

Three new staff appointments advance UCLA Film & Television Archive's mission

These roles will help guide preservation and collections services and shape public programming

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LOS ANGELES (Jan. 31, 2023) – The [UCLA Film & Television Archive](#) has promoted two seasoned staff members to serve in leadership positions and hired a third new staff member to join the public programming team: **Jillian Borders**, head of Preservation; **Staci Hogsett**, head of Collections Services, and **Amanda Salazar**, public programmer. These positions are essential to help save, preserve and showcase motion pictures for current and future generations.

“I am thrilled to have Jill, Staci, and Amanda take part of an incredible staff, a dedicated group of practitioners advancing the field of moving image archiving. I look forward to this new chapter for the Archive and to seeing their individual voices and ideas contribute to our commitment to the histories we preserve and the communities we serve,” said May Hong HaDuong, director of the Archive, a division of UCLA Library. “The Archive has made tremendous progress in the preservation and presentation of moving images and will continue to do so thanks to our talented staff and with resources and support from champions of this transformative work.”

Jillian Borders began her role as the head of [Preservation](#) in December. Serving in the film preservation field for over 15 years, Borders has dedicated her career to the Archive, first in its film lab before joining its world-renowned preservation department in 2013. She will continue her deep involvement with archival and industry partners collaborations, and develop and foster new community connections. Borders will oversee the restoration of a broad range of titles, including classic Hollywood as well as independently made works that reflect the diversity of UCLA's collection, the largest university-based collection of moving images. Prior to her appointment, she served as senior film preservationist at UCLA for seven years, committing to photochemical and digital projects spanning the breadth and diversity of film and television history. Borders earned her B.A. in History and Comparative Literature from the University of Washington and her M.A. in Moving Image Archive Studies from UCLA.

Staci Hogsett became the head of Collection Services in December. Continuing her work of stewarding the Archive's collection of moving images, she will lead the organization, circulation, and processing of the collection and will oversee the health of a collection of over 500,000 items. Hogsett previously worked as a collections assistant in the department for seven years, where she oversaw the circulation and trafficking of items in the Archive's collection. She assisted with

preparing prints for the Archive's loan program and processed a variety of collections ranging from independent feature films to home movies. Hogsett is a member of the AMIA Nitrate Committee and has been active in ensuring the Archive follows regulations for the safe storage and transportation of nitrate films. She started at the Archive in 2013, serving as a student worker for the publicity department and an intern in Collection Services before beginning her career in Collections in 2015. Hogsett received her B.A. in English and Film Studies from the University of Nebraska and her M.A. through the UCLA Moving Image Archive Studies program.

Amanda Salazar is a film curator and arts advocate with a background in film festival programming, theatrical booking, arts organization administration, and digital distribution. She joined in January as public programmer, and will build off of the remarkable programming history established by the Archive, while bringing her own curatorial perspective reflecting broad expertise and a reputation of collaboration. Concurrently with her role as public programmer at the Archive, she will continue as a short film programmer at the Sundance Film Festival, and as a senior programmer of Narrative Features at the Sonoma International Film Festival. Additionally, she is the co-director of Camera Obscura, a yearly pop-up cinema held in Petaluma, CA, that showcases obscure and experimental films. Her passion for serving independent artists led her to collaboratively co-found the Bay Area Media Makers Summit, a yearly gathering that focuses on the needs of makers in the Bay Area. Previously she was a programmer at SFFILM, the Cinema programmer at the Northwest Film Forum, and oversaw acquisitions at independent streaming companies Fandor and Argo. She holds a B.A. in Film Studies from Chapman University.

About the UCLA Film & Television Archive

A division of UCLA Library, the Archive is internationally renowned for rescuing, preserving and showcasing moving image media and is dedicated to ensuring that the visual achievements of our time are available for information, education and enjoyment. The Archive has over 500,000 film and television holdings conserved in a state-of-the-art facility at the Packard Humanities Institute Stoa in Santa Clarita, CA, that is designed to hold materials ranging from nitrate film to digital video at all preservation standards. Many of the Archive's projects are screened at prestigious film events around the globe.

The Billy Wilder Theater at the Hammer Museum is the home of the UCLA Film & Television Archive's public programs. The theater is among a handful of venues nationwide able to exhibit an entire century's worth of moving images in their original formats. From the earliest silent films requiring variable speed projection all the way up to cutting-edge digital cinema, the Wilder can accommodate an array of screen technologies.

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Jillian and Staci's photos by Todd Cheney Photography

Amanda's photo by Pamela Gentile