



IN THIS ISSUE

ASSOCIATION OF MOVING IMAGE ARCHIVISTS



## We Are AMIA

Page 3



## Volunteer Profile

Page 6



## AMIA Members in the News

Page 10



## Thank you

Page 5

## ALSO ...

Note from the Board	2
DAS New York	4
Committee Updates	5
News from the Field	12
JTS 2016	15
In Memoriam	17

# AMIA

Summer. 2016  
Volume 112



# A Note from the Board

Andrea Kalas on behalf of the Board

Last December I reached out to all of you to help support this organization. Many of you generously responded. It's July and I'm doing it again.

Since December there have been some great developments.

- ≈ A number of people have generously donated to the Community Fund – supporting travel grants to members who wouldn't otherwise be able to attend. And the board has committed funds from the AMIA budget to match all of the donations received through July 15th (up to \$10,000)
- ≈ There will be a sliding scale for conference registration fees to make the conference more accessible to more people
- ≈ Among other great contributions, a donor has come forward to support the great efforts of the Community Archiving Workshop
- ≈ A Task Force is looking into ways to make conference sessions available online
- ≈ We have seen a continued increase in membership, and new sponsors are joining us
- ≈ The Digital Asset Symposium in New York was a real success – our thanks to program chair Chris Lacinak. It was great to see that the work of Digital Asset Management/Digital Archiving has become as mature as it has due to professionals like us. It was a true forum of many opinions, which is the best thing about AMIA.
- ≈ We have increased AMIA's outreach efforts – with speakers and sessions at ALA, SAA, NAB, the first international Archives at Risk conference, and SMPTE
- ≈ AMIA has advocated in support of initiatives in Costa Rica and Brazil

Much work has been done to make Pittsburgh another great conference, including

- ≈ Four great streams curated by members
- ≈ A plenary focusing on diversity
- ≈ A new conference session built to specifically highlight projects being done within AMIA by committees and members
- ≈ A local committee making some amazing local connections

Finally, it is my great pleasure to introduce WE ARE AMIA. A hardworking group of volunteers came up with a new way of introducing ourselves and getting the word out about the things we do. We can use these animated images when we're talking about events, giving a presentation, supporting an initiative, or anything that AMIA members are doing to remind everyone who we are. We will be rolling out more of these and look forward to hearing your comments.

The board has taken the responsibility of fundraising individually – a challenge that each board member has agreed to – I am humbled and honored by their efforts. I'm asking for your support. If you can donate a little or a lot, we appreciate it. If there are individuals, companies or organizations that you think could benefit from AMIA, let us know. We are here to help you with support materials and suggestions.

Thanks!  
Andrea

Our thanks to program chair Chris Lacinak, and to all the speakers who made DAS New York a great success!





Never before has there been more of a need for the expertise that AMIA members can give. 35mm film as a force for creativity and preservation has been much in the news; digitally borne creativity is in movies, games, websites, art and education and is changing the way we entertain ourselves, the way we play, the way we learn – and the way we preserve. For 25 years we AMIA has been an open forum where solutions to the longevity and availability of all moving images is debated and revolutionized.

It is my great pleasure to introduce [WE ARE AMIA](#). Our thinking behind this was to come up with a dynamic, new way to really describe AMIA. We wanted to highlight the work we do and the collections we care for. We hope this series of GIF-based images illustrate the work we do as well as help publicize events, talks, and initiatives in all the important fields that contribute to preserving our culture, our heritage.

[Stay tuned](#) to AMIA as we highlight a several more members and their collections in the coming months.

*-AMIA President Andrea Kalas*



Reto Kromer represents AMIA at the annual CCAAA meeting after delivering the JTS 2016 keynote address.



Shiobhan Hagan and Erica Titkemeyer led the Preservation In Action workshop at the ALA conference in Orlando in on June 24th. It was a day-long preservation project at the Orange County Historical Society. During the day there, volunteers rehoused about 400 films!



AMIA President Andrea Kalas moderated a panel at the NAB Show's Future of Cinema entitled, "Next Generation Mastering: Where Do We Go From Here?" In addition to Kalas, the panel featured: Rod Bogart (HBO,) Annie Chang (Disney,) Chris Clark (Netflix) and Thad Beier (Dolby), all recognized experts who regularly confront the challenges and opportunities in the world of content that they own or manage. In a lively discussion, where PowerPoints were not invited, the group dove into the complexities of future-proofing next generation storytelling.



Andrea Kalas presents at the first Archives at Risk conference in Dublin.

# We Are AMIA

## DAS: NEW YORK



## DIAMOND in the Cloud

Chris Lacinak introduces Tab Butler of the MLB Network.



## OTT is going to be HUGE!

Endavo's Paul Hamm discussing emerging business models.

## FAST FACTS: SOCIAL MEDIA

75%

Almost 75% of all internet users use social media.

72%

72% of all online US adults visit Facebook at least once a month. Facebook adds 500,000 new users every day – six new profiles every second.

500million

There are 500 million tweets sent each day. There are 1.3 billion twitter accounts, but only 320 active accounts.

Statistics from Brandwatch.com.

## DAS New York

The program for DAS New York brought together speakers from the NY Public Library to MLB Networks discussing smart content, rights management digital preservation, and what emerging business models to expect.

Video of the presentations will be available on the website in August, and will include:

As cultural heritage institutions build larger repositories of increasingly complex objects, copyright concerns have taken center stage in the management of digital assets. To address the management of copyright information, the New York Public Library has developed a rights metadata management system. Greg Cram, NYPL's Associate Director of Copyright and Information Policy, discussing the information stored in the rights system and how that information has been made programmatically actionable.

Diane Burley of Mark Logic discussing the impact of Smart Content across the content lifecycle and highlight some organizations putting it all together and making an impact not only in how they work with content but in creating great new experiences for users.

Endavo's Paul Hamm talking about how media companies are rethinking their production, distribution and business models as a result of massive industry changes and a paradigm shift in consumer behaviors.

Facing History has successfully digitized its legacy media, established policies for born

digital production, implemented and rolled out a DAM, established a taxonomy, and integrated with a web content management system and an online video platform. Eva Radding, the digital archive and library systems manager, and Karl Facedyn of Orange Logic discuss the process, the challenges and the value of this transformation and what it has meant to Facing History.

Major League Baseball is rich with video content with over 600,000 hours of content currently in the video archives. MLB Network is recording over 7000 hours of content per week during the 2016 season. MLB Network's Tab Butler talks about the development of an asset management tool to log, search, and retrieve all video content, and how the system has grown and expanded in the past eight years.

The Smithsonian's DAMS system serves more than 40 Smithsonian units across museums, archives, libraries, and the zoo. It is entrusted to store, manage, preserve and deliver over eight million assets – and its growing. The Smithsonian's technology branch manager, Isabel Meyer discusses the next project phase to strengthen digital asset preservation standards, policies, tools and practice.

Andrea Kalas opens DAS New York on May 4<sup>th</sup> at the Victor Borge Theatre in New York.





## COMMITTEE UPDATE

## Access Committee Update

As discussed at the Committee Meeting at the AMIA Conference in Portland, our primary target for this upcoming year was for the Access Committee to have a more pro-active role in social media. While access means everything from the theatrical exhibition of moving images to providing researchers with the ability to find the correct information in moving image catalogs (yay cataloging!), we have moved on to a digital age that now includes a very strong social media presence. This is something that organizations like SAA and ALA have capitalized and made use of successfully and it is high time that we do so as well.

Our "first trip out" was catalyzed by an email that was sent to the AMIA-L by Rebecca Fraimow, Archivist at WGBH and AAPB NDSR Program Coordinator, letting the community know about a Twitter chat that was happening for anyone who wished to ask any questions or inquire about the American Archive of Public Broadcasting National Digital Stewardship Residency program.

Using the @amianet Twitter account, we participated in what ended up being an incredibly informative chat, full of great questions and fabulous informed answers.

For the write-up summation of the experience, please see the blog posted here:

<http://ndsr.americanarchive.org/2016/03/02/aapb-ndsr-application-tweetup-summary-storify/>

For the Storify of the Tweet-up itself, please go here:

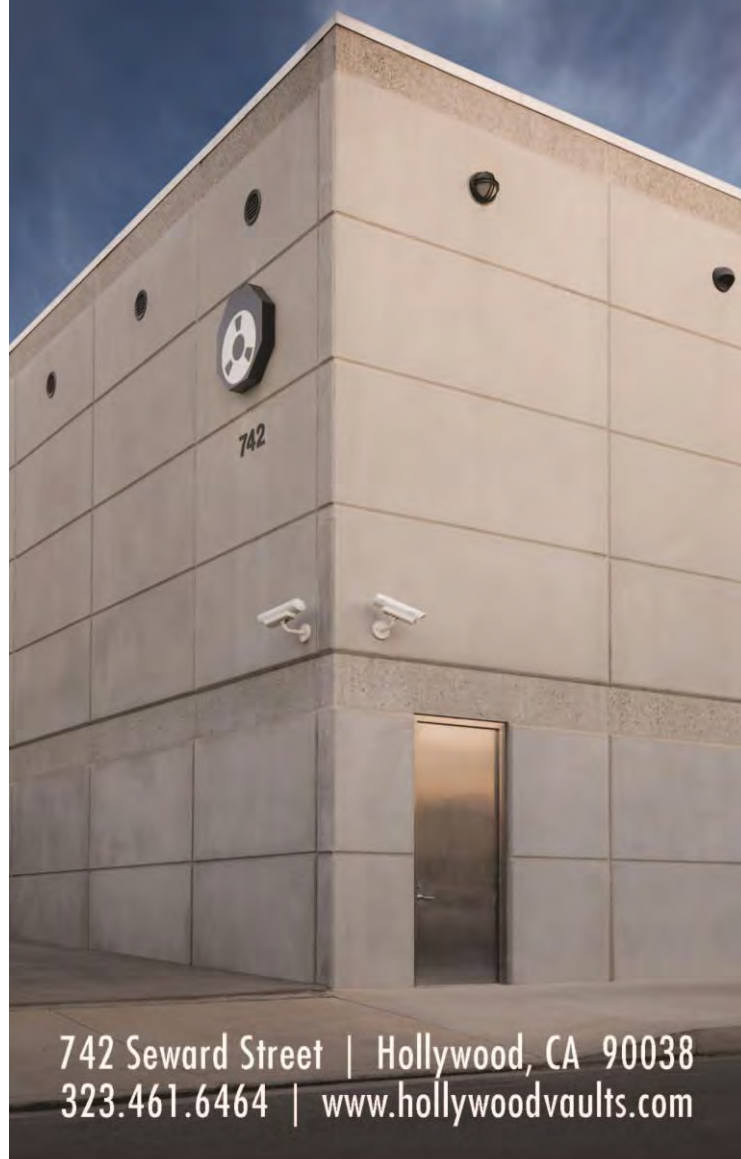
<https://storify.com/AAPB/ndsr-applications-tweetup>

This was a great experience and having communicated personally with some archival and librarian colleagues from other organizations, I am looking forward to engaging in more exchanges like this. While AMIA may handle very specific time-based materials, many of the issues that arise in our work are the same that arise in other archive/library-centered fields. Whether you handle books, medical records or 16mm film, if we are working with and not against or separate from each other we are doing positive things for all of our patrons/clients. These kinds of information studies exchanges are invaluable and can truly end up bringing our community closer together and allow us more avenues for work and extend possibilities.



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# AMIA Volunteer Profile:

## Lauren Sorensen

### What do you do in your "day job"?

I am Digital Asset Manager & Archivist for Hammer Museum at UCLA in Los Angeles, California. I work to maintain the digital asset management system, develop taxonomies, managing digital media, including images, audio and video produced to document Hammer Museum events and programs as well as collection photography and digitization efforts. I also handle project management for an initiative to make permanent collection images and database searchable to scholars and the general public online.

### How long have you been an AMIA member?

I have been an AMIA member since 2005, when I started graduate studies at New York University MIAP program.

### Can you give us some highlights from your volunteer experience with AMIA?

I help to put on the annual pre-conference Hack Day with my colleagues Kara Van Malssen (AVPreserve), Steven Villereal (University of Virginia) and new collaborator Kathryn Gronsbell (Carnegie Hall). The initiative started off as an interest in making digital archiving and preservation more out in the open and accessible. We wanted to come up with a collaborative model where developers and computer programmers could come together with professionals in our field who normally specialize in handling other types of materials, or administering collections, to help one another figure out solutions to common problems.

In 2013, Kara, Steven and I put together an online, audiovisual focused CurateCamp, facilitated by webcam group chats by subject area and shared documents, with participants attending throughout the globe. Many initiatives

and ideas were shared by attendees, and we wanted a concrete follow-up, to put ideas to use in a practical way. So we had the idea for a hackathon of some kind. Kara got in touch with Hannah Frost (Stanford) about the idea, who introduced Kara to Rachel Frick, at the time Executive Director of Digital Library Federation to see about co-sponsoring a Hack Day with AMIA. We then went forward from there, with the help and generosity of DLF and AMIA staff.

### How much time do you commit to volunteer work?

I work on AMIA projects when I can, usually an hour or two per week.

### Are there other organizations that you volunteer with?

I am also on the board of the Electronic Media Group of American Institute for Conservation of Artistic & Historic Works (AIC).

### What do you hope AMIA will achieve in the future?

I'm a big fan of openness, transparency, and inclusivity, so I hope AMIA will continue to back projects that involve collaborative learning and mentorship, and prioritize initiatives that help make our community diverse.

### Anything you would like to say to other potential AMIA volunteers?

Working together with colleagues in our community toward common goals and interests has been very worthwhile to me.

Lauren is currently involved with several of AMIA's Committees. If you're interested in joining any AMIA Committees, contact the Office or the Committee Chair.



● ● ●

*I hope AMIA will continue to back projects that involve collaborative learning and mentorship, and prioritize initiatives that help make our community diverse.*

● ● ●





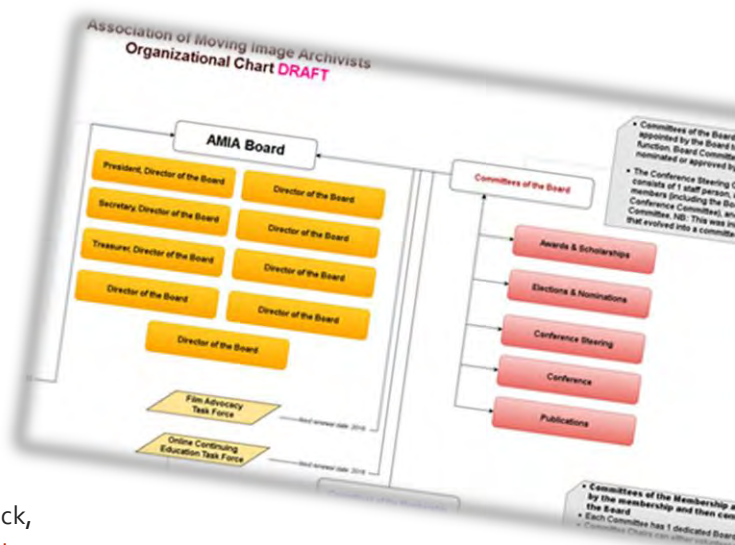
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# Thank you, David Lemieux!!

Our long time newsletter editor, David Lemieux, has stepped down. All of us at AMIA are grateful for his (many) years of work with the Newsletter.

David has been the editor of the newsletter since I started way back in 2003! As many of you know, David has worked with the Grateful Dead archives for many years (since 1999). Yes, this makes his "cool" factor very high indeed! How he found the time to be our volunteer editor I have no idea. Talk about grateful...

David is one of my favorite Canadians. He's right up there with Janice Simpson and Michael J. Fox.

It has been a pleasure to work with David and he will be missed.

*Submitted by Beverly Graham / AMIA*



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

Are you living in horror of losing all your data, multimedia files, contracts or a painfully restored classic movie? Whether you have brontobytes, exabytes, petabytes or terabytes, you have to protect yourself against bit rot, the silent killer of all data that usually cost millions to stop. At b2bds, we stop the digital decay of bit rot PERMANENTLY at a fraction of the cost - and we can save and store it all.

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We do one thing and we are great at what we do - big data storage with bit rot protection. Contact us before it's too late...and put bit rot to rest!

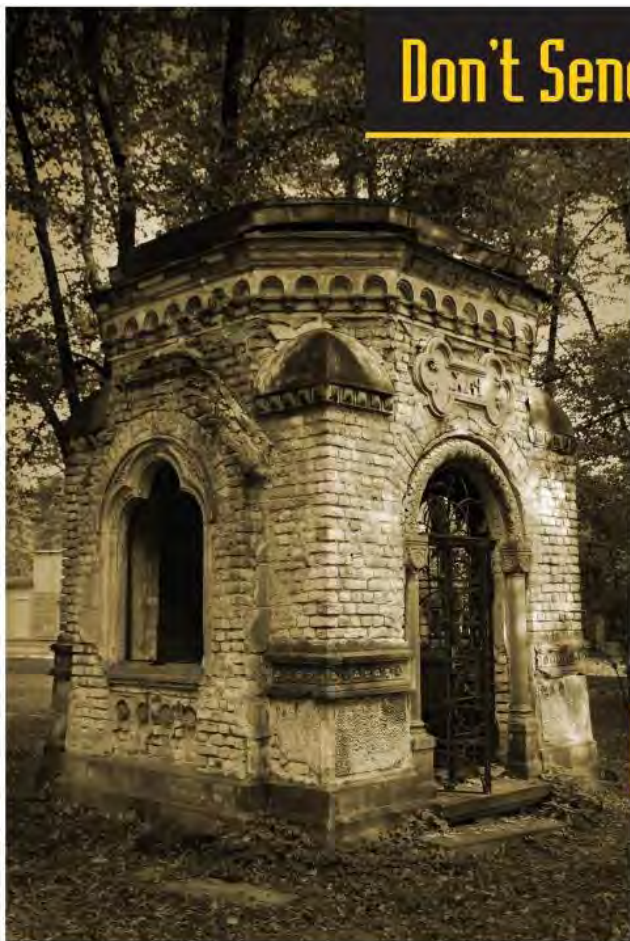


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## MEMBERS IN THE NEWS

**Nitrate in Rochester**

[The story >>](#) Deborah Stoiber gives a tour of the nitrate vault at the George Eastman Museum.

**The Superman of Silent Film**

[The story >>](#) As the de facto restorer-in-residence at the festival, Byrne approaches each project like an archaeological expedition.

**Mostly Lost**

[The story >>](#) For the fifth year, the "Mostly Lost" film festival calls on its audience to help identify obscure details in movie-making history.

**Denton, Texas 1970**

[The story >>](#) Film archivist Laura Treat found a promotional video of Denton long thought lost.

## CONGRATULATIONS, AMIA MEMBERS!

**Kraszna-Krausz Book Award**

LA Rebellion: Creating a New Black Cinema received the Kraszna-Krausz Book Award. It was edited by Allyson Field, Jan-Christopher Horak and Jacqueline Najuma Stewart.

**President's Service Award**

AMIA member and MIAP student Luke Moses received a 2016 President's Service Award for his outstanding leadership in organizing and contributing to audiovisual archiving events for the NYU and NYC community. [Story >](#)

## COMMITTEE UPDATE

## Education Committee Update

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

The Education Committee would like to draw your attention our new Student Spotlight series. So far we've highlighted the work of Robert Anen (NYU-MIAP) and Jen O'Leary (UCLA-MIAS).

<https://amiaeducomm.wordpress.com/tag/student-spotlight-series/>

If you're a student working with AV collections and would like to be highlighted in our series (or if you know of a student that should be highlighted), please contact us at [amiaeducationcommittee@gmail.com](mailto:amiaeducationcommittee@gmail.com). The student does not have to be an AMIA member in order to be highlighted.

## NEW MEMBERS

**Individual Members ..**

Paige Adair - CA  
Ruzen Arana - CA  
John M. Brown - DC  
Karen B. Cerka - DC  
Danielle Cordovez - NY  
Scott Dery - CA  
Sarah Eilers - DC  
Keith Eland - NY  
Mary Engel - NY  
Lisa Flanzraich - NY  
Adam Foster - CA  
Jordan Hale - Canada  
Dinah Handel - NY  
Michael Jacobsohn - NY  
Charlotte Johnson - CA  
Katherine Kasirer - Canada  
Mitsuru Maekawa - Japan  
Hitomi Matsuyama - Japan  
Lara McLellan - Australia

Steve Melnick - NY  
Marilyn Morgan - MA  
Rachel Murphy - NY  
Jeremy Nottle - Australia  
Kieran O'Leary - Ireland  
Brantley Palmer - NH  
Henry Perangelo - NC  
Christopher Reynolds - CA  
Ben Ruder - IL  
Jay Springer - CA  
Maile Thiesen - MA  
Greg Zeichner - NY

**Student Members**

Nicole Carroll - CA  
Catherine Henderson - Canada  
John Morton - NY  
Claire Muggia - NY  
Amanda Reyes - TX  
Jacob Shepard - WA  
Tracy Stegeman - CA

**And Institutional Members ...**

Apex CoVantage – Herndon, VA  
Netflix - Beverly Hills, CA  
Northeast Document Conservation Center - Andover, MA  
Orange Logic – Irvine, CA





## FROM AMIA'S FACEBOOK PAGE

## NEWS FROM THE FIELD



## The Hollywood Theatre

The little theater that could. Happy Birthday, Hollywood Theatre – we'll see you in November!

[Read the story >](#)



## A Flickering Truth

A story of Afghanistan's film archive. [Read the story >](#)

## Legacy Collection of Nelson Mandela Preserved

The Nelson Mandela Foundation (NMF) has appointed Australian-based audiovisual preservation specialist, DAMsmart, to help save and make accessible the Foundation's highly-valuable moving image archive. The archive contains video recordings of significant charity concerts, events, interviews and promotional material associated with the 46664 global campaign for change throughout the 2000s.

The NMF is a not-for-profit organisation founded by Nelson Mandela in 1999 and focuses on memory, dialogue and legacy work. Based in Johannesburg, South Africa, the NMF is the custodian of the documentation of Nelson Mandela's life and times and is a committed facilitator of his living legacy. The Foundation is mandated to promote Mandela's lifelong vision of freedom and equality for all.

Razia Saleh, Senior Archivist for the foundation said, "Part of the preservation and advancement of Mandela's legacy, and making this legacy available to the world, is the provision and ongoing preservation of the extensive archive collection materials that includes the audiovisual content that we hold."

The project required the recovery and digitisation of content from video formats including Digital Betacam, HDCAM, Betacam SP, VHS, Mini DV, DVCam, HDV, DVC Pro and XDCam HD.

Joe Kelly, DAMsmart's General Manager, said "It is always humbling to be given the opportunity to work with an organisation as prestigious as the Nelson Mandela Foundation. We are proud to be playing our part in making sure the world's current and future generations have the opportunity to learn from the hardship and struggle that Mr Mandela had to endure"

*Submitted by Adam Hodgkinson*

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## NEWS FROM THE FIELD

# Film Preservation & Restoration Workshop India 2016

Film Heritage Foundation recently concluded the second edition of Film Preservation & Restoration Workshop India 2016 (FPRWI 2016).

FPRWI 2016 was a 10-day workshop from Feb 26 – March 6, 2016 conducted in partnership with the National Film Archive of India (NFAI) and FIAF at NFAI, Pune in association with George Eastman Museum, L'Immagine Ritrovata and The Film Foundation's World Cinema Project. The course was certified by FIAF.

FPRWI 2016 grew out of the success of the first ever Film Preservation & Restoration School India 2015 (FPRSI 2015) that Film Heritage Foundation conducted in collaboration with FIAF, The Film Foundation, Fondazione Cineteca di Bologna and L'Immagine Ritrovata from February 22<sup>nd</sup> – 28<sup>th</sup>, 2015 in Mumbai and which put the cause of saving India's cinematic heritage on the map. The first school had 53 students.

We knew that in order to build on what we had achieved, we needed to take the workshop to the NFAI, the only major film archive in a country with the most prolific and diverse film industry in the world.

FPRWI 2016 was a more advanced and intensive course than the first edition with a wider scope that included the preservation of both filmic and non-filmic material and a greater focus on hands-on training.

We were fortunate to have a superb faculty that included David Walsh, the head of the FIAF Technical Commission, Paolo Cherchi Usai, Senior Curator of the George Eastman Museum, Thelma Ross, head of FIAF's Cataloguing and Documentation, Camille Blot-Wellens from FIAF's Technical Commission; five faculty members from George Eastman Museum and L. Jeffrey Selznick School of Film Preservation, and five members from L'Immagine Ritrovata, Bologna including the Director, Davide Pozzi and Richard Wright, who was earlier at the BBC Archive.

The workshop had 61 participants from India, Sri Lanka and Bangladesh and covered the entire gamut of topics dealing with film preservation and restoration including lectures on film curatorship, preservation practices and ethics, film scanning, projection and exhibition, cataloguing and documentation, preservation of posters, documents and photographs, preservation of digital assets, disaster recovery, restoration practice and ethics, sound technology and restoration and videotape preservation and digitization. Daily practical classes covered film identification, film repair, archival equipment care, film comparison, film projection, digitization of documents and an archive tour. Students were split up into smaller groups and each student was provided with a workbench where they could work on film strips, documents and photographs.

The goal of the programme was not only to support the government and augment the infrastructure and capacity of the NFAI but also to build an indigenous resource of film archivists and restorers who can work towards saving India's cinematic heritage in the future.

Film Heritage Foundation is proud to declare that we have introduced over 100 individuals to the world of film preservation and restoration in just two years. Given the urgency to preserve our endangered film heritage, we are committed to continue training initiatives in this field especially as India has no formal training courses in this area currently.





## SAN FRANCISCO SILENT FILM FESTIVAL

In June, SFSFF presented the 21<sup>st</sup> annual San Francisco Silent Film Festival June 2–5 at SF's landmark movie palace, the Castro Theatre. The program featured a diverse and lively schedule of silent-era films, all with live musical accompaniment by accomplished musicians from around the world.

This year's program was brimming with new film restorations, including five titles SFSFF has had a direct hand in restoring. Special guest presenters included Illeana Douglas and Leonard Maltin.

The 2016 San Francisco Silent Film Festival Award was presented to film writer and historian David Robinson, who recently retired from his longtime job as director of the Giornate del Cinema Muto in Pordenone, Italy.



## Kees Van Oostrum Named President of the ASC

In June, the American Society of Cinematographers elected Kees Van Oostrum to serve as president of the organization. This is Oostrum's first term, which will run for one year, beginning immediately. The ASC Board also selected its slate of officers. They include: Bill Bennett, Dean Cundey and Lowell Peterson as vice presidents; Levi Isaacs as treasurer; Fred Goodich as secretary; and Roberto Schaefer as sergeant-at-arms.



## Melinda Camber Porter Archive

The Melinda Camber Porter Archive has over 200 hours of her audio, film and video works, that the Archive has begun to professionally digitize and make available to the public in a new YouTube Channel: <https://www.youtube.com/channel/UCIfCaF2qpHh8uQgffSXLDO>.

The Melinda Camber Porter Archive is a small organization and has received considerable guidance from AMIA, when in 2011-2012, Linda Tadic, a professor at NYU Tisch Center for Film and Media, visited the Archive and said, I must find you a master student to conduct a complete media assessment of Melinda Camber Porter's creative media works. This she did with her student, Maria Lascu, who took on the task of conducting a complete media assessment of the six or more large plastic bins of audiotapes, CDs, DVDs, film, and video tapes. This assessment became Maria Lascu's Master Thesis at NYU and the Archive's guide on how to proceed on a professional archival path with these delicate materials from 1969 - 2010.

The Melinda Camber Porter Archive believes it will take up to ten years or more to professionally digitize and publish the major portions of the archive. The Library of Congress has designated the Melinda Camber Porter Archive of Creative Works, with an ISSN (International Standard Serial Numbers) so all published works are found easily in WorldCat records by Librarians and Museum Curators.



## NEWS FROM THE FIELD

# Echo Park Film Center & Commercial Value: The David Stern Collection in 16mm

Being a freelance archivist can be difficult at times, so the boost I received from this was very much "AMIA-centric": through direct community contact, I was inspired to continue working with this collection. The experience even encouraged me to take the work further. My dedication and interest in the preservation of TV advertising/commercial content has become a very serious topic for me as a result of working on David Stern's 30-year-commercial industry presence. It is now a major aspect of my career trajectory.

As AMIA in Portland was winding down, I ran into Paolo Davanzo and Lisa Marr from the [Echo Park Film Center](#), a film community center/school/screening venue/place of ultimate fabulousness in Los Angeles that I frequent and strongly support. We spoke about the wonderful 16mm workshop that they led with Dino Everett at the beginning of the Conference (I had attended a portion as part of the AMIA social media team). Somehow, the topic of my presentation about the David Stern Collection came up and they invited me to do a screening of David's work at the EPFC. I was floored and flattered. I would love to! If there was anywhere in LA where I wanted to show this work, it was at the Echo Park Film Center.

Skip forward to March 26. After exchanging emails with Lisa and Paolo and other delightful staff at the EPFC, I arrived that Saturday evening, 16mm commercials all built up and a digital file of some of the 8mm and deteriorating 16mm Kodachrome Stern home movies that Dino Everett had helped transfer beautifully at the Hugh M. Hefner Moving Image Archive. David Stern's family members arrived, people filled the Echo Park Film Center...soon the *entire room was packed!* What was truly thrilling is that when Paolo asked "Who is here for the first time?" about 98% of the room raised their hands. It was also exciting to know that people *do* want to see commercial advertising content. Especially on a big screen!

Paolo continued with a fabulous introduction talking about the unique and wonderful services that the EPFC provides: filmmaking classes that are free for children and senior citizens, screenings, equipment rentals that range from 16mm film to digital projectors and 8mm projectors. He talked about their artist-in-residence programs and why they have chosen to do what they do and what the belief system of the EPFC is and their model, their goals and the [EPFC FilmMobile!](#) All in just a few minutes. And the crowd responded. It was great to have such a large and extensive new group to introduce to such a vital moving image organization.



The screening went well. The audience was encouraged to interact with the content - sing along with the jingle if you know it! If you recognize an actor or enjoyed a no-longer-existent product, let us know!

We started with the home movies and the family had their own Home Movie Day, shouting and joking about each other and guessing about older relatives. I was able to provide periodic context for the work (and the non-Stern audience) because I'd had almost every document/photo/filmic work of David Stern to work with and, as his daughter Margo said during the Q&A, "He saved *everything*. Great for Ariel- TERRIBLE for us!"

The audience laughed and clapped at David's career. A Datsun ad from 1973. Duraflame commercials. A Turtles music video. A Pizza Hut ad with a jingle that won't quit. An award-winning Wells Fargo spot. It was all in there. Then it was done!

The upshot? We're thinking about doing a part 2 for the other advertising work that Dino has (again) so beautifully transferred from the ¾" and 1" masters. Of course it will be at Echo Park Film Center. So if you missed **Commercial Value: The David Stern Collection in 16mm** don't miss **Commercial Value: The David Stern Collection Pt 2: In Video!**



## NEWS FROM THE FIELD

# CCAAA Joint Technical Symposium

By Erwin Verbruggen

The Joint Technical Symposium is a three-yearly event that, after an interesting session in Oslo in 2010 and a gap year in 2013, reappeared this year in Singapore, where it was co-hosted by the South East Asia-Pacific Audio Visual Archive Association and the National Archives of Singapore. The wonderful museum space the sessions took place in was the National Museum of Singapore, alternated with the 13-story high building of the city-state's National Library. Delegates were welcomed to visits of the National Archives and cultural tours to the spectacular night safari zoo and heritage tours. An impeccable organisation, interesting vendor's café and host of varied and highly specialistic talks made for an engaging symposium.

Sound and Vision was present with two papers: Johan Oomen, manager R&D, talked about the two-speed IT model we implemented to pair innovation with solid in-house workflows. An earlier version of his talk can be found on SlideShare. Erwin Verbruggen, project lead at the department, presented the work the MediaConch team is doing on openly licensed file conformance checkers in the framework of the PREFORMA project. Our CEO Jan Muller, president of the Co-ordinating Council of Audiovisual Archiving Associations, welcomed the symposium participants in the company of Singapore's Minister of Communications and, after a jam-packed three days of sessions, closed the conference.

The papers given at the symposium will be published by Indiana University Press later this year. If you can't hold your breath, do take a look at the collaborative notes we took during the talks at: [bit.ly/jts2016](http://bit.ly/jts2016). Conversations held on Twitter throughout the symposium were archived and can be found as a TAGS Google Sheet (spreadsheet), [https://docs.google.com/spreadsheets/d/1XpC\\_n6uM1tlhGiK11PvBdGNfYPNEB2yXG3MFoKj6omE/edit?usp=sharing](https://docs.google.com/spreadsheets/d/1XpC_n6uM1tlhGiK11PvBdGNfYPNEB2yXG3MFoKj6omE/edit?usp=sharing) TAGSExplorer (visualization/search) [http://hawksey.info/tagsexplorer/?key=1XpC\\_n6uM1tlhGiK11PvBdGNfYPNEB2yXG3MFoKj6omE&sheet=Archive](http://hawksey.info/tagsexplorer/?key=1XpC_n6uM1tlhGiK11PvBdGNfYPNEB2yXG3MFoKj6omE&sheet=Archive) or on Github (list of tweeted image URLs) [https://github.com/verwinv/jts2016\\_tweets](https://github.com/verwinv/jts2016_tweets).



Erik Chin from the National Library of Singapore during JTS2016 Welcome dinner. Photo by Erwin Verbruggen.



Dragon dance at the closing of the JTS2016 conference at Singapore's National Museum. Photo by Erwin Verbruggen.

## Video Registrations Winter School

Fourteen archivists from various backgrounds gathered at the Netherlands Institute for Sound and Vision this February to take part in its first Winter School for Audiovisual Archiving. With this year's Winter School for Audiovisual Archiving we wanted to share our lessons learned and discuss digital preservation practices with fellow audiovisual collections managers. Fourteen participants hailed from various corners of the earth and a variety of public and private organisations within The Netherlands. The participants came to learn more about what digital preservation can mean for their collections. Teachers Erwin Verbruggen, who led the part about preservation policies, Peter Bubestinger, who showed preservation tactics for audiovisual materials, and Josefien Schuurman, who guided participants through the planning process, went through a number of lectures, use cases and exercises with the group to bring them up to speed with current preservation practices for audiovisual collections. Sound and Vision recently published its preservation policies online, which can be found at: [bit.ly/beng-gov-docs](http://bit.ly/beng-gov-docs).

To learn more, visit the Netherlands Institute for Sound and Vision's website for a blog report (<http://www.beeldengeluid.nl/en/node/10770>).

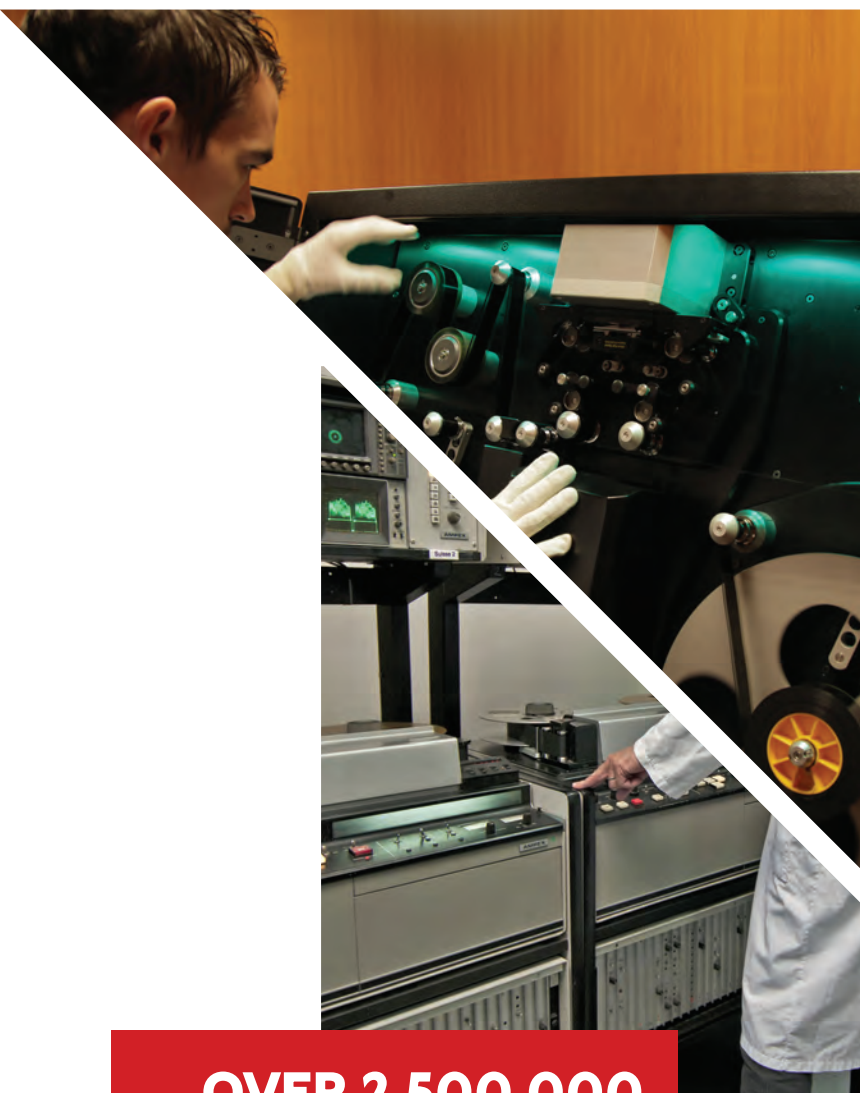
Submitted by Erwin Verbruggen



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## In Memoriam

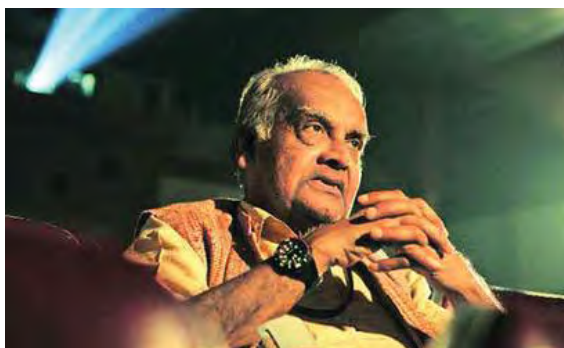
### Bob Birchard

Bob Birchard passed away on May 30, 2016. A long time AMIA member, Bob was an award-winning film editor who brings an insider's perspective and a great affection for the people who work in the picture business to his chronicles of the movies.

He was the author of *Cecil B. DeMille's Hollywood*, *Silent-era Filmmaking in Santa Barbara*, and *King Cowboy: Tom Mix and the Movies* and a

contributing writer to the omnibus volumes *M-G-M When the Lion Roars*, *Don Miller's Hollywood Corral*, *The Encyclopedia of Early Film* and *Hollywood: The Movie Factory*.

His articles on Hollywood filmmakers have appeared in *American Cinematographer*, *Statement*, *Film History*, *The Moving Image*, *Griffithiana*, *Daily Variety* and *Los Angeles Times Calendar*. He was a past president and current board member of the preservation organization Hollywood Heritage, Inc. and was current president of The Society for Cinephiles/Cinecon which presents the annual Cinecon Classic Film Festival and contributes to film preservation projects.



### P.K. Nair

#### A Great Champion of Film Preservation

[Here is an article about the passing of P.K. Nair](#), one of the greatest champions of film preservation in India. I learned about him originally thanks to Shivendra Singh Dungarpur's documentary "Celluloid Man" (1912). Dungarpur was so inspired after the film that he went on to establish India's [Film Preservation Foundation](#) which will hopefully succeed in continuing the legacy of Nair.

- Submitted by Alejandra Espasande / Academy Film Archive

# UPCOMING EVENTS

**July 21-23:** 17<sup>th</sup> Northeast Historic Film Summer Symposium; Bucksport, ME, USA  
**July 23:** Workshop on New Functionality in MediaInfo for the Conservation of Digital Video; London, UK  
**July 31-August 6:** Society of American Archivists (SAA) Annual Meeting; Atlanta, GA, USA  
**August 1-5:** Workshop on History, Identification, and Preservation of Motion Picture Materials; Los Angeles, CA, USA  
**August 3:** HPA SCRG; Los Angeles, CA  
**August 18-20:** The Reel Thing; Los Angeles, CA, USA  
**August 22-24:** AMIA Film Projection Workshop; Austin, TX USA  
**September 5-7:** International Council on Archives (ICA) Congress; Seoul, South Korea  
**September 24-29:** International Association of Sound and Audiovisual Archives (IASA) Annual Conference; Washington, DC, USA  
**September 26-28:** Digital Directions; Denver, CO, USA  
**September 30:** Playback – NEH Symposium on Preserving Audiovisual Heritage; Washington, DC, USA  
**September 30-October 1:** Extending Play Conference; New Brunswick, NJ, USA  
**October 1-8:** Le Giornate del Cinema Muto; Pordenone, Italy  
**October 3-6:** iPres 13<sup>th</sup> International Conference on Digital Preservation; Bern, Switzerland  
**October 12-15:** FIAT/IFTA World Conference; Warsaw, Poland  
**October 15:** International Home Movie Day; various locations  
**October 24-27:** SMPTE Annual Technical Conference and Exhibition; Hollywood, CA, USA  
**October 26-28:** Preservation and Archiving Special Interest Group (PASIG) Meeting, New York City, NY, USA  
**October 27:** World Day for Audiovisual Heritage; various locations  
**Nov 9-12:** AMIA 2016, Pittsburgh, PA, USA



## AMIA 2016

Nov 8-9 - Workshops  
 Nov 9 – Hack Day  
 Nov 9 – The Reel Thing  
 Nov 10-12 – Sessions & Screenings  
 Nov 12 – Membership Meeting

**December 3:** A Day of Silents; San Francisco, CA, USA

## 2017 EVENTS

**January 20-24:** American Library Association (ALA) Midwinter Meeting; Atlanta, GA USA  
**February 20-24:** HPA Tech Retreat; Indian Wells, CA, USA  
**April 28 – May 3:** International Federation of Film Archives (FIAF) Congress; Los Angeles, CA, 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

**AMIA Newsletter**  
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