

Thursday

November 4, 2010

dissemination is sited within newly de regionalised online networks.

An Archive of indigenous cultural materials has the potential to straddle all of these negotiation boundaries, and to influence the power relationships involved. Using examples from the Comhaltas Irish Traditional Music Archive, this paper looks at the ways in which the decisions taken by an archive can draw energy from and feed back into the ongoing negotiation of cultural identity.

9:00am 12:00pm | International House

■ Digital Motion Picture Archive Framework Project

Chair: Andy Maltz Academy of Motion Pictures Arts and Sciences (United States)

Speakers: Dana Plepys University of Illinois at Chicago and CineGrid (United States)

Milt Shefter Miljoy, Inc. and Academy of Motion Picture Arts & Sciences (United States)

Seth Kaufman Whirl i Gig, Inc. and CineGrid (United States)

Karen Barcellona Academy of Motion Picture Arts & Sciences (United States)

Jeffrey Weekley Naval Postgraduate School and CineGrid (United States)

The Digital Motion Picture Archive Framework Project is a multi year collaborative effort to investigate and address key issues in long term preservation of and access to digital motion picture materials. A partnership between the Academy of Motion Picture Arts & Sciences and the U.S. Library of Congress' National Digital Information Infrastructure and Preservation Program (NDIIPP), this project builds upon earlier Academy research on digital preservation issues from the perspective of the major motion picture studios and large film archives.

Key topic areas for this presentation will be:

Long term digital preservation issues from the perspective of independent filmmakers, documentarians and nonprofit public archives. While 2007's "The Digital Dilemma" focused on these issues from the perspective of the major motion picture studios and large film archives, the issues are somewhat unique for those without the financial and operational capabilities of larger organizations.

ACeSS (The Academy Case Study System for collection management and long term storage of digital motion picture materials). ACeSS was developed to explore the system and operational requirements and process for managing digital motion picture materials in an archive setting. The discussion will include metadata schemas for digital motion picture materials, digital libraries and repositories, and distributed storage for digital motion picture materials.

"Smart" cloud storage partner project with CineGrid, a global research community that focuses on high performance networking for media applications. The CineGrid Exchange, a distributed global media repository, uses ACeSS and iRODS (integrated Rule Oriented Data System) for the storage, retrieval and management of high quality audiovisual assets.

The Image Interchange Framework Project, a high performance motion picture imaging

architecture designed with archiving master materials in mind. The Image Interchange Framework is a set of encoding specifications and transforms, now being standardized at SMPTE, that facilitates a wide range of motion picture workflows while eliminating the ambiguity of today's file formats.

10:00am | 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.

10:30am – 11:00am | Regency B

◆ **Paper: A Workflow Engine's PREMIS OWL binding for Digital Long Term Preservation**

Speakers: Sam Coppens Multimedia Lab (Belgium)
Rik Van De Walle Multimedia Lab IBBT UGent (Belgium)
Erik Mannens Multimedia Lab (Belgium)

A lot of cultural heritage institutions face the obligation to preserve their digital objects for the long term. In Belgium, a distributed platform will be developed conform the OAIS reference model to cope with the technical and organizational challenges, inherent to digital long term preservation. This platform elaborates on a layered, semantic metadata model, which is responsible for minimizing the risks of digital long term preservation. This model is based on Dublin Core, holding the descriptive metadata, and the preservation standard PREMIS 2.0, which holds the preservation metadata. For this, PREMIS defines four interrelated classes: Objects, offering a technical description of the digital objects, Events, describing all the events altering an object, Rights, describing the rights of an object, and Agents, which trigger events on objects or hold rights for an object. This model must be used in combination with preservation strategies, which ensures the accessibility of the digital objects for the future. These preservation strategies consist of several workflows for each file format, accepted by the preservation platform. These workflows put the digital object on a trajectory of certain actions, like validation, virus checking, normalization, ingest, migration, emulation, etc., to ensure the future access to the digital object. These actions can be modelled perfectly as PREMIS events. For this reason, we made a binding of our workflow engine, which executes the preservation strategies, to our developed metadata model. This way, the workflow engine can be used in any digital repository turning it into a digital long term archive, assuring the digital preservation.

10:30am – 11:00am | Washington A

● **Paper: Administrative Metadata for Audio Preservation:
The AES Standard and Software Tools**

Speakers: Mike Casey Indiana University (United States)
David Ackerman Loeb Music Library, Harvard University (United States)

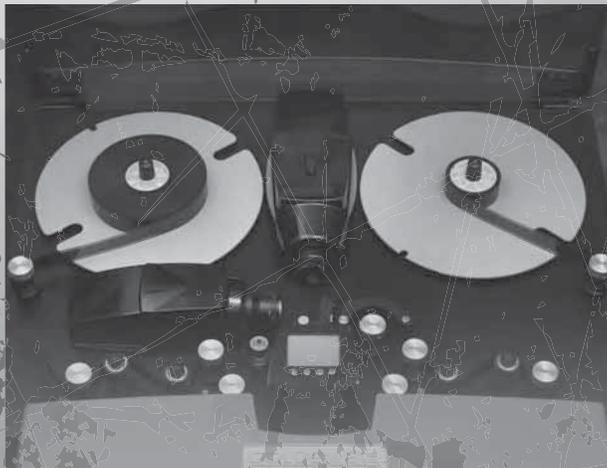
Metadata is an integral component of digital preservation and an essential part of the digital audio object. Audio files without appropriate metadata are not understandable,



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interpretable, or manageable. Effectively, there is no preservation or meaningful access without metadata. The Sound Directions project at Harvard University and Indiana University has served as a testing ground for the forthcoming administrative (technical and digital provenance) metadata standards from the Audio Engineering Society. This presentation will provide an overview of AES 57 which is a technical metadata standard due for public release shortly. It will also introduce a digital provenance standard with the internal AES working title "X098C" which is in an advanced stage of development. In addition, this session will feature a demonstration of an open source metadata collection software tool that meets these standards. This software named the Audio Technical Metadata Collector (ATMC) was developed at Indiana University and is due for public release at the end of 2010. ATMC, which has a full graphical user interface, enables efficient metadata collection both manually and through automated processes as appropriate. Harvard University will also demonstrate its metadata tools which also support the AES standards. This session will be presented by Harvard's David Ackerman, who leads the AES working group developing these standards, and Indiana's Mike Casey, who guides the development of ATMC.

10:30am 12:00pm | Regency A

■ **Alternative Access: Recent Developments in U.S. Copyright Law**

Chair: David Pierce Copyright Services (United States)
Speakers: Michael W. Carroll American University, Program on Information
Justice and Intellectual Property (United States)
Sherwin Siy Public Knowledge (United States)
Kim Bonner Center for Intellectual Property (United States)

Knowledge of copyright law is essential when working with archival moving images. This panel aims to provide an overview of current movements in copyright advocacy that affect how archivists provide access to moving images. The panel's participants represent the leaders at the forefront of copyright scholarship and reform and their discussion will give archivists the resources to examine how they can use their collection in light of these current ways of thinking about copyright law.

10:30am 12:00pm | Washington C

■ **User Perspectives in the Digital Age: A Roundtable Discussion**

Chairs: Melissa Dollman Schlesinger Library/Radcliffe Institute, Harvard
University (United States)
Mark Quigley UCLA Film & Television Archive (United States)
Speakers: Louis Massiah Scribe Video Center (United States)
John Pettit Urban Archives, Temple University Libraries
(United States)
Frances McElroy Shirley Road Productions (United States)
Sandra Gibson NYU MIAP Program (United States)
Whitney Strub Rutgers University Newark (United States)
Elena Gorfinkel University of Wisconsin Milwaukee (United States)
Adrian Wood UK Producer/Researcher (United Kingdom)

This session's focus aims to inform archival moving image archivists and collection managers about evolving user perspectives and needs in the Digital Age. A roundtable discussion will include academics, students, filmmakers, and licensing researchers

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detailing diverse research methodologies and suggest areas to strengthen existing access models of onsite and online collection resources. Participants/patrons will informally address the impact of online resources on research (such as YouTube) and barriers to access (use restrictions, fees, uncataloged collections, etc.).

11:00am 12:00pm | Regency B

◆ **Coming Attraction: PB Core 2.0**

Chair: Courtney Michael WGBH Media Library & Archives (United States)
Speakers: Chris Beer WGBH Interactive (United States)
Courtney Michael WGBH Educational Foundation (United States)
Jack Brighton University of Illinois (United States)
Katrina Dixon Northeast Historic Film (United States)
Kara Van Malsen Broadway Video Digital Media (United States)

There are a number of metadata standards being used by the library and archival community. However few are adequate, and easy for describing media collections. PBCore is a metadata standard that was developed specifically to describe media. Many in the moving image archival community have begun to utilize the standard. After 2 years of a development hiatus, a new initiative has launched to continue development of the standard to bring it to PBCore 2.0. This session will give an overview of PBCore why it is a good standard to use for media collections and the work to date to bring it to PBCore 2.0. It will demo and tour the new redesigned PBCore.org website highlighting changes, navigation, and the community input features. And finally there will be several use cases showing practical use of PBCore in real archive projects. The end will be a roundtable discussion to get more feedback from the AMIA/IASA community and take questions.

11:00am – 12:00pm | Washington A

● **Panel Discussion: IASA's Future and the Constitution**

Chair: Richard Green IASA Immediate Past President (Canada)

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**

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12:00pm 1:00pm | Washington C

■ **Open Meeting: Get It in Writing: Publishing in The Moving Image or Tech Review**

Chair: Marsha Orgeron and Devin Orgeron North Carolina State University,
Co editors of The Moving Image (United States)

Speakers: Jan Christopher Horak UCLA (United States)
Dan Streible NYU (United States)
Ralph Sargent Film Technology Company (United States)

This meeting is open to anyone who is interested in publishing in or learning more about AMIA's publications. We will briefly introduce *The Moving Image*; discuss its scope, features, and sections; speak about our experiences as authors and editors; and provide tips on preparing manuscripts for submission. This session will be of special interest to anyone who has not yet published in AMIA's publications, or who has questions about the benefits and requirements of academic publication. Our aim is to help demystify the process of publishing and to encourage high quality submissions by explaining what we're looking for in essays, what common mistakes to avoid, and to how to best prepare a manuscript prior to submission. Attendees will be able to ask questions about their own projects and prospective submissions.

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: The Path Chosen at Flemish Public Broadcaster VRT

Speaker: Brecht Declercq VRT (Belgium)

Digital Audio Tapes, commonly known as DAT, are of huge importance to audiovisual heritage, since big parts of the audio archives of radio stations in the nineties were stored on this kind of support. Recording quality was very high and a lot of broadcasters bought at least some DAT players and recorders. Compared to DAT, the recording quality of magnetophone tape may be lower, their conservation quality has turned out to be much higher. The conclusion should be that compared to magnetophone tape, younger types of digital supports are far more threatened with degradation. The importance of this paper is in the fact that a lot of sound archives, often broadcaster's archives, cope with this problem, but that only a few large ones have elaborated a real strategy for it and have begun their DAT to file ingest. In this paper I wish to present the strategy developed and used in practice by VRT, the public broadcaster of the Flemish community in Belgium.

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Paper: Migration of Digital Media Storage Practical Experiences

Speaker: Jouni Frilander Finnish Broadcasting Company (Finland)

A growing number of audiovisual archives are in the process of transferring their collections into the form of digital essence files. Modern information technology can enable practically eternal life for this kind of digitized collections. However, the storage devices that are used to store digital essence files are far from long lasting and tend to require renewal of used storage device or medium at intervals of five to ten years.

In order to successfully survive multiple migrations followed one by another each organization must recognize both the technical and non technical key issues that affect the result of migration. The result of migration operation can be successful and produce a bit by bit digital copy of the original material or the migration can reveal that part of archived essence files can not be processed at all. The paper explains the basics of migration process, lists key issues that must be addressed while planning and executing migration, and describes the phases and results of first storage medium migration of Finnish Broadcasting Company's Digital Radio Archive.

Paper: HathiTrust and the Challenge of Digital Audio

Speakers: Shane Beers University of Michigan (United States)
Bria Parker University of Michigan (United States)

The HathiTrust shared digital repository (www.hathitrust.org) was created with the mission to contribute to the common good by collecting, organizing, preserving, communicating, and sharing the record of human knowledge. With a collection of over 5.5 million digitized monographs totalling 205 terabytes, HathiTrust is steadily growing to fulfil this mission. HathiTrust has created policy and practices that ensure the long term preservation and usability of the digital materials in the repository. However, these have been focused primarily on digital images. The University of Michigan has begun work on extending its capabilities to manage digital audio materials and preserve them over the long term. The motivation for this work has been the development of a digital audio pilot project.

Adding new digital media formats to HathiTrust is not a straightforward task it requires developing new ingest methods, using new metadata schemas, creating new structures for digital objects, and developing ways to display these items to users. Managing changes to the repository is a complex task HathiTrust's scale demands high levels of consistency and reliability, but it must also adapt to ingest new materials when necessary. Our presentation will outline not only the challenges faced, but the solutions developed.

2:00pm 3:30pm | Regency A

■ Help, My Camera's Burning Down: Carson Davidson's Far Flung Cinema

Chair: Geoff Alexander Academic Film Archive of North America (United States)

Speakers: Brian Meacham Academy Film Archive (United States)
Carson Davidson Carson Davidson Films (United States)

86 year old independent filmmaker Carson Davidson's remarkably eclectic body of work spans areas such as transportation (the Oscar nominated *Third Avenue El*), Dadaism, and

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industrial and medical subjects. Davidson will discuss his work and the realities of independent filmmaking, and show several of his films. The Academy Film Archive's Brian Meacham will screen a Davidson film recently preserved by the Academy of Motion Picture Arts and Sciences. Questions to follow, time permitting, moderated by Geoff Alexander.

2:00pm 3:30pm | Washington C

■ **Home Movies and Ethnic History**

Chair: Dwight Swanson Center for Home Movies (United States)
Speakers: Regina Longo University of California, Santa Barbara (United States)
Karianne Fiorini Archivio Nazionale del Film di Famiglia (Italy)
Gina Carducci Cineric, Inc. (United States)

While most archivists and scholars would acknowledge that life cycle moments, family and community celebrations are the most favored occasions for recording home movies, the second life of these images is never so simple, particularly when these images pertain to a particular ethnic community. Italian Americans comprise the fourth largest European ethnic group in the U.S., and while they assimilated into American mainstream and popular cultures, they also maintained close ties with their Italian roots. Over the past century, home movies increasingly became a way for Italian American home movie makers to document both their own domestic lives as well as their connections to their Italian families. This panel will look at three archival preservation, access, interpretation and re use projects that use Italian American home movies to show how amateur films can be used to reveal American ethnic and immigrant traditions.

2:00pm 3:30pm | Regency B

◆ **Panel: Embedded Metadata: A Look Inside Issues and Tools**

Chair: Chris Lacinak AudioVisual Preservation Solutions (United States)
Speakers: David Rice AudioVisual Preservation Solutions (United States)
George Blood George Blood Audio (United States)

Metadata is an integral component of digital preservation and an essential part of the digital object. Files without appropriate metadata are not understandable, interpretable, or manageable. Effectively, there is no preservation or meaningful access without metadata. This presentation explores recent studies and advancements focusing on embedded metadata, or metadata that is stored in the file itself. While this session is audio centric, we believe that these studies and advancements lay the foundation for work to be performed addressing similar needs in the video domain.

3:30pm | Millennium Hall

◆ **IASA/AMIA 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.

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4:00pm 5:00pm | Washington A

■ **AMIA Applied Color: Restored, Revived, Revisited**

Chair: Ulrich Ruedel Haghefilm Foundation (Netherlands)
Daniela Currò Haghefilm Foundation (Netherlands)
Speakers: Anthony L'Abbate George Eastman House (United States)
Sean Kelly The University of Amsterdam (Netherlands)

History suggests that tinting, toning and other applied color became out fashioned by the mid 1920s, however, forms of applied color were used more widely well into the 30s and 40s than generally known. In silent cinema, preservation of color has become quite common, but often falls short of matching the subtlety or vibrancy of the rarely revived original recipes. In this panel, applied color's sporadic re emergence in both film history and preservation will be discussed.

4:00pm 5:00pm | Washington C

■ **Repatriating and Preserving American Nitrate from the New Zealand Film Archive**

Chair: Brian Meacham Academy Film Archive (United States)
Speakers: Kurt Otzen New Zealand Film Archive (New Zealand)
Russ Suniewick Colorlab (United States)
Schawn Belston Twentieth Century Fox (United States)
Leslie Lewis Audiovisual Archive Consultant (United States)

In the 1920s, New Zealand was the end of the line for American films shipped overseas for distribution. Through collectors, many of these nitrate prints have survived the intervening years at the New Zealand Film Archive. Hear from participants in a collaboration among the NFPF, the NZFA, and film archives and studios in the United States that has helped return dozens of American features, short films, cartoons, and newsreels to the U.S. to be preserved. The panel will present a discussion of the project from the perspectives of the the project coordinator at the New Zealand Film Archive, the archivists who inspected the films in New Zealand, those overseeing the project at American archives, the lab performing the preservation work, and a studio involved in the project

4:00pm 5:00pm | Regency A

■ **Termite TV: Mapping Media Consciousness**

Chair: Rebecca Bachman NYU, Department of Cinema Studies
(United States)
Speakers: Sara Zia Ebrahimi Termite TV Coordinating Producer/Flickering Light
Films (United States)
Michael Kuetemeyer Termite TV Co director /Temple University
(United States)
Laska Jimsen Termite TV Board/Temple University, University of the
Arts (United States)

This session explores Philadelphia based Termite TV's (www.termite.org) collective creation and distribution of experimental, new media and socially interactive works. Since 1992 its diverse directors have produced innovative programming worldwide. Founders and producers will screen and discuss excerpts from their "Walk Philly" and "Life Stories" projects. As a real time companion piece to this session attendees are

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invited on an interactive walking tour of Philadelphia via their "Walk Philly" website (http://termite.org/walkphilly/category/termite_tv/) using their ipods or iphones.

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!**

Emcee: Colleen Simpson Technicolor (United States)

Test your skills, win prizes and see if you can be the team that unseats the current AMIA Trivia Champions. Are you game? Sign up now! Everyone is welcome. Sign up as a team or as an individual player. Didn't pre register? Not a problem. You can still sign up at the Registration Desk! And remember that it's for a good cause funds go to support AMIA Awards programs including the Silver Light, the Maryann Gomes and the Carolyn Hauer awards.

10:00pm 11:30pm | Regency A

■ **A History of The Secret Cinema: A Curator's Compendium of Strange Cinema**

Chair: Stephen Parr San Francisco Media Archive/Oddball Film+Video (United States)

For nearly 20 years, Philadelphia's Secret Cinema curator Jay Schwartz has single handedly screened hundreds of 16mm film programs showcasing animation, archival, avant garde, cult, independent, industrial, musical, medical, and many lost local films documenting the stranger side of Philadelphia history. From early micro cinema forays in punk rock clubs to his 13 year long stint at the Moore College of Art and Design this "floating repertory" film series has become Philadelphia's best known offbeat film programs. Tonight Jay talks about the history of Secret Cinema, his alternative visions of cinema genres and how private collections play a important role in cinema history. He will introduce a collection of films in multiple genres from quirky curiosities to locally produced films to musical and novelty shorts. Films include: *Invisible Diplomats*, (1965), *The Story of Bubblegum* (1952), *The Korla Pandit Show* (1949), rare 1960s French Scopitones juke box musical films and much more.



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■ AMIA | ● IASA | ◆ AMIA/IASA

7:15am 8:15am | Anthony
■ **Meeting: AMIA Conference Committee**

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

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.

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?

Speaker: Prof. Gisa Jähnichen Universiti Putra Malaysia (Malaysia)

University practice demands a high level output of publications and other evidences by their researchers and lecturers. Listed categories of efficient evidences show clearly which kind of output is accepted: namely those listed in so called collections of citation indexed journals such as Thompson Reuters, ISI web of knowledge, Scopus and Springer Link. Archived items of audiovisual material including metadata and further supplementary descriptions are not to find in this scope and it seems that they won't ever be as well as journals connected to this kind of "rare disciplines". My paper will focus on ways of knowledge communication in this field and some reasons of their actual status

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embedded into the competitive thinking of institutionalized higher education. Which role can audiovisual archives with their collections play in this context? Finally, a vision can emerge from these findings, which should be brought into a discussion that reaches beyond archive and university walls.

Paper: Using Existing Institutional Resources for Establishing and Preserving Audio Visual Collections

Speaker: Toby Seay Drexel University (United States)

When Drexel University acquired the Sigma Sound Studios Collection in June 2005, an opportunity arose to establish this resource as a basis for research into archival techniques, modern music production techniques, and database management as it relates to both stereo and multi track audio files. Drexel University is home to a pioneering Music Industry Program, an exemplary Library Science program and a leading Engineering school. From these programs, the skill sets needed for operating an audio archive were already in place. This presentation will discuss how a higher education institution such as this may be the best environment for preserving such collections. This presentation will also discuss how this environment both enables and hinders collaboration and convergence of practice.

Paper: Archival Theory, Moving Images and Audiovisuals: The Pluses and Limits of Convergences and Divergences in Archival Discourse

Speaker: Dr Lekoko Sylvester Kenosi University Botswana (Botswana)

Traditional archival theory defines a record as, any information created or received by an organization in the course of a business activity, regardless of the medium. The same theory further describes archives, as either the building that houses the records and or the records themselves. However, no matter how unifying to the archival community, these definitions, have over time, betrayed and obscured the fundamental differences that one finds in the language, treatment and practices of film, audiovisual and traditional archivists. This paper intends to review and apply some selected theoretical terms of archival theory, namely, the nature and characteristics of archival documents, the Dutch Manual and the rules of arrangement, the new multi level rules of description and the various schools of selection and destruction to moving and audiovisual archives. The intention here is to underscore areas of convergence and divergence. The result of this comparison will be the enrichment of archival theory and the extension of its knowledge base across all storage mediums.

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)

Speaker: Guy Maréchal Memnon (Belgium)

Most cultural and scientific assets are currently represented by “flat” data models, usually as records in a relational database with hyperlinks to media files. While some more advanced IT engines are starting to use semantic systems to “understand” data objects, the objects themselves are generally not yet described in a semantic way. It is believed that a more effective approach to search (be it on local Web sites or through surrogate portals) or to preserve is to use semantic indexation which expresses the links

between different concepts which speak of a similar “thing” (Physical person; Roles ...). The assets become represented as a network of “Knowledge Information Objects” generated and represented semantically and exploitable on the semantic Web and suitable for the archiving.

The presentation will introduce simply the fundamental concepts (conceptual models, ontologies, typed relations, profiles ...) and the associated standardised IT languages (OWL; RDF ...). Concrete demonstrations and illustrations will be made using state of the art tools and methods.

Paper: Network Centric Approach to Sustainable Digital Archives

Speakers: Erik Mannens Ghent University (Belgium)
Sam Coppens IBBT (Belgium)
Rik Van de Walle MMLab (Belgium)

The Archipel project initiates the digital long term preservation of cross sectoral cultural heritage in Flanders and researches the problems encountered with distributed digital long term preservation of multimedia. To overcome all the individual risks, the data needs to be described on different levels, i.e. from bit stream level to the intellectual entity level, thereby securing all the rights and requirements of the individual cultural institutions. By providing a three layered semantic metadata model, not only the metadata are stored, but also the semantics of the metadata are stored for the long term. The top layer (for initial exchange) is a representation of the descriptive metadata in Dublin Core, the intermediate layer (the cross sectoral refinement) is a more detailed description of the specific sectoral standards involved (MARC, CDWA, P/Meta, EAD, Spectrum, ISAD G), and the bottom layer (for long term preservation purposes), is modelled via PREMIS. Sustainability is key in Flanders effort of converging their valuable Archiving, Libraries, and Museum assets into a distributed test bed where OAIS compliant submission and dissemination modules are developed on top of the decentralized Fedora framework while being compatible with other European initiatives. This project delivered the Flemish consortium both technical, organizational, and strategic innovative insights in the archiving challenges at hand.

Paper: Six Sigma and the Lean Factory Approach for Media Ingest and Processing

Speaker: Jörg Houpert Cube Tec International (Germany)

In times of tight budgets the mass transfer of legacy media carriers is neither efficient enough nor does it meet the quality requirements necessary to preserve our cultural heritage. Existing tools are still not flexible enough to handle the variety of problems occurring in the transfer of legacy media carrier formats. A lot of these problems are still demanding manual handling and decision making, which includes manual pre working, manual tasks when controlling and monitoring and finally a complex and time consuming effort for the quality control of the final outcome.

We are in need of: innovative analysis techniques, more intelligent and more flexible workflow controls, and, better tools for process and quality visualization. In order to allow the re use of best practice approaches a unification of existing process models is required. Based on the products Quadriga, Dobbin, Cube Workflow and Calibration Inspector new and innovative solutions are presented and discussed on the basis of customer implementations.


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8:30am 10:00am | Regency A

■ **Getting A Piece of the Pie: Grant Funding Opportunities for Moving Image and Sound Archives**

Chairs: David Rowntree (United States)
Karen Cariani WGBH (United States)

Speakers: Charles Thomas Institute of Museum and Library Services (United States)
Helen Cullyer The Andrew W. Mellon Foundation (United States)
Charles Kolb National Endowment for the Humanities (United States)
Daniel Stokes National Historical Publications and Records Commission (United States)

In the perpetual search for finances to support your preservation, access, and archival projects it is critical to know what funding resources are available to you. Understanding which grants are best suited to your needs, how to write a good grant proposal, and how to communicate with funding agencies are all important to creating a successful proposal. From the perspective of the granting agency, Program Officers will discuss the types of grants and programs available for media collections. They will also provide insights on what makes a good proposal, discuss the review process, and share their experience working with recently funded media projects.

8:30am 10:00am | Washington C

■ **Protecting Moving Images: From Preservation Research to Practical Options**

Chair: Jean Louis Bigourdan Image Permanence Institute (United States)

Speakers: James Layton East Anglian Film Archive (United Kingdom)
Kristin Smith Image Permanence Institute (United States)

This year the Image Permanence Institute (IPI) is celebrating its 25th anniversary. In these last 25 years, IPI has investigated the stability of a wide range of information recording media and has developed preservation strategies and management tools for museums, libraries and archives. An essential part of this research has been directly related to the preservation of moving images and, most recently led IPI to explore new approaches for implementing sustainable preservation practices. This presentation will provide a comprehensive overview of several decades of scientific research and experience in the field. It will outline a step by step film storage "field guide" that facilitates the otherwise intricate decision making process of implementing storage strategies customized to individual collections or institutions. It will introduce IPI's current research and development toward sustainable approaches for collection storage environments. IPI's monitoring device and web based data analysis system will also be discussed.

10:00am | Millennium Hall

◆ **AMIA/IASA Vendor Café and IASA Posters**

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.

Friday

November 5, 2010

10:30am – 12:00pm | Regency B

◆Session of Three Papers

Paper: Challenges of Multimedia in Archives (Convergence or Multiplication of Formats)

Speaker: Hemant Bahadur Singh Parihar National Museum Of Mankind (India)

As far as the audio visual archive is concerned, today's time is a very crucial period for multimedia A/V(AUDIO/VISUAL) archive, because analogue A/V format is about to fade out and digital A/V format is emerging worldwide. Almost every A/V Archive has in its collection the mixture of multiple analog and digital audio video formats. The management of wide variety of digital and analog formats is very difficult and challenging because of its varied nature.

With the increase of number of formats different risks have also increased. Most of the old analog format is discontinued by the manufacturer so the play back machines and inventory of spare part is not available in the market hence access of AV recording is becoming difficult. The keepers of archives should assess their archival material and plan to switchover to a widely acceptable universal format, which should maintain the original or master quality and have a long life with a pathway to upgrade or migrate on a future format.

Paper: Best Practices Guide for Establishing a Permanent Observatory for Archives and Local Televisions

Speakers: Joan Boadas Raset Center for Image Research and Diffusion (CRDI) (Spain)
Pau Saavedra Bendito Center for Image Research and Diffusion (CRDI) (Spain)

The local audiovisual heritage is often at risk. Its survival is threatened, mainly due to the lack of resources of the producers (mostly local televisions) and a short tradition in the conservation of these documentation in archives. To contribute to the preservation of local audiovisual heritage and to promote the stable cooperation between archives and local televisions, the "Best Practices Guide for Establishing a Permanent Observatory for Archives and Local Televisions" was published.

This guide was done on the framework of the Permanent Observatory for Archives and Local Television (OPATL) of Catalonia (Spain) and Andorra, which started in 2008 by an initiative promoted for the Center for Image Research and Diffusion (CRDI) from the Girona City Council (Spain), Andorra National Archives (NAA), the Local Televisions Network (XTVL) and the Archivists Association of Catalonia (AAC). The idea was to go beyond the particular needs of Catalonia and Andorra, and take a more generic approach to realities that may exist elsewhere. The guide has had the co operation of ICA (International Council on Archives) by PCOM (Program Committees) and has been translated into three languages in its full version (English, French and Spanish), and four other languages (Arabic, Hindi, Russian and Japanese) in its reduced version.

Case Study: Preserve and Access “The Tonight Show Starring Johnny Carson”

Speakers: Bob Schumacher Deluxe Archive Solutions (United States)
Jeff Sotzing Carson Entertainment Group (United States)

“Heeeeeer’s Johnny!” Together with Jeff Sotzing, owner of the Carson Entertainment Group which controls the licensing rights to “The Tonight Show Starring Johnny Carson”, we will present a Case Study of the real life challenges to preserve, digitize, describe and fully transcribe each spoken word spanning 30 years (or about 3,500 hours) of material. Fiscally constrained archive managers are often vexed by the costs associated with digitizing and creating comprehensive keyword metadata for their collections. Deluxe Archive Solutions and MediaRecall by Deluxe created a professional, scalable labor model and secure, web based platform allowing archive owners to execute their preservation and access strategies at a fraction of the time and cost once anticipated in this space. Join us for a ride down memory lane with the “King of Late Night”, Johnny Carson and view Carson classics while learning about the workflow, approach and metadata as a service (MaaS) model for enabling access to never before released audio and video content.

10:30am 12:00pm | Regency A

■ Funding Outside of the Box

Chair: Kara Van Malssen New York University (United States)
Speakers: Chris Lacinak AudioVisual Preservation Solutions (United States)
Dirk Van Dall Broadway Video Digital Media (United States)
Jen Mohan Medianet (United States)

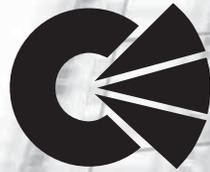
As AV archives work to digitize legacy works and increasingly acquire born digital works, the sustainability of these rapidly growing digital collections is a new and intimidating challenge. Digital works require ongoing management if they are to survive beyond a few years, which means securing steady funding to keep servers running, to ingest content and update metadata, and to stay abreast of evolving user expectations for online access. The costs associated with these activities are not trivial. New business models for AV archives are essential for sustainable digital preservation. New workflows are needed to make preservation and access more efficient and cost effective. Panelists will discuss a number of innovative and effective sustainable funding and revenue models, which will not only help AV archives keep the lights on, but also enable us to compete and even shine in the fierce world of online video, while offering unique materials and unparalleled value.

10:30am 12:00pm | Washington C

■ Workflows for Digitally Preserving Film

Chair: Jennifer Sidley Library of Congress (United States)
Speakers: Greg Wilsbacher Moving Image Research Collections, University of
South Carolina (United States)
Ken Weissman Library of Congress (United States)

Three non profit archives will present their methods of preserving film in the digital realm and discuss how other archives can achieve the same. Attendees will learn to assess their resources and needs to decide if digital preservation is right for them. Topics covered will include staffing, budgets, data management, and the merits of outsourced



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or in house scanning projects. While the Library of Congress, University of South Carolina and the Mississippi Department of Archives and History share the same goal of implementing a film to digital preservation program, the solutions employed by each organization offers multiple strategies.

10:30am 12:00pm | Washington A

● **Session of Three Papers**

Paper: Raising the Quality Bar in Re recording

Speakers: Stefano Cavaglieri Fonoteca Nazionale Svizzera (Switzerland)
Gabriele Franzoso Fonoteca Nazionale Svizzera (Switzerland)

"Sound archives have to ensure that, in the replay process, the recorded signals can be retrieved to the same, or a better, fidelity standard as was possible when they were recorded...". With this citation in mind, extracted from IASA's TC 04 2nd edition reference book, the Swiss National Sound Archives recently decided to setup an R&D sub department, with the aim of raising the quality bar aka doing some proper analysis and investigation. Focus, on this paper, is set on turntables, by comparing one of the most used devices in our business to a better alternative; tape recorders, by comparing a standard fitted v. a refurbished machine; and high quality AD/DA converters, by doing a series of basic up to more sophisticated tests. The results of this investigation are... expected to some people, frightening to some others, to the point where asking ourselves whether or not the whole process of re recording, as we know it and practice, is really the way to go.

Paper: Technical and Sociological Approach of Sound Recording Transfer, Restoration and Remastering In Heritage and Editorial Fields

Speakers: Jean Marc Fontaine Université Pierre et Marie Curie/IJLRA Ministry of Culture (France)
Jean Christophe Sevin Université Pierre et Marie Curie/IJLRA Ministry of Culture (France)

Unlike pictorial or architectural domains among others, sound restorers do not enjoy the recognition they aspire to. Our research consists of taking into account and studying restorers' activities in a context gathering historical, aesthetic and technological aspects. restoration of some Caruso's recordings with the first signal digital processing tools (1976) had caused important aesthetic and deontological debates in the eighties. Nowadays, this debate does not spark off reaction any more, and we cannot be satisfied by audio restoration and re mastering operations that are not enough explained whereas the audience discovers old recordings generally through those transformations. We are particularly interested in the restorer's activity who carries out but with what purposes? technical operations generally with serious consequences. We are interested in the value the listener attributes to such recordings, and perceptive appreciation of old records' different treatments. Lastly, audio operators who worked in recording and mastering studios during analog and digital areas are gradually ceasing their activity. Consequently, we have to collect their valuable testimony without delay now that, paradoxically, analog sound interest is regaining interest.

Friday

November 5, 2010

Paper: Digitisation of Highly Degraded Acetate Tapes – A Treatment Report

Speakers: Nadja Wallaszkovits Phonogrammarchiv, Austrian Academy of Sciences (Austria)
Dr. Peter Liepert Phonogrammarchiv, Austrian Academy of Sciences (Austria)

The paper describes the successful recovery of highly degraded historical analogue magnetic audio tapes on cellulose acetate base material. Based on the authors experiences on historic collections suffering from degradation due to long time storage under irregular climatic conditions, a series of extremely damaged and therefore unplayable cellulose acetate tapes has been chemically treated. As the first results showed promising success, the method was further empirically tested and chemically verified. The paper discusses the analyses of the chemical composition of these specific tapes and describes a possible method to re-plastify the tapes individually, so that a playable condition can be reached in most cases. The tapes have meanwhile been successfully digitized.

12:00pm 2:00pm | Commonwealth | Pre registration required

■ **AMIA Awards and Scholars Luncheon**

Please join us to honor the 2010 AMIA Awards honorees as well as the recipients of the AMIA Scholarship and Fellowship awards. You must be registered with AMIA and have a ticket to attend.

2:00pm 3:00pm | Washington A

● **Session of TwoPapers**

Paper: Sound and Vision: Teaching a Mixed Specialism Online to Non-specialists

Speaker: David Lee Wessex Film and Sound Archive (United Kingdom)

This paper will look at the provision of education and training concerning film, sound and oral history in non-specialist archives, via an online distance learning course aimed at 'traditional' archivists, and the challenges involved. The University of Dundee offers the Sound and Vision module as part of its Mlit and MSc (ARM) UK and International courses, as well as for the Certificate of Family & Local History, and the Continuing Professional Development of archivists working with mixed collections. The courses are accredited by the Society of Archivists UK.

A separate unit on oral history looks at its origins, development and ethical issues, as well as managing projects, volunteers, equipment, recording techniques, transcribing, and conducting safe and successful interviews (one of the practical assignments is to record an interview). The presentation will look at the relevance of this course in non-specialist archives, how it is organised and taught online through a mixture of text, videos, web links, diagrams, carefully selected reading, Discussion Board, tasks and marked assignments, and what it aims to achieve in the workplace

Paper: Convergence Hits the Classroom: How the Future of Audiovisual Archiving Will Shape Professional Training, and Vice Versa

Speaker: Aaron Bittel UCLA Ethnomusicology Archive (United States)

As the structures and functions – and even our very conception – of archives, libraries and museums are in the midst of transformation, what will be the shape of professional

training for those tasked with managing the ever growing audiovisual collections? Or more precisely, what could and should it be, and how do we get there? This presentation explores the current state of education and training opportunities in the field and places it in the context of two convergences: the institutional and functional convergence of archives, libraries, and museums; and the convergence of collections and formats that are, currently, often treated separately (audio, video, and film). It then raises questions about what these new directions imply for the way we design and implement professional training and suggests some possible approaches.

2:00pm 3:00pm | Washington C

■ **Describing Local Films: New Thoughts on Itinerant produced Works**

Chair: Karan Sheldon Northeast Historic Film (United States)
Speakers: Martin Johnson NYU (United States)
Katrina Dixon Northeast Historic Film (United States)

State archives, historical societies, universities and colleges, and regional history collections often have local films made by itinerant filmmakers in their collections. When we identify, classify and make accessible these films we make decisions that affect how the public understands them. In this session, Martin Johnson, a doctoral candidate in Cinema Studies at New York University, and Katrina Dixon, Northeast Historic Film media cataloger, will show itinerant film examples and discuss access strategies.

2:00pm 3:00pm | Regency A

■ **In This Together: Funding Collaborations in Recessionary Times**

Chair: Cornelia Emerson Arts/Collections/Education (United States)
Speakers: Lance Watsky UCLA Moving Image Archive Studies Program/Media Preservation Consultant (United States)
Robert Heiber Chace Audio by Deluxe; The Rick Chace Foundation (United States)
Donna Ross Library of Congress, National Audio Visual Conservation Center (United States)
Alan Stark Film Techology Company, Inc. (United States)

The Great Recession may have ended. But many nonprofit leaders believe the development paradigm has changed because the effects of recession on foundations and government agencies will linger for many years. Instead, creative collaboration and partnerships are the order of the day. AMIA's history of drawing members from corporate, government and nonprofit sectors of the moving image community is instructive, because the field has long embraced funding collaborations. This panel brings together moving image funders and fundraisers to discuss their aims and experiences in sharing resources to complete ambitious archival goals. Examples range from collection development; to analog and digital preservation; to access, education and public outreach.

Friday

November 5, 2010

2:00pm 3:00pm | Regency B

◆ **The Discovery, Recovery, and Interpretation of Humanity's First Audio Recordings**

Speaker: David Giovannoni First Sounds (United States)

The First Sounds initiative rewrote history in 2008 when it played back one of mankind's first recordings of its own voice, made in Paris in 1860 17 years before Edison's invention of the phonograph. Because humanity's first sound recordings were made in Europe and retrieved by Americans, it is especially fitting that First Sounds' founder, David Giovannoni, address the joint IASA and AMIA conference to recount his team's quest and report their most recent findings.

3:00pm 4:00pm | Millenium Hall

◆ **AMIA/IASA Vendor Café and IASA Poster Session**

Poster: Turning Archives into Assets

Speaker: Catherine Belmont & Doreen Ernesta Seychelles Broadcasting Corporation (Seychelles)

Poster: TV Speaks: Curating Oral Histories Online

Speaker: Jennifer Matz, Gary J. Rutkowski & Karen Herman Archive of American Television (United States)

Poster: The User and the Archivist, How Kenya National Archives is Making the Convergence

Speaker: Francis Mwangi Kenya National Archives and Documentation Service (Kenya)

Poster: Developing and Managing Digital Collections: All You Need to Know

Speaker: Sharif Khandaker, Canadian Museum for Human Rights (Canada)

Poster: Laying Claims to Africa's Migrated Archives: Problems and Prospects

Speakers: Emmanuel Yeboah, Dr. Ruth Abankwah & Dineo Ramatlhakwana BA ISAGO University (Botswana)

Poster: Digitized Musical Instrument Sample Libraries A Valid Archival Resource?

Speaker: Martin Perkins & Dr Simon Hall Birmingham Conservatoire, Birmingham City University (United Kingdom)

Poster: History at Risk: A Survey to Determine the Size and Status of Local TV Videotape Archives

Speaker: Rick DeBruhl University of Missouri (United States)

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: Electronic Collection: Preservation Plan and Long Term Access

Speaker: Xavier Sené French National Library / Bibliothèque nationale de France (BnF) (France)

The Audiovisual Department of the French National Library (BnF) owns a very disparate collection, which raises particular technical issues. To fulfill its missions, the carriers and the means necessary to provide access to these publications have to be preserved. Especially, the electronic documents have a limited lifespan and have to face constant technological evolution and the aging of computer hardware. Three main issues can be distinguished.

Firstly, the raw data written on electronic carriers (floppy discs, CD ROM, DVD ROM, BD ROM etc.) need to be copied in order to stay accessible. The copy process requires resorting to old playing devices, to make them interact with contemporary ones and to dodge the mechanisms used to prevent copy. Secondly, in order to get rid of old playing devices which life is inevitably limited, an emulator is needed. This software simulates the running of an old device on a contemporary one. Thirdly, the emulators themselves have to be perpetuated because the program which works today may not work on tomorrow's computers.

Paper: Digital Audio Interstitial Errors: Raising Awareness and Developing New Methodologies for Detection

Speaker: Chris Lacinak AudioVisual Preservation Solutions (United States)

It is abundantly clear that a primary component of legacy audio preservation and access is digitization. Recognition of this fact has promoted en masse digitization of legacy media. Recent years have proven to be very productive in the way of creating best practices and standards for audio preservation and digitization. However, as usual the devil is in the details and there are still some issues to resolve. One such area of concern is integrity issues which exist within the digitization process materializing in one form as "Interstitial Errors". Every system is vulnerable to this type of error regardless of its cost. And no matter how small the error, it is not an acceptable occurrence in a preservation transfer. The nature of digital interstitial errors makes them very difficult to identify using currently available tools, and the truth is that they are often overlooked. In short, the community needs better tools to identify and respond to errors such as these.

Chris Lacinak is involved in parallel projects within the Federal Agencies Digitization Guidelines Initiative and the Audio Engineering Society on the development of new standards and tools for performance testing of digital audio systems. As part of this work and tool set he is proposing a comparative analysis tool which departs from existing error detection tools and is particularly well suited for identifying errors such as these.

Paper: Using a Video Labeling Game in Audiovisual Archives

Speakers: Johan Oomen Netherlands Instituut voor Beeld en Geluid (Netherlands)
Lotte Belice Baltussen Netherlands Instituut voor Beeld en Geluid (Netherlands)

Friday

November 5, 2010

Sander Limonard Netherlands Instituut voor Beeld en Geluid
(Netherlands)

We present results from a large scale pilot with a Video Labeling Game that uses the concept of crowdsourcing to improve access to video archives. In this pilot project, different aspects of both institutional and user involvement in the abovementioned 'shared information space' are explored.

The pilot was initiated by the Netherlands Institute for Sound and Vision (largest audiovisual archive in the Netherlands), the VU University Amsterdam and KRO Broadcasting. In the spirit of 'games with a purpose', the Waisda? Video Labeling Game was developed. It invites users to tag what they see and hear and receive points for a tag if it matches a tag that their opponent has typed in. The underlying assumption is that tags are probably valid if there's mutual agreement. Waisda? uses links with popular television program websites, Twitter, and social networks to secure the people. Since May 2009, the game was played by hundreds of people and within 7 months, over 350k tags have been added to over 600 items from the archive. The pilot provided proof that crowdsourcing video annotation in a serious, social game setting is beneficial for heritage organization, and which success factors should be taken into account.

4:00pm 5:30pm | Washington C

■ **From One to Many: National, Regional, and Global Online Resources**

Chair: Linda Tadic Audiovisual Archive Network (United States)
Speakers: Matthew White American Archive (United States)
Richard Wright BBC (United Kingdom)

Archives are increasingly providing online access to their collections through aggregated sites. These sites can take two forms: the "portal" approach, where online content is indexed and referenced by a dedicated site, leading the user to the original sites; and the "managed aggregator" approach, where content from different collections are presented in a common access resource, sharing a technological platform. Both approaches optimize online access and improve collections' visibility. Other than providing simple online access, can these approaches enhance the research process? Or can they inadvertently limit access, if researchers do not search further than what is available online, which is often a small portion of an archives' holdings? This panel will discuss developments in providing aggregated and federated online access to audiovisual content, referring to projects that are national, regional, and global in scope.

4:00pm 5:30pm | Regency A | Pre registration required

■ **Workshop: Targeting Practice: An Approaching to Grant Research and Writing**

Speaker: Cornelia Emerson Arts/Collections/Education (United States)

This workshop will explore ways to fund moving image collections and projects. The first part reviews conventional funding sources, and the second employs brainstorming to discover unconventional ones. The third segment focuses on the fine art of targeting matching each project to the best (and most likely) funding sources. Analysis of grant guidelines is critical to determine eligibility, but reading between the lines can help predict a project's likelihood of success. In the last 45 minutes, a small group writing exercise will show how to turn proposal instructions into a working outline, and then start assembling a first draft. This hands on workshop is intended to demystify the

grant writing process. The aim is to build participants' confidence in their ability to approach an often intimidating assignment on their own if necessary, but ideally with archival colleagues and/or institutional development officers or consultants.

4:00pm 5:30pm | Regency B

◆ **Tech MD: Is There a Doctor in the House?**

Chair: David Rice AudioVisual Preservation Solutions (United States)
Speakers: Hannah Frost Stanford University (United States)
Kate Murray National Archives and Records Administration (United States)

The significance of technical metadata is commonly recognized throughout the AMIA and IASA communities. However, a majority of the discussion to date has focused on which fields to capture. This session takes the next step and examines various uses of, and tools for working with technical metadata. The first presentation will be given by Dave Rice on an open source faceted technical metadata aggregator tool lovingly named FATMAP. The second presentation will be given by Hannah Frost on JHOVE 2.0 and its implementation into archival workflows. The final presentation will be given by Kate Murray on use cases for technical metadata developed within the Federal Agencies Guidelines Initiative Technical Metadata Working Group.

5:30pm 6:30pm | Adams

■ **Meeting: AMIA Copyright Committee**

7:30pm 10:00pm | International House | Ticket required

■ **AMIA Archival Screening Night**

Please join us for AMIA's 2010 Archival Screening Night. The AMIA Archival Screening Night is a unique showcase for new preservation work, footage from new discoveries or acquisitions of historical interest from a broad range of institutions. Submissions are drawn from for profit and non profit institutions, and individual members and we work with host venues to support the full range of film and electronic formats submitted. Pick up your ticket at the Registration Desk tickets are limited.

UCLA

Moving Image Archive Studies Program (MIAS)



UCLA's MIAS program is an intensive two-year master of arts program consisting of specialized seminars, an extensive practicum program, screenings and technical demonstrations designed to prepare a new generation of leading moving image archivists to meet the increasing demands of archival preservation.

Application Deadline: December 15th, 2010
Information Session: November 20th, 10:00 am-12:00 pm @ UCLA

For more information:
Lance Watsky, MIAS Program Coordinator
lwatsky@tft.ucla.edu
(310) 206-4966

www.mias.ucla.edu

Saturday
November 6, 2010



■ AMIA | ● IASA | ◆ AMIA/IASA

8:30am 10:00am | Washington A

● **Session of Three Papers**

Paper: Best Practices in the Preservation and Digitization of 78rpm Discs and Cylinder Recordings

Speakers: Aaron Rosenblum McGill University (Canada)
Prof. Catherine Guastavino McGill University (Canada)
Prof. Gordon Burr McGill University (Canada)

This research aims to determine the best practices in use among archives, heritage institutions and commercial organizations involved in the preservation and digitization of instantaneous and commercial 78rpm phonographic discs and cylinder recordings. After reviewing the literature on audio preservation and digitization, a 50 question online survey was designed. In addition to demographic information, the survey addresses three main areas of inquiry: use of and adherence to published standards, digitization procedures and physical storage conditions. Specifically, the variables being investigated include: types of equipment in use in digitization, transfer facility selection, formats for digitized recordings, practices associated with digitization, and the skill level and number of staff performing physical preservation and digitization. The project is now in the data collection phase, with 20 surveys completed in response to 60 initial invitations. Analysis will commence March 1st and be completed by April 15th. The results will be of interest to the library and archival professions, as well as the commercial recording industry, who will benefit from a better understanding of how (and whether) current standards are being met, and what standards and practices are in use in the field.

Saturday

November 6, 2010

Paper: Yet Another Tape Survey? Lessons Learned from ILKAR's Tape Survey

Speaker: Maurice Mengel Ethnological Museum, Berlin (Germany)

This paper critically discusses the condition survey of the tape collection recently carried out at the Ethnological Museum in Berlin in the course of the ILKAR project (Integrated Solutions for Preservation, Archiving and Conservation of Endangered Magnetic Tapes and Cylinders). The presentation will discuss methodological, procedural aspects and the results of the condition survey.

From the methodological perspective, differences in recent inspection methods, such as ISO 18933 2006 and Sound Direction's FACET will be discussed. From a procedural perspective, ILKAR's approach to tape type identification will be discussed and the results of the survey will be presented including a multi factorial analysis which relates the observed state to different factors such as tape type, batch, age and where possible to the life history of the collections.

Paper: Workflows in From Right to Left and From Left to Right

Speaker: Dr Gila Flam National Library of Israel (Israel)

Since 2008 the Sound Archives of the National Library of Israel is working on preservation and providing access through digitization and cataloging of its main collection. The collection is of Jewish and Israeli music recorded since the 1930th to 2008 which includes 30,000 hours or songs, prayers, instrumental tunes etc of various traditions mainly in Hebrew and other Jewish languages. The project is running in parallel workflows as it is funded by an American foundation that requires completion within four years.

In this presentation I will explore the workflows, their unique problems, and their solutions found at the National Library of Israel adopting IASA standards and collective experience. The entire project is conducted in Hebrew and English and the software is based on Ex Libris Aleph cataloguing system Dgitool and Primo DMM systems and Discovery systems. This is the largest project in Israel and it hopes to be a model for other archives in Israel and in the Middle East.

8:30am 10:00am | Commonwealth C

◆**Session of Three Papers**

Paper: Century Store: Real Options, Real Costs

Speakers: Dr Richard Wright BBC Research and Development (United Kingdom)
Matthew Addis IT Innovation, Univ of Southampton (United Kingdom)
Rajitha Weerakkody BBC Research and Development (United Kingdom)

There is much discussion about preserving audiovisual content, ranging from freezing film to casting files into "the Cloud". There is also now enough information about competing options and technologies, and about use cases, to make models of storage 'for a century' that are actually informative, allowing us to give substantial answers to these questions. This paper will present several basic 'century store' usage models because the question needs to start with how the material is to be used during that century and then give the projected costs and benefits for a range of technology options. The answer to "What's best?" may still be "it depends" but this paper will explode some of the obviously wrong answers that have been circulating.

Paper: Strategic Evaluation of Media Collections: The Indiana University Bloomington Media Preservation Survey

Speaker: Mike Casey Indiana University (United States)

Indiana University is responsible for more than 560,000 audio and video recordings and reels of motion picture film stored on its Bloomington campus. Most are analog and nearly all are actively deteriorating, some quickly and catastrophically. The vast majority are carried on formats that are either obsolete or will be within the next decade. Many archivists believe that there is a 15? to 20?year window of opportunity to digitize analog audio and video, less for some formats. After that, the combination of degradation and obsolescence will make digitization either impossible or prohibitively expensive. The forces of degradation and obsolescence are converging on our generation for nearly all known media formats.

This presentation will explore Indiana University's response to this emerging reality for media holdings including the completion of a year long preservation survey and a 132 page report . It will address survey procedures and findings including specific evidence of degradation as well as issues related to format obsolescence. It will also report on recommended next steps to address this crisis as well as the strategies employed by the University as it completes a second year long project to plan a central preservation digitization facility and create a detailed campus wide preservation plan.

Paper: Rethinking Triage and Preservation of Analog Media Collections

Speaker: Charles A. Richardson Richardsons Magentic Tape Restoration (United States)

Archives and collectors of media facing deterioration from hydrolysis must contemplate a seemingly impossible choice expend vast efforts and sums to restore and migrate the original media's content to digital or lose it. Bad experiences encouraged the notion that most analog media lasts only a few decades, triggering panic that an entire collection's content might be lost without significant action.

The shift to digital, combined with media problems and obsolete machine technology prompts many to hastily migrate their media assets to digital. Sadly, "Do No Harm" conservation principles are sometimes neglected to expediently transfer content. Many collections discarded their original carriers, even those containing primary source materials believing they were doomed by hydrolysis. Even more tragic is the growing awareness that digital media also has uncertain life expectancy, making it costly and unreliable for long term preservation.

A scientific approach to triage, restoration, and preservation of original tape and film assets allows better planning, work flows, and cost savings. Hydrolysis is a common deterioration problem for many media formats, but is not always a death sentence. This presentation will introduce new work, backed by laboratory research that shows many hydrolysis reactions can be reversed, hydrolysis by products like sticky shed residue can be eliminated, and simple strategies allow collection owners to detect and control hydrolysis activity.

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8:30am 10:00am | Washington C

■ **Case Studies in Managing Born digital Media from Production to Access**

Chair: Yvonne Ng WITNESS (United States)
Speakers: Natalia Fidelholtz Storycorps (United States)
Nicole Martin Democracy Now! (United States)
Walter Forsberg NYU MIAP (United States)

This panel will explore the processes currently employed and being developed by three small non profit organizations to manage digital media in a variety of formats from production to archiving and access. Rather than outlining theoretical ideal workflows, we will present case studies to highlight the day to day experiences of archiving born digital content in functioning organizations with limited resources, priorities other than archiving, and pre existing systems, structures and collections. The way that each organization approaches the challenges of preserving digital media is different and unique. Attendees will learn about the latest solutions that are being adopted by organizations in a real world independent media context, and will become familiar with diverse approaches that are being tested and tried.

8:30am 10:00am | Commonwealth D

■ **Opening the Archives for Access: Understanding Copyright Barriers**

Chair: Karen Cariani WGBH Media Library & Archives (United States)
Speakers: Jay Fialkov Deputy General Counsel ,WGBH Legal Department
(United States)
Christopher Bavitz Cyberlaw Clinic, Harvard Law School/Berkman
Center (United States)
Patricia Aufderheide Center for Social Media at American University
(United States)

To ensure the continued relevancy of archival material remains, archivists must work to increase access to moving images. However, they must do so with an awareness of the laws that regulate various channels of exhibition, distribution and re use. In particular, the rights for reuse and distribution of older materials are often unclear. Panelists from the WGBH Legal Department, Harvard Law School / Berkman Center for Internet & Society and the Center for Social Media at American University will discuss 3 ongoing projects that address this challenge and will report out on current copyright issues and best practices for archival media materials.

10:30am – 12:00pm | Washington A

● **Session of Three Papers**

Paper: The UK Sound Map: an Audio Crowdsourcing Experiment

Speaker: Richard Ranft The British Library Sound Archive (United Kingdom)

In 2009 the British Library sound archive began testing a field recording project for user generated digital content. The UK Sound Map project represents a radical departure from the more traditional, curator led professional archival practises that involve a drawn out sequence beginning with acquisition, then formal accessioning, cataloguing, preservation and eventually, if funding and copyright terms allow, online access. The project instead uses an informal community of guided but untrained field recordists to

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capture environmental sounds with mobile phones, with near instant public sharing on a dedicated website: in effect, using users as curators. The technical, legal and ethical implications arising from this 'publish first, archive later' model will be discussed. Future challenges include extending similar community archiving projects to other kinds of sounds while ensuring that what is collected is of sufficient quality to have lasting research value.

Paper: Is a Production Archive a Suitable Long Term Archive?

Speakers: Jean Christophe Kummer NOA Audio Solutions (Austria)
Sebastian Gabler NOA Audio Solutions (Austria)

It may seem like digital archive management (DAM) systems have become a commodity product among broadcast manufacturers, but the fact is that different DAM type products serve different purposes. This paper distinguishes between production and long term archives. While a production archive primarily automates and optimizes the production of new content, the long term archive provides a wider range of functions to serve the entire broadcast enterprise. This includes preserving valuable content and information through quality controlled digitization processes, facilitating internal access to that content and information, and supporting the public good by providing flexible access methods to cultural heritage, fulfilling the convergence demand of the target audience.

While the purpose of long term archives has not changed that much over the decades, the process of digitization has brought new challenges and opportunities for the archive's operation. The paper will describe how recent standards such as the Open Archive Information System (OAIS, ISO standard 14721:2003) can be utilized to model a method to meet the access and preservation requirements of a long term broadcast archive.

Paper: Elemeta, the Web Audio Archiving Program of the French Research Center of Ethnomusicology (CREM)

Speakers: Aude Julien CREM (LESC UMR 7186 CNRS) (France)
Joséphine Simonnot CREM (LESC UMR 7186 CNRS) (France)

The French Research Center of Ethnomusicology (CREM LECS CNRS) is one of the greatest repository of audio archives in Europe, founded in 1932 by André Schaeffner. It preserves more than 5000h of historical recordings going back to 1900 and supports contemporary fieldwork. It includes commercial and unpublished records of traditional music from around the world, oral traditions and spoken words in numerous languages. The CREM, currently digitizing its collections, works on the documentation, preservation, and dissemination of its archives to a global audience.

This presentation will focus on Telemeta, the web audio (and video) archiving program developed for the CREM, introducing useful and secure methods to backup, index, transcode, analyse and publish digitalized audio file with its metadata. This online resource delivers easy and controlled access to documented sounds from the collections of vinyls, magnetic tapes or audio CDs over a strong database, in accordance with open standards. It includes documentation, indexing and search capabilities (with GEO Navigator for audio geolocalization), and main features such as dynamical audioplayer, workflows, DublinCore compatibility, OAI PMH data provider.

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10:30am 12:00pm | Commonwealth D

■ **3D Objects and Textiles in the Moving Image Collection: Issues and Solutions**

Chair: Mary Huelsbeck Black Film Center/Archive Indiana University (United States)

Speakers: Deidre Thieman NBC Universal (United States)
Steve Wilson Harry Ransom Humanities Research (United States)
Chuck Howell University of Maryland Library of American Broadcasting (United States)

Why preserve a costume covered in stage blood? What do you do with artifacts made out of glues and plastics meant to last for a few months during production rather than 100 years of preservation? How do you safely store or exhibit these items? Why preserve eighty year old radio tubes? How do these artifacts preserve the history of film and television production? This session will discuss these questions and more.

10:30am 12:00pm | Commonwealth C

◆ **Panel: Memory of the World What's in it for me?**

Chair: Dietrich Schueller UNESCO IFAP Bureau (Austria)

The UNESCO "Memory of the World" (MOW) Registers international, regional and national aim to highlight and recognize the outstanding documentary heritage of humanity including the audiovisual heritage, which remains insufficiently represented. Inscription of a document or a collection on a register offers prestige and benefits to the institution concerned. Within the IASA and AMIA membership there are many MOW success stories. This session will explain the aims and processes of the MOW program, and panel members will offer case studies on the nomination process and the effect of successful outcomes for their own institutions.

10:30am 12:00pm | Washington C

■ **The Life and Times of Siegmund Lubin: King of the Movies**

Chair: Bill Morrow Footage File (United States)

Speakers: Jon Gartenberg Gartenberg Media Enterprises (United States)
Joseph P. Eckhardt Betzwood Film Archive (United States)
Peter Decherney University of Pennsylvania (United States)

In early motion picture history we all know the names of such film pioneers as Edison, Lumiere and Griffith, but may not be familiar with the name of Lubin. Siegmund Lubin, born in Germany in the 1850s, later moved to Philadelphia where he established a thriving motion picture business.. The presentation will trace the growth of Lubin's film production enterprise as well as his personal evolution. Though at first regarded as a shameless pirate, Lubin became the first to vertically integrate the movie industry, taking on the roles of Producer, Director, Distributor, and Exhibitor, with equal enthusiasm. Emerging as one of the best known figures in the film industry by 1910, he crowned himself the "King of the Movies." The session will also focus on Lubin's success within the larger context of early cinema, other studio production, and the issue of early film piracy.

12:00pm 1:00pm | Anthony

■ **Meeting: AMIA Advocacy Committee**



DC Video

DC Video provides videotape transfer, re-mastering, and digitizing services. To enable these older recordings to be usable today, the original tapes must be faithfully reproduced and transferred to new digital media with minimal or no quality loss. To provide this path of format migration, DC Video owns and maintains many rare and now-obsolete videotape machines along with the professional expertise to provide the highest quality transfer possible of both picture and sound.

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