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Welcome to Philadelphia!

The audiovisual collections of the world have grown in response to the varied needs of their collectors, creators and users, reflecting the diversity of their owners, curators and managers. While there is much about sound and moving image archives that is unique and specific to format, there is an even greater range of issues and concerns that we all share in common.

In 2010, the Association of Moving Image Archivists and the International Association of Sound and Audiovisual Archives have come together for the first time in a joint conference. This Conference will be a forum to discuss where convergence is possible, to communicate standards and to share mutual solutions and opportunities.
Welcome!
Kevin Bradley, IASA President

In these days of machine readable, often format-less, sound and audiovisual technology, it takes a sound vision to build an archive that will provide content for users into the future. The systems that now make our collections so much more available, are also the very things that make the task of ensuring that continued access that much more complex. Together we can find the way of making that happen.

It takes a sound vision to decide what belongs in a collection. The sound, audiovisual and moving image collections of the world have grown in response to the varied needs of their collectors, creators and users, and reflect the diversity of their owners, curators and managers. The technologies that make the creative process available to all provide us with a bigger challenge in selection and acquisition. Together we can draw together our experiences in making our collections.

The devices that help share this valuable content also make it easier to undermine people’s rights. It takes a sound vision to understand how to share the collections in a way that is fair to all who have a right in those collections.

There is much about these sound and moving image archives that is unique and specific only to those formats or collections. However, there is an even greater range of issues and concerns that all share in common, where convergence is a possibility, standards are communicated and mutual solutions are shared. This conference will be a forum to investigate and discuss all these issues, and many more besides.

Let me welcome you to our joint IASA AMIA conference in Philadelphia in which we all come together for a Sound Vision.

Kevin Bradley
President, International Association of Sound and Audiovisual Archives

Expect change, except from a vending machine
Welcome!
Wendy Shay, AMIA President

With this year's conference AMIA celebrates two milestones.

The first is our twentieth anniversary. When compared to other groups this may not seem a huge accomplishment. However, it's of great significance to our members, many of whom were involved with establishing AMIA. We started as an informal group, managed the transition to formal organization, and now serve as an important professional organization for moving image archivists around the world.

This conference takes on additional meaning because it is the first time that we are jointly hosting the conference with a sister organization. We have joined forces with IASA in order to provide a richer, collaborative experience for the members of both organizations. Our two associations are dedicated to preserving the audiovisual heritage of individuals, peoples, cultures, and countries worldwide. This year's conference will allow us to express common concerns, investigate solutions, and, ultimately, strengthen our commitment through cooperation. We hope that this, to quote the famous line from Casablanca, will be the “beginning of a beautiful friendship.”

The conference committees of AMIA and IASA have worked diligently to create a program of interest to members of both groups. Please take full advantage of the offerings by attending sessions sponsored by each organization. This year we have a unique opportunity to meet new people, learn new approaches, and create lasting relationships. It is our hope that this first joint conference will be a model for collaborative projects in the future.

On behalf of the Board of the Association of Moving Image Archivists I would like to congratulate AMIA on twenty productive years and welcome the members of AMIA and IASA to IASA/AMIA Philadelphia 2010. Let's have a memorable time!

Wendy Shay
President, Association of Moving Image Archivists
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e mail: irtem@mclink.it

UK Branch
Chair: To be notified
### IASA Award of Recognition

IAA recently established an Award of Recognition which is awarded during the Annual Conference to IASA members.

**2009**  
**Kurt Deggeller**  
Significant contributions in coordinating and creating an international presence for sound and audiovisual archives

**2008**  
**Grace Koch**  
Significant contributions to the development and dissemination of professional standards

**2007**  
**Crispin Jewitt**  
For significant contributions in promoting a broader vision for IASA and as ambassador to external associations culminating in his success as Convenor of the CCAAA since 2002

**2006**  
**Chris Clark**  
Cataloguing and documentation standards

**2005**  
**Dietrich Schüller & Albrecht Häfner**  
Training

**2005**  
**Technical Committee**  
The publication “Guidelines on the Production and Preservation of Digital Audio Objects” (IASA TC 04)

### IASA Honorary Members

 Claes M. Cnattingius  (Sweden)
 R.L. Schuursma  (The Netherlands)  
   e mail: schuursma@ext.eur.nl

 Gerald Gibson  (USA)  
   e mail: geralddgibson@charter.net

 Helen Harrison  (UK)

 Carlo Marinelli  (Italy)

 Dietrich Schuller  (Austria)  
   e mail: Dietrich.Schueller@oeaw.ac.at
William S. O’Farrell Volunteer Award
Eddie Richmond, UCLA Film and Television Archive

To recognize his significant contributions to AMIA and to the field, the William S. O'Farrell Volunteer Award is presented to Eddie Richmond.

Eddie helped establish AMIA 20 years ago and has been actively involved in the association ever since. Eddie was involved in drafting the association's bylaws and preparing the association's application to obtain our non profit status. Eddie gave his time to serve on the AMIA Board more than once and was a pivotal force in establishing AMIA's Office.

In addition to his work on the Board, Eddie has chaired and has been an active member of a variety of AMIA committees and task forces including the Conference Committee, the Education Committee, the Small Gauge Task Force, and the Election Manual Revision Task Force. Eddie has also represented AMIA on the National Film Preservation Board.

As part of Eddie's work for AMIA and specifically for the Education Committee, Eddie was the key individual involved in setting up the AMIA Scholarship Program and the Kodak Fellowship in Film Preservation. Not only did he work to establish both programs by helping set up the guidelines and run the inaugural Selection Committees, but he also worked with sponsors and supporters to add scholarships and worked with the Office to help oversee the programs. Since the program began, AMIA has awarded more than 80 scholarships, fellowships and internships.

Eddie Richmond is Curator of the UCLA Film and Television Archives.

AMIA Rockefeller Visiting Archivist Fellowship
Remi Ndour, CentreAfricain’EtudesSuperieuresenGestion (Senegal)

The AMIA/Rockefeller Visiting Archivist Fellowship is designed to provide both financial assistance and first hand experience. The Fellowship is awarded each year to a professional archivist from the developing world interested in sharing skills and knowledge.

2010 Scholarships, Fellowship & Internship Recipients
Thanks to the generosity of our program sponsors, AMIA awarded four scholarships and one fellowship and one internship in 2010.

- Kodak Fellowship: Marissa Haddock
- Mary Pickford Foundation Scholarship: Nino Dzandzava
- Sony Pictures Scholarship: Caitlin Hammer
- The Rick Chace Foundation Scholarship: Sean Kilcoyne
- Universal Studios Scholarship: Michela Russo
- Image Permanence Institute Internship: Tessa Idlewine
AMIA Silver Light Award
Kevin Brownlow, Photoplay Productions

To recognize his outstanding career achievement in moving image archiving, the 2010 Silver Light Award is presented to Kevin Brownlow.

From his nomination: “It began with his magnificent restoration of Abel Gance’s 1927 classic Napoleon. It wasn’t just the film preservation event of the decade when it was rereleased in a gloriously restored version in 1981, but a cultural phenomenon. And he is still restoring Napoleon. Like the Flying Dutchman, the film is his curse and the world’s blessing. Most of all, there are the films he has salvaged and dusted off for Photoplay Productions, the company he founded to focus on important restorations. To see a film bearing the Brownlow touch is to go back to a magical time when the silent movies glowed on the silver screen and cinema was a physical experience. Kevin’s intense passion is something to emulate. His utter tenacity to present the best restorations and orchestral scores is not about self importance, but has always been about the value of the film itself.”

As a film editor, Brownlow worked on Tony Richardson’s The Charge of the Light Brigade (1968). With Andrew Mollo, he directed two feature films, It Happened Here (1964) and Winstanley (1975). In 1980, with David Gill, he directed for Thames TV a 13 part TV series devoted to the American silent film. In 1980, his five hour restoration of Abel Gance’s Napoleon was presented with a score composed by Carl Davis. Following the demise of Thames TV, Brownlow and Gill formed their own company, Photoplay Productions, with Patrick Stanbury. Their restorations included the Valentino classic, The Four Horsemen of the Apocalypse (1921). In 1995, they completed the six part Cinema Europe to mark the centenary of cinema. David Gill died in 1997. Brownlow and Stanbury continue the tradition.

The Maryann Gomes Award
Karma Foley, Human Studies Film Archives Smithsonian Institution

This conference travel award honors the memory of Maryann Gomes, first Director of the North West Film Archives in Manchester, England. Maryann was a great believer in the power moving images have to document regional identity and issues, and was a strong force within AMIA.

Carolyn Hauer International Fund
Leokoko Kenosi, University of Botswana (Botswana)

This conference travel award honors the memory of Carolyn Hauer. Each tucked away corner of the Earth intrigued Carolyn, and she hoped a tableau of each could be maintained, firmly believing every town, province, parish and region contributes a vital strand to the complex design of the world’s historical tapestry. The Award provides funding to archivists from developing archives to attend the Annual Conference.
Conservation and restoration of audio-visual materials

chemical treatments  consulting
photochemical services  training
digital restoration  collection assessment

Conservation and restoration of audio-visual materials
AMIA/IASA Registration Desk
Conference packets and additional conference information will be available at the Registration Desk during these hours:

<table>
<thead>
<tr>
<th>Day</th>
<th>Location</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Friday</th>
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<tr>
<td>Monday</td>
<td>Regency Foyer (2nd Floor Mezz)</td>
<td>4:00pm</td>
<td>7:30am</td>
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<tr>
<td>Tuesday</td>
<td>Regency Foyer (2nd Floor Mezz)</td>
<td>4:00pm</td>
<td>7:30am</td>
<td>5:00pm</td>
</tr>
<tr>
<td>Saturday</td>
<td>Tubman Room (3rd Floor)</td>
<td>8:30am</td>
<td>8:30am</td>
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</table>

AMIA Vendor Cafe
Millenium Hall  Second Floor
Please join us for the always informative AMIA vendor exhibits in the Cafe. On Thursday, stop by to see the AMIA Film/Video Contest entries viewing all day. On Friday, visit the IASA poster session. Plus, raffle prizes at each morning and afternoon break.

<table>
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<tr>
<th>Day</th>
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Ibrahim Theatre at International House
The theatre at International House is just a few Metro stops away. The Metro stop is close to the Hotel, and we’ll have written instructions at the Registration Desk as well as information about fares and a schedule.

Please wear your badge!
All IASA or AMIA registration badges will allow you access to all sessions, the Opening Cocktail Reception, the Vendor Cafe and the Closing Cocktail Reception. You must wear your badge for entry. For events with tickets, please note you will need your ticket and your badge for entry.
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**Workshops**

If you are registered for a Workshop, your ticket should be in your Registration Package with your badge. If you have not pre registered for a Workshop, there are limited seats available for purchase at the Registration Desk.

**The Reel Thing XXVI**  Ibrahim Theatre @ International House [Wednesday]

If you are registered for The Reel Thing, your ticket should be in your Registration Package with your badge. If you have not pre registered, there are tickets available for purchase at the Registration Desk. You may pick up Metro tokens if needed at the Registration Desk.

**Digital Motion Picture Archive Framework Project Session**  Ibrahim Theatre @ International House [Thursday]

The theatre at International House is just a few Metro stops away. The Metro stops at Market and 13th Street, and we’ll have written instructions at the Registration Desk. You may pick up Metro tokens if needed at the Registration Desk.

**AMIA Archival Screening Night**  Ibrahim Theatre @ International House [Friday]

All attendees are welcome! Pick up your ticket to Archival Screening Night at the Registration Desk. Seating is limited. The theatre at International House is just a few Metro stops away. The Metro stops at Market and 13th Street, and we’ll have written instructions at the Registration Desk.

**AMIA Restoration Screening**  Ibrahim Theatre @ International House [Saturday]

All attendees are welcome! Pick up your ticket to On The Bowery at the Registration Desk. Seating is very limited. The theatre at International House is just a few Metro stops away. The Metro stops at Market and 13th Street, and we’ll have written instructions at the Registration Desk.
Plant your badge when you get home!

The badge holders this year are made of a biodegradable plastic. And your badge? It’s a recycled paper embedded with wildflower seeds.

So we’re being a little more Earth friendly, reducing our carbon footprint a bit, and when you get home, you can plant your badge and watch flowers bloom.

Thank you to our friends at Hollywood Vaults for helping us be more green.

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At A Glance
Monday - November 1

8:30am  3:00pm | Washington A
   • Meeting IASA Technical Committee

3:00pm  6:00pm | Washington B
   • Meeting: Video Standards– LOC/IASA/AMIA (by invitation only)

4:30pm  6:00pm | Washington C
   • IASA Newcomers’ Session

7:00pm – 9:00pm | Ibrahim Theatre @ International House
   AMIA and Temple University Libraries present: Philadelphia Sound and Vision
At A Glance
Tuesday - November 2

8:00am  5:00pm | Regency C1  | Separate Registration Fee Required
★ Workshop: Cataloging and Metadata for Moving Images

8:30am  12:30pm | Regency A  | Separate Registration Fee Required
★ Workshop: Digital Preservation for Audiovisual Collections: OAIS and All That

9:00am  5:00pm | Drexel University| Separate Registration Fee Required
★ Workshop: From Sound Waves to Sound Files and Preservation

9:00  5:00pm | Anthony and Regency B
★ IASA Committees and Sections

Stream 1 | Anthony Room
- 9:00am 11:00am Training and Education Committee
- 11:00am-1:00pm Technical Committee
- 1:00pm-3:00pm Research Archive Section
- 3:00pm-5:00pm Discography Committee

Stream 2 | Regency B
- 10:00am 12:00pm Organising Knowledge (previously Cataloguing and Documentation)
- 12:00pm-2:00pm Broadcast Archives Section
- 2:00pm-4:00pm National Archives Section

9:00am  5:00pm | Regency A  | Separate Registration Fee Required
★ Workshop: Low Budget and Open Source Software for Audio and Video

1:30pm  5:30pm | Regency C2
★ Workshop: Digital Audio Restoration

5:30pm  8:00pm | Penn Museum| Separate Registration Fee Required
Penn Museum After Hours Reception
At A Glance
Wednesday - November 3

8:30am  10:30am | Regency B | Separate Registration Fee Required
IMS Members IASA General Assembly

8:30am  1:00pm | Washington C | Separate Registration Fee Required
Certification: Nitrate Packing and Shipping

8:30am  5:00pm | Regency C1 | Separate Registration Fee Required
Workshop: Cataloging and Metadata for Moving Images [Day Two]

10:45am  12:00pm | Regency B
Conference Welcomes & Keynote: Before Convergence Was Divergence:
Putting Humpty Dumpty Together Again

12:00pm  1:00pm | Adams
Meeting: AMIA Open Source Committee

1:00pm  5:30pm | Ibrahim Theatre @ International House | Separate Registration Fee Required
The Reel Thing XXVI

1:30pm  3:00pm | Regency C2
Session of Three Papers
  Information Society
  Paper: Ethics of Digital Intervention: Image, Sound, Motion
  Paper: Preservation and Access of CPDOC's Oral History Program

3:15pm  4:15pm | Adams
Meeting: AMIA Awards & Scholarships Committee

3:30pm  5:00pm | Regency C2
Session of Three Papers
  Paper: What We Believe We Are, Say We Are and Demonstrate We Are
  Paper: Iqaluit Rocks! How the VML has Changed Broadcasting Across Canada
  Paper: The Matilda Discography

6:30pm  7:30pm | Regency A B
AMIA/IASA 2010 Opening Night Reception

8:00pm  9:30pm | Eastern State Penitentiary | Separate Registration Fee Required
Tour: Eastern State Penitentiary
At A Glance
Thursday - November 4

8:00am  4:00pm | Millennium Hall
AMIA/IASA Vendor Café

8:30am  10:00am | Washington C
Flashlights, Flatfoots, and Flanges: The National Archives and Records Administration Repatriates Films from an Abandoned Lab

8:30am  10:00am | Regency B
Moving to a Digital Asset Management Environment: A Case Study on “Fresh Air”

8:30am  10:00am | Regency A
Wrappers and Codecs: A Survey of Selection Strategies

8:30am  10:00am | Washington A
Session of Three Papers
- Paper: Audio Preservation for Surround Sound Works
- Paper: Video Digitization at the Austrian Mediathek
- Paper: Negotiating Culture in the World of Riverdance

9:00am  12:00pm | Ibrahim Theatre @ International House
Digital Motion Picture Archive Framework Project

10:30am  11:00am | Regency B
Paper: A Workflow Engine’s PREMIS OWL binding for Digital Long Term Preservation

10:30am – 11:00am | Washington A
- Paper: Administrative Metadata for Audio Preservation: The AES Standard and Software Tools

10:30am  12:00pm | Regency A
Alternative Access: Recent Developments in U.S.Copyright Law

10:30am  12:00pm | Washington C
- User Perspectives in the Digital Age: A Roundtable Discussion

11:00am  12:00pm | Regency B
Coming Attraction: PB Core 2.0

11:00am – 12:00pm | Washington A
- Panel Discussion: IASA’s Future and the Constitution

12:00pm  1:00pm | Adams
- Meeting: AMIA International Outreach Committee

12:00pm  1:00pm | Lescaze
- Meeting: AMIA Nitrate Committee

12:00pm  1:00pm | Anthony
- Meeting: Independent Media Committee

12:00pm  1:00pm | Washington C
- Open Meeting: Get It in Writing: Publishing in The Moving Image or AMIA Tech Review
1:00pm  2:00pm | Anthony
Meeting:  AMIA Access Committee

1:00pm  2:00pm | Adams
Meeting:  AMIA Lesbian, Gay, Bisexual & Transgender Committee

1:00pm  2:00pm | Lescaze
Meeting:  AMIA Member Services Committee

2:00pm  3:30pm | Washington A
Session of Three Papers
  Paper: Large Scale DAT To File Ingest and Annotation of Radio Programmes
  Paper: Migration of Digital Media Storage  Practical Experiences
  Paper: HathiTrust and the Challenge of Digital Audio

2:00pm  3:30pm | Regency A
Help, My Camera’s Burning Down: Carson Davidson’s Far Flung Cinema

2:00pm  3:30pm | Washington C
Home Movies and Ethnic History

2:00pm  3:30pm | Regency B
Panel:  Embedded Metadata: A Look Inside Issues and Tools

3:30pm  | Millennium Hall
IASA/AMIA Vendor Café

4:00pm  5:00pm | Washington A
AMIA Applied Color: Restored, Revived, Revisited

4:00pm  5:00pm | Washington C
Repatriating and Preserving American Nitrate from the New Zealand Film Archive

4:00pm  5:00pm | Regency A
Termite TV: Mapping Media Consciousness

5:30pm  6:30pm | Adams
Meeting:  AMIA Preservation Committee

5:30pm  6:30pm | Lescaze
Meeting:  AMIA Television, News & Documentary Committee

5:30pm  6:30pm | Anthony
Meeting:  Projection & Presentation Committee

7:30pm  10:00pm | Regency B | Separate registration fee
Fourth Annual Trivia Throwdown!

10:00pm  11:30pm | Regency B
A History of The Secret Cinema: A Curator’s Compendium of Strange Cinema
At A Glance
Friday - November 5

8:00am  4:00pm | Millennium Hall
AMIA/IASA Vendor Café and IASA Posters

8:30am  10:00am | Washington A
Session of Three Papers
Paper: Impact Factor, Citation Index and other Friendly Fires in Humanities: Can Audiovisual Archives be Turned into Assets?
Paper: Using Existing Institutional Resources for Establishing and Preserving Audio Visual Collections
Paper: Archival Theory, Moving Images and Audiovisuals: The Pluses and Limits of Convergences and Divergences in Archival Discourse

8:30am  10:00am | Regency B
Session of Three Papers
Paper: Semantic Objects and Networks in Culture and Science (Practical Demonstrations & State of the Art)
Paper: Network Centric Approach to Sustainable Digital Archives
Paper: Six Sigma and the Lean Factory Approach for Media Ingest and Processing

8:30am  10:00am | Regency A
Getting A Piece of the Pie: Grant Funding Opportunities for Moving Image and Sound Archives

8:30am  10:00am | Washington C
Protecting Moving Images: From Preservation Research to Practical Options

10:30am – 12:00pm | Regency B
Session of Three Papers
Paper: Challenges of Multimedia in Archives (Convergence or Multiplication of Formats)
Paper: Best Practices Guide for establishing a Permanent Observatory for Archives and Local Televisions
Case Study: Preserve and Access “The Tonight Show Starring Johnny Carson”

10:30am  12:00pm | Regency A
Funding Outside of the Box

10:30am  12:00pm | Washington C
Workflows for Digitally Preserving Film

10:30am  12:00pm | Washington A
Session of Three Papers
Paper: Raising the Quality Bar in Re recording
Paper: Technical and Sociological Approach of Sound Recording Transfer, Restoration and Remastering In Heritage and Editorial Fields
Paper: Digitisation of Highly Degraded Acetate Tapes – A Treatment Report

12:00pm  2:00pm | Commonwealth | Pre-registration required
AMIA Awards and Scholars Luncheon
At A Glance
Friday - November 5

2:00pm  3:00pm | Washington A
- Session of Two Papers
  Paper: Sound and Vision: Teaching a Mixed Specialism Online to Non specialists
  Paper: Convergence Hits the Classroom: How the Future of Audiovisual Archiving Will Shape Professional Training, and Vice Versa

2:00pm  3:00pm | Washington C
- Describing Local Films: New Thoughts on Itinerant produced Works

2:00pm  3:00pm | Regency A
- In This Together: Funding Collaborations in Recessionary Times

2:00pm  3:00pm | Regency B
- The Discovery, Recovery, and Interpretation of Humanity's First Audio Recordings

3:00pm  4:00pm | Millennium Hall
- IASA Poster Session

3:00pm  4:00pm | Lescaze
- Meeting: AMIA Diversity Committee

3:00pm  4:00pm | Adams
- Meeting: AMIA Moving Image Related Materials & Documentation Committee

3:00pm  4:00pm | Anthony
- Meeting: AMIA Digital Initiatives Committee

4:00pm  5:30pm | Washington A
- Session of Three Papers
  Paper: Digital Audio Interstitial Errors: Raising Awareness and Developing New Methodologies for Detection
  Paper: Using a Video Labeling Game in Audiovisual Archives

4:00pm  5:30pm | Washington C
- From One to Many: National, Regional, and Global Online Resources

4:00pm  5:30pm | Regency A | Separate Registration Fee Required
- Workshop: Targeting Practice: An Approaching to Grant Research and Writing

4:00pm  5:30pm | Regency B
- Tech MD: Is There a Doctor in the House?

5:30pm  6:30pm | Adams
- Meeting: AMIA Copyright Committee

7:30pm  10:00pm | Ibrahim Theatre @ International House | Ticket required
- AMIA Archival Screening Night
## At A Glance

**Saturday - November 6**

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<tr>
<th>Time</th>
<th>Location</th>
<th>Session Details</th>
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<tbody>
<tr>
<td>8:30am - 10:00am</td>
<td>Washington A</td>
<td>Session of Three Papers</td>
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<td>- Paper: Best Practices in the Preservation and Digitization of 78rpm Discs and Cylinder Recordings</td>
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<td>- Paper: Yet another tape survey? Lessons learned from ILKAR’s tape survey</td>
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<td>- Paper: Workflows in From Right to Left and From Left to Right</td>
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<td>8:30am - 10:00am</td>
<td>Commonwealth C</td>
<td>Session of Three Papers</td>
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<td>- Paper: Century Store: Real Options, Real Costs</td>
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<td>- Paper: Strategic Evaluation of Media Collections: The Indiana University Bloomington Media Preservation Survey</td>
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<td>- Paper: Rethinking Triage and Preservation of Analog Media Collections</td>
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<td>8:30am - 10:00am</td>
<td>Washington C</td>
<td>Case Studies in Managing Born digital Media from Production to Access</td>
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<td>8:30am - 10:00am</td>
<td>Commonwealth D</td>
<td>Opening the Archives for Access: Understanding Copyright Barriers</td>
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<td>10:30am - 12:00pm</td>
<td>Washington A</td>
<td>Session of Three Papers</td>
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<td>- Paper: The UK Sound Map: an audio crowdsourcing experiment</td>
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<td>- Paper: Is a Production Archive a Suitable Long Term Archive?</td>
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<td>- Paper: Elemeta, the Web Audio Archiving Program of the French Research Center of Ethnomusicology (CREM)</td>
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<td>10:30am - 12:00pm</td>
<td>Commonwealth D</td>
<td>3D Objects and Textiles in the Moving Image Collection: Issues and Solutions</td>
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<td>10:30am - 12:00pm</td>
<td>Commonwealth C</td>
<td>Panel: Memory of the World - What’s in it for me?</td>
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<td>12:00pm - 1:00pm</td>
<td>Washington C</td>
<td>The Life and Times of Siegmund Lubin: King of the Movies</td>
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<td>Meeting: AMIA Advocacy Committee</td>
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<td>12:00pm - 1:00pm</td>
<td>Lescaze</td>
<td>Meeting: AMIA Cataloging &amp; Metadata Committee</td>
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<td>12:00pm - 1:00pm</td>
<td>Washington C</td>
<td>Meeting: AMIA Education Committee</td>
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<td>12:00pm - 1:00pm</td>
<td>Commonwealth D</td>
<td>Open Meeting: Lessons From the First Year of the American Archive</td>
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<td>12:00pm - 2:00pm</td>
<td>Macy’s Department Store</td>
<td>A Mammoth Musical Midday Adventure: Tour of the Wanamaker Grand Court Organ</td>
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<td>1:00pm - 2:00pm</td>
<td>Anthony</td>
<td>Meeting: AMIA Academic/Archival Committee</td>
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1:00pm  2:00pm | Lescaze
Meeting:  AMIA Small Gauge/Amateur Film Committee

2:00pm  2:30pm | Washington A
Paper: Ethics and Moral Rights in the Converging World

2:00pm  3:30pm | Washington C
Paper: Black, Proud, Hidden, Lost: Accessing African American Media

2:00pm  3:30pm | Commonwealth D
Transcoding 101: The Mechanics and Application of Digital Video Conversion Within the Archive

2:00pm  3:30pm | Commonwealth C
Session of Three Papers
Paper: Visual Quality Analysis an Archive Management Tool
Paper: EUscreen and EFG, the AV Aggregators for Europeana
Paper: A Sound Vision on Mass Digitisation: Quest for the Sweet Spot to Turn 17,500 Hours of Film into an Asset

2:30pm  3:30pm | Congress
IASA EB and Committee Meeting (Members only)

3:30pm  5:00pm | Commonwealth
AMIA Membership Meeting

3:30pm  5:00pm | Congress
IASA General Assembly (Members only)

5:30pm  6:30pm | 33rd Floor
AMIA/IASA 2010 Closing Cocktails

7:00pm  9:30pm | Reading Market | Separate Registration Fee Required
IASA Farewell Dinner at the Reading Market Terminal

8:00pm | Ibrahim Theatre @ International House | Ticket required
AMIA Restoration Screening: On The Bowery
Much like aerodynamics, the principles of preservation persist through technological change. We can help you translate core principles into working plans today, regardless of the size of your collection or budget. That’s the way we fly.

350 7th Avenue, Suite 1603  New York, New York 10001
917.548.8632  info@avpreserve.com  www.avpreserve.com
Meeting: IASA Technical Committee
3:00pm  6:00pm | Washington B
Video Standards– LOC/IASA/AMIA (by invitation only)

IASA Newcomers’ Session
4:30pm  6:00pm | Washington C

IASA Opening Reception
6:00pm – 8:00pm | Ibraham Theatre @ International House

AMIA and Temple University Libraries present: Philadelphia Sound and Vision

Temple University Libraries, Urban Archives presents a look at hidden stories of music and sound in Philadelphia. It features some of the more distinct characters, traditions and venues in the city’s recent history. The screening will feature: free jazz performer Sun Ra and his Arkestra, David Bowie visiting Veterans Stadium, synthesizer expert Gerson Rosenbloom, Philadelphia International soul legends McFadden & Whitehead, punk/new wave stalwart Ken Kweeder at the Hot Club, the organist at the Spectrum sports and entertainment venue, jazz vibraphonist Khan Jamal, Mummers new years string bands, the original Electric Factory concert venue and more! The program consists of unique footage from the Urban Archives’ collections including unaired news footage, television broadcasts, news magazines and documentaries from local networks WPVI 6 and KYW 3. This highlights recent preservation and digitization work done on our film and video holdings. Open to the general public and free! The theatre is easily accessible by Metro.
The Colorlab experience. Rely on it.

Colorlab has 38 years of film experience as a full-service motion picture lab—processing, film post production, preservation, and telecine . . .

Colorlab offers HD full bandwidth 4:4:4 RGB flying spot telecine transfers from all film formats, including 8mm/S-8, 9.5mm, 16mm/S-16, 17.5mm, 28mm, and 35mm to any HD format. Colorlab also does preservation film-out and SD telecine.

Call for special HD video transfer rates for independent and student filmmakers!
8:00am  5:00pm  | Regency C1  | Separate Registration Fee Required
Cataloging and Metadata for Moving Images

Chair: Karen Barcellona  Academy Film Archive (United States)
Speakers: Andrea Leigh  Library of Congress (United States)
Linda Tadic  Audiovisual Archive Network (United States)
Amy Luckow  New York University (United States)
Rebecca S. Guenther  Library of Congress (United States)
Randal Luckow  Turner Broadcasting (United States)
Janis L. Young  Library of Congress (United States)

A two day workshop providing an overview of cataloging practices, content standards, and metadata schemas used in describing digital and analog materials in all media environments. Sessions will focus on management of resources through their life cycles; the differences between descriptive, structural, and administrative metadata (including rights and preservation metadata); an introduction to the use of file wrappers with examples from the broadcast industry; and a discussion of the role of the librarian in digital asset management. Sense will be made of the alphabet soup that includes RBR, MARC, DC, MODS, METS, PREMIS, FIAT, IPTC, MPEG7, MPEG21, MXF, RDA, FIAF, CEN, DACS, and EAD.

Sessions will include dynamic presentations encompassing film, video, digital, and broadcast materials with interactive exercises and clips. A special half day hands on session will describe genre/form thesauri available for describing moving image works, and provide an overview of the Library of Congress' genre/form project for moving images, including how the genre/form headings are used symbiotically with Library of...
Congress Subject Headings to describe both what a work is and what it is about. Presenters include well respected experts in the field who take care to design sessions that are highly engaging and reflect the most current developments in audiovisual archiving.

8:30am   12:30pm | Regency A | Separate Registration Fee Required
Digital Preservation for Audiovisual Collections: OAIS and All That

Chairs: Marius Snyders  Nat Inst for Sound and Vision (Netherlands)
        Richard Wright  BBC Research and Development (United Kingdom)
Speakers: Walter Allasia  Eurix (Italy)
          Nan Rubin  Community Media Services/NDIIPP Project (United States)

The workshop will cover the strategy, workflow and architecture for digital preservation of audiovisual content and present PrestoCentre, the new European Audiovisual Competence Centre supporting audiovisual preservation. Content of the workshop will include: (1) digitisation: most audiovisual content remains on discrete carriers, on shelves. The workshop will summarise: conservation; how (and when) to digitise; formats and encodings; metadata and preservation metadata. (2) digital preservation: what to do with files (and with digital content not yet in files: DV, DVD, DAT). There is extensive digital library and digital preservation technology OAIS and all that, but much of that technology only works on text, and needs a lot more consideration to be effective on audiovisual content. Format of the workshop: a) state of the art reviews: concise explanations of best practice, in particular the Preserving Digital Public Television project (Channel 13 and New York University) and related work implementing OAIS for broadcasting. b) case studies: examples of the situations real archives face. c) questions from the floor: participants’ own situations, and questions.

9:00am  5:00pm | Drexel University | Separate Registration Fee Required
From Sound Waves to Sound Files and Preservation: Audio Digitization Basics for Paper Archivists

Chair: George Blood  Safe Sound Archive (United States)

Chances are if you have an advanced degree in archives, libraries or museum studies you don’t have much training in sound preservation. If you studied sound or motion image, sound preservation may also be new. This workshop starts at the beginning, and takes the student through digitization (“what do all those numbers mean”), includes a session on assessment with a hands on period with media, digitization and metadata!! We’ll show how sound is digitized, how files are constructed, discuss metadata standards and their implementation. We’ll wrap up looking at long term planning, obsolescence monitoring, and other topics relevant to all digital preservation.

9:00  5:00pm | Anthony and Regency B
IASA Committees and Sections
Each session will start with committee relevant paper presentation.

Stream 1 | Anthony Room
- 9:00am 11:00am Training and Education Committee
- 11:00am-1:00pm Technical Committee
- 1:00pm-3:00pm Research Archive Section
- 3:00pm-5:00pm Discography Committee
Stream 2 | Regency B
• 10:00am 12:00pm Organising Knowledge (previously Cataloguing and Documentation)
• 12:00pm-2:00pm Broadcast Archives Section
• 2:00pm-4:00pm National Archives Section

9:00am  5:00pm | Regency A
◆ Low Budget and Open Source Software for Audio and Video
   Speakers: Bruce Gordon  Harvard University (United States)
            Ed Kuhn  Loeb Music Library (United States)
            Alan Burdette  Indiana University Archives of Traditional Music
                        (United States)

Harvard and Indiana universities have cooperated earlier in a project called “Sound Directions: Digital Preservation and Access for Global Audio Heritage”, the results of which are available online in the form of a booklet of ‘Best Practices for Audio Preservation’ as well as a toolkit. Their respective institutions continue to cooperate and develop solutions in low budget and open source software for audio/audiovisual heritage, which are offered here in a hands on, how to workshop for implementation in your archive, within the themes of preservation, access and collection management.

1:30pm  5:30pm | Regency C2
◆ Workshop: Digital Audio Restoration
   Speaker: Nadja Wallaszkovits  Phonogrammarchiv Austrian Academy of Sciences (Austria)

The workshop discusses the basic approach to digital audio restoration, focusing on an archival perspective: Starting with a critical assessment of the source material and its artifacts, exemplified by means of measurements, spectral analyses and audio examples, the workshop outlines the implication of different signal processing procedures and compares the professional guidelines of classical restoration in cultural heritage with daily practice in the audio world. A wide knowledge about the original source and its production process, storage conditions and re-recording influences is essential to properly decide if and how artifacts should be restored in a historically and ethically accurate way. Finally the discussion addresses ethical and aesthetic questions and traces the various stages between restoration, re-issue, re-mastering and reinterpretation.

5:30pm  8:00pm | Penn Museum | Separate Registration Fee Required
Penn Museum After Hours Reception

Penn Museum Archive is hosting a reception for visiting AMIA and IASA members! Featured at the reception will be an exhibition of production stills from *Matto Grosso* (1931), one of the earliest sync sound documentary films. A museum sponsored expeditionary film which takes place in interior Brazil, *Matto Grosso* will also be screened continuously on monitors in one of the galleries. *Matto Grosso* was restored with a grant from NFPF in 2008.
Nitrate Packing and Shipping
Chair: Rachel Parker  Library of Congress (United States)
Speaker: Robert Smith  CARGOpak Corp. (United States)

Fulfill your nitrate film packing and shipping training requirement while at this year’s AMIA conference! Nitrate film is classified as a hazardous material and the regulations of packing and shipping it are very strict. This half day workshop will provide attendees with all the relevant regulatory information to be able to pack and ship nitrate film. It is a goal of the AMIA Nitrate Committee to have this workshop available every two years at the AMIA conference to provide an inexpensive option for this training. Here is a chance to train new employees or to renew your existing DG/hazmat training without incurring the cost of a personal training session or webinar. The class is exclusively about Nitrocellulose film shipping, only UN1324 in a half day workshop.

Cataloging and Metadata for Moving Images [Day Two]
Chair: Karen Barcellona  Academy Film Archive (United States)
Speakers: Andrea Leigh  Library of Congress (United States)
Linda Tadic  Audiovisual Archive Network (United States)
Amy Lucker  New York University (United States)
Rebecca S. Guenther Library of Congress (United States)
Randal Luckow, Turner Broadcasting (United States)
Janis L. Young, Library of Congress (United States)

A two day workshop providing an overview of cataloging practices, content standards, and metadata schemas used in describing digital and analog materials in all media environments. Sessions will focus on management of resources through their life cycles; the differences between descriptive, structural, and administrative metadata (including rights and preservation metadata); an introduction to the use of file wrappers with examples from the broadcast industry; and a discussion of the role of the librarian in digital asset management. Sense will be made of the alphabet soup that includes FRBR, MARC, DC, MODS,METS, PREMIS, FIAT, IPTC, MPEG7, MPEG21, MXF, RDA, FIAF, CEN, DACS, and EAD. Sessions will include dynamic presentations encompassing film, video, digital, and broadcast materials with interactive exercises and clips. A special half day hands on session will focus on thesauri available for genre/form headings and an overview of the integration of genre/form terms into Library of Congress Subject Headings.

10:45am  12:00pm | Regency B
\* Welcome & Keynote: Before Convergence Was Divergence: Putting Humpty Dumpty Together Again
Welcome: Kevin Bradley IASA President National Library of Australia (Australia)
Wendy Shay AMIA President National Museum of American History (United States)
Keynote: Anthony Seeger University of California, Los Angeles (United States)

Transnational databases and the digitization of content have enabled libraries, archives, museums, commercial companies, and individuals to create bundles of information that look very similar and open the possibilities for the kinds of convergences raised in the call for papers for this conference. Convergences create opportunities; they sometimes create “perfect storms” that leave all adrift. In this presentation Dr. Seeger will look at this issue from the perspective of human events, fragments of which are lodged in audio archives, film archives, museums, and the minds of individuals. Similarly to the egg shaped Humpty Dumpty whose fall, recounted in a famous English nursery rhyme and further developed in Lewis Carroll’s Alice Through the Looking Glace, resulted in myriad pieces that “all the kings horses and all the kings men could not put together again” since the late 1800s actual human events have been splintered into audio, visual, textual, and artefactual pieces and carried off to their respective archival institutions by a king’s army of collectors. Some of the pieces haven’t been gathered at all notably olfactory, physical touch, and ecological ties of diverse events to one another. As a contribution to our discussion of convergence, this paper will look at one or two “total” events and discuss what it would take to have them whole again, and what this suggests for our archival and research convergences.

12:00pm  1:00pm | Adams
\* Meeting: AMIA Open Source Committee
1:00pm  5:30pm | International House | Separate Registration Fee Required
The Reel Thing XXVI

Chairs:  Grover Crisp  Sony Pictures (United States)
        Michael Friend  Sony Pictures (United States)

Dedicated to presenting some of the latest technologies employed in film restoration and preservation, The Reel Thing features a unique lineup of laboratory technicians and specialists. Topics will include: Heads or Tails? The Experimental Acoustical Optical Sound Recordings of Sven Berglund, ca. 1921; Digital Restoration of Pathecolor Automatic Dust Removal: Theory and Practice; Digital Archiving: Two Words That Can Now Legitimately Be Used Together; The Visionary Archive; 4K Restoration of “Blue Movie” (1971); Challenges of Artist Made Small Gauge Film; Woodstock: restoration of audio for unseen performances.

1:30pm  3:00pm | Regency C2
Session of Three Papers

Paper: The Future of Indigenous Archives:
Opportunities of Archival Access in an Information Society
Speaker:  Teague Schnitter Todd  Isuma TV (United States)

This paper explores the possibilities and risks of web accessible archival technologies for indigenous cultural heritage. The recent emergence of what Manuel Castells and Jan Van Dijk call information or network societies, has created a paradigm shift for cultural institutions such as audiovisual archives in the way that they make their collections accessible in favor of creating more user oriented and openly accessible collections via web interfaces. When it comes to indigenous media because of epistemological differences of indigenous cultures in the way knowledge and culture are managed and disseminated our society’s emphasis on access, bring up conceptual challenges of safety, security, and indigenous intellectual property differences. At the same time, changes in network technologies and media sharing open up opportunities for indigenous communities to have a stake in the creation of community platforms and enhanced understanding of archival material by using user created metadata. This paper endeavors to analyze the concept of cultural ownership when it comes to indigenous cultural heritage in an information/network society.

Paper: Ethics of Digital Intervention: Image, Sound, Motion
Speaker:  Prof. Paul Conway  University of Michigan (United States)

The digitization of the fragile media upon which a century of audiovisual resources resides is fundamentally a process of human intervention, supported partly by a suite of technological tools and, in some cases, emerging international standards suggesting the shape of the final product. Human decision making processes that underlie image digitization, audio re recording, and motion picture reconstruction have much in common, in spite of the fact that decades of research and advocacy literature is rarely cross informed. This paper is grounded in an emerging theory of the ethics of digital intervention and the ethical rights of information objects, pioneered by an international cadre of scholars of ethics and information technology. The paper explores the threads of a rich tapestry covering the ethical considerations involved in media digitization across three audiovisual domains: still images, audiotape, and motion picture film. The paper
45th Annual Conference: Los Angeles, CA, May 11-14, 2011

Join us at the Wilshire Grand in downtown Los Angeles for the 2011 ARSC Conference, hosted by the UCLA Ethnomusicology Archive, in honor of its 50th anniversary.

ARSC welcomes papers on the preservation and study of sound recordings—in all genres of music and speech, in all formats, and from all periods. We seek talks and panels that are informative, display a passion for their subjects, and include compelling audio and visual content. For this conference, we encourage presentations related to recording in the American West. The proposal-submission deadline is January 3, 2011.

The ARSC Education and Training Committee offers an optional full-day Pre-Conference Workshop. Audio Archiving 101: Playback, Restoration, and Preservation will give an introduction to audio archiving, including topics such as media identification, appraisal, care and maintenance, and reformatting.

For more information, visit: www.arsc-audio.org/conference/

The Association for Recorded Sound Collections is a nonprofit organization dedicated to the preservation and study of sound recording—in all genres of music and speech, in all formats, and from all periods. ARSC is unique in bringing together private individuals and institutional professionals—everyone with a serious interest in recorded sound.
will expose the ethical implications of digital transformation, pointing toward a synthesis that suggest how archivists, curators, and technologists should define and specify digitization processes for a wide variety of sound and motion picture resources.

**Paper: Preservation and Access of CPDOC’s Oral History Program**

**Speaker:** Marco Dreer Buarque | Getulio Vargas Foundation’s Center for Research and Documentation of Brazilian Contemporary History (CPDOC/FGV) [Brazil]

Founded in 1975, the Oral History Program of the Centro de Pesquisa e Documentação de História Contemporânea do Brasil (CPDOC - Center for Research and Documentation of Brazilian Contemporary History) of Fundação Getulio Vargas holds more than 5,000 hours of recorded audio interviews. Until the 1990’s, the recording technology adopted for the Program was all analogical based, consisting in cassettes and reel to reel formats. In the year of 2008, CPDOC started a digitization project to preserve and give access to the oral history interviews. So, a Digital Mass Storage System (DMSS) was introduced, as the best technical solution to preserve and, at the same time, to give access to the collection. In the beginning of the 2000’s CPDOC began to record the Oral History interviews in video format. This paper will present a case study on the details of the preservation and the access of the CPDOC’s collection afforded by the digitization project as well as the concerns related to the introduction of the video camera on the recording of the interviews.

3:15pm  4:15pm | Adams
**Meeting:** AMIA Awards & Scholarships Committee

3:30pm  5:00pm | Regency C2
**Session of Three Papers**

**Paper: What We Believe We Are, Say We Are and Demonstrate We Are: A Quantitative Analysis of the Attitudes of Audiovisual Archivists**

**Speaker:** Tim Bathgate | Radio New Zealand Sound Archives (New Zealand)

In the September 1964 issue of the American Journal of Sociology, Howard Wilensky wrote “Many occupations engage in heroic struggles for professional identification; few make the grade”. Indeed, the struggle for professional identification is not at all peculiar to audiovisual archivists: for 30 years now, contributors to the IASA Journal have discussed the ‘professional sound archivist’ in concrete terms, as if the existence of such a figure is patently undeniable. Still, our literature confesses that, outside of our own clique, our claim to a professional status is largely unrecognised. It is thought that, unlike our vocational cousins librarianship, traditional archival science, and museology audiovisual archiving is yet to be recognised by the public as a genuine profession. At best, we are seen as a branch of archival science; at the very worst, we are probably seen as hoarders of trivia.

This research represents a foray into our present standing. To quantify our standing, a popular sociology instrument has been adopted and applied to members of IASA and AMIA to measure the disposition of audiovisual archivists, and whether there are any shortcomings in that disposition that might inhibit professionalization.
How it was meant to sound...

Audio Mechanics

Founded in 1991, Audio Mechanics is one of the most sought-after re-mastering studios in Southern California. Specializations include sound restoration, music mastering, sound editing, and forensic audio. Our Burbank facility features state-of-the-art adaptable 5.1 mastering rooms, a recording studio suitable for bands and ADR work, and a stereo mastering control room.

www.audiomechanics.com
Paper: Iqaluit Rocks! How the VML has Changed Broadcasting Across Canada
Speaker: Nicole Blain Canadian Broadcasting Corporation (Canada)

Iqaluit, the capital of Nunavut in the Arctic, has the best record collection in Canada. As does Halifax, Winnipeg, and Vancouver. The CBC, Canada’s national public broadcaster, launched Phase 1 of its Virtual Music Library (VML) in April 2009. The VML allows online access to the largest music collection in the country. Clients can listen, download or transfer audio files. It is available in two official languages, across six time zones, from any desktop within the CBC network.

This paper will discuss the Corporation’s decision to move towards an online music database and digitize its own collection, how it has changed and converged both library and production workflows, as well as the challenges involved and the obstacles that lay ahead. It will also look at the changing nature of broadcasting as well as the record industry. As of March 2010, the VML had over 633,000 tracks available online, and continues to grow.

Paper: The Matilda Discography
Speaker: Graham McDonald National Film & Sound Archive of Australia (Australia)

Waltzing Matilda is Australia’s national song (as distinct from its national anthem). The story, in four short verses, is on an itinerant rural worker who steals a sheep and drowns himself rather than be taken in by the police. Written in 1895, the song struck an immediate chord with the Australian public, and since its first recording in 1926, has been recorded over 600 times. Through over 80 years of recordings the history of the Australian recording industry, both stylistically and technically, can be traced through this one song.

This then is the story of creating an annotated single song discography, the challenges of designing a database to list the recordings and how sound archivists might benefit from such work. Also on offer is a 1985 7 minute clay animation film (on a 35mm print) that tells the story of the song, and winner that year of the Australian Film Institute award for best short film.

6:30pm  7:30pm | Regency A B
AMIA/IASA 2010 Opening Night Reception

It’s opening night, and a chance to say hello to colleagues, meet new friends and prepare for the days ahead.

8:00pm  9:30pm | Eastern State Penitentiary | Separate Registration Fee Required
Tour: Eastern State Penitentiary

In addition to the Penitentiary, the tour will also include a screening inside an actual prison cell of the film “Release” by Bill Morrison, with the filmmaker in attendance. Opened in 1829 as part of a controversial movement to change the behavior of inmates through “confinement in solitude with labor,” Until its closure in 1971, it housed inmates such as Al Capone, Freda Frost, Slick Willie Sutton, and Morris Bolber. Also screened will be an 8minute silent film created at the prison in 1929. Eastern State Penitentiary is a short cab ride from the hotel.
RESTORATION & PRESERVATION

SOUND

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Contact: Tracie Gallo  -  818.954.7852  -  WBSound.com

MOTION PICTURE IMAGING

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- SCANNING & FILM RECORDING • DIRT & SCRATCH REMOVAL
- YCM – SEPARATION MASTERS • DIGITAL MATCHBACK
- NITRATE MANAGEMENT • WIRE & RIG REMOVAL
- FILM RECORDING • FILM PRESERVATION
- VestaVision SCANNING / RECORDING

Contact: Evans Butterworth  -  818.954.3872  -  MotionPictureImaging.com

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Philadelphia, PA | United States
Thursday
November 4, 2010

8:00am  4:00pm | Millennium Hall
AMIA/IASA Vendor Café

The vendor exhibits are a wealth of information about our industry. What is new, what works, what’s on the horizon ... Whether or not you are a buyer, the information and the services these companies offer is important, so take advantage of the opportunity, grab a cup of coffee, and say hello! And don’t forget raffle prizes will be drawn during the morning and afternoon coffee breaks.

AMIA held its first Short Film/Video contest in 2010. The winner will screen at Archival Screening night and on Thursday in the Vendor Café you will also have an opportunity to see all of the entries. Look for the viewing area and catch a short or two!

**Vendors by Booth Number**

1. Feenyx Oty Limited
2. MediaServices GmbH
3. Iron Mountain Film & Sound Archives
4. Tuscan Corporation
5. Underground Vaults & Storage
6. Iron Mountain Film & Sound Archives
7. Blackmagic Design
8. Digital Vision
9. Flashscan8.us
10. Pixel Farm
15. DC Video
17. Stil Casing Solution
18. Kinoton America, Inc.
19. Specs Bros., LLC
20. Colorlab Corp.
21. Colorlab Corp.
22. Hollinger Metal Edge, Inc.
23. RTI Group
24. Cube Tec International
25. National Boston, LLC
26. Christy’s Editorial
27. Underground Archives
28. The MediaPreserve
29. Front Porch Digital
30. Dancan Cinema Sevices
31. Digital Film Technology
32. Nauk’s Vintage Records
Thursday
November 4, 2010

8:30am  10:00am | Washington C
Flashlights, Flatfoots, and Flanges: The National Archives and Records Administration Repatriates Films from an Abandoned Lab

Chair: Criss Kovac  National Archives and Records Administration (United States)
Speakers: Heidi Holmstrom  National Archives and Records Administration (United States)
Laurel Macondray  National Archives and Records Administration (United States)
Ed Carter  Academy Film Archive (United States)

In the National Archive system, the films are represented by two separate yet equally important groups; the archivists, who investigate records; and the preservation specialists, who safeguard the collections. These are their stories. Take a ride along with the heroic souls on their journey to save, repatriate, preserve, and develop digitization practices for a large collection of abandoned government film. Feel the pressure, marvel at the discoveries, and enjoy the clips!

8:30am  10:00am | Regency B
Moving to a Digital Asset Management Environment: A Case Study on “Fresh Air”

Chair: Dave Rice  AudioVisual Preservation Solutions (United States)
Speakers: Julian Herzfeld  WHYY (United States)
Daniel Pisarski  TelVue Corporation (United States)

Since 1975 WHYY’s production, “Fresh Air”, has generated thousands of 1/4” analog reels, DAT tapes, CDs, and digital files as well as even more Microsoft Word and Excel documents reflecting a disconnected set of rights, inventory, descriptive, and technical information. This panel looks at all aspects of an initiative to assemble Fresh Air’s metadata collections under PBCore while bringing digital media and metadata into a production oriented digital asset management system.

8:30am  10:00am | Regency A
Wrappers and Codecs: A Survey of Selection Strategies

Chair: Chris Lacinak  AudioVisual Preservation Solutions (United States)
Speakers: Carl Fleischhauer  Library of Congress (United States)
Isaiah Beard  Rutgers University (United States)
Hannah Frost  Stanford University (United States)

This session will consult some of the leading thinkers in the field to help answer one of the most widely asked questions in archives today: What preservation master file format should I use for digitizing analog video? Three case studies will be presented that will walk the audience through the decision making process, address the special considerations specific to each organization, and relate final outcomes when answering this question. Carl Fleischhauer will represent the Federal Agencies Audio Visual Working Group and their project to document target formats for digital video preservation, focusing here on the MXF wrapper and on JPEG 2000 and uncompressed picture encodings. Isaiah Beard will discuss selection of AVI Uncompressed as part of the recommendations for the Rutgers Community Repository. Hannah Frost will discuss
the decision making process behind the selection of QuickTime Uncompressed for the Stanford University Libraries and Academic Information Resources Preservation Lab.

8:30am  10:00am | Washington A  
*Session of Three Papers*

**Paper: Audio Preservation for Surround Sound Works**
Speaker: David Ackerman  Harvard College Library (United States)

"New Music" by 21st Century composers as well as surround sound field recordings of musical performances and related events require innovations by audio archivists for digitization, storage, access, and delivery. This paper outlines the approach taken by Audio Preservation Services at Harvard University when the Loeb Music Library began to acquire rare and unique multichannel electroacoustic music for study and teaching by its musicology and composition faculty and students.

Institutional audio preservation activities typically involve working with mono or stereo materials. When Audio Preservation Services began accepting materials in multiple surround sound formats, it was necessary to examine our workflows to determine how to preserve audio works consisting of two, four and eight channel representations. This presentation looks at some of the issues that arose in the scaling of our preservation workflows. Topics addressed will include the transfer, monitoring, and documentation for the preservation of standard and non-standard multichannel audio configurations.

**Paper: Video Digitization at the Austrian Mediathek**
Speaker: Hermann Lewetz  Österreichische Mediathek (Austria)

In Autumn 2009, the Austrian Mediathek started a 3 year project in which about 2000 video recordings of different formats would be digitized. This was the initial moment to make decisions about which archival format should be used for long term preservation. The few existing solutions were insufficient for the whole workflow including extraction back from the archive and converting to any format. At last the Mediathek decided to combine open source applications in self made scripts to meet the needs of professional and well documented workflows.

This presentation is an overview of the Mediathek’s solution (ingest stations, automatisms, documentation etc.), which should be running in hardcore use from September 2010.

**Paper: Negotiating Culture in the World of Riverdance**
Speaker: Breandáin Ó Nualltáin  Comhaltas Ceoltóirí Éireann (Ireland)

Irish cultural expression takes many forms, from the solo fireside singer of antiquity to the global multimedia phenomenon of touring stage shows. Contemporary participants find themselves somewhere in the middle of these aesthetics, treading a line between tradition and innovation, between participation and performance. From these boundaries emerge a constant and spirited conversation between the creators, consumers and curators of a culture. This ongoing conversation takes many forms: the negotiation of cultural expansion takes place on the stage of adjudication, while negotiation for recognition takes place in the social web of reputation. Negotiation for access takes place in the language of intellectual property, and the negotiation of