



**AMIA** the association of moving image archivists

## **1995 Silver Light Award Winner: Hugh Taylor**

Tribute by Ernest J. Dick

Hugh Taylor is well known throughout the archival world for his provocative vision of archives as cultural institutions that need to evolve and respond to a changing world. His background and credibility in conventional archives always made his openness to redefining the archival record particularly refreshing and challenging. For his contributions to the archival community, Taylor will be awarded the second annual AMIA Silver Light Award at the association's annual conference in Toronto, Ontario on October 13, 1995.

In Canada in the early 1970s Hugh Taylor was given the assignment of developing the National Film Archives at the Public Archives of Canada. He brought in Sam Kula from the American Film Institute and together they pioneered an imaginative and ambitious audiovisual archival program within a conventional government archives. In the late 1970s he became Provincial Archivist of the Province of Nova Scotia and here he again set up a film and sound archives program. Since 1982 Hugh Taylor has been a consulting archivist and an archival educator. In both capacities he has always included moving images in his prescription for archives and in his curricula.

Hugh Taylor came to be a friend of moving image archiving out of a profound sense of the responsibilities of archives to be "mirrors of our culture." He had read Marshall McLuhan and argued that archivists should incorporate McLuhan's insights in developing archives. Taylor was, therefore, not an uncritical enthusiast of feature films or television programming but rather an astute observer of their influence in contemporary society. He invariably asked probing questions of us as moving image archivists, while at the same time supporting moving image archive programs and initiatives.

Hugh Taylor will be attending the Toronto AMIA conference to receive the Silver Light Award. He will be offering observations on the centenary of the moving image and undoubtedly posing compelling challenges for us as moving image archivists as we move into the 20th century.