

together for a sound vision'



# AMIA / IASA ANNUAL CONFERENCE 2010

**LOEWS PHILADELPHIA HOTEL  
1200 MARKET STREET  
PHILADELPHIA  
PENNSYLVANIA 19107  
USA**

**2-6 NOVEMBER 2010**



International Association of Sound  
and Audiovisual Archives

Internationale Vereinigung der  
Schall- und audiovisuellen Archive

Association Internationale d'Archives  
Sonores et Audiovisuelles

Asociación Internacional de Archivos  
Sonoros y Audiovisuales



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## Invitation from the 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 SoundVision.

**Sincerely**

**Kevin Bradley**  
**President of IASA**  
**August 2010**

On behalf of the Board and the members of Association of Moving Image Archivists, I want to express our pleasure in working with IASA this year. Our joint gathering in Philadelphia promises to be an exciting and enriching experience for all of our members.

While there are certainly many things that are unique to the formats we work with, as professionals responsible for the preservation of our audiovisual heritage we have a tremendous amount in common. It is imperative that we work together now and in the future as we deal with audiovisual technologies that are changing at an ever-increasing rate and we become firmly entrenched in the digital world.

Our hope is that IASA/AMIA 2010 will provide an opportunity to discuss common issues, build alliances, and keep abreast of the work being done by colleagues around the world. It is through collaboration that we can make the best decisions and develop strategies for the preservation of our audiovisual heritage. Let IASA/AMIA 2010 be the first step.

We look forward to joining you in Philadelphia!

**Wendy Shay**  
**President, AMIA**  
**September 2010**

### 3.1 Conference Venue

Loews Philadelphia Hotel  
1200 Market Street  
Philadelphia, Pennsylvania 19107  
USA

Website: <http://www.loewshotels.com/en/Philadelphia-Hotel>

### 3.2 General Information on Philadelphia

Philadelphia is the largest city in Pennsylvania and the sixth-most-populous city in the United States.

In 2008, the population of the city proper was estimated to be more than 1.54 million, while the Greater Philadelphia metropolitan area's population of 5.8 million made it the country's fifth largest. The city, which lies about 46 miles southwest of New York City, is the nation's fourth-largest urban area by population and its fourth-largest consumer media market as ranked by the Nielsen Media Research. It is the county seat of Philadelphia County, with which it is coterminous. Popular nicknames for Philadelphia include Philly and The City of Brotherly Love, from the literal meaning of the city's name in Greek, Modern Greek: "brotherly love", compounded from *philos* ("love"), and *adelphos* ("brother").

A commercial, educational, and cultural center, Philadelphia was once the second-largest city in the British Empire (after London), and the social and geographical center of the original 13 American colonies. It was a centerpiece of early American history, host to many of the ideas and actions that gave birth to the American Revolution and independence. It was the most populous city of the young United States, although by the first census in 1790, New York City had overtaken it. Philadelphia served as one of the nation's many capitals during the Revolutionary War and after. After the ratification of the U.S. Constitution, the city served as the temporary national capital from 1790 to 1800 while Washington, D.C., was under construction.

#### History

Established: October 27, 1682.

William Penn made Philadelphia his capital in 1682, basing its plan on a grid with wide streets and public squares – a layout copied by many US cities. For a time the second-largest city in the British Empire (after London), Philadelphia became a center for opposition to British colonial policy. It was the new nation's capital at the start of the Revolutionary War and again after the war until 1790, when Washington, DC, took over. By the 19th century New York City had superseded Philadelphia as the nation's cultural, commercial and industrial center.

#### Getting there

**Philadelphia International Airport**, 7 miles south of Center City, is served by direct flights from Europe, the Caribbean, Mexico and Canada and offers connections to Asia, Africa and South America. Domestically, it has flights to over 100 destinations in the USA.

**Greyhound** and **Peter Pan Bus Lines** are the major bus carriers. A return fare to New York City is about \$42 (2½ hours one way), to Atlantic City \$18 (1½ hours) and to Washington,

DC, \$43 (3½ hours). **Capitol Trailways** makes connections to Lancaster, Reading, New York City, and Washington, DC. **NJ Transit** carries you from Philly to points in New Jersey.

Beautiful **30th St Station** is one of the biggest train hubs in the country. **Amtrak** provides service from here to Boston (regional and Acela express service \$97 one way, 5-5¾ hours) and Pittsburgh (regional service \$45, 7¼ hours). A cheaper but longer (adult/child \$19/13; 2½ hours) way to get to NYC is to take the SEPTA R7 suburban train to Trenton in New Jersey. There you connect with **NJ Transit** to Newark's Penn Station, then continue on NJ Transit to New York City's Penn Station.

<http://www.phila.gov/>

<http://www.lonelyplanet.com/usa/pennsylvania/philadelphia>

<http://en.wikipedia.org/wiki/Philadelphia>

### **3.3 Conference / Information Desk**

A conference/information desk will be set up at the conference venue on Tuesday 2 November 2010 from 08:00 – 17:00. Delegates can collect their conference bags and other relevant information from the desk.

The information desk will be open during all conference days.

### **3.4 Workshops**

IASA and AMIA have agreed to a series of workshops, which will take place as a pre-conference training sessions. All workshops require a minimum attendance. If minimum attendance is not met, notification will be made by October 1st of workshop cancellation. All registration fees for cancelled workshops will be refunded.

**Please consult the programme for the times and venues of the workshops.**

## Hotel Accomodation

The Loews Philadelphia Hotel will be the Headquarters Hotel for AMIA/IASA 2010, with sessions, workshops, registration and receptions taking place at the hotel.

The special IASA/AMIA rate is \$159 per night (plus tax). Be sure to book your room online to be counted as part of the AMIA group. All sessions will take place in the hotel. Book before October 1 to assure yourself of the special IASA and AMIA rate.

### In the City Center Area

Hampton Inn Philadelphia  
1301 Race St  
Philadelphia, PA 19107  
Starting at \$118  
(approx a 10 minute walk to the Loews)

The Travelodge Motel Philadelphia  
1227 Race Street  
Philadelphia, PA 19107  
215.564.2888  
Starting at \$109.00  
(approx a 10 minute walk to the Loews)

Alexander Inn  
12<sup>th</sup> & Spruce  
Philadelphia, PA 19107  
215.923.3535  
Starting at \$119.00  
(Approx. a 10 minute walk to the Loews)

[Other city center hotels are close to the Loews rate]

### Other Options

North American Motor Inn  
4444 City Ave.  
Philadelphia, PA 19131  
215.878.3100  
Starting at \$85.00  
(approx. a 20 minute bus ride to the Loews)

La Reserve (a Bed & Breakfast)

1804/1806 Pine Street

Philadelphia, PA 19103

215.735.1137

Starting at \$90.00

(approx. a 15 minute Metro ride to the Loews)

Aloft Philadelphia Airport

4301 Island Ave.

Philadelphia, PA 19153

267.296.1700

Starting at \$111.00

(approx. a 35 min. Metro ride to the Loews)

## General Information

### 5.1 Banking & ATMs

ATMs are found everywhere, especially at banks and convenience stores. Most ATMs charge a service fee of \$2.50 or so per transaction, unless you are using the bank that issued your particular card.

There are exchange bureaus in every terminal of the Philadelphia International Airport, though the best rates are at banks in the city. Most banks are open 10am to 5pm Monday to Thursday, until 6pm Friday, and sometimes for a few hours on Saturday morning. Other exchange options:

### 5.2 Shopping

Philadelphia has some excellent shopping all over the city:

- Chestnut Hill has several antique boutiques alongside retail chains on the outskirts of Philly.
- Franklin Mills Mall is only 15 minutes from Downtown and has over 200 stores, sure to meet any shopping need.
- Main Street Manayunk offers an alternative to the mall and has many local shops and national chains.
- Old City is home to some of the hippest boutiques and vintage shops in Philadelphia. Most of their clothing stores are aimed toward younger shoppers into the indie rock scene.
- South Street, between Center City and South Philly, has an eclectic collection of shops, tattoo parlors and hip bars.
- For a more upscale shopping experience, Rittenhouse Square in Center City is in a very convenient location.

### 5.3 Climate

There are four distinct seasons:

- Winters moderately cold with some snow (January average temperature, 32 degrees Fahrenheit).
- Summers warm and sunny with some humidity (July average temperature, 78 degrees Fahrenheit).
- Spring and fall moderate and comfortable.
- Average yearly rainfall, 42 inches

### 5.4 Currency

The stable US dollar – aka greenback, simoleon or buck – is the only currency generally accepted in the country, though a few places near the Canadian border also accept Canadian dollars.

The US dollar is divided into 100 cents (¢). Coins come in denominations of 1¢ (penny), 5¢ (nickel), 10¢ (dime), 25¢ (quarter), the seldom-seen 50¢ (half-dollar) and the \$1 coin. Quarters are most commonly used in vending machines and parking meters. Bills come in \$1, \$2 (rare), \$5, \$10, \$20, \$50 and \$100 denominations.

## 5.5 Electricity

Electric power is standardized in all states across the USA. It is set at 110 Volts and 60 cycles. 220 Volt power is used in homes only for large appliances like stoves, water heaters and clothes dryers. It is not normally available for personal appliances. You may need an adaptor and power converter.

If you bring any electrical appliance to the USA, you may need an adaptor to fit the US electrical receptacles. You may also need a converter to change the voltage from 110 volts to 220 volts.

Most common appliances will function with either 50 or 60 cycle current. Electrical frequency can affect electric clocks, audio equipment and some other electronic gear. You should check your electrical equipment for compatibility with 60-cycle current before you bring it to the USA.

In most discount stores, you can purchase curling irons or hair dryers for \$10 or less. It may be more convenient and even more economical to buy an inexpensive appliance that is fully compatible with US electrical power.

## 5.6 Getting Around

By public transportation:

Subway, trolley, commuter train and bus service (SEPTA) has connections throughout the city and region. Bus fare on most routes is \$2.00 (Tokens available for \$1.30 or a Daypass for \$5.50 which includes unlimited riding for one day on any Regional Rail line, as well as the airport's R-1 line).

The Phlash offers a quick and easy connection to most Center City attractions, including the Independence Visitor Center, Penn's Landing and the Philadelphia Museum of Art and is one of the best ways to visit 19 key locations in Center City. The Phlash operates seven days a week from 10 a.m.- 6 p.m., offering service every 12 minutes from March 1 through November 30, 2006. One-way ride is \$1, individual all-day pass is \$4 and an all-day family pass is \$10.

RiverLink ferry runs seasonally between Delaware River Waterfront (Penn's Landing) and attractions along the Delaware River in New Jersey (roundtrip \$6 adults, \$5 children). Many public transportation vehicles are wheelchair accessible.

On foot:

Center City is very walkable with streets laid out in a grid pattern (numbered streets run north and south and tree-named streets run east and west). Most Center City hotels, attractions, shopping, restaurants and nightlife are within walking distance of each other and the Pennsylvania Convention Center.

## 5.7 Insurance (Disclaimer)

Please note that neither IASA nor AMIA can be held responsible for any damages, injuries or losses that might occur during the IASA Conference or your stay in the USA.

## 5.8 Medical Services

The USA offers possibly the finest health care in the world. The problem is that, unless you have good insurance, it can be prohibitively expensive. It's essential to purchase travel health insurance if your regular policy doesn't cover you when you're abroad.

Bring any medications you may need in their original containers, clearly labeled. A signed, dated letter from your physician that describes all medical conditions and medications, including generic names, is also a good idea.

If your health insurance does not cover you for medical expenses abroad, consider supplemental insurance. Find out in advance if your insurance plan will make payments directly to providers or reimburse you later for overseas health expenditures

**Please note that each delegate will be responsible for his/her own medical needs and insurance.**

## 5.9 Recommended vaccinations

No special vaccines are required or recommended for travel to the USA. All travelers should be up-to-date on routine immunizations

## 5.10 Restaurants

Philadelphia is one America's best food cities. *Saveur* magazine named it the nation's "most under-appreciated American food town." Ethnic fusion, big spenders and a deep pool of culinary talent have all helped to make Philly a world class dining destination. Standout restaurants like Lacroix, Vetri, Le Bec-Fin, Alma de Cuba and the White Dog Café and Italian Bistro of Center City lead the way.

Information and suggestions on local restaurants can be obtained from your hotel reception or tourist information brochures available at your hotel.

## 5.11 Safety and Security Precautions

Your safety and the security of your personal property are of the utmost concern to us.

For the traveler, petty theft is the biggest concern, not violent crime. When possible, withdraw money from ATMs during the day or at night in well-lit, busy areas. When driving, don't pick up hitchhikers, and lock valuables in the trunk of your car (before arriving at your destination).

In hotels, locking valuables in room or hotel safes is prudent, and don't open your hotel door to a stranger (if suspicious, call the front desk to verify who they are).

## 5.12 Telephones

Cell telephones and handheld devices are the best communication medium for most USA visitors. Many wireless networks in the US, are now equipped with GSM technology allowing international travellers with compatible devices to communicate with US networks. Your service provider should be able to explain that GSM telephones are classified as dual-band, tri-band, and quad-band. Tri- and quad-band are recommended to provide the best service in the USA. You can purchase pay-as-you-go cell phones for less than \$20.

## 5.13 Tips

It is important to realize that for many professions, particularly waiters and waitresses, taxi drivers, porters and bellhops, tip income is half or more of the worker's total income. These people are paid very low salaries and depend on tip income. If in doubt, tip a little more than usual, especially if service was good or the person was friendly. It will always be appreciated.

Waiters or waitresses get at least 15% and often 20%. If you are served at a counter or bar tip 10%. Remember, in American restaurants, service is almost never included in the final bill, except sometimes for large groups. If an amount is added on, it is usually the amount of sales tax you owe on the bill, not the service charge.

Taxi drivers get 15%. Auto rental agency employees do not expect tips. Tip valet parking attendants at least a dollar or two.

Porters, skycaps and bellhops get \$1.00 for the first bag or two, 50 cents each additional bag. Hairdressers and barbers are tipped at least 15%. If a separate person washes your hair, tip a dollar or two. Shoe shine people should get a dollar.

At hotels, you may tip the maid a dollar or two a day if you stay more than one night. Tip room service waiters 15%. If the hotel concierge goes out of his or her way to help you, you may tip from \$10 to \$20.

## 5.14 Visa

Visa requirements to visit the United States vary greatly country to country. Please check with the U.S. embassy in your country. For more information go to: <http://travel.state.gov/visa/>

## Conference Tours

### **6.1 Centuries of Beauty**

#### **A Cultural Philadelphia Journey**

**Tuesday: November 2 - 1:00pm - 5:00pm**

**Price: \$60**

Take a journey through Philadelphia's cultural treasures. We will board our deluxe transportation for a tour of the outdoor sculpture, murals and architecture that make Philadelphia a cultural beauty. Next, visit the Rodin Museum, housing the largest collection of Rodin's major works outside of Paris, including bronze castings, plaster studies, drawings, prints, letters and books. The final visit is to the Philadelphia Museum of Art, America's third largest art museum with more than 300,000 works of art in 200 rooms, with objects dating from the third millennium BC. All guests will receive an Audio Tour and two hours to explore the museum at your own pace. And if you finish early - you can visit the Rocky Balboa statue at the bottom of the Museum's steps. Includes transportation, admission to the Rodin Museum and Philadelphia Museum of Art including audio tour, professionally trained tour guide, taxes and gratuities. A minimum of 40 guests are needed to guarantee the tour.

### **6.2 Midtown Pub Crawl**

**Tuesday - 8:00pm**

**Wednesday - 8:00pm**

**Saturday - 8:00pm**

**Price: \$30**

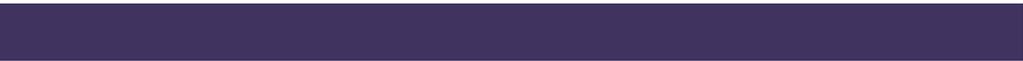
Just steps from the Loews hotel is Midtown Village - Philadelphia's newest trendy neighborhood. Abuzz with new life, guides will discuss the background of several restored turn-of-the-century buildings that now serve as the backdrop for Philadelphia's new hub of eating and drinking establishments. One of the pubs we'll visit will be McGillin's Olde Ale House. McGillin's threw open its doors the year Lincoln was elected president. The beer taps have been flowing since 1860, making it the oldest continuously operating tavern in Philadelphia - even outlasting Prohibition. Includes tour guides, pub-crawl, tax and gratuity. Does not include drinks. Guests will be returned to the hotel at the conclusion. A minimum of 34 guests are needed to guarantee the tour.

### **6.3 Valley Forge**

**Sunday: November 7 - 8:30am - 1:00pm**

**Price: \$70**

Valley Forge captures the spirit of America. Of all the places associated with the American War for Independence, perhaps none has come to symbolize perseverance and sacrifice more than Valley Forge. The hardships of the encampment claimed the lives of one in ten, nearly all from disease. The men and women of the Continental Army were ordinary, but these everyday people were thrust into extraordinary circumstances. Valley Forge National Historical Park



commemorates more than the collective sacrifices and dedication of the Revolutionary War generation, it pays homage to the ability of all people to pull together and overcome adversity during extraordinary times. Guests will have the opportunity to learn about the Revolutionary Era from their tour guide, along with a tour of General Washington's headquarters. Tour includes transportation, trained tour guide and admission to General Washington's Headquarters. Does not include lunch. Minimal walking required. All weather tour. Wear comfortable shoes. Tour requires a minimum of 40 people.

## Post Conference Tour

### **Library of Congress Packard Campus for Audio-Visual Conservation, Washington**

Monday November 8th – Tuesday November 9th

Price: \$75

Tour of the Library of Congress' Packard Campus for Audio-Visual Conservation at Culpeper, Virginia.

The Library of Congress built the new Audio-Visual Conservation facility in the foothills of the Blue Ridge Mountains in Culpeper, Virginia to care for what is generally considered the world's largest and most comprehensive collection of films, television programs, radio broadcasts, and sound recordings. This is clearly one of the landmark developments of recent times in our industry and it champions the factory preservation of large collections.

The tour of these state-of-the-art facilities arranged for the AMIA IASA conference departs from Liaison Capitol Hill Hotel close to the Union Station in Washington, on Monday, November 8 costing only \$75. The fare includes the bus trip from Washington to the Packard Campus, a tour of the facilities and a Deluxe Lunch (including beverages)

There is also an option for those wishing to, to have a personally guided tour of the Library of Congress' famous Washington building, with a focus on the Folklore collection on Tuesday, 9 November.

All those wishing to go will need to make their own accommodation arrangements, and a list of nearby hotels is provided to help. Travel from Philadelphia to Washington is also up to the participants to arrange, but there are a variety of options, including cheap busses, hourly trains and air.

### **Packard Campus for Audio-Visual Conservation**

Set on a beautiful 45 acre campus with stunning architectural design and landscaping, the Packard Campus for Audio-Visual Conservation is a state-of-the-art facility where the Library of Congress acquires, preserves and provides access to the world's largest and most comprehensive collection of films, television programs, radio broadcasts, and sound recordings. The Campus has unprecedented capabilities and capacities for the preservation reformatting of audiovisual media and their long-term safekeeping in a petabyte-level digital storage archive. Technicians at the facility are currently installing off-air recording systems to enable off-broadcast, off-cable, and off-satellite capture of hundreds of channels of audiovisual content. The physical description of the Campus is impressive —415,000 square feet, more than 90 miles of shelving for collections storage, 35 climate controlled vaults for sound recording, safety film, and videotape, 124 individual vaults for more flammable nitrate film. It is ideally designed for supporting the work of a professional staff of curators, librarians, archivists, a/v engineers, and systems technologists all dedicated to the acquisition, preservation, storage and access of audio-visual materials.

The Packard Campus for Audio-Visual Conservation is located on 45-acres near Culpeper, Virginia, 75 miles southwest of Washington, DC near the foothills of the Blue Ridge Mountains. The campus is built into the side of Mount Pony, the highest slope in Culpeper County, and features an adaptive reuse and expansion of a previously existing underground Federal Reserve Bank facility. Below are some highlights about the facility and its features:

- Primarily underground with sod roofs blending into the existing contour lines; great care was taken to minimize the visual impact on the landscape
- Only the Conservation Laboratory building appears from the hill in a semi-circular terraced arcade to allow natural light into the administrative and work areas
- Largest private sector re-forestation project on the eastern seaboard (over 9000 trees planted and nearly 200,000 individual plantings)
- 6.3 million collection items (1.2 million moving image, 3 million recorded sound, 2.1 supporting scripts, posters, photos, etc.)
- State-of-the-art storage environment, including below-freezing for film masters
- Nearly 90 miles of shelving for sound and moving image collections
- 124 nitrate film vaults—the largest in the western hemisphere
- Fully equipped to play back and preserve all antique film, video and sound formats
- First archive to preserve digital content at the petabyte (1 million gigabyte) level
- 200 seat theatre capable of projecting both nitrate film and modern digital cinema, and featuring an organ rising from under the stage to accompany silent film screenings
- Public listening auditorium for playback of all sound formats
- High-speed fiber-optic connectivity between the Packard Campus and the Moving Image and Recorded Sound reading rooms on Capitol Hill
- Digital access copies made during preservation process provide researchers with playback on demand in the reading rooms

The entire campus includes 415,000 square feet of useable space in four campus buildings:

- Collections Storage Building for all recorded sound, safety film and video tape collections (135,000 SF)
- Conservation Building for all staff and the sound, video and film reformatting laboratories (175,000 SF)
- Nitrate Vaults built to exacting fire codes for the storage of pre-1951 films surviving on nitrate stock (55,000 SF)
- Central Plant for mechanical, electrical and HVAC systems (50,000 SF)

## HOTELS CONVENIENT TO UNION STATION, WASHINGTON DC

1. Liaison Capitol Hill  
415 New Jersey Avenue, NW  
Washington, DC 20001  
T: 202.638.1616  
(walking distance from Union Station)  
deluxe room only, 2 queen bed  
11/7 -- \$229 (AAA discount \$207)  
11/8 -- \$319 (AAA discount \$288)
2. Washington Court Hotel  
525 New Jersey Ave NW  
Washington, DC, 20001  
866-539-8430  
(walking distance from Union Station)  
2 double beds -- \$265/night
3. Comfort Inn & Suites  
1600 New York NE  
Washington DC 20002  
Phone 877-784-6835  
(a 10 minute taxi ride from Union Station)  
2 queen or 1 king bed  
11/7 -- \$99  
11/8 -- \$129  
\$10 extra for 3rd and 4th person
4. Hotel Harrington  
11th and E STREET NW  
Washington, DC 20004  
(a short Metro ride from Union Station)  
2 double beds -- \$155 /night plus tax

5. Capitol Hill Suites  
2nd and C Streets SE  
Washington, DC  
(near Library of Congress, 5 minute taxi from Union Station)  
Deluxe room only, with breakfast  
2 queen bed  
11/7 -- \$299  
11/8 -- \$329  
1 bed  
11/7 -- \$249  
11/8 -- \$279

## Preliminary Programme

**Note:** This programme is provisional and is subject to additions, changes and amendments. It is accessible via the conference website at <http://www.iasa-conference.com/>

The website will be regularly updated. All sessions are open to all delegates except where indicated.

## MONDAY - November 1, 2010

MONDAY   November 1, 2010		
Time		
08:00-15:00	IASA EXECUTIVE BOARD MEETING (Closed)	IASA TECHNICAL COMMITTEE MEETING (By invitation only)
15:00-16:00	Video Meeting LOC/IASA/AMIA (by invitation only)	
16:30-18:00	IASA Newcomers Welcome	
18:00 -20:00	<b>Welcoming Reception</b>	

## TUESDAY - November 2, 2010

TUESDAY   November 2, 2010						
Time	IASA	WORKSHOP (IASA)	WORKSHOP (IASA)	WORKSHOP (IASAMIA)	WORKSHOP (AMIA)	WORKSHOP (AMIA)
08:00-17:00	Registration					
09:00-17:00	AMIA BOARD MEETING (Closed)					
09:00-09:30	Teaching and Education Committee (paper & meeting)	<b>Low budget and Open-Source Software for Audio and Video</b>  <b>Speakers:</b> Bruce Gordon - Harvard University Alan Burdette - Indiana University		<b>OASIS</b> <b>Chairs:</b> Marius Snyders - Sound and Vision, Netherlands Richard Wright - BBC R&D  <b>Speaker:</b> Waltre Allasia - Eurix	<b>Cataloging and Metadata for Moving Images [Two Days]</b> <b>Speakers:</b> Andrea Leigh - Library of Congress • Linda Tadic - Audiovisual Archive Network • Amy Luckner - New York University • Rebecca S. Guenther - Library of Congress	<b>From Sound Waves to Sound Files and Preservation: Audio Digitization Basics for Archivists</b>  <b>Chair:</b> • George Blood - Safe Sound Archive
09:30-10:00						
10:00-10:30	Broadcast Archive Section (paper & meeting)					
10:30-11:00						
11:00-11:30	Research Archive Section (paper & meeting)					
11:30-12:00						
12:00-12:30	Discography Committee (paper & meeting)					
12:30-13:00						
13:00-13:30						
13:30-14:00						
14:00-14:30						
14:30-15:00						
15:00-15:30						
15:30-16:00						
16:00-16:30						
16:30-17:00						
17:30						

WEDNESDAY   November 3, 2010					
Time	IASA	IASAMIA	WORKSHOP (AMIA)	WORKSHOP (AMIA)	WORKSHOP (AMIA)
08:00-17:00	Registration				
08:00-17:00	Vendor Exhibitions				
09:00-10:00	<b>General Assembly I</b> (Members only)		<b>Cataloging and Metadata for Moving Images [Cont.]</b>  <b>Speakers:</b> • Andrea Leigh - Library of Congress • Linda Tadlic - Audiovisual Archive Network • Amy Luckner - New York University • Rebecca S. Guenther - Library of Congress	<b>Certification Class: Nitrate Packing and Shipping</b>  <b>Speaker:</b> • Robert Smith - CARGOPak Corp.	<b>The Reel Thing XXVI Technical Symposium</b>  <b>Chairs:</b> • Grover Crisp - Sony Pictures • Michael Friend - Sony Pictures
10:30-10:45	<b>COFFEE/TEA</b>				
10:45-11:00	<b>Joint Plenary: Welcome</b>				
11:00-12:00	<b>Keynote:</b> Anthony Seeger, UCLA.  Before Convergence Was Divergence: Putting Humpty Dumpty Together Again				
12:00-13:30	<b>LUNCH</b>				
13:30-14:00	<b>The Future of Indigenous Archives: Opportunities of Archival Access in an Information Society</b>  Teague Schneider-Todd - Isuma TV				
14:00-14:30	<b>Ethics of Digital Intervention: Image, Sound, Motion</b>  Prof Paul Conway - University of Michigan				
14:30-15:00	<b>Preservation and access of CPDOC's Oral History Program</b>  Marco Dreer Buarque - Getulio Vargas Foundation				
15:00-15:30	<b>COFFEE/TEA</b>				
15:30-16:00	<b>'What We Believe We Are, Say We Are and Demonstrate We Are' - A Quantitative Analysis of the Attitudes of Audiovisual Archivists</b>  Tim Bathgate - Radio New Zealand Sound Archives				
16:00-16:30	<b>Iqaluit Rocks! How the CBC's Virtual Music Library has Changed Broadcasting Across Canada</b>  Nicole Blain - Canadian Broadcasting Corporation				
16:30-17:00	<b>The Matilda Discography</b>  Graham McDonald - National Film & Sound Archive, Australia				
18:00-19:30	Joint Opening Night Cocktails				

# THURSDAY - November 4, 2010

THURSDAY   November 4, 2010						
Time	IASA	IASAMIA	AMIA	AMIA	AMIA	
08:00-17:00	<b>Registration</b>					
08:00-17:00	<b>Vendor Exhibitions</b>					
08:30-09:00	<b>Audio Preservation for Surround Sound Works</b>  David Ackerman - Harvard College Library	<b>Panel Presentation: Moving to a Digital Asset Management Environment: A Case Study on Fresh Air</b>  <b>Speakers:</b> Julian Herzfeld - WHY Daniel Pisarski - TelVue Corporation	<b>Panel Presentation: Flashlights, Flatfoots, and Flanges: The National Archives Repatriates Films from an Abandoned Lab</b>  <b>Speakers:</b> Heidi Holmstrom & Laurel Macondray - National Archives and Records Administration Ed Carter - AMPAS	<b>Panel Discussion: Home Movies and Ethnic History</b>  <b>Speakers:</b> Regina Longo - University of California, Santa Barbara Karianne Fiorini - Archivio Nazionale del Film di Famiglia Gina Carducci - Cineric, Inc.	<b>The Digital Motion Picture Archive Framework Project: Managing Digital Motion Picture Materials for Archives</b>	
09:00-09:30	<b>Video Digitization at the Austrian Mediathek</b>  Hermann Lewetz - Österreichische Mediathek					
09:30-10:00	<b>Negotiating Culture in the World of Riverdance</b>  Breandán Ó Nualltáin - Comhaltas Ceoltóirí Éireann					
10:00-10:30	<b>COFFEE/TEA</b>					
10:30-11:00	<b>Administrative Metadata for Audio Preservation: The AES Standard and Software Tools</b>  Mike Casey - Indiana University David Ackerman - Harvard University	<b>A Workflow Engine's PREMIS OWL binding for Digital Long-Term Preservation</b>  Sam Coppen, Erik Mannens & Rik Van De Walle - Multimedia Lab - IBBT - Gent	<b>Panel Discussion: Opening the Archives for Access: Understanding Copyright Barriers</b>  <b>Speakers:</b> Sue Kantrowitz - WGBH Educational Foundation Christopher Bavitz - Cyberlaw Clinic, Harvard Law School / Berkman Center Patricia Auferheide - Center for Social Media at American University	<b>Roundtable Discussion: User Perspectives in the Digital Age</b>  <b>Speakers:</b> Louis Massiah - Scribe Video Center John Pettit - Temple University Libraries Frances McElroy - Shirley Road Productions Sandra Gibson, NYU MIAP Program Whitney Strub, Rutgers University-Newark Elena Gorfinkel, University of Wisconsin-Milwaukee Adrian Wood, UK Producer/researcher		
11:00-12:00	<b>Panel Discussion: IASA's Future and the Constitution</b>  <b>Chair:</b> Richard Green - IASA Immediate Past President	<b>Panel Discussion: New Attraction: PBCore 2.0</b>  <b>Speakers:</b> Dave MacCarn - WGBH Educational Foundation Courtney Michael - WGBH Educational Foundation Jack Brighton - University of Illinois				
12:00-14:00	<b>LATIN AMERICA NETWORK/ LUNCH</b>					
14:00-14:30	<b>Large Scale DAT-to-File Ingest and Annotation of Radio Programmes: The Path Chosen at the Flemish Public Broadcaster VRT</b>  Brecht Declercq - VRT	<b>Panel: Embedded Metadata: A Look Inside Issues and Tools</b>  Chris Lacinac - AudioVisual Preservation Solutions Dave Rice - AudioVisual Preservation Solutions George Blood - George Blood Audio	<b>Panel Presentation: Wrappers and Codecs: A Survey of Selection Strategies</b>  <b>Speakers:</b> Carl Fleischhauer - Library of Congress Isaiah Beard - Rutgers University Hannah Frost - Stanford University	<b>Help, My Camera's Burning Down: Carson Davidson's Far-Flung Cinema</b>  <b>Speakers:</b> Brian Meacham - Academy of Motion Picture Arts and Sciences Carson Davidson - Carson Davidson Films		
14:30-15:00	<b>Migration of digital media storage - practical experiences</b>  Jouni Frilander - Finnish Broadcasting Company					

15:00-15:30	<p><b>HathiTrust and the challenge of digital audio</b></p> <p>Shane Beers &amp; Bria Parker - University of Michigan</p>				
15:30-16:00	<b>COFFEE/TEA</b>				
16:00-17:30	<p><b>IASA VISITS</b></p>		<p><b>Panel Discussion : Termite TV: Mapping Media Consciousness</b></p> <p><b>Speakers:</b></p> <ul style="list-style-type: none"> <li>• Sara Zia Ebrahimi - Termite TV/Flickering Light Films</li> <li>• Michael Kuetemeyer &amp; Laska Jimsen - Termite TV / Temple University</li> </ul>	<p><b>Panel Discussion: Applied Color: Restored, Revived, Revisited</b></p> <p><b>Speakers:</b></p> <ul style="list-style-type: none"> <li>• Anthony L'Abbate - George Eastman House</li> <li>• Sean Kelly - The University of Amsterdam</li> </ul>	
17:30-18:30	<b>AMIA MEETING</b>				
19:30-22:00	<b>AMIA Fourth Annual Trivia Throwdown!</b>				

FRIDAY | November 5, 2010

Time	IASA	IASAMIA	AMIA	AMIA
08:00-17:00	<b>Registration</b>			
08:00-17:00	<b>Vendor Exhibitions</b>			
08:30-09:00	<p><b>Impact factor, citation index and other friendly fires in humanities: can audiovisual archives be turned into assets?</b></p> <p>Prof. Gisa Jähnichen – University Putra Malaysia</p>	<p><b>Semantic Objects and Networks in Culture and Science (Practical demonstrations &amp; State of the Art)</b></p> <p>Guy Maréchal &amp; Frank Casado MEMNON</p>	<p><b>Panel Discussion: Getting A Piece of the Pie: Grant Funding Opportunities for Moving Image and Sound Archives</b></p> <p>• David Rowntree - University of Hawaii • Karen Caniani - WGBH (Co-Chair)</p>	<p><b>Panel Presentation: Protecting Moving Images: From Preservation Research to Practical Options</b></p> <p>• James Layton - East Anglian Film Archive</p>
09:00-09:30	<p><b>Using Existing Institutional Resources for Establishing and Preserving Audio-Visual Collections</b></p> <p>Toby Seay - Drexel University</p>	<p><b>Network-centric Approach to sustainable Digital Archives</b></p> <p>Erik Mannens - Ghent University Sam Coppens – IBBT, Rik Van de Walle - MIMLab</p>		
09:30-10:00	<p><b>Archival Theory, Moving Images and Audiovisuals: The Pluses and Limits of Convergences and Divergences in Archival Discourse</b></p> <p>Dr Lekoko Sylvester Kenosi - University Botswana</p>	<p><b>Six Sigma and the Lean Factory Approach for Media Ingest and Processing</b></p> <p>Jörg Houpert &amp; Rob Poretti - Cube-Tec</p>		
10:00-10:30	<b>COFFEE/TEA</b>			
10:30-11:00	<p><b>Raising the Quality Bar in Re-Recording</b></p> <p>Stefano Cavaglieri - Fonoteca Nazionale Svizzera Gabriele Franzoso - Fonoteca Nazionale Svizzera</p>	<p><b>Challenges of Multimedia in Archives (Convergence or Multiplication of Formats)</b></p> <p>Hemant Bahadur Singh Parihar - Indira Gandhi Rashtriya Manav Sangrahalaya Bhopal (National Museum of Mankind)</p>	<p><b>Panel Discussion: Funding Outside of the Box</b></p> <p><b>Speakers:</b> • Chris Lacinak - AudioVisual Preservation Solutions • Dirk Van Dal - Broadway Video Digital Media</p>	<p><b>Panel Discussion: Workflows for Digitally Preserving Film</b></p> <p><b>Speakers:</b> • Greg Wilsbacher - University of South Carolina • Ken Weissman - Library of Congress</p>
11:00-11:30	<p><b>Technical and Sociological Approach of Sound Recording Transfer, Restoration and Remastering in Heritage and Editorial Fields</b></p> <p>Jean-Marc Fontaine &amp; Jean-Christophe Sevin - Université Pierre et Marie Curie / IJLRA - Ministry of Culture</p>	<p><b>Best Practices Guide for establishing a Permanent Observatory for Archives and Local Televisions</b></p> <p>Joan Boadas Raset &amp; Pau Saavedra Bendito - Center for Image Research and Diffusion (CRDI)</p>		
11:30-12:00	<p><b>Digital Audio Interstitial Errors: Raising Awareness and Developing New Methodologies for Detection</b></p> <p>Chris Lacinak - AudioVisual Preservation Solutions</p>	<p><b>Case Study: Preserve and access "The Tonight Show starring Johnny Carson"</b></p> <p>Jeff Sotzing - Carson Entertainment Group</p>		
12:00-12:30	<b>LUNCH</b>		<b>AMIA Awards and Scholars Luncheon</b>	

14:00-14:30	<b>Sound and Vision; Teaching a mixed specialism online to non specialists</b>  David Lee - Wessex Film and Sound Archive		<b>Panel Presentation: Describing Local Films: New Thoughts on Itinerant-produced Works</b>  <b>Speakers:</b> • Martin Johnson - NYU • Katrina Dixon - Northeast Historic Film	<b>Panel Discussion: Recession and Recovery: New Funding Ideas for Moving Image Collections</b>  <b>Speakers:</b> • Lance Watsky - UCLA • Robert Heiber - The Rick Chace Foundation • Donna Ross - Library of Congress • Alan Stark - Film Technology Company, Inc.
14:30-15:00	<b>Convergence Hits the Classroom: How the Future of Audiovisual Archiving Will Shape Professional Training, and Vice Versa</b>  Aaron Bittel - UCLA Ethnomusicology Archive			
15:00-16:00	<b>COFFEE/TEA with IASA Poster Session</b>			
16:00-16:30	<b>Electronic Collection: Preservation Plan and Long Term Access</b>  Xavier Sené - French National Library (BnF)	<b>Panel Presentation: Tech MD: Is There a Doctor in the House?</b>  David Rice - AudioVisual Preservation Solutions	<b>Target Practice: An Approach to Grant Research and Writing</b>  • Cornelia Emerson - Arts/Collections/Education	<b>Panel Discussion: From One to Many: National, Regional, and Global Online Resources</b>  <b>Speakers:</b> • Matthew White - American Archive • Daniel Teruggi - L'Institut national de l'audiovisuel
16:30-17:00	<b>Digitization of Highly Degraded Acetate Tapes - A Treatment Report</b>  Nadja Wallaszkoivits & Dr. Peter Liepert - Phonogramarchiv	<b>Speakers:</b> Hannah Frost - Stanford University Kate Murray - National Archives and Records Administration		
17:00-17:30	<b>Using a Video Labeling Game in Audiovisual Archives</b>  Johan Oomen, Lotte Belice Baltussen & Sander Limonard - Netherlands Instituut voor Beeld en Geluid			
19:00-22:30	<b>AMIA Archival Screening Night</b>			

# SATURDAY - November 6, 2010

SATURDAY | November 5, 2010

Time	IASA	IASAMIA	AMIA	AMIA
08:00-17:00	<b>Registration</b>			
08:00-17:00	<b>Vendor Exhibitions</b>			
08:30-09:00	<b>Best Practices in the Preservation and Digitization of 78rpm Discs and Cylinder Recordings</b>  Aaron Rosenblum, Prof. Catherine Guastavino & Prof. Gordon Burr - McGill University	<b>Century Store, Real Options, Real Costs</b>  Dr Richard Wright - BBC Research and Development Matthew Addis - IT Innovation, Univ of Southampton Rajitha Weerakkody - BBC Research and Development	<b>Panel Discussion: Case Studies in Managing Born-digital Media from Production to Access</b>  <b>Speakers:</b> • Natalia Fidelholtz - Storycorps • Nicole Martin - Democracy Now! • Walter Forsberg - NYU MIAP	<b>Panel Discussion: Alternative Access: Recent Developments in Copyright Law</b>  <b>Speakers:</b> • Michael W. Carroll - American University • Sherwin Siy - Public Knowledge • Kim Bonner - Center for Intellectual Property
09:00-09:30	<b>Yet Another Tape Survey? Lessons Learned from ILKAR's Tape Survey</b>  Maurice Mengel - Ethnological Museum, Berlin, Germany	<b>Strategic Evaluation of Media Collections: The Indiana University Bloomington Media Preservation Survey</b>  Mike Casey - Indiana University		
09:30-10:00	<b>Workflows in From Right to Left and from Left to Right</b>  Dr Gila Flam - National Library of Israel	<b>Rethinking Triage and Preservation of Analog Media Collections</b>  Charles A. Richardson - Richardson's Magnetic Tape Restoration LLC		
10:00-10:30	<b>COFFEE/TEA</b>			
10:30-11:00	<b>The UK Sound Map: An Audio Crowdsourcing Experiment</b>  Richard Ranft - The British Library Sound Archive	<b>Panel: Memory of the World - What's in it for me?</b>  Ray Edmondson - UNESCO Memory of the World Regional Committee for Asia Pacific	<b>Panel Presentation: 3D Objects and Textiles in the Moving Image Collection: Issues and Solutions</b>  <b>Speakers:</b> • Deidre Thiemann - NBC Universal • Steve Wilson - Harry Ransom Humanities Research • Chuck Howell - University of Maryland	<b>Panel Discussion: The Life and Times of Sigmund Lubin: King of the Movies</b>  <b>Speakers:</b> • Jon Gartenberg - Gartenberg Media Enterprises • Joseph P. Eckhardt - Betzwood Film Archive • Peter Decherney - University of Pennsylvania
11:00-11:30	<b>Is a Production Archive a Suitable Long-Term Archive?</b>  Jean-Christophe Kummer & Sebastian Gabler - NOA Audio Solutions			
11:30-12:00	<b>Telemeta, The Web Audio Archiving Program of the French Research Center of Ethnomusicology (CREM)</b>  Aude Julien & Joséphine Simonnot - CREM (LESC UMR 7186 - CNRS)			
12:00-12:30	<b>LUNCH</b>			
14:00-14:30	<b>Ethics and Moral Rights in the Converging World</b>  Shubha Chaudhuri, India	<b>Visual Quality Analysis - an Archive Management Tool</b>  Peter Schallauer - Joanneum Research / Media Services AS	<b>Panel Discussion: Black, Proud, Hidden, Lost: Accessing African American Media</b>  <b>Speakers:</b> • Mark Quigley - UCLA Film & Television Archive • Devorah Heitner - Lake Forest College	<b>Panel Discussion: Transcoding 101: The Mechanics and Application of Digital Video Conversion Within the Archive</b>  <b>Speakers:</b> • Dave Rice - AudioVisual Preservation Solutions • Angelo Sacerdote - Bay Area Video Coalition • Skip Elsheimer - AV Geeks
14:30-15:00	EB & Committee Section & Branch Meeting (members only)	<b>EUscreen and European Film Gateway, the AV aggregators for Europeans</b>  Johan Oomen - Netherlands Instituut voor Beeld en Geluid George Eckes - Deutsches Filminstitut		

## SATURDAY - November 6, 2010 - CONT

15:00-15:30		<b>A Sound Vision on Mass Digitisation: Quest for the Sweet Spot to Turn 17,500 Hours of Film into an Asset</b>  Tom De Smet - Netherlands Institute for Sound and Vision		
15:30-17:00	<b>General Assembly II (members only)</b>		<b>AMIA membership meeting</b>	
17:30-19:00	<b>Joint Closing cocktail</b>			
19:00-late	<b>IASA Farewell Dinner</b>			
19:00-23:00	<b>AMIA Screening</b>			

## SUNDAY - November 7, 2010

SUNDAY   November 7, 2010	
Time	
08:00-17:00	IASA EB Board Meeting (closed)

### KEYNOTE:

**Anthony Seeger | UCLA | UNITED STATES**

*Before Convergence Was Divergence: Putting Humpty Dumpty Together Again*

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 I 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 Glass*, resulted in myriad pieces that “all the king’s horses and all the king’s 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.

**Teague Schneider-Todd | ISUMA TV | UNITED STATES***The Future of Indigenous Archives: Opportunities of archival access in an information society*

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.

**Prof Paul Conway | University of Michigan | UNITED STATES***Ethics of Digital Intervention: Image, Sound, Motion*

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 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.

**Marco Dreer Buarque | Getulio Vargas Foundation's Center for Research and Documentation of Brazilian Contemporary History | BRAZIL**

*Preservation and Access of CPDOC's Oral History Program*

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.

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**Tim Bathgate | Radio New Zealand Sound Archives | NEW ZEALAND**

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

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.

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**Nicole Blain | Canadian Broadcasting Corporation | CANADA**

*Iqaluit Rocks! How the VML has Changed Broadcasting across 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 I 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.

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**Graham McDonald | National Film & Sound Archive of Australia | AUSTRALIA**

*The Matilda Discography*

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.

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**David Ackerman | Harvard College Library | UNITED STATES**

*Audio Preservation for Surround Sound Works*

“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 multi-channel electro-acoustic 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.

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**Hermann Lewetz | Österreichische Mediathek | AUSTRIA**

*Video Digitization at the Austrian Mediathek*

In Autumn 2009 the Austrian Mediathek started a 3 years lasting project, in which about 2000 video recordings of different formats should be digitized. This was the initial moment to make decisions about an archival format to be used for long term preservation.

The few existing solutions showed to be insufficient for the whole workflow including extraction back from the archive and converting to any format. At least we 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 our solution (ingest stations, automatisms, documentation etc.), which should be running in hardcore use from September 2010.

## **Breandán Ó Nualltáin | Comhaltas Ceoltóirí Éireann | IRELAND**

*Negotiating Culture in the World of Riverdance*

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 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.

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## **Casey Mike & David Ackerman | Indiana University | UNITED STATES**

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

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, 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.

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**Brecht Declercq | VRT | BELGIUM**

*Large Scale DAT-To-File Ingest and Annotation of Radio Programmes: The Path Chosen at Flemish Public Broadcaster VRT*

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 of 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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**Jouni Frilander | Finnish Broadcasting Company | FINLAND**

*Migration of Digital Media Storage – Practical Experiences*

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 digitised 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 organisation 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.

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**Shane Beers & Bria Parker | University of Michigan | UNITED STATES**

*Hathitrust and the Challenge of Digital Audio*

The HathiTrust shared digital repository (<http://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.

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**Prof Gisa Jähnichen | Universiti Putra Malaysia | MALAYSIA**

*Impact Factor, Citation Index and other Friendly Fires in Humanities: Can Audiovisual Archives be Turned into Assets?*

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 embedded into the competitive thinking of institutionalised 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.

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**Toby Seay | Drexel University | UNITED STATES**

*Using Existing Institutional Resources for Establishing and Preserving Audio-Visual Collections*

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.

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**Dr Lekoko Sylvester Kenosi | University Botswana | BOTSWANA**

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

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.

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**Stefano S. Cavaglieri & Gabriele Franzoso | Fonoteca Nazionale Svizzera | SWITZERLAND**

*Raising the Quality Bar in Re-Recording*

“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.

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**Jean-Marc Fontaine & Jean-Christophe Sevin | Université Pierre et Marie Curie | FRANCE**

*Technical and Sociological Approach of Sound Recording Transfer, Restoration and Remastering In Heritage and Editorial Fields.*

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.

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**Chris Lacinak | AudioVisual Preservation Solutions | UNITED STATES**

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

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.

Chris will present an overview of a white paper on this topic, providing explanation and images as well as details behind the proposed methodologies for detection.

**David Lee | Wessex Film and Sound Archive | UNITED KINGDOM**

*Sound and Vision: Teaching a Mixed Specialism Online to Non-Specialists*

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.

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**Aaron Bittel | UCLA Ethnomusicology Archive | UNITED STATES**

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

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.

**Xavier Sené | French National Library / Bibliothèque nationale de France (BnF) | FRANCE**

*Electronic Collection: Preservation Plan and Long Term Access*

The Audiovisual Department of the French National Library (BnF) owns a very disparate collection, which raises particular technical issues. To fulfil 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 ageing 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.

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**Nadja Wallaszkovits & Dr. Peter Liepert | Phonogrammarchiv | AUSTRIA**

*Digitisation of Highly Degraded Acetate Tapes – A Treatment Report*

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 digitised.

**Johan Oomen, Lotte Belice Baltussen & Sander Limonard | Netherlands  
Instituut voor Beeld en Geluid | NETHERLANDS**

*Using a Video Labelling Game in Audiovisual Archives*

We present results from a large scale pilot with a Video Labelling 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 Labelling 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 programme 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.

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**Aaron Rosenblum, Prof. Catherine Guastavino & Prof. Gordon Burr | School of  
Information Studies, McGill University | CANADA**

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

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.

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**Maurice Mengel | Ethnological Museum, Berlin | GERMANY**

*Yet Another Tape Survey? Lessons Learned from ILKAR's Tape Survey*

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.

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**Dr Gila Flam | National Library of Israel | ISRAEL**

*Workflows In From Right to Left and From Left to Right*

Since 2008 the Sound Archives of the National Library of Israel is working on preservation and providing access through digitization and cataloguing of its main collection. The collection is of Jewish and Israeli music recorded since the 1930s 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.

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**Richard Ranft | The British Library Sound Archive | UNITED KINGDOM**

*The UK Sound Map: An Audio Crowdsourcing Experiment*

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 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.

[IASA conference sub-theme: Social networks (converging to where the user is)]

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**Jean-Christophe Kummer & Sebastian Gabler | NOA Audio Solutions | AUSTRIA**

*Is a Production Archive a Suitable Long-Term Archive?*

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.

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**Aude Julien-DaCruz Lima & Joséphine Simonnot | CREM (LESCUMR7186 - CNRS) | FRANCE**

*Telemeta, the Web Audio Archiving Program of The French Research Centre of Ethnomusicology (CREM)*

The French Research Center of Ethnomusicology (CREM – LESC CNRS) is one of the greatest repositories of audio archives in Europe, founded in 1932 by André Schaeffner. It preserves more than 5000 h 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 vinyl, 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 audio player, workflows, DublinCore compatibility, OAI-PMH data provider.

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**Shubha Chaudhuri | INDIA**

*Ethics and Moral Rights in the Converging World*

### **Moving to a Digital Asset Management Environment: A Case Study on Fresh Air**

Proposed by: Dave Rice, AudioVisual Preservation Solutions

**Chair:** Dave Rice, AudioVisual Preservation Solutions

**Speakers:**

1. Julian Herzfeld, WHYY (Yes)
2. Daniel Pisarski, TelVue Corporation

This panel will review the consolidation of metadata and media related to the production of Fresh Air, utilizing a digitization initiative, metadata conformance and digital asset management. Presenters will include the project manager from WHYY on managing in-house digitization and updates to production workflows. The panel will also include a consultant representing the metadata conformance aspects of the project to utilize PBCore to manage all scopes of production, rights, and asset management metadata. A representative from the digital asset management vendor will also present on designing and building an

architecture and tools to consolidate all media and metadata to a common standards-based interface. The panel will encompass a variety of challenges and strategies utilize to bring media and metadata into the benefits of digital asset management while starting from a diverse set of legacy systems.

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### **Sam Coppens, Erik Mannens, Multimedia Lab, Rik Van De Walle, Multimedia Lab | Multimedia Lab - IBBT - UGent | BELGIUM**

*A Workflow Engine's PREMIS OWL binding for Digital Long-Term Preservation*

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 organisational challenges, inherent to digital long-term preservation. This platform elaborates on a layered, semantic metadata model, which is responsible for minimising 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, normalisation, 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.

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### **New Attraction: PBCore 2.0**

Proposed by: Karen Cariani, WGBH Educational Foundation

**Chair:** Karen Cariani, WGBH Educational Foundation

#### **Speakers:**

1. Dave MacCarn, WGBH Educational Foundation (Yes)
2. Courtney Michael, WGBH Educational Foundation
3. Jack Brighton, University of Illinois
4. WGBH Educational Foundation

There are several metadata standards 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. It was originally developed to enable the exchange of digital files within the PBS system, but has become increasingly useful for archivists managing media collections as evidence by it's use in the American Archive Pilot. 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 brand new redesigned PBCore.org website highlighting changes, navigation, and community input features. In addition to a cleaner, more manageable interface, the new website will foster a community around PBCore to help it grow and sustain. There will be several use cases showing practical use of PBCore in real archive projects. Jack Brighton (WILL) will discuss and show use of PBCore in the American Archive Pilot project.

WGBH will demonstrate use of PBCore in various projects like Open Vault, the American Archive, and DAM.

**Chris Lacinak, George Blood & David Rice | Audiovisual Preservation Solutions | UNITED STATES**

*Embedded Metadata: A Look Inside Issues and Tools*

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.

Chris Lacinak will present the findings of an ARSC Technical Committee study on the interchange and persistence of embedded metadata within and across prevalent audio software applications used in audio preservation workflows.

David Rice will present on BWF MetaEdit, a free, open-source tool developed by the Federal Agencies Digitization Guidelines Initiative supported by AudioVisual Preservation Solutions. This tool represents a major advancement in singular and batch embedding, editing, and exporting of metadata in Broadcast WAVE Format (BWF) files. This tool can also enforce metadata guidelines developed by the Federal Agencies Audio-Visual Working Group, as well as recommendations and specifications from the European Broadcasting Union (EBU), Microsoft, and IBM.

George Blood will speak about MetaChecker, a tool for performing automated metadata quality control through comparative analysis of embedded metadata and an external document. The tool utilizes JHOVE and integrates with BWF MetaEdit, enabling high efficiency and accuracy

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**Guy Maréchal & Frank Casado | Memnon | BELGIUM**

*Semantic Objects and Networks in Culture and Science (Practical demonstrations & State of the Art)*

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.

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**Erik Mannens, Sam Coppens & Rik Van De Walle | Ghent University - IBBT - Mmlab | BELGIUM**

*Network-centric Approach to Sustainable Digital Archives*

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.

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**Joerg Houpert, Rob Poretti | Cube-Tec North America, Cube-Tec International | GERMANY**

*Six Sigma and the Lean Factory Approach for Media Ingest and Processing*

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
- 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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### **Hemant Bahadur Singh Parihar | National Museum Of Mankind | INDIA**

*Challenges of Multimedia in Archive (Convergence or Multiplication of Formats)*

As far as the audio visual archive is concerned today's time is 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 analogue format 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.

**Joan Boadas Raset & Pau Saavedra Bendito | Centre de Recerca i Difusió de la Imatge (CRDI)/Center for Image Research and Diffusion (CRDI) | SPAIN**  
*Best Practices Guide for Establishing a Permanent Observatory for Archives and Local Televisions*

The local audiovisual heritage is often at risk. Its survival is threatened, mainly due to 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.

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**Case Study: Preserve and access “The Tonight Show starring Johnny Carson”**  
Proposed by: Bob Schumacher, Deluxe Archive Solutions

**Chair:** Bob Schumacher, Deluxe Archive Solutions

**Speaker:** Jeff Sotzing, Carson Entertainment Group (Yes)

Accessing 30 years of Johnny Carson, more than 3500 hours of material. The programming and clip licensing opportunities are endless. In this example, Macy's recently had a request for content that required the ability to browse the library to find a moment with Johnny Carson and Ed McMahon regaling the audience with a tale of the Macy's Thanksgiving Day Parade. With a tape-based workflow, the Carson Group was unable to provide researchers the ability to search for any dialog referencing the spoken word Macy's. Most customers don't have the patience or financial resources to go send an intern to New York to find just the right material for the right audience (as Macy's did). But simply digitizing the library collection was not the panacea.

From a user perspective, unless it can be found. Searching through content requires comprehensive rich metadata — descriptions, definitions and tags identifying the story, stars, ratings, reviews and dialog. The more thorough and accurate the metadata, the more likely the material will be accessed, the more likely the material will be used, the more likely users will return. We found that digitizing, describing, transcribing and clipping 30 years of the Tonight Show starring Johnny Carson would take a few months using a purely domestic MaaS model as opposed to years using conventional business models. MaaS (Metadata-as-a-Service) is an evolutionary disruptive innovation that allowed the Carson Group to tap into vast human resources, with no incremental capital expenditures and no start up expenses. Moreover, a unique set of tools were developed to manage the end-to-end process of MaaS. The assignment process is based on an intelligent match between the clip subject matter and the consultant's education, expertise and prior work history. Security is paramount. Master files and derivations are centrally managed and never downloaded – watermarked, low-resolution proxy clips are streamed to consultants with secure socket layer encryption. Consultants log onto the platform and have ultimate freedom to work anywhere, anytime, any day. However, the tools have the ability to monitor each key stroke and thus know when the consultant is working or taking a break. On behalf of Carson Entertainment Group, Johnny Carson's nephew, Jeff Sotzing, would like to share with AMIA/IASA attendees the challenges, actions and results to migrate, manage and maximize thousands of hours of materials featuring Johnny Carson.

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**The Discovery, Recovery, and Interpretation of Humanity's First Audio Recordings**  
Proposed by: David Giovannoni, First Sounds

**Chair:** David Giovannoni, First Sounds

The session will tell how the earliest sound recordings were identified in US and European archives, and of the international responses to their discovery. It will describe the 19th century technologies that created them, and the 21st century technologies that have reconstituted them. It will demonstrate how the ability to listen to the artifacts themselves has corrected historians' interpretations of how and why they were made. What will the attendees learn? What is unique, new, and of value? This vital period in the history of technology and media was ill-understood before the work of First Sounds, and no thorough accounting is generally available as yet. At this session, a primary source will impart sufficient information for attendees to become subject experts at their institutions.

## **Tech MD: Is there a Doctor in the House?**

Proposed by: Chris Lacinak, AudioVisual Preservation Solutions

**Chair:** Chris Lacinak, AudioVisual Preservation Solutions

**Speakers:**

1. Hannah Frost, Stanford University (Yes)
2. David Rice, AudioVisual Preservation Solutions
3. Stefan Elnabli, New York University

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 technical metadata fields to capture. This session takes the next step and examines various uses of, and tools for working with technical metadata. A brief introduction and overview of the topic will be given by Chris Lacinak. This will be followed by three presentations on uses of technical metadata. The first presentation will be given by Hannah Frost of Stanford University on the topic of JHOVE 2.0 and its implementation into archival workflows.

The second presentation will be given by Dave Rice on an open-source tool developed by AudioVisual Preservation Solutions.

The final presentation will be given by Stefan Elnabli of NYU and will offer an overview of multiple studies performed on the migration of content from digital audio and video tape to files.

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**Dr Richard Wright, Matthew Addis & Rajitha Weerakkody | BBC Research and Development, IT Innovation, University of Southampton | UNITED KINGDOM**  
*Century Store: Real Options, Real Costs*

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.

**Mr Mike Casey | Indiana University | UNITED STATES**

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

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.

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**Mr Charles A. Richardson | Richardsons Magentic Tape Restoration LLC | UNITED STATES**

*Rethinking Triage and Preservation of Analog Media Collections*

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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**Ray Edmondson | UNESCO Memory of the World Regional Committee for Asia Pacific | AUSTRALIA**

*Memory of the World - What's In It For Me?*

The UNESCO “Memory of the World” (MOW) Registers – international, regional and national - aim to highlight and recognise 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.

Ray Edmondson has been involved with MOW since 1996. As the current Chair of the Asia Pacific Regional MOW Committee, and CCAAA nominee to the Register Subcommittee of the MOW International Advisory Committee, he is thoroughly familiar with the audiovisual aspect of the Registers and is able to call on a potentially large number of panel members (none have been approached at this stage: the final choice will turn on those who are intending to attend the conference).

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**Peter Schallauer | Joanneum Research, Media Services AS | AUSTRIA**

*Visual Quality Analysis - an Archive Management Tool*

A significant amount of work in film and video preservation is dedicated to quality assessment of the content to be archived or re-used in the case of content already stored in the archive. During ingest of content it is of interest whether content reaches defined quality criteria (e.g. image stability, focus, no freeze frames). For archive migration it is of interest whether the content quality is preserved after the transcoding step from the legacy to the new encoding (e.g. blocking). Quality analysis can be used to detect the best quality copy in the case that several copies of the same

content are available within the archive. In archive exploitation it is of interest whether content quality is sufficient for a certain intended usage (e.g. resolution, image stability, or noise level) or to estimate the restoration costs to reach the needed quality level.

In this paper we provide recent results on automatic, content based visual quality analysis tools. We present research results for electronic and film grain noise level as well as dust level estimation, and furthermore for freeze frame and video breakup detection. In order to facilitate interoperability and exchange of impairment metadata between different tools and systems, a standardized way of description is needed. We give an overview on our framework proposed for the description of visual impairments based on MPEG-7. Furthermore, we present novel film and video impairment visualization and summarization techniques for efficient human exploration of visually impaired content.

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**Johan Oomen | Netherlands Instituut voor Beeld en Geluid | NETHERLANDS**  
**Georg Eckes | Deutsches Filminstitut**  
*Euscreen and EFG, the AV Aggregators for Europeana*

This presentation will firstly discuss the goals of Europeana and benefits this unified access brings to both users and contributing organisations. Secondly, the presentation will outline the commonalities and differences between the two aggregations. More specifically regarding: -

- Architecture.
- Handling metadata.
- Content Selection policy and handling IPR.
- Functionality and multi-linguality. Both projects have invested ample time defining Use Models by engaging in focus groups and executing desk research. One of the common requirements that needed to be addressed was the issue of providing multilingual access. However, film institutions and broadcast archives often have a slightly different focus in terms of the way archival content is archived, accessed and explored.

**Tom De Smet, Dr. Henk den Bok & Harm Jan Triemstra | Netherlands  
Institute for Sound and Vision | NETHERLANDS**

*A Sound Vision on Mass Digitisation: Quest for the Sweet Spot to Turn 17,500 Hours of Film into an Asset.*

The paper describes the outcome of a recent study conducted by The Netherlands Institute for Sound and Vision that will be digitising 17,500 hours of archival film as part of the Images for the Future Project (2007-2014). Sound and Vision's standard definition (Digital Betacam) digitisation workflow needed to be replaced by a sensible High Definition digitisation workflow. The study focuses on determining the scanning, coding and possible compression parameters necessary to successfully digitize 17,500 hours of film for archiving purposes and to make it possible to access the material digitally. Building on the experience gained by two extensive pilot projects and research by Fraunhofer IIS, Sound and Vision was able to make the decisions necessary to plan a comprehensive digital film archiving program and workflow, which are outlined in the paper. Taking time as well as financial constraints into consideration, the study looks at Sound and Vision's decision to scan to uncompressed DPX files (HD 1440 \* 1080 as well as 2K), to refrain from jpeg2000 or other image compression for the archival format and to opt for XDCAM HD 422 as the digital access format. Subjective and objective quality assessments are also described to corroborate the aforementioned decisions.

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**Case Study: Preserve and access “The Tonight Show starring Johnny Carson”**

Proposed by: Bob Schumacher, Deluxe Archive Solutions

**Chair:** Bob Schumacher, Deluxe Archive Solutions

**Speaker:** Jeff Sotzing, Carson Entertainment Group (Yes)

Accessing 30 years of Johnny Carson, more than 3500 hours of material. The programming and clip licensing opportunities are endless. In this example, Macy's recently had a request for content that required the ability to browse the library to find a moment with Johnny Carson and Ed McMahon regaling the audience with a tale of the Macy's Thanksgiving Day Parade. With a tape-based workflow, the Carson Group was unable to provide researchers the ability to search for any dialog referencing the spoken word Macy's. The more thorough and accurate the metadata, the more likely the material will be accessed, the more likely the material will be used, the more likely users will return. We found that digitizing, describing, transcribing and clipping 30 years of the Tonight Show starring Johnny Carson would take a few months using a purely domestic MaaS model as opposed to years using conventional

business models. MaaS (Metadata-as-a-Service) is an evolutionary disruptive innovation that allowed the Carson Group to tap into vast human resources, with no incremental capital expenditures and no start up expenses. Moreover, a unique set of tools were developed to manage the end-to-end process of MaaS. The assignment process is based on an intelligent match between the clip subject matter and the consultant's education, expertise and prior work history. Security is paramount. Master files and derivations are centrally managed and never downloaded – watermarked, low-resolution proxy clips are streamed to consultants with secure socket layer encryption. On behalf of Carson Entertainment Group, Johnny Carson's nephew, Jeff Sotzing, would like to share with AMIA/IASA attendees the challenges, actions and results to migrate, manage and maximize thousands of hours of materials featuring Johnny Carson.

**The Digital Motion Picture Archive Framework Project: Managing Digital Motion Picture Materials for Archives**

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 non-profit 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 wherewithal 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.

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**Panel Presentation: Flashlights, Flatfoots, and Flanges: The National Archives Repatriates Films from an Abandoned Lab**

**Chair:** Criss Kovac | National Archives and Records Administration | UNITED STATES

**Speakers:**

Heidi Holmstrom | National Archives and Records Administration

Laurel Macondray | National Archives and Records Administration  
Ed Carter | AMPAS

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!

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**Panel Presentation: Home Movies and Ethnic History**

**Chair:** Dwight Swanson | Center for Home Movies

**Speakers:**

Regina Longo | University of California, Santa Barbara  
Karianne Fiorini | Archivio Nazionale del Film di Famiglia  
Gina Carducci | Cineric, Inc.

While most archivists and scholars would acknowledge that life cycle moments such as family and community celebrations are the most favoured 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.

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**Panel Discussion: Opening the Archives for Access: Understanding Copyright Barriers**

**Chair:** Karen Cariani | WGBH Media Library & Archives

**Speakers:**

Sue Kantrowitz | WGBH Educational Foundation  
Christopher Bavitz | Cyberlaw Clinic, Harvard Law School / Berkman Center  
Patricia Aufderheide | Center for Social Media at American University

To ensure the continued relevancy of archival material 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. Panellists from the WGBH Legal Department, Harvard Law School / Berkman Center for Internet & Society and the Center for Social Media at American University will discuss three ongoing projects that address this challenge and will report out on current copyright issues and best practices for archival media materials.

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### **Roundtable Discussion: User Perspectives in the Digital Age**

#### **Chairs:**

Melissa Dollman | Schlesinger Library/Radcliffe Institute, Harvard University

Mark Quigley | UCLA Film & Television Archive

#### **Speakers:**

Louis Massiah | Scribe Video Center

John Pettit | Urban Archives at Temple University Libraries

Frances McElroy | Shirley Road Productions

Sandra Gibson | NYU MIAP Program

Whitney Strub | Rutgers University-Newark

Elena Gorfinkel | University of Wisconsin-Milwaukee

Adrian Wood | UK Producer/researcher

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 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.).

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### **Panel Presentation: : Wrappers and Codex: A Survey of Selection Strategies**

**Chair:** Chris Lacinak | AudioVisual Preservation Solutions

#### **Speakers:**

Carl Fleischhauer | Library of Congress

Isaiah Beard | Rutgers University

Hannah Frost | Stanford University

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.

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### **Help, My Camera's Burning Down: Carson Davidson's Far-Flung Cinema**

**Chair:** Geoff Alexander |Academic Film Archive of North America

**Speakers:**

Brian Meacham |Academy of Motion Picture Arts and Sciences

Carson Davidson |Carson Davidson Films

Eighty-six year-old independent filmmaker Carson Davidson has made a remarkably eclectic body of work spanning areas such as transportation (the Oscar-nominated "Third Avenue El"), Dadaism, and industrial and medical subjects. In this session, he describes his work and the realities of independent filmmaking, and shows several of his films. The Academy of Motion Picture Arts and Sciences' Brian Meacham will screen a Davidson film recently restored by the Academy, in a session moderated by Geoff Alexander.

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### **Panel Discussion: Termite TV: Mapping Media Consciousness**

**Chair:** Rebecca Bachman |NYU, Department of Cinema Studies

**Speakers:**

Sara Zia Ebrahimi |Termite TV Coordinating Producer/Flickering Light Films

Michael Kuetemeyer |Termite TV Co-director /Temple University

Laska Jimsen |Termite TV Board/Temple University, University of the Arts

This session explores Philadelphia-based Termite TV's ([www.termite.org](http://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 invited on their interactive walking tour of Philadelphia via their “Walk Philly” website (<http://termite.org/walkphilly/category/termite-tv/>) using their ipods or iphones.

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### **Panel Discussion: Applied Color: Restored, Revived, Revisited**

#### **Chairs:**

Ulrich Ruedel |Haghefilm Foundation

Daniela Currò |Haghefilm Foundation

#### **Speakers:**

Anthony L'Abbate |George Eastman House

Sean Kelly |The University of Amsterdam

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 and its sporadic re-emergence in both film history and preservation will be discussed.

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### **Panel Discussion: Treasures from Makomako: Repatriating and Preserving American Nitrate in New Zealand**

**Chair:** Brian Meacham |Academy Film Archive

#### **Speakers:**

Steve Russell |New Zealand Film Archive

Russ Suniewick |Colorlab

Schawn Belston |Twentieth Century Fox

Leslie Lewis |Audiovisual Archive Consultant

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 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 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.

## **Screening/Session: A History of The Secret Cinema: A Curator's Compendium of Strange Cinema**

**Chair:** Stephen Parr |San Francisco Media Archive/Oddball Film+Video

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 stint at the Moore College of Art and Design this "floating repertory" film series has become Philadelphia's best known offbeat film program. Schwartz 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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## **Panel Discussion: Getting A Piece of the Pie: Grant Funding Opportunities for Moving Image and Sound Archives**

### **Chairs:**

David Rowntree |University of Hawaii

Karen Cariani |WGBH (Co-Chair)

### **Speakers:**

Charles Thomas |Institute of Museum and Library Services

Helen Cullyer |The Andrew W. Mellon Foundation

Charles Kolb |National Endowment for the Humanities

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.

### **Panel Presentation: Protecting Moving Images: From Preservation Research to Practical Options**

**Chair:** Jean-Louis Bigourdan |Image Permanence Institute

**Speaker:** James Layton |East Anglian Film Archive

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 with the ultimate goal of developing 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. 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 “field guide” for the preservation of film collections, articulating an approach that facilitates the otherwise intricate decision-making process of implementing preservation strategies customized to individual collections or institutions. Various practical options for a wide variety of real-life situations will be discussed, giving participants guidance on methodologies that will be directly applicable to the task of optimizing the longevity of film collections in their own institutions.

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### **Panel Discussion: Funding Outside of the Box**

**Chair:** Kara Van Malssen |New York University

**Speakers:**

Chris Lacinak |AudioVisual Preservation Solutions

Dirk Van Dall |Broadway Video Digital Media

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. Panellists 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.

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### **Panel Discussion: Workflows for Digitally Preserving Film**

**Chair:** Jennifer Sidley |Library of Congress

**Speakers:**

Greg Wilsbacher |University of South Carolina

Ken Weissman |Library of Congress

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. Outsourcing vs. in-house scanning will be discussed. Other topics include staffing, budgets, and data management. Three distinct archives approach the same goal of implementing a film-to-digital preservation program, with three distinct methods.

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### **Panel Presentation::Describing Local Films:New Thoughts on Itinerant-produced Works**

**Chair:** Karan Sheldon |Northeast Historic Film

**Speakers:**

Martin Johnson |NYU

Katrina Dixon |Northeast Historic Film

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.

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### **Panel Discussion: Recession and Recovery: New Funding Ideas for Moving Image Collections**

**Chair:** Cornelia Emerson |Arts/Collections/Education

**Speakers:**

Lance Watsky |Novastar Digital Sound Services; UCLA

Robert Heiber |Chace Audio by Deluxe;The Rick Chace Foundation

Donna Ross |Library of Congress, National Audio-Visual Conservation Center

Alan Stark |Film Technology Company, Inc..

The Great Recession may have ended, but there is no consensus among economists about the extent and timing of the recovery. Unfortunately, there is absolute certainty among fundraisers--that the effects of recession on many foundations and government agencies will linger for years to come. AMIA's unique history as a membership organization for individuals working in corporate, government and non-profit sectors of the moving image field provides an extraordinary forum to explore what this means for our community. The panel will bring together both funders and fundraisers to talk about new ideas and approaches to funding archival projects--ranging from conservation, to collection development and access, to analog and digital preservation.

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**Target Practice: An Approach to Grant Research and Writing**

**Chair:** Cornelia Emerson |Arts/Collections/Education

This fast-paced session 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--with emphasis on matching each project to the best (and most) 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 grant guidelines into a working outline, and then start assembling a first-draft proposal. This participatory session 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 a team of archival colleagues and/or institutional development officers or consultants--to develop competitive proposals.

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

**Chair:** Linda Tadic |Audiovisual Archive Network

**Speakers:**

Matthew White |American Archive

Daniel Teruggi |L'Institut national de l'audiovisuel

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.

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**Panel Discussion: Alternative Access: Recent Developments in Copyright Law**

**Chair:** David Pierce

**Speakers:**

Michael W. Carroll |American University, Program on Information Justice and Intellectual Property

Sherwin Siy |Public Knowledge

Kim Bonner |Center for Intellectual Property

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.

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**Panel Discussion: Case Studies in Managing Born-digital Media from Production to Access**

**Chair:** Yvonne Ng |WITNESS

**Speakers:**

Natalia Fidelholtz |Storycorps

Nicole Martin |Democracy Now!

Walter Forsberg |NYU MIAP

This panel will explore the processes employed by three small non-profit organizations to manage digital media in a variety of formats from production to archiving and access. It will look at how archiving principles have been incorporated throughout the workflow, and discuss lessons we have learned along the way.

### **Panel Presentation: 3D Objects and Textiles in the Moving Image Collection: Issues and Solutions**

**Chair:** Mary Huelsbeck |Black Film Center/Archive - Indiana University

**Speakers:**

Deidre Thieman |NBC Universal

Steve Wilson |Harry Ransom Humanities Research

Chuck Howell |University of Maryland - Library of American Broadcasting  
University of Maryland - Library of American Broadcasting

Why preserve a costume covered in stage blood? What do you do with artefacts 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 artefacts preserve the history of film and television production? This session will discuss these questions and more.

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### **Panel Discussion: The Life and Times of Sigmund Lubin: King of the Movies**

**Chair:** Bill Morrow |Footage File

**Speakers:**

Jon Gartenberg |Gartenberg Media Enterprises

Joseph P. Eckhardt |Betzwood Film Archive

Peter Decherney |University of Pennsylvania

In early motion picture history we all know the names of such film pioneers, as Edison, Lumiere and Griffith, however may not be familiar with the name of Lubin. Lubin, is one Sigmund Lubin, born in Germany in the 1850s, and later moved to Philadelphia, where he established a thriving motion picture business and studio. 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 company within the larger context of other studio production, early cinema and the issues of early film piracy.

## **Panel Discussion: Black, Proud, Hidden, Lost: Accessing African American Media**

### **Chairs:**

Jacqueline Stewart | Northwestern University, Dept. of Radio/Television/Film  
Leah Kerr

### **Speakers:**

Mark Quigley | UCLA Film & Television Archive  
Devorah Heitner | Lake Forest College

Outside of specifically curated collections, such as Indiana University's Black Film Center/Archive, significant holdings of African American moving image media may be hidden within larger archival collections. This session will focus on issues of access and marginalization of content often inherent in the cataloging, collection, and curation of Black moving images. Through the presentation of case studies, problems of "lost" materials, inadequate archival description, and the process of uncovering valuable collections will be explored.

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## **Panel Discussion: Transcoding 101: The Mechanics and Application of Digital Video Conversion Within the Archive**

### **Chairs:**

Dave Rice | AudioVisual Preservation Solutions  
Angelo Sacerdote | Bay Area Video Coalition

### **Speakers:**

Skip Elsheimer | AV Geeks

Unravelling digital audiovisual transcoding and the methodology of converting one form of encoding to another is pertinent to meeting the goals of access and preservation. Skip, Angelo and Dave will examine various transcoding utilities including commercial, free and open source tools in a panel that will analyze the strategies, challenges, and negotiations involved in efficiently providing access to audiovisual media collections. The presentation will consider the selection of codecs, tools and workflows to allow the archivist to control quality and loss while enabling new uses of content through transcoding. We'll look under the hood of software-based tools and applications, identifying what to look out for, how to evaluate lossless and lossy transcoding methods, verify results, and examining the relationship between the source and the results. The session will also highlight automation, quality control, metadata, access and delivery.

### IASA

#### **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.

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#### **Digital Audio Restoration**

**Speaker:** Nadja Wallaszkovits | Phonogrammarchiv, Austrian Academy of Sciences | AUSTRIA

The workshop discusses the basic approach to digital audio restoration, focussing on an archival perspective: Starting with a critical assessment of the source material and its artefacts, 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 artefacts should be restored in a historically and ethically accurate way. Finally the discussion addresses ethical and aesthetical questions and traces the various stages between restoration, re-issue, re-mastering and reinterpretation.

### IASAMIA

#### **Digital Preservation for Audiovisual Collections: OAIS and All That**

##### **Chairs:**

Marius Snyders | National Inst. for Sound and Vision | NETHERLANDS

Richard Wright | BBC Research & Development | UNITED KINGDOM

**Speakers:** Waltre Allasia | Eurix

Digitisation -- and Digital Preservation: strategy, workflow and architecture for digital preservation of audiovisual content. The first time in North America: information and support from the new European Audiovisual Competence Centre. Content: (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 -- eg 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: a) state of the art reviews: concise explanations of best practice b) case studies: examples of the situations real archives face c) questions from the floor: participants' own situations, and questions.

AMIA

### **Cataloging and Metadata for Moving Images [Two Days]**

**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

A two-day workshop providing an overview of cataloguing 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.

## **From Sound Waves to Sound Files and Preservation: Audio Digitization Basics for 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.

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## **The Reel Thing XXVI Technical Symposium**

### **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 line-up of laboratory technicians and specialists.

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## **Certification Class: Nitrate Packing and Shipping**

**Chair:** Rachel Parker | Library of Congress | UNITED STATES

**Speaker:** Robert Smith | CARGOpak Corp. | UNITED STATES

Fulfil 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 certification course will provide attendees with all the relevant regulatory information to be able to pack and ship nitrate film. It is a goal of the 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.

**Turning Archives into Assets**

**Speaker:** Catherine Belmont & Doreen Ernesta | Seychelles Broadcasting Corporation | SEYCHELLES

**TV Speaks: Curating Oral Histories Online**

**Speaker:** Jennifer Matz, Gary J. Rutkowski & Karen Herman | Archive of American Television | UNITED STATES

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

**Speaker:** Francis Mwangi | Kenya National Archives and Documentation Service | KENYA

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

**Speaker:** Sharif Khandaker | Canadian Museum for Human Rights

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

**Speakers:** Emmanuel Yeboah, Dr. Ruth Abankwah & Dineo Ramatlhakwana | BA ISAGO University | BOTSWANA

**Digitized Musical Instrument Sample Libraries - A Valid Archival Resource?**

**Speaker:** Martin Perkins & Dr Simon Hall | Birmingham Conservatoire, Birmingham City University | UNITED KINGDOM

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

**Speaker:** Rick DeBruhl | University of Missouri | UNITED STATES

For Registration to the Conference please go to:

[http://www.amiaconference.com/2010/2010\\_joint\\_site/registration.htm](http://www.amiaconference.com/2010/2010_joint_site/registration.htm)



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or go to <http://www.iasa-conference.com> or <http://www.amiacommunity.com> for more information