finland
Michael Kinkle - TX
Graham Marshall - CA
Nicole Tantum - MA
Aisling Yeoman - Canada



FROM AMIA'S FACEBOOK PAGE

NEWS FROM THE FIELD



National Film and Sound Archive faces uncertain future

The archive is not a second-hand record shop, it's far more important... [Read the story>>](#)



FIAF 17

Opening night will be hosted at Paramount Studios... [Read the story >](#)

Keanu Reeves Narrates Short Film About The Importance of Film Preservation

[Read the story >](#)

The film was produced for TIFF's Save This Moment campaign, which aims to raise funds to cover storage, revision and maintenance costs for newly acquired film prints.

In a new short film "The Film Prayer" produced for the campaign, [Keanu Reeves](#)' voice embodies the voice of film and provides advice on how to handle film carefully so it doesn't break or burn in the projector and so it can be preserved for future generations. The text used for the short film's voiceover originates from a poem also entitled "The Film Prayer," a cautionary tale for projectionists said to have been written by A.P. Hollis in 1920. Watch it below

"I love film and am honored, grateful to TIFF for including me in their important efforts to preserve, project and support this extraordinary medium", said Keanu Reeves.

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NEWS FROM THE FIELD

Dance Heritage Coalition Launches “Ask an Archivist” Service

MProgram will provide trustworthy advice to artists and dance companies and create new resources for community-based archiving

Dance Heritage Coalition (DHC) announced the launch of "Ask an Archivist," a new service that will provide guidance to artists and dance companies through free phone or on-line consultations on how to save and share their legacy materials.

For more than a decade, DHC has offered direct assistance to dance companies and independent artists, providing archive assessments, inventories, digitization services, and help with organizing, preserving, and developing sustainable long-term plans for legacy records. In 2010, with support from The Andrew W. Mellon Foundation, DHC developed templates and workflows for archive assessments and inventories, and evaluated the needs and challenges faced by dance companies in preserving and using the records of their work. Artists at all stages of their careers benefit from good records management practices, which enable them to actively use their archives for re-staging, marketing, education, engagement, creative repurposing, and fundraising. DHC receives a steadily increasing number of queries from artists and dance companies seeking information or guidance on archiving issues, from what to do with obsolete format videos or decades' worth of paper records, to how to effectively manage digital assets.

The establishment of the "Ask an Archivist" program enables DHC staff to provide one-on-one consultations and conduct follow-up to ensure archiving projects stay on track. Acting Executive Director Imogen Smith will lead the program; she has directed DHC's artist services since 2011 and has worked with artists around the country to create assessments and inventories, prepare AV materials for digitization, and create legacy plans. Additional specialized advice will be provided by members of DHC's Board of Trustees, who are experts in the field of dance archives and represent major dance research collections nationwide, and by David Rice, DHC's Director of Digital Projects, a nationally recognized consultant on audiovisual preservation and web archiving.

In addition, DHC will develop and test a suite of online tools and resources, augmenting the NEA-funded [Artist's Legacy Toolkit and Records Management Guide](#) currently available on DHC's website. Curricula for artist-targeted workshops and webinars, and a manual of best practices for community-based archivists working with performing artists, will lay the

groundwork for an expansion of shared archival services to dance communities in the future.

This project implements findings from two DHC-led planning grants funded by the Institute of Museum and Library Services. "Planning Artist-Driven Archives" and "Strengthening Living Archives" both revealed the importance of empowering artists to envision and take control of their own legacies; creating flexible, adaptable solutions for diverse stakeholders; and working with regional communities to strengthen local arts ecosystems. (The project white paper "[Strengthening Living Archives: a Plan for Empowering Artists and Communities](#)" is available on DHC's website.) In focus groups and surveys, artists consistently described lack of resources, time, and expertise as the primary challenge they faced in documenting and preserving artifacts of their performances. Increasingly, artists work independently, without the infrastructure provided by an established company. Few artists or small arts organizations can afford to retain a dedicated archivist or videographer, or purchase equipment needed for high-quality documentation and secure storage of digital assets.

With "Ask an Archivist," artists nationwide, including the emerging and under-resourced, will have access to trustworthy advice from dance-savvy archivists about handling digital, AV, and other artifacts. The program will help build community networks through social media and project blogs, sharing of case studies and linking of peer groups. By raising awareness of available resources and strengthening expertise within the dance community, the project will build grassroots capacity and encourage knowledge-sharing throughout the field.



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NEWS FROM THE FIELD

Kodak 'Investigating What it Would Take' to Bring Back Kodachrome

[The story>>](#) According to Kodak CMO Steven Overman, Kodachrome might come back! . "We get asked all the time by filmmakers and photographers alike, 'are you gonna bring back some of these iconic film stocks like Kodachrome [and] Ektachrome,'" says Overman. "I will say, we are investigating Kodachrome, looking at what it would take to bring that back [...] Ektachrome is a lot easier and faster to bring back to market [...] but people love Kodak's heritage products and I feel, personally, that we have a responsibility to deliver on that love."

Never-Before-Seen Footage of Marilyn Monroe Uncovered

[The story>>](#) The scene from "Seven Year Itch" in which [Marilyn Monroe's](#) white cocktail dress gets buffeted up to her waist is one of the most iconic in film history, but now, thanks to some old home-shot footage of the scene being filmed, you can see the moment and the events surrounding it in a different light.

National Archives launches Barack Obama Library website including access to archived web and social media content

[The story>>](#) The Barack Obama Presidential Library is the fourteenth library to become part of the Presidential Libraries system administered by the National Archives and Records Administration (NARA). The Library will be built in Chicago's Jackson Park and is expected to open to the public in 2021.

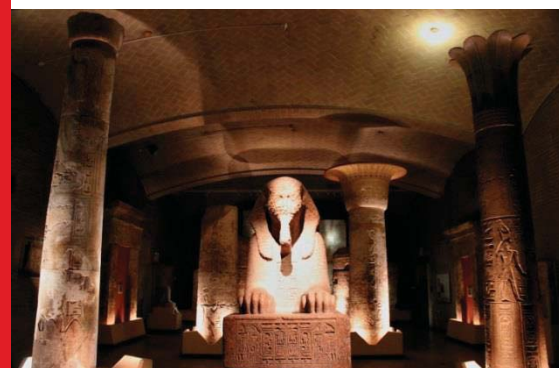
But you don't have to wait until 2021 to access content related to the Obama administration. With the launch of [ObamaLibrary.gov](#), the National Archives is pleased to provide access to:

- [biographical information](#) about the President and First Lady,
- an [interactive timeline](#) of key events, illustrated by documents, photos, and video from our holdings,
- [multimedia galleries](#) that provide a look inside the Obama presidency, and
- resources for [research](#), and
- the Obama Administration's [WhiteHouse.gov websites and social media content](#).



Master Recordings — Could Be Lost Forever, Without Archivists' Help

[The story>>](#) The shelves' contents will blow a music fan's mind. A row of Beatles master tapes for The White Album. Masters for John Coltrane's Blue Train, filed next to Miles Davis' Birth of the Cool. Billy Idol's Rebel Yell masters on the same shelf as a fleet of Frank Sinatra tapes.



Travel the Early-20th-Century World in Over 700 Films from the Penn Museum Archives

[The story>>](#) The Digital Penn Museum is a new portal to thousands of objects, videos, lectures, and other archives of the institution for archaeology and anthropology.

PBS NewsHour Digitization Project Update: Workflow Management

In January 2016, the [Council on Library and Information Resources](#) awarded WGBH, the Library of Congress, WETA, and NewsHour Productions, LLC [a grant](#) to digitize, preserve, and make publicly accessible on the AAPB website 32 years of *NewsHour* predecessor programs, from October 1975 to December 2007, that currently exist on obsolete analog formats. Described by co-creator Robert MacNeil as “a place where the news is allowed to breathe, where we can calmly, intelligently look at what has happened, what it means and why it is important,” the *NewsHour* has consistently provided a forum for newsmakers and experts in many fields to present their views at length in a format intended to achieve clarity and balance, rather than brevity and ratings. A Gallup Poll found the *NewsHour* America’s “most believed” program. We are honored to preserve this monumental series and include it in AAPB.

Today, we’re pleased to update you on our project progress, specifically regarding the new digitization project workflows that we have developed and implemented to achieve the goals of the project.

The physical work digitizing the *NewsHour* tapes and ingesting the new files across the project collaborators has been moving forward since last fall and is now healthily and steadily progressing. Like many projects, ours started out as a great idea with many enthusiastic partners – and that’s good, because we needed some enthusiasm to help us sort out a practical workflow for simultaneously tracking, ingesting, quality checking, digitally preserving, describing, and making available at least 7512 unique programs!

[Read the rest of the story>>](#)



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NEWS FROM THE FIELD

Vintage 'Glass Menagerie' Performance Returned to Air

[The story>>](#)

"I'm a pretty good detective," Jane Klain said, but she is no badge-wielding, revolver-packing gumshoe. She is in charge of research services for a museum.

The latest product of her sleuthing was playing on a computer on the desk behind her — a 104-minute performance of "The Glass Menagerie" starring Shirley Booth, Hal Holbrook and Barbara Loden that was broadcast 50 years ago. As far as anyone knew, the master videotape was lost.

Ms. Klain, who works for the [Paley Center for Media](#), formerly the Museum of Broadcasting and the Museum of Television and Radio, is always on the lookout for lost programs that are sought by scholars and biographers. Late last year, she noticed a one-line listing that led to four forgotten reels of videotape at the [University of Southern California](#) — the raw footage from which the original master tape of "The Glass Menagerie" was assembled.

She turned to video restoration specialists, who created what amounted to a new master tape. It will be shown on Turner Classic Movies, 50 years to the day after the original telecast.

"She is one of the heroes of archiving and finding these lost treasures," said Dan Wingate, who does video reconstructions and put together the new final version of "The Glass Menagerie." "It takes someone with real dedication and diligence and being willing to be said 'no' to over and over and keep going, and that's what she has."

Charles Tabesh, senior vice president for programming and production for TCM and the film-streaming site FilmStruck, described her as "knowledgeable, passionate and eager to talk about anything that's exciting that she has stumbled across or discovered."

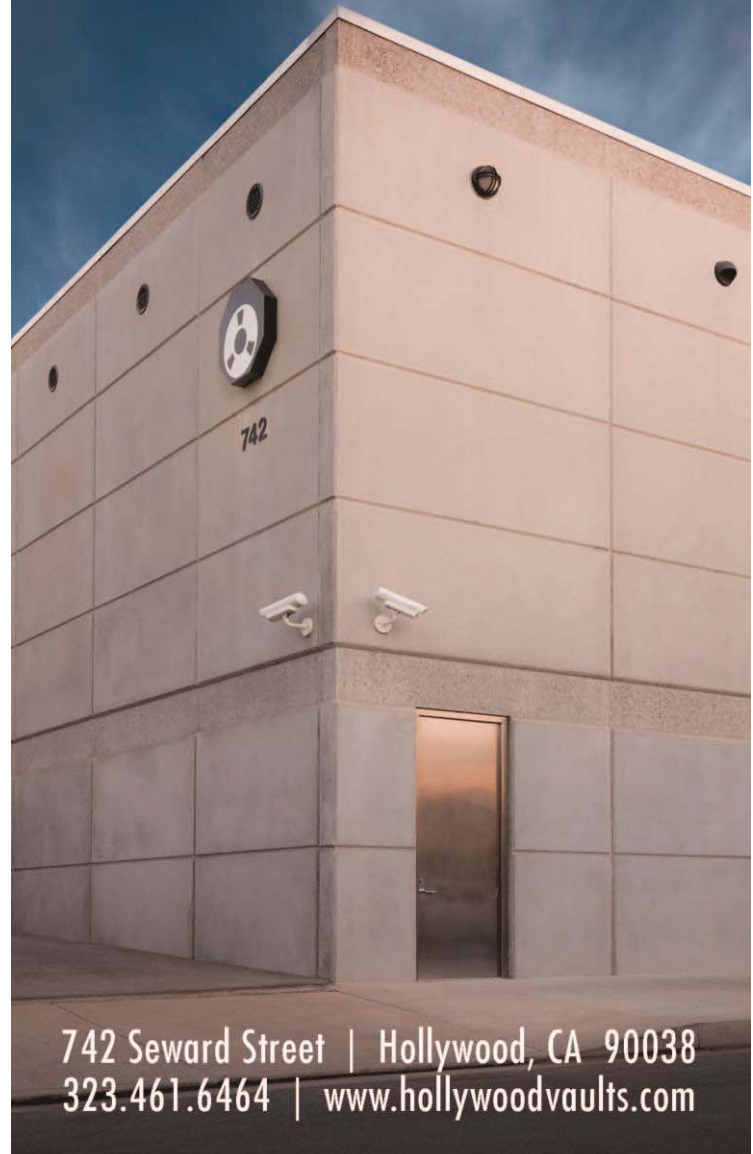
In 22 years with the museum, she has discovered dozens of video treasures, not all from the very earliest days of television. She mentions tracking down [a broadcast of the musical "Junior Miss"](#) that starred Don Ameche, Carol Lynley and Jill St. John in 1957, and a kinescope of a rehearsal of Rodgers and Hammerstein's "Cinderella," also from 1957.

She kept after archivists at the University of Wisconsin until they checked an all-but-forgotten closet and found what she was looking for, a videotape of Edward Albee's play "The American Dream," recorded in 1963, but never broadcast. She had seen it on a listing of the places in which the producer David Susskind's programs were housed.



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UPCOMING EVENTS

2017 EVENTS

March 2-4: Orphan Film Symposium; Paris, France

March 22-25: New England Archivist Spring Meeting; Hyannis, MA, USA

April 3-8: SEAPAVAA Conference; Manila, Philippines

April 20-22: MARAC Spring Conference; Newark, NJ, USA

April 22-27: National Association of Broadcasters (NAB) Conference and Exhibits; Las Vegas, NV, USA

April 26-28: Documenting Cinema - Film Librarianship in the 21st Century; Los Angeles, CA, USA

April 28 – May 3: International Federation of Film Archives (FIAP) Congress; Los Angeles, CA, USA

May 5: **Digital Asset Symposium (DAS)**, New York, NY, USA

May 10-13: Association for Recorded Sound Collections (ARSC) Conference; San Antonio, TX, USA

May 20-23: Audio Engineering Society (AES) Conference and Exhibits; Berlin, Germany

May 28-30: Eye International Conference/**The Reel Thing**; Amsterdam, Netherlands

May 28-June 1: American Institute for Conservation of Historic and Artistic Works (AIC) Annual Meeting; Chicago, IL, USA

June 1-4: San Francisco Silent Film Festival; San Francisco, CA, USA

June 18-22: International Association of Music Libraries (IAML) Conference; Riga, Latvia

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

June 24-July 1: Il Cinema Ritrovato Film Festival; Bologna, Italy

June 26-30: Open Repositories Conference; Brisbane, Australia

July 18-21: SMPTE Conference and Exhibition; Sydney, Australia

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

August 19-25: IFLA World Library and Information Congress; Wrocław, Poland

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

September 11-13: Preservation and Archiving Special Interest Group (PASIG) meeting; Oxford, UK

September 14-19: IBC Conference and Exhibition; Amsterdam, Netherlands

September 16-22: IASA Conference; Berlin, Germany

September 30-October 7: Le Giornate del Cinema Muto Silent Film Festival; Pordenone, Italy

October 18-21: Audio Engineering Society (AES) Conference and Exhibits; New York, NY, USA

October 21: Home Movie Day; various locations

October 23-26: SMPTE Technical Conference and Exhibition; Hollywood, CA, USA

October 27: UNESCO World Day for Audiovisual Heritage; various locations



November 29-December 2:

**AMIA 2017 Annual Conference:
New Orleans, Louisiana, USA**

2018 EVENTS

May 29-June 1: AIC Annual Meeting; Houston, TX, USA

July 22-27: International Association of Music Libraries (IAML) Congress; Leipzig, Germany

August 12-18: SAA Annual Meeting; Washington, DC, USA

AMIA

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