



# AMIA

Association of Moving Image Archivists

Spring 2012 | Volume 96

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## Call for Nominations 2012 Board Election

AMIA's 2012 election is right around the corner, and we want to hear from you about who should help lead the organization.

AMIA is seeking candidates for the 2012 election of four positions on the AMIA Board of Directors. The positions are:

1. Treasurer of the Board
2. Secretary of the Board
3. Director of the Board
4. Director of the Board
5. Director of the Board

While AMIA has a staff who oversee the organization's activities, AMIA relies on the Board of Directors to ensure that AMIA's mission is fulfilled, promoted and to lead the association forward. The Board makes policy, provides guidelines, assists Committees, and works to provide a vision of and provision for AMIA's future.

Interested? Know someone who might be? For information about the duties of the Board, you can find the Guide to the AMIA Board of Directors at [http://www.amianet.org/resources/AMIAManuals/Board\\_guide.pdf](http://www.amianet.org/resources/AMIAManuals/Board_guide.pdf)

Nominees must be an individual member of AMIA. Each term is for two years.

All AMIA members are encouraged to submit recommendations of candidates to the Elections Committee. While the Committee is responsible for determining the final nominations, recommendations from the membership are critical in helping the Committee assemble the strongest possible slate of candidates.

To nominate someone (or yourself) send an email containing the candidate's contact information and a paragraph about their qualifications. Recommendations must be received by June 2, 2012. Please submit names to the Elections Committee c/o AMIA, 1313 North Vine Street, Hollywood, CA 90028; (Fax) 323-463-1506; or e-mail Andrea McCarty, Elections Committee Chair, at [andrianina@runbox.com](mailto:andrianina@runbox.com)

# SAVE THE DATES

**The Reel Thing: Los Angeles**  
August 23-25, 2012

**AMIA Digital Asset Symposium**  
October 19, 2012

**AMIA 2012: Seattle, WA**  
December 4-7, 2012



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The views expressed in the AMIA Newsletter  
are not necessarily those of the Association

# AMIA 2012

December 4-7, 2012. Seattle, WA

## Call For Session and Workshop Proposals

The AMIA Conference Committee invites submissions for session and workshop proposals for the 2012 Annual Conference in Seattle, Washington.

An important goal for the 2012 Conference is to present a balanced program - one that includes a wide variety of topics, cutting-edge discussions of technology, a balance of theory and practice, and invite new ideas and concepts that may stimulate additional interest, involvement and educational benefit. The program should address topics of concern to diverse perspectives and constituencies and to archivists at all levels of experience.

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



### Did you know ...

Mount Rainier is the most heavily glaciated peak in the lower 48 states at 35 square miles of snow and ice with Emmons Glacier being the largest by surface area with 4.3 square miles of ice. The Emmons is best viewed from Sunrise on the NE side of the mountain.

Mount Rainier National Park was the nation's fifth national park. Established by an act of Congress in 1899, it followed Yellowstone in 1872 and Yosemite, Sequoia, and General Grant National Parks in 1890.

### Note the days ...

Opening day of the 2012 Conference will be on Tuesday, December 4<sup>th</sup> and will close Friday, the 7<sup>th</sup>.



*Our departed braves, fond mothers, glad, happy hearted maidens, and even the little children who lived here and rejoiced here for a brief season, will love these somber solitudes and at eventide they greet shadowy returning spirits. And when the last Red Man shall have perished, and the memory of my tribe shall have become a myth among the White Men, these shores will swarm with the invisible dead of my tribe, and when your children's children think themselves alone in the field, the store, the shop, upon the highway, or in the silence of the pathless woods, they will not be alone. In all the earth there is no place dedicated to solitude. At night when the streets of your cities and villages are silent and you think them deserted, they will throng with the returning hosts that once filled them and still love this beautiful land.*

- From Chief Seattle's 1854 speech.

## AMIA Volunteer Spotlight

# Melissa Dollman

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

I am an audiovisual archivist and cataloguer at the Schlesinger Library, which is part of the Radcliffe Institute at Harvard University.

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

Oh since about 2004 I think!

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

I enjoyed working with, being mentored by in a way, Stephen Parr with whom I co-chaired my first session at a conference. He taught me the ins and outs of herding cats, so to speak, filling in the paperwork, etc. As well, chairing/co-chairing sessions, collaborating with others, and facilitating opportunities for people to share their ideas in a public forum, is well worth the few years I have spent chairing the Access Committee. I wish I could do more with the committee than time allows for (we have a great project underway, albeit slowly). It may also be time for fresh blood too. Anyone??

I have also enjoyed listening in on, and contributing where I can to, the new website task force.

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

Each year? Spread out, at least a few weeks.

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

At the Schlesinger Library I have for the past few years volunteered to chair the film committee which organizes Movie Night at the Schlesinger Library, our yearly film series that runs throughout the academic year. I also help with the audiovisual component of the Radcliffe Institute's Black History Month presentations each February; and when asked, I curate content for the audiovisual kiosk used in library exhibitions.

I have volunteered for Home Movie Day each summer since 2005.

Last summer, I also popped down to Raleigh to help Skip Elsheimer with an unprocessed film collection...more of a fun working weekend over the 4th of July. I found out after offering that Skip had previously done something similar for Rick Prelinger. See, it comes around!

Until my work schedule could no longer accommodate, in recent years I have also recorded books for Recording for the Blind & Dyslexic.

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

I look forward to AMIA's new website and how it may invigorate volunteerism in some unforeseen way, as well as modernizing the organization's public face. I also hope that it continues to grow as a go-to resource for filmmakers, researchers, fellow archivists, scholars, and the general public.

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

I can think of two things off the top of my head: The Access Committee has stuff for you to do (email me!); and the Independent Media Committee organizes those great "activist-archivist" days preceding the yearly AMIA Conference, where volunteers process a local film or video collection in the city we all descend upon. Write something for *The Moving Image*.

I would say that a time will come when you will not have time to help out. Do something selfless now.

And on the more self-serving side of things, what comes 'round does go 'round, and you never know when or how a favor will be repaid in the future.

*Melissa Dollman is involved with several AMIA Committees and is Chair of the Access Committee. If you're interested in joining any AMIA Committees, contact the Office or the Committee Chair.*



## Committee Updates

### ADVOCACY COMMITTEE REPORT

*The catastrophic Tohoku earthquake and the ensuing tsunami caused massive loss of life, devastated major sections of the country, and damaged the nuclear reactors at Fukushima unleashing a third environmental disaster. In Thailand, a heavy monsoon season brought unprecedented flooding to areas in and around Bangkok. Both of these natural disasters also left moving image cultural legacies in jeopardy.*

*Here are two responses (Film Salvation Project and Flooding in Thailand Endangers Film Archives) to these disasters which address the damage to the audiovisual heritage in Japan and Thailand. The Advocacy Committee urges members to read these documents and to assist, in any way possible, our colleagues in Thailand and Japan who have been actively working to save and restore damaged film and tape materials.*

## Advocacy Report

### FILM SALVATION PROJECT: SAVING WATER-DAMAGED AUDIOVISUAL MATERIALS AFTER 3.11

*Submitted by Kae Ishihara, Film Preservation Society, Tokyo, Japan*

The Film Preservation Society (FPS) is a non-profit organization based in Tokyo with over 30 members from the motion picture related professions. FPS has been active for over ten years in promoting the importance of film preservation/film archiving in Japan.

#### The Salvation Project:

As a founding member of FPS, I set up an outlet for film salvation with two other members - Nozomi Nakagawa and Nobukazu Suzuki immediately after the Tohoku Earthquake on March 11th 2011. The earthquake and subsequent tsunami took over 15,000 lives and brought about the hideous tragedy in Fukushima. Our project, designed to provide information about first-aid for water damaged motion picture films and magnetic tapes, was developed in cooperation with Tokyo Ko-on and Yoshioka Film Factory in Kyoto - both specialists in repairing deteriorated audiovisual materials. Since news of this project was reported by newspaper articles and Twitter, over 200 films and tapes affected by the tsunami were washed, cleaned and saved through this volunteer effort. All materials were eventually returned to their owners, in some cases bringing them images of their lost family members.

There have been numerous symposiums and screenings commemorating 3.11 and we distribute our flyer at these events. We also keep updating the primary research on Audiovisual Libraries in order to get a rough estimate of their 16mm educational film collections. Starting from the Tohoku area, we compiled basic data on over 430 AV libraries across Japan, and listed it on our website. Translation was another important factor as there was a scarcity of information in Japanese about damaged AV materials. With the kind permission of SEAPAVAA, the National Film and Sound Archive, Canberra, AMIA, and Kodak Japan, we are adding more texts accessible in Japanese. During the summer of 2011, we created the video guide, "First-Aid Treatment for Water-Damaged 8mm Films." This can be watched on our USTREAM channel at <<http://www.ustream.tv/channel/fps-channel>>.

We also provide on-demand workshops for the care and handling of water damaged audiovisual materials. We would welcome any advice or insights from AMIA members in structuring these workshops so that we will be able to better serve the public. Recently we received a donation of several VCRs, so in 2012 we will be making a video guide for the care and handling of water damaged VHS tapes.

#### Long Term Goals:

This project is not exclusively 3.11-related and we will try our best to save whatever personal films or tapes are in danger. In initiating the Salvation Project, we found that there are no other permanent projects dedicated to saving moving images recovered from natural disasters. After 3.11 there were countless projects for saving photos or photo albums found after the earthquake and tsunami devastation. Digital archiving projects were created to address the videos made during and after the earthquake in the affected area. However, none of these are focused on moving images stored at home or at regional centers such as libraries and public archives that were damaged by the 3.11 event.

*(cont'd on next page)*

## Advocacy Report

### FLOODING IN THAILAND ENDANGERS FILM ARCHIVES

*The following resolution was approved by the AMIA Executive Committee and was presented to the membership by Advocacy Committee co-chair Caroline Yeager at the General Meeting in Austin, Texas on November 19, 2011. Two typographic errors have been corrected and text in the fourth paragraph has been amended to better reflect the current situation.*

The Association of Moving Image Archivists (AMIA) encourages, endorses and supports efforts to assist our colleagues in Thailand's film and audio-visual archives in their struggle to save and secure their collections from the devastation caused by recent flooding.

The affected archives include the Thai Film Archive at Salaya, on the outskirts of Bangkok, and the Cylinder and Phonograph Museum near the Lad Prow Road. Both institutions were surrounded by water for a time. Staff remained with their archives overnight to maintain vigilance.

Thailand's main broadcasting archive, the PRD Museum and Archive, has several storage locations. One of these was flooded to a depth of 1.5 meters. Videotapes were moved to higher shelving before flooding occurred, but their current condition is unknown. At PRD headquarters in central Bangkok, volunteers celebrated World Day for Audio-Visual Heritage by moving 40,000 items to higher floors.

Collections in Thai archives that survived the flood waters with little or no damage are now in danger

# FILM SALVATION PROJECT

*continued from previous page*

FPS received recognition from paper conservators and conventional archival communities including National Research Institute for Cultural Properties, Tokyo. Conventional archivists and librarians have been very receptive to learning how to save audiovisual materials. Unfortunately there were no public statements and no action was taken by film archival institutions in Japan in the aftermath of the disaster. There is no official group within the Japanese public film archives through which people can pool their expertise in such an emergency, nor advocate the government or cultural ministry to include moving images as part of our cultural heritage. This present situation has inspired us to continue the Salvation Project on a long term basis.

### Conclusion:

FPS was able to initiate the Salvation Project immediately after 3.11 because we have been engaging with international organizations such as SEAPAVAA and AMIA where such issues are addressed. The annual Home Movie Day, community-based film archiving in Bunkyo ward in Tokyo, and promotional events celebrating UNESCO's World Day for AV Heritage, are local events that educate the public, but also connect us internationally. This crisis underscored the need for our public film institutions to actively participate in such professional gatherings. The FPS will continue to advocate so that greater attention will be paid towards our precious audiovisual heritage and emergency response mechanisms are put in place in the event of future environmental disasters.

We thank the many of you who sent us warm messages and supported us in the past year. At the moment this project cannot get any public or private funding, but FPS always welcomes your donation via PayPal at <info@filmpres.org>.

## 映画フィルム救済・相談窓口 Film Salvation Project

3月11日の震災、世界中の注目を集めた震災被害の映像記録は、この瞬間から消滅の危機に陥りました。貴重な映像記録が消失するのを防ぐため、映画フィルムを救済するプロジェクトを立ち上げました。被災地では、映画フィルムを救済するプロジェクトを立ち上げました。被災地では、映画フィルムを救済するプロジェクトを立ち上げました。



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Project description in Thai language  
Please don't show your film here  
Project description in Thai language  
Please don't show your film here

# FLOODING IN THAILAND

*continued from previous page*

from mold growth due to the increase in temperature and humidity caused by power failure disabling HVAC systems.

AMIA, through its Advocacy and Preservation Committees, will support efforts to secure assistance for the Thai archives. This includes the provision of archival supplies, technical expertise, or, if possible, on site physical assistance to help minimize damage to their collections.

The Board asks for an immediate 'Call to Action' to assist the Thai film and audio-visual archives, and hereby states that AMIA will do its utmost in this regard.



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## AMIA Student Chapters

### Westside Story: Student Chapter at UCLA

The process of becoming a moving image archivist is one of extensive academics and meticulous training but while it is occurring, it is like a bullet that cannot be stopped. One quarter turns into another, then another and all of a sudden...your school year is almost done.

While we are being trained to be memory engineers and calculate the things we do quite carefully, it does seem that the past year has gone by awfully quickly so far, no matter how meticulously we are trying to keep it in order! Within that time, however, the AMIA Student Chapter has accomplished quite a bit, and has so much more planned. Our main goal this year has been pro-activity, and I believe that we have achieved this to date. In addition, our first goal of increasing our dialogue with the rest of the student AMIA community has also been met and this in and of itself is a wonderful thing for the entire young moving image archivist community.

Beginning with the AMIA Conference in Austin, we held our first "East Meets West" social gathering with NYU's Student Chapter. Successful and fun, the positive outgrowth and networking that was done during this event has led to a variety of further communications between the two Chapters, including discussions on "East Meets West 2" in Seattle!

Aside from the Austin Conference, we have been busy here at home! We had our first executive board meeting and general meeting, both of which went quite favorably. The last led to the planning and execution of our first social event, the "Valentine's Day Visual-ati" held in Westwood, which was quite enjoyable. There was some really exciting dialogue amongst participants at the meeting about other possible educational events and speakers, all of which are in the process of being worked out for spring quarter.

Our biggest event will be our screening on April 6, 2012, at the New Beverly Cinema. It will be a double feature and, schedule permitting, have guest presenters. We are looking forward to this becoming a regular monthly screening series at this theater, entitled "Something Old, Something New" with the theme of matching a classic film alongside one with a more modern flavor. We invite any and all Los Angeles-local or adjacent AMIA members to join us for this or one of the future screening events!

Additionally, we have revamped the AMIA Student blog, and are looking into the possibility of a website of our own. As it stands, we are eagerly anticipating the Film Preservation Blogathon, and hoping to get a few students to contribute to that. Beyond our calendar and future plans, we are posting and communicating with people daily on our twitterfeed, building up a large assortment of up to date information on moving image archiving issues for people to access. We have found that keeping up on current events not only assists our own Moving Image Archive Studies students, but also helps interested parties all over the digital realm. The collocating of articles and links has been a wonderful way to keep track of the archiving world, especially in these sharply evolving times.

From fall into winter and winter into spring...it all goes so quickly! And so much fun! I have to say that getting the AMIA Student Chapter up and running has been nothing but joyful, and I believe that everyone else involved could only corroborate this statement. So here's to another season of wonder, learning and archiving!

Our blog: <http://amiastudentsofwestwood.blogspot.com/>

Our Twitter: <https://twitter.com/AMIAatUCLA>

- Submitted by Ariel Schudson, Student Chapter President, AMIA UCLA

The Association of Moving Image Archivists Student Chapter Presents  
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Something New:**  
A Celebration of Classic & Modern Cinema

FRIDAY APRIL 6TH, 2012



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## New York University Student Chapter

Collaboration, interaction, and acronyms are essential values behind AMIA SC @ NYU. Taking these principles to heart in 2012, we have teamed up with other groups and students around NYU and beyond to provide panel discussions and seminars, along with cultivating projects to promote awareness in the field of moving image preservation.

One such event, *Managing Media Art: A Convergence of Disciplines - Art Administrators, Conservationists, and Archivists* took place this past February 21<sup>st</sup>. With the support of AMIA @ NYU, members Crystal Sanchez and Laurie Duke developed this event. Partnering with Patricia Pforte and Kristin North from the Museum Studies Student Organization (MSSO) and Jessica Pace and Julia Sybalsky from Emerging Professionals in Conservation (EPIC), they hosted an evening of panels and discussion regarding the unique efforts and research of new media preservation in the different fields.

Another event took place this spring, a Grant Writing Seminar on March 2<sup>nd</sup> and 3<sup>rd</sup>. The portion on March 2<sup>nd</sup> addressed proposal writing and budgeting basics with guest speaker Luz Rodriguez from the Foundation Center. The March 3<sup>rd</sup> section was an intensive workshop led by Cora Fisher, freelance writer and grant writing consultant in New York City, on writing a new media grant. AMIA SC Treasurer, Shira Peltzman and former AMIA SC President, Caitlin Hammer in cooperation with Matt Epler, from the Interactive Telecommunications Program (ITP) at NYU, developed this seminar.

The Orphans 8 Film Symposium is fast approaching. Second year AMIA @ NYU members are working with students in the Cinema Studies department and together, everyone is developing programming, production, design, and an Orphans 8 DVD to be released during the festival. We look forward to seeing you at MoMI in Queens!

Members of AMIA @ NYU will be live tweeting the symposium. Follow **#orphans8** to stay up to date on screenings and activities.

Other items in development include a symposium in collaboration with Jeff Martin from Independent Media Arts Preservation (IMAP) entitled *Archiving the Arts (AtA)*. AtA will take place next fall and seeks to enhance the dialogue between artists and archivists in order to encourage the preservation of new media arts.

Also taking place next fall is another celebration for World Day for Audiovisual Heritage (WDAVH) on October 27, 2012. In the spirit of an election year, this year's theme is *Electing Change: Images and Sounds of Political Transition*.

Similar to last year's event at the Museum of Modern Art, the 2012 event will feature a screening of audiovisual material from archives in New York City.

*Members of AMIA@NYU will be live tweeting Orphans 8! Follow #orphans8 to stay up to date on screenings and activities*

## CALL FOR PAPERS -- ARCHIVING THE ARTS

The AMIA Student Chapter at New York University invites presentation proposals for **Archiving the Arts**, to be held jointly with IMAP (Independent Media Arts Preservation) in New York City on Saturday, October 13, 2012 as part of Archives Week organized by Archivists Roundtable of New York - [www.nycarchivists.org](http://www.nycarchivists.org).

Please submit a 250-word proposal to Kathryn Gronsbell at [NYU.AMIA@gmail.com](mailto:NYU.AMIA@gmail.com)

**Priority will be given to submissions received by Friday, May 4, 2012.**

Papers, presentations, workshops, and posters are welcome on all issues concerning artists and audiovisual archivist.

**Archiving the Arts** promotes dialogue between working professionals, artists, students, and other interested parties whose goal is to prevent avoidable loss of creative works by integrating preservation strategies into moving image creation and

For more information on any of the projects or acronyms mentioned above, please visit our website at <http://amiastudentsnyc.com>.

- Submitted by Kristin MacDonough, Vice President of the AMIA Student Chapter at NYU

# Come to Orphans 8!

NYU • Tisch School of the Arts • Cinema Studies  
**Moving Image Archiving and Preservation Program**  
in partnership with  
**Museum of the Moving Image** in Astoria

invite you to the biennial gathering of archivists, scholars, and artists screening and discussing neglected film and video.



**8th Orphan Film Symposium**  
April 11-14, 2012 @ Museum of the Moving Image

See rediscovered and newly-preserved work from the Netherlands, Ghana, Mexico, Germany, China, Switzerland, Ireland, the Czech Republic, the U.S., and Russia. 100 presenters, 100 films.

Register online: [www.nyu.edu/orphans](http://www.nyu.edu/orphans)

## New AMIA Members

### Individual Members

Mitch Buroker - CT  
Gerda Cammaer - Canada  
Molly Rose Creel - UT  
Jodi B. De Kraker - MD  
Alexander Horwath - Austria  
Peter D. James - BC  
Rachel King - NY  
Richard Kroon - CA  
Matthew Mariner - CA  
Ross Melnick - CA  
Patrick Murphy - Canada  
Richard Scarola - NY  
Roman Sorger - Austria  
Tom Tomlinson - NY

### Non-Profit Institutional Members

Texas Archive of the Moving  
Image - Austin , TX

### Student Members

Amy Abadilla - WA  
Ashley Blewer - SC  
Zac Boerger - IL  
Natiba Guy - NY  
Kristin Lipska - CA  
Adrienne Ostberg - NC  
Madison Stubblefield - PA

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## Recognizing Excellence

### 2012 AMIA Awards Nominations Now Open!

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 AMIA/Rockefeller Visiting Archivist Fellowship**

The purpose is to encourage professional exchange and enhance professional development. Designed to provide both financial assistance and first-hand experience, this is awarded each year to a professional archivist from the developing world interested in improving their skills and knowledge. You may apply for this award or nominate another.

#### **Your Archive Deserves Advocacy (YADA) Scholarship**

The purpose of this scholarship is to focus on promoting the people and stories behind archives as well as providing resources that support advocacy. Submission is open to employees of non-profit institutions who work with audio, video, or motion picture film collections. Applicants do not need to be an AMIA member.

The Awards Committee works the AMIA International Outreach Committee and the AMIA Office on the Carolyn Hauer International Fund, and it encourages nominations from the AMIA membership.

**Go to: [www.amianet.org/events/awards.php](http://www.amianet.org/events/awards.php)**

- Submitted by Bob Schumacher, AMIA Awards Committee Chair



## 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.*



## Applications Available

Applications are available at:

**[www.AMIANet.org](http://www.AMIANet.org)**

**Deadline: May 12, 2012**

## AMIA Scholarships

AMIA is now accepting applications for the 2012 Scholarship Program. Three scholarships will be awarded in 2012: 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.*

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## Notes from the Field

### Memory of the World in the Digital Age: Digitization and Preservation Conference

As part of the 20<sup>th</sup> anniversary of the Memory of the World Programme, UNESCO will organize an international conference from 26 to 28 September 2012 in Vancouver (BC) Canada, to explore the main issues affecting the preservation of digital documentary heritage. It is expected that the Conference will help to develop strategies that contribute to greater protection of digital assets and define an implementation methodology that is especially applicable in developing countries. The Conference will bring together professionals from the documentary heritage sectors, as well as a range of government, IT industry, rights-holders and other stakeholders to assess the major prevailing issues in order to propose practical recommendations that will ensure permanent access to digital documentary heritage.

Although knowledge is today primarily created and accessed through digital media, it is highly ephemeral and could result in digital amnesia in the event of a natural disaster or technological failure. Despite the adoption of the UNESCO Charter on the Preservation of the Digital Heritage in 2003, there is still insufficient awareness of the risks of loss of photos, music and video recordings, as well as personal or business email, contacts, files and other important digital documents.

Digital information has economic value as a cultural product and as a source of knowledge. It plays a major role in national sustainable development as, increasingly, personal, governmental and commercial information is created in digital form only. But digitized national assets also constitute an immense wealth of the countries concerned and of society at large. The disappearance of this heritage will engender economic and cultural impoverishment and hamper the advancement of knowledge.

Ensuring digital continuity of content can only be overcome if a range of legal, technological, social, financial, political and other obstacles are addressed. The Vancouver Conference therefore seeks to achieve:

- the launch of specific initiatives related to digital preservation and to the fostering of access to documentary heritage through digitization;
- the revision of the UNESCO Charter on the Preservation of Digital Heritage;
- the identification of the legal frameworks and solutions to facilitate long-term digital preservation;
- the agreement on the promotion and/or development of exchange standards;
- the definition of the respective roles and responsibilities of all stakeholders and elaboration of a cooperation model.

The Conference is open to all interested persons, especially those from developing countries, including professionals, academics, industry and government policy makers. More details can be found at the conference website.

### About the Memory of the World Program

UNESCO launched the Memory of the World Programme to guard against collective amnesia through the preservation of valuable archive, library and museum collections all over the world, and ensuring their wide dissemination. The Programme is intended to protect documentary heritage, and helps networks of experts to exchange information and raise resources for preservation of and access to documentary material.

[Click here for a list of items on the Memory of the World Registry.](#)



To mark the 2011 World Day for Audiovisual Heritage, the Centre for Research and Dissemination (CRDI), together with the Film Museum of Girona and in collaboration with the International Council on Archives (ICA), developed a website, a poster and five down (on paper and electronic version), showing the evolution of media technologies: photography, film, sound recordings, television and video. The website and the poster have been made versions in four languages (Catalan, English, Spanish and French).

To see the project, visit [http://www.girona.cat/sgdap/cat/dia\\_patrimoni\\_audiovisual.php](http://www.girona.cat/sgdap/cat/dia_patrimoni_audiovisual.php)

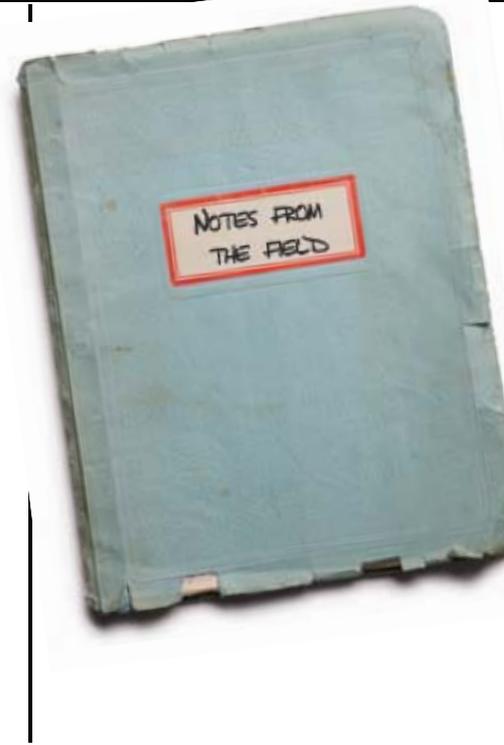
## TECHFOCUS II: CARING FOR FILM AND SLIDE ART April 27-28, 2012

Hirshhorn Museum & Sculpture Garden, Washington, DC

The Electronic Media Group of the American Institute for Conservation and the Foundation of the American Institute for Conservation (FAIC) are pleased to announce an important new two-day workshop: TechFocus II: Caring for Film and Slide Art.

The TechFocus workshop series is being organized by the AIC Electronic Media Group to provide detailed technical education in the preservation of media art. Launched on the 10th anniversary of the groundbreaking TechArcheology symposium, held at the San Francisco Museum of Modern Art in 2000, TechFocus offers in-depth instruction in a broad range of media. Each workshop, hosted by a different institution, is dedicated to one specific media-art technology. A systematic lecture program, delivered by international experts, introduces workshop participants to the technology behind these artworks, and offers real-world guidelines for their preservation.

For more information: [www.conservation-us.org/techfocus2](http://www.conservation-us.org/techfocus2)



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## Revisiting Grace Moore: A Discovery of Home Movies Crystal Sanchez

In the back of the New York Library for the Performing Arts' storage areas, in a cardboard box, on a pink post-it note, in a handwritten scrawl, are written the words "Grace Moore films".<sup>1</sup> Inside are 45 original yellow Kodachrome boxes with reels of film tucked inside. Although their content is mundane, in a moment of color these home movies show a Grace Moore stripped bare of her theatrical star persona. They both contrast and complement this persona, and they serve as a testament of importance to home movies as legitimate texts in reconstructing a legacy. Currently, the project is pursuing the preservation of these films.

Raised in a lower-class family in rural Tennessee, Grace Moore set out for New York City with borrowed money and a dream to sing at the New York Metropolitan Opera House. She used her talent for singing and her insatiable need to take risks to escape the highly religious atmosphere of her youth. She worked in musical theater revues and debuted on Broadway in 1920. After three auditions and over 10 years of hard work, she signed a contract with the New York Metropolitan Opera House in 1928. She worked with and befriended notable figures including Irving Berlin, George Gershwin, and Jerome Kern, and she was known in many infamous New York City circles as a bold, ambitious, charming, and independent woman.

Throughout the 1930s and 1940s, Grace Moore toured internationally, giving concert performances to a variety of audiences, including shows for the United States occupation forces in Austria and Germany. In 1931, she married Valentin Parera, a Spanish actor, and they purchased and lived in a large farm in Connecticut, where they were host to friends, family, and occasional large parties.<sup>1</sup>

Moore saw film as a way to bring her love of opera to the public. She starred in nine motion picture films<sup>1</sup> from 1930 to 1939, six while under contract to Columbia Pictures, including the 1934 film *One Night of Love* for which she was nominated for an Academy Award for Best Actress, losing to Claudette Colbert in *It Happened One Night* at the 7th Academy Awards.<sup>1</sup> Still in the midst of her successful career at the age of 48, Moore died suddenly in a plane crash.

Importantly, Grace did not live a traditional or conventional life, and the many sources about her tell of a Grace Moore who was feisty and impulsive, but also incredibly charming. Her star persona was informed by her ambitious drive and her constant demands to get what she wanted, made all the more complicated by the fact that she was a successful woman in the public eye. Grace was not just a singer, but also a movie star, a prima donna.

Moore wrote an autobiography published in 1944 and titled *You're Only Human Once*,<sup>1</sup> and the book is partial to a perspective that grapples with her new international fame. It also serves to shape the star

persona itself. It was written to be read by her admirers.

Grace Moore's home movies can be seen as a tangential document, a primary source much like the written work about her. Grace is still *writing* her own story, but this time in a new format. Many of the films merely document the house she and her husband owned in Connecticut, but in some, Grace is lounging on the lawn, running through the gardens, and relaxing on the porch with friends. Many of the films were likely shot by Grace herself, allowing us a glimpse at her point of view.

At a time when people were still accustomed to the culture of still photography, Grace is one of the few individuals in these films who is lively. She dances on the lawn, laughs at jokes, and treats the camera as her friend, waving and smiling directly into it. Grace is still a 'performer' in these films. In some scenes, Grace dances with friends, putting on a show for the camera. In one sequence she stands at the second floor balcony of a friend's house and gestures to the camera as if she were being filmed for a movie. She holds up a crab at a farmers market and makes it dance. She eats fruit in the garden, seductively and with knowledge of the camera's presence. The real and performed exist side by side. While most of the footage is relegated to the domestic space, most of it is shot outside. All of the footage at her farm in Connecticut, which makes up the largest majority of content, is taken out on the lawn, at the pool, or on the patio. The films let us peek into the garden and the patio, to see what Grace is having for lunch and what she is wearing, but they literally do not let us into her home. The films wade between public and private.

The collection is composed of 45 separate 16mm reels, averaging 50 feet each, for a total estimate of 2,250 feet or just over 1 hour of material. The films are on original 16mm Kodachrome reversal stock. They do not have sound. The color of the film has been maintained, and there are no

scratches, tears, or physical problems with the films. The films are on average shrunken 1%. Preservation elements will need to be made from the original elements.

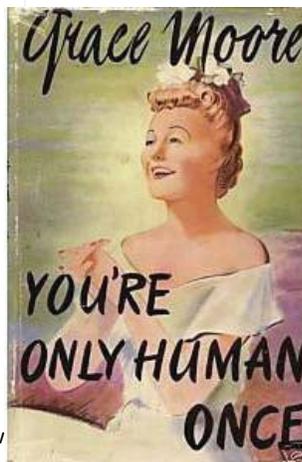
Most of the reels were found in their original yellow Kodachrome boxes, some of which are Cine-Kodak boxes, reflecting that the home movies were

shot with a Cine-Kodak camera. A camera introduced in 1936, magazine cartridges with color Kodachrome Kodak stock were sold specifically for the camera and they featured 3 second loading capabilities and included film processing in the product's price. One reversal color 16mm film print was created and sent to the user as a part of this service. This means that the films in the possession of the New York Public Library's collection are original and unique artifacts.

Because the films need to be ordered for affordable preservation, the films can be combined into three 800-foot reels. All efforts are being made to order the films chronologically. Upon initial inspection, the films' edge codes span only a few years, from 1939 to 1941. Planning includes photochemical preservation and a digital transfer for access and dissemination. The project is also pursuing information on rights holders.

Grace Moore's home movies, although only a sampling of her life in a three-year span of time, both feed into her star persona but also allow us a glimpse into her private life. In them, she is as vivacious and passionate as her star persona dictates. Most importantly, as original source material, these films bring Grace Moore to life for an audience who did not get to experience her while alive.

Crystal Sanchez <cas641@nyu.edu>



1 -The films were found by Tom Christie, the Supervising Librarian of the Special Formats Processing, AV media group, at the New York Public Library for the Performing Arts. Supervision for inspecting and rehousing the films was conducted by Tom Christie and Tanisha Jones, Director, Moving Image Archive, Jerome Robbins Dance Division, NYPL.

2 Rowena Rutherford Farrar. *Grace Moore and Her Many Worlds*. London: Cornwall Books, 1982.

3 *A Lady's Morals* (1930), *New Moon* (1931), and *Jenny Lind* (1931) under Metro-Goldwyn Mayer; *One Night of Love* (1934), *Love Me Forever* (1935), *The King Steps Out* (1936), *When You're In Love* (1937), and *I'll Take Romance* (1937) under Columbia Pictures; and *Louise* (1939)

4 *The 7th Academy Awards* (1935) *Winners and Nominees*. *The Academy of Motion Picture Arts and Sciences*. Accessed 5/8/11 at [www.oscars.org/awards/academyawards/legacy/ceremony/7th-winners.html](http://www.oscars.org/awards/academyawards/legacy/ceremony/7th-winners.html)

5 *Grace Moore .You're Only Human Once*. Garden City, N.Y.: Doubleday, Doran & Co., inc., 1944.

## FUJIFILM RECEIVES ACADEMY AWARD® FOR ITS CONTRIBUTION TO MOTION PICTURES

**Burbank, Calif., February 17, 2012** – And the winner is....Fujifilm! The Academy of Motion Picture Arts and Sciences presented FUJIFILM Corporation with an Academy Award® for scientific and technical achievement at a special awards dinner held in Los Angeles on February 11, 2012. The Academy's Scientific and Technical Awards honor the men, women and companies whose discoveries and innovations have contributed in significant, outstanding and lasting ways to motion pictures.

Fujifilm was recognized with a 2011 Scientific and Engineering Award for the development of the black and white recording film ETERNA-RDS for digital separation of motion picture films.

Accepting on behalf of Fujifilm were Ryutaro Hosoda, Corporate Vice President of FUJIFILM Corporation and President & CEO, FUJIFILM North America Corporation, and the three developers of ETERNA-RDS, Katsuhisa Oozeki, Hiroshi Hirano, and Hideyuki Shirai.

ETERNA-RDS is a film designed specifically for archival preservation. Intended for making archival black and white separations from color digital masters, ETERNA-RDS makes a 3-color separation of color images and stores them as stable black and white images for long-term motion picture information preservation. ETERNA-RDS is designed for laser film recording and offers a significant improvement over conventional non-specific separation film stock, in that it produces finer detail, accurate gradation linearity, improved granularity and sharpness with reduced flare.

"Film is known to last for generations and to assure that today's digital movies can have the same archival life expectancy as movies shot on film, Fujifilm developed ETERNA-RDS," said Mr. Hosoda in his speech. "Digital films will also be available for future generations to see and enjoy."

## Film Shrinkage Gauge Available To All AMIA Members

The Preservation Committee has made available a film shrinkage gauge for the use of the membership. The gauge can be used to measure the linear shrinkage in any roll of 35mm, 16mm or regular 8mm film, and is available through the AMIA Office. Borrowers will need to pay for the shipping, insurance, and possible other fees (e.g. customs) associated with the use of the gauge. For more information, or to request a loan of the gauge, please contact: AMIA Office, 1313 N. Vine St., Los Angeles, CA 90028; phone 323-463-1500; fax 323-463-1506; or contact us by email: <amia@amianet.org>

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**See Mediaflex at the NAB Conference in Las Vegas in April 2012**

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## PRESERVING HISTORY



Joanne Bernardi, University of Rochester, provided invaluable information on what is about to befall these children featured in an Eastman Classroom Film (now housed at the George Eastman House) shot by Julien Bryan in the mid- to late 1930s: All three frames are probably related to Vitamin D therapy—oral dosing in the top frame and likely UV light therapy to boost absorption in the next two frames (thus the goggles). These frames are preserved FGM images, courtesy of Showakan National Museum, Tokyo, and Sam Bryan. Go to [www.colorlab.com](http://www.colorlab.com) for more information. Thank you, Prof. Bernardi and George Eastman House!

We're not just the place that fulfills your orders for HD film-to-tape and of film-to-film mastering of materials from the government archive holdings in Washington, DC.



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## 2012 EVENTS

**April 11-14:** 8th Orphan Film Symposium; New York, NY, USA

**April 11-14:** Museums and the Web Conference; San Diego, CA, USA

**April 14-19:** National Association of Broadcasters Conference and Exhibits; Las Vegas, NV, USA

**April 16-21:** 16th SEAPAVAA Conference - *Creating, Funding, Protecting a Digital AV Archive*; Ho Chi Minh City, Vietnam

**April 23-28:** FIAF Congress, Beijing, China

**May 8-11:** American Institute for Conservation Annual Meeting; Albuquerque, NM, USA



**May 16-19:** Association of Recorded Sound Collections (ARSC) Annual Conference; Rochester, NY, USA

**June 29-July 1:** 22nd International Screen Studies Conference; Glasgow, Scotland

**July 8-20:** 26th annual Western Archives Institute; Pomona, CA, USA

**July 12-15:** San Francisco Silent Film Festival; San Francisco, CA, USA

**July 22-27:** IAML Annual Conference; Montreal, Quebec, Canada

**July 26-28:** 13th Annual Northeast Historic Film Summer Symposium; Bucksport, Maine, USA

**August 5-12:** SAA Annual Meeting; San Diego, CA, USA

**August 11-16:** World Library & Information Congress - 78th IFLA General Conference and Assembly; Helsinki, Finland

**August 20-24:** XVII International Congress on Archives; Brisbane, Australia

**August 23-24:** *The Reel Thing*; Los Angeles, CA, USA

**September 13-14:** EUscreen Conference -- *Television Heritage & the Web*; Budapest, Hungary

**September 26-28:** Memory of the World in Digital Age: Digitization and Preservation; Vancouver, BC, Canada

# FUTURE EVENTS



**AMIA Scholarship Applications Due**  
May 21



**AMIA Awards Nominations**



**September 28-October 1:** FIAT/IFTA World Conference and General Assembly, London, UK

**October 6-11:** International Association of Sound and Audiovisual Archives (IASA) 43rd Annual Conference; New Delhi, India

**October 20:** 10th International Home Movie Day; various locations

**October 19:** *DAS 2012*; Los Angeles, CA, USA

**October 26-27:** AES Convention; San Francisco, CA, USA

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

**December 4-7:** *AMIA 2012*; Seattle, WA, USA

## 2013 Events

**April 17-20:** Museums and the Web Conference; Portland, OR, USA

**August 6-11:** SAA Annual Meeting; New Orleans, LA, USA



**AMIA 2012**  
December 4-7  
Seattle, WA

### On the Cover

From the 1951 Oscar winning film *Kon-Tiki*. The Thor Heyerdahl Archives were inscribed on UNESCO's Memory of the World Register in 2011.

