



2013 Preliminary Program

Please note – times and sessions subject to change

Tuesday . November 5, 2013

8:00am – 5:30pm

Tour: Packard Campus of the National Audio-Visual Conservation Center

This all-day tour includes bus transportation to the Packard Campus and lunch.

8:30am - 5:30pm

A/V Tech Basics for Archivists

Audio and video equipment is complex and specialized. There are rules and best practices for using this equipment properly, but this information is often not taught well, or at all. It's left to the archivist in the field to learn by trial and error, or through colleagues, how equipment and systems are supposed to function. This workshop will provide fundamental technical knowledge that is needed to understand, connect and operate equipment which archivists use on a daily basis--including video displays, audio mixers, VTRs and associated devices. We will discuss proper interconnection, operation and troubleshooting, with an emphasis on practical application, plus some underlying theory.

Chair and Speakers

Eric Wenocur, Lab Tech Systems

8:30am - 5:30pm

Back to basics...what you need to know when starting an AV preservation project

Are you considering an audio-visual preservation project? Do you know exactly what it takes to be successful? Feeling overwhelmed? Attend our session for a step by step process you can follow to maximize your chances of obtaining funding for your project and maximizing your chances of success.

Chair and Speakers

John Walko, Scene Savers

Susi Niewahner, Scene Savers

8:30am - 5:30pm

Small Gauge Projection and the Art of Projector Maintenance and Repair

The Small Gauge Amateur Film Committee and the Projection and Presentation Committee are teaming up for a two-day pre-conference workshop that will focus on small gauge film projection and projector maintenance and repair. The first day will be focused on projection training and will cover 16mm, 8mm, and Super 8 film projection. Day two will focus on projector repair and maintenance protocol for 16mm, 8mm, and Super 8 projectors (at least one model of each), as well as how to repair VHS players and tapes. Attendees will have the chance to work with the playback machinery hands-on both days and will leave with the knowledge of how to safely project small-gauge archival film as well as how to care for the projectors needed to view them.

Chair and Speakers

Taylor McBride, Smithsonian

Brittan Dunham

Dino Everett, USC Hugh M. Hefner Archive

Siobhan Hagan, UCLA



AMIA 2013

November 6-9, 2013 . Richmond, Virginia

11:00am - 5:00pm

Community Archiving Workshop

Community Archiving provides moving image archivists the opportunity to serve the community of Richmond and work with local volunteers to help an organization gain intellectual and physical control over an endangered moving image collection. Conference attendees are paired with community members to conduct basic processing, cataloging and inspection of a moving image collection and, by doing so, will learn how to identify risk factors and make preservation recommendations for moving image collections. Attendees will gain experience in working with and training non-archivists to care for their collections. In the process, they will engage in hands-on processing, inspecting, and cataloging audiovisual media. Most importantly, they will build relationships and connections with the Richmond community.

Chair and Speakers

Sandra Yates, The TMC Library
Moriah Ulinskas, Bay Area Video Coalition
Yvonne Ng, WITNESS
Mona Jimenez, Moving Image Archiving & Preservation, NYU
Rachel Beattie, Media Commons - Robarts Library, University of Toronto

Wednesday . November 6, 2013

8:30am - 5:30pm

Small Gauge Projection and the Art of Projector Maintenance and Repair [Day 2]

The Small Gauge Amateur Film Committee and the Projection and Presentation Committee are teaming up for a two-day pre-conference workshop that will focus on small gauge film projection and projector maintenance and repair. The first day will be focused on projection training and will cover 16mm, 8mm, and Super 8 film projection. Day two will focus on projector repair and maintenance protocol for 16mm, 8mm, and Super 8 projectors (at least one model of each), as well as how to repair VHS players and tapes. Attendees will have the chance to work with the playback machinery hands-on both days and will leave with the knowledge of how to safely project small-gauge archival film as well as how to care for the projectors needed to view them.

Chair and Speakers

Taylor McBride, Smithsonian
Brittan Dunham
Dino Everett, USC Hugh M. Hefner Archive
Siobhan Hagan, UCLA

8:30am - 5:30pm

AMIA Hackday!

Got digital preservation, access, or data challenges? Need software solutions? Join us for the first AMIA Hackathon! This full-day event will bring together audiovisual archivists with software and web developers for an intensive day of creativity and problem solving. At the start of the day, archivists will present their challenges and goals. Participants will then split into teams consisting of archivists, computer programmers and interaction designers and work together to create simple applications intended to solve specific needs of the community. Solutions will be presented at the conference. If you deal with digital collections, you do not want to miss this unique opportunity!

Chair and Speakers

Kara Van Malssen, AudioVisual Preservation Solutions
Steven Villereal, University of Virginia
Lauren Sorensen, Bay Area Video Coalition



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12:30pm – 5:30pm
The Reel Thing XXXII

7:00pm – 8:00pm
Opening Reception

8:00pm – 10:00pm
Trivia Throwdown

Thursday . November 7, 2013

8:00am – 10:00am
AMIA 2013 Conference Welcome Breakfast and Opening Plenary
Conference Welcome & Scholars Presentation
Caroline Frick, AMIA President

Plenary: The Future of Film Stock for Archival Preservation

The transition from photochemical film stocks to digital cinema production and exhibition complicates the ability of archives to responsibly preserve the cultural heritage under their care. In this panel, representatives from FIAF (International Federation of Film Archives), AMIA and its Film Advocacy Task Force, the Library of Congress and Eastman Kodak will report on their ongoing efforts to maintain the production of film for archival use. Panelists will share the data and recommendations from their recent studies on the current and future amount of film needed for preservation purposes. This timely discussion will raise the possibility of collective efforts to ensure the future availability of motion picture film.

Chair and Speakers

Rachael Stoeltje, Indiana University Libraries Film Archive
Wayne Martin, Vice President Manufacturing Entertainment Imaging at Eastman Kodak
David Walsh, Imperial War Museum
Pat Loughney, Library of Congress
Dino Everett, Hugh Hefner Moving Image Archive

10:00am
The Vendor Cafe

10:30am - 12:00pm
Archivist Changeover: Addressing Turnover in Archival Management

Transitions in archival management can be turbulent times for archival collections. Dave, Nicole, and Brendan have all successively taken on the role of archivist of Democracy Now! This panel will examine the transition points from one archivist to another and look at the planning, preparation, and training involved in these transitions. We'll examine practical solutions (building a wiki, passing down guides and manuals, keeping former archivists on retainer, etc.) to problems we experienced. Turnover is everyday problem with risks faced by more dramatically within our archival profession due to the nature of the work, which requires dedicated and stable long-term collection stewardship.

Chair and Speakers

Dave Rice, City University of New York
Nicole Martin, Human Rights Watch
Brendan Allen, Democracy Now!



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Walter Forsberg, NYU

10:30am - 12:00pm

Nitrate: Out of the Vault and Into the Oven

So what have we learned about nitrate - anything? Members of the Nitrate Study Group at the University of Wisconsin – Madison, the Wisconsin Center for Film and Theater Research and the Wisconsin Historical Society will present the findings of the second year of their NEH funded project – there have been some surprises - and what practical meaning those results have for archives and archivists. They will also introduce new resources available to archivists and researchers.

Chair and Speakers

Vance Kepley, University of Wisconsin-Madison
Heather Heckman, Moving Image Research Collections
Katie Mullen, Wisconsin Historical Society
Mary Huelsbeck, Wisconsin Center for Film and Theater Research

10:30am - 12:00pm

Vitaphone: Recent Discoveries and Preservation efforts for Sound-on-Disc Fil

In the 1920s, Warner Bros. invested in a playback system that involved connecting a turntable to a projector motor to synchronize sound with film. While the sound-on-disc technology was successful for Warner Bros. and other studios during those early sound years, many of the films and discs were separated or damaged after their commercial run, making later preservation a combination of detective work and technological creativity. This panel will discuss the past and continuing efforts to preserve the features and shorts produced, including the research and technical challenges of creating an combined preservation print from two distinctively different formats. Case studies from recent preservation projects will be incorporated into the discussion, including a recent acquisition of 9.5mm sound-on-disc films marketed by Pathe for home use.

Chair and Speakers

Carla Arton, Library of Congress
Ron Hutchinson, Vitaphone Project
Ken Weissman, LOC
Bob Heiber, Chace Audio

12:00pm – 2:00pm

Poster Session in the Vendor Café

2:00pm - 3:00pm

Community Archiving as a Replicable Service Model

Since it's inception in 2009, the Community Archiving Workshop (CAW) has been held in conjunction with the AMIA Conference each year, helping regional organizations gain intellectual and physical control over their endangered moving image collections. Community members learn how to conduct basic processing, cataloging and inspection of a moving image collection. Collaborating organizations are enabled to understand risks to their collections, identify the items of greatest research value and quality, and set priorities for preservation and access. One of the outcomes of these workshops is a handbook and a collection of resources, which can aid other moving image archivists in producing a Community Archiving Workshop in their own community. For this panel, founding CAW member Mona Jimenez will provide historical context for the establishment of the workshop and members of AMIA's Independent Media Committee will walk the audience through the steps documented in the handbook. Attendees will learn about working with and training non-archivists to care for moving image collections and be provided with sample workshop timelines, outreach materials, supplies lists, and sample templates and documents to bring back to their institution. Attendees will benefit



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from hearing from members of the CAW team on their successes, challenges, and lessons learned. Additionally, the panel will be joined by representatives of the collaborating organization for this year's Community Archiving Workshop in Richmond, Virginia.

Chair and Speakers

Mona Jimenez, New York University

Jeff Martin, Independent

Sandra Yates, University of Texas at Austin

2:00pm - 3:00pm

Film heritage - the challenge to enable all access

Whose film is it anyway and what are our obligations? In or out of copyright and who holds the rights; often the first questions posed in response to reactive access requests, but what of the costs, resource implications and challenges faced by the custodians of moving image heritage? Walking the tightrope in balancing access to public treasures and private assets - this panel will look at the approach taken by both a national and regional archive, operating under different copyright legislation and with varied user communities. With added perspective of a major rights holder for whom it was necessary to access materials held by other collecting organizations in order to deliver a large scale digitization project.

Chair and Speakers

Helen Edmunds, BFI National Archive

Katrina Stokes, BFI National Archive

Andrea Kalas, Paramount Pictures

Nancy Watrous, Chicago Film Archives

2:00pm - 3:00pm

Linked Open Data: Connecting Users to Content on the Web

Next generation catalogs must be designed by considering not what a catalog is, but what can a catalog become. Linked data is a method of exposing, sharing, and connecting data on the Web. Its value for extending the functionality of information systems is made challenging by the diversity of practice and the lack of a single shared standard across the various commercial and not for profit players that characterize the moving image archival community. Speakers in this session will provide an introduction to linked data concepts, tools, and technologies, and discuss the opportunities to enrich archival data with data from external sources. A number of linked open data projects will be introduced, with an emphasis on the Social Networks and Archival Context project.

Chair and Speakers

Andrea Leigh, Library of Congress Packard Campus

Daniel Pitti, University of Virginia

Karen Gracy, Kent State University

3:30pm - 5:00pm

Improvising the Archive: Preserving Material that Resists Traditional Preservation Methodologies

Stag films, queer films, digital remix, and video games -- although at first glance these genres of material may not appear to have much in common, they all present considerable challenges to standard archival and preservation practices. This session will focus on finding solutions to the problem of archiving material that has been often overlooked by the preservation community because of the ways in which it confounds traditional preservation methods.

Chair and Speakers

Rebecca Fraimow, Independent Archivist



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Daniel Erdman, Independent Archivist
Erica Titkemeyer, Independent Archivist
Kristin MacDonough, Independent Archivist

3:30pm - 5:00pm

Stage and screen: Preserving *Too Much Johnson* (1938)

The discovery of a "lost film" is a rare and treasured event at any moving image archive. The Motion Picture Department at George Eastman House was privileged to have just such an experience in the summer of 2013, when it was given the unique opportunity to preserve an original nitrate work print of a film thought to have been lost.

Chair and speakers

Tony Delgrosso, George Eastman House
Caroline Yeager, George Eastman House
Daniela Currò, George Eastman House
Anthony L'Abbate, George Eastman House
Paolo Cherchi Usai, George Eastman House

3:30pm - 5:00pm

Richmond Radicals: New Regional Cinema

While Richmond has a significant performing arts community, independent and experimental image-making are still emerging forms. This screening will uncover and explore the wealth of creative media in the Richmond region, and give audience members a richer understanding of the complexities involved in establishing a shared community. Program themes will be new genres, the innovative use of found and archival footage and independent works that stretch the boundaries of convention. The program will also feature a discussion with the selected filmmakers about the cultural and economic realities of creating and screening independent regional works. The program will be curated by Sasha Waters Freyer, filmmaker and Chair of the Department of Photography & Film at VCU, James T. Parrish Jr., filmmaker, educator and founder of Richmond Flicker and co-founder of the James River Film Society, and Stephen Parr, filmmaker, archivist and founder of San Francisco's Oddball Films and the San Francisco Media Archive.

Chair and Speakers

Sasha Waters Freyer, Chair, Department of Photography & Film VCU School of the Arts
James T. Parrish, Jr., James River Film Society Co-Chair
Stephen Parr, Oddball Films/San Francisco Media Archive

5:00pm

Cocktails in the Vendor Café

7:30pm

AMIA Awards and Archival Screening Night

Friday . November 8, 2013

8:00am – 9:15pm

Morning Plenary

9:15am – 2:00pm

The Vendor Cafe



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9:30am - 10:00am

Hollywood Two Step: How Bob Wills and his Friends Made Western Movies Swing

Although the singing cowboys of 1930s and 1940s westerns are iconic, they do not make all the music. Many westerns of this era are enhanced by the performances of innovative Western Swing artists such as Bob Wills and his Texas Playboys, Spade Cooley, the Light Crust Doughboys, Patsy Montana, Carolina Cotton, Tex Williams and others. In this way, young western musicians achieved a national prominence and impact that the older Nashville country music establishment could only dream of. Their music drew on Anglo, Celtic, European and African-American influences, and their appearances added a progressive facet to films often viewed as being defined by their reflexive and formulaic conservatism. This presentation will use performance clips from westerns of the 1930 to 1950 to illustrate these points, as well as chart the rise of the style and its impact on music technology and fashions, with consideration of cataloging and programming issues.

Chair and Speakers

Matthew Barton, Library of Congress/Packard Campus for Audiovisual Conservation

9:30am - 10:30am

Navigating the Digital Archive: First, Know Thyself

In a rapidly changing technological context and with so many methods and tools to navigate and decipher, how do you choose? This panel will look at strategies for making intelligent decisions on digital archive development and implementation. First, look further than timeline and budget and interrogate what your archive is for; define who the stakeholders and constituents are; and how it aligns with your institutional strategy and goals. While some archiving principles are constant, setting a baseline identity will give context to more detailed requirements gathering and the assessment of potential tools and architectures. Panelists with experience in a range of institutional types – corporate, academic, government, non-profit – and a wide range of budgets will share their experience and expertise in navigating this terrain. The audience will receive both an update on the latest technologies and most relevant standards, and criteria by which to assess their usefulness and applicability.

Chair and Speakers

Andrea Kalas, Paramount

Sally Hubbard, HBO Co-Chair

James Snyder, Library of Congress

Seth Anderson, AVPS

9:30am - 10:30am

New collections and features on WGBH Open Vault

WGBH continues to expand and grow archive collections on Open Vault. This year, with funding from NEH, we added a collection of interviews from the series War and Peace in the Nuclear Age. The interviews are with world leaders and decision makers during the cold war period of 1950-1985. We hope these will be useful for scholars researching the history and policies of the arms race. Other projects include with funding from Open Society Institute, 60 titles from The Advocates, and with funding from the Grammy Foundation, interviews from the series Rock and Roll. Each project posed its own challenges and issues. WGBH project staff will present the collections, differing content, highlights, and challenges from each project.

Chair and Speakers

Karen Cariani, WGBH Educational Foundation

Michael Muraszko, WGBH Educational Foundation

Allison Pekel, WGBH Educational Foundation

Sadie Roosa, WGBH Educational Foundation



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Locational Metadata - How to use Geography to Make Assets Discoverable

Many collections would benefit from having their footage searchable by location. An obvious example is a collection of news footage or anything geographically related. However actually doing this can be daunting and present some major (and expensive!) pitfalls. In this presentation, Skyworks Ltd will draw on their experience in tackling this issue – a project which ultimately led to them creating a completely new product with the help of UK Government funding. In this session, Skyworks will discuss the use and benefit of locational metadata (in simple language!) and share the key learnings in developing the MetaLoc product. There will be a demonstration of the system as well as a Q&A.

Chair and Speakers
Colin Mills, Skyworks Ltd

11:00am - 12:00pm

From Zero to DAM!

Got thousands of tapes on shelves? Little to no metadata management? Ever wonder how you will go from that to a fully fledged digital archive? This session will present two case studies from institutions that have done just that in the past 18 months: Carnegie Hall and Facing History and Ourselves. Speakers will present strategies for selecting vendors and systems, implementing new technologies, developing effective metadata models, and navigating change management at their institutions.

Chair and Speakers
Kara Van Malssen, AudioVisual Preservation Solutions
Miwa Yokoyama, Carnegie Hall
Eva Radding, Facing History and Ourselves

11:00am - 11:30am

Magnetic Media Stream: A/V Artifact Atlas: Creating a Common Language for Audiovisual Errors

The A/V Artifact Atlas (AVAA) proposes to address one of the challenges of archivists overseeing the reformatting of audiovisual content. Originated by Stanford Media Preservation Lab and the Bay Area Video Coalition, the A/V Artifact Atlas is a living glossary of video and audio reformatting errors and artifacts, with vetted descriptions, proposed remedies, and the goal of producing a common language for those working in the field of audio and video preservation. In this session participants will be presented with the AVAA as it exists today, with a special focus on projects which have made significant contributions to its content. Attendees will have an opportunity not only to learn about the AVAA, but also give feedback on its development and learn how they might contribute to its growth. Archivists and reformatting vendors alike can use the AVAA to communicate about reformatting errors and to illustrate issues encountered in the reformatting process.

Chair and Speakers
Moriah Ulinskas, Bay Area Video Coalition
Hannah Frost, Stanford Media Lab Co-Chair
Jennifer Brice, A/V Artifact Atlas coordinator

11:00am - 12:00pm

Up From the Depths: Return of the 16mm Collection

The recent year-long process of reviewing the University of Arizona's 16mm film and U-matics collections for disposition offers a case history of collaboration among librarians and faculty concerned with film collections on campus. This collaboration yielded a series of recommended approaches for evaluating media that can be applied to the review of other audiovisual materials, including research about the films themselves, their holdings in other libraries, and their value to teaching and research. One happy result of this careful, informed process of deselection is the return of



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projected 16 mm film to campus classrooms, increased awareness of the media treasures in the Arizona archives, and the re-discovery of local unique resources.

Chair and Speakers

Jennifer Jenkins, University of Arizona

Mary Feeney, University of Arizona

Cindy Elliott, University of Arizona

11:30am - 12:00pm

Magnetic Media Stream: QC Tools: A report on open source tools for the quality control of digitization

Quality Control Tools for Video Preservation (QC Tools) is a new initiative to develop a suite of open source software tools, which can identify artifacts and errors prevalent in digitized analogue video collections. The goal is simple: to cut down the time it takes to perform high-quality video preservation and direct time towards preservation issues that are solveable. A two year NEH- funded research and design project, QC Tools builds upon an existing error database, now aggregated and available to the public in the Audio/Visual Artifact Atlas (AVAA). For this work-in-progress presentation Senior Consultant on QC Tools, Dave Rice, will present the first in a series of command line tools which analyze the digitized video signal to identify discrepancies which can distinguish equipment issues, digital processing errors, and more.

Chair and Speakers

Dave Rice, CUNY

Devon Landes, HBO

2:00pm - 3:00pm

Magnetic Media Stream: The End of Analog Media: The Cost of Inaction and What You Can Do About It

Topics will include: - Why Media Preservation Can't Wait: The Gathering Storm, - COI: Analyzing the Cost of Inaction, and - How to Digitize Now: Building the Case and Making it Happen This session formulates, articulates and empowers participants with unprecedented information, concepts and tools to help overcome one of the most critical issues facing the entire AMIA community today.

Chair and Speakers

Chris Lacinak, AudioVisual Preservation Solutions

Mike Casey, Indiana University

Marius Snyder, Presto Centre

2:00pm - 3:00pm

Video Games: Selection, Preservation, Access

Video Games: Selection, Preservation, Access is a panel that will focus on the unique challenges faced when working with born digital materials in an archival setting, focusing specifically on video games as a test subject. The panelists have worked closely with video games at a variety of institutions: David Gibson of the Library of Congress has been involved with the Moving Image Section's video game collection since 2006, Rachel Donahue of the Maryland Institute For Technology In The Humanities (MITH) has participated in projects related to video game preservation as part of the Preserving Virtual Worlds project, and Chris Melissinos is the curator of the Smithsonian's recent Art of Video Games exhibit. Through focused case studies related to three specific archival functions related to video games, the panel will serve as a tremendous learning experience for those attendees who are engaged with born digital materials at their own institutions.

Chair and Speakers

David Gibson, Library of Congress

Rachel Donahue, University of Maryland

Chris Melissinos, Smithsonian

Jon-Paul Dyson, Strong Museum of Play



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3:30pm - 4:30pm

Digital Humanities: New Opportunities for Funding, Research, and Access

Digital Humanities (DH) projects have recently received significant attention and funding. These projects have promoted new forms of scholarship, greater access to materials, and support for digital preservation. The panelists, all of who have secured funding for an launched cinema related DH projects, will provide insight into how other institutions can follow suit and reap these benefits. This panel will be valuable to employees of moving image archives and museums who want to see their materials achieve greater use in higher education. Employees of commercial companies that provide digital infrastructure and digital archival management solutions will gain insight into the needs of archivists and scholars for digital access to moving image materials and associated metadata. All AMIA members will learn about the rapidly growing DH field, which provides access to archival and commercial materials that were once available only in archives, museums and libraries.

Chair and Speakers

Brian Real, University of Maryland

David Pierce, Media History Digital Library

Brian Graney, Indiana University Black Film Center / Archive

Mark Williams, Dartmouth College

3:30pm - 4:30pm

Everything You Always Wanted to Know About DCPs (But Were Afraid to Ask)

The system architecture surrounding Digital Cinema Packages (DCPs) is complex, and DCPs carry a unique set of challenges even for those institutions that already have a robust digital preservation plan already in place. These risks falls into two categories: those carried by various components of DCPs that may be considered inherent to the format, and those that are posed by challenges surrounding digital preservation more broadly. This presentation will explore the myriad preservation issues surrounding DCPs by offering both a granular evaluation of the risks inherent to this format as well as those posed by challenges surrounding digital preservation more broadly. With the ultimate goal of providing a resource for archives that are making the transition to dealing with this format, the presentation will outline a series of recommendations that will mitigate these issues, and examine what this will mean from a practical point of view for film archives henceforth.

Chair and Speakers

Shira Peltzman, Audiovisual Preservation Solutions

3:30pm - 4:30pm

Magnetic Media Stream: The Monster in the Closet: Grappling with Videotape Collections

Everyone loves to talk about film, and dealing with the digital age is obviously a pressing topic, but what about the media formats in between, the red-headed stepchild of moving images archives - videotape. Video, VHS, Betamax, Video8, U-matic, Open-Reel . . . these formats represent a significant portion of moving image history, and they are lurking in collections in high quantities. How do we begin to grapple with the challenges of videotape? This panel brings together professionals who work with a broad range of materials, representing various sectors of our field. Using the examples of broadcast tapes at UMD, the XFR STN project at the New Museum, commercial video at HBO, and home movies on VHS at TAMI, we will examine how to approach collection assessment, prioritizing materials for digitization, tackling cataloging these very large collections, format challenges, new means of access, workflows, and best practices. We hope to use this panel to begin a conversation among our colleagues on finding real solutions to challenges in videotape preservation.

Chair and Speakers

Madeline Moya, Texas Archive of the Moving Image

Eric Cartier, University of Maryland Libraries

Walter Forsberg, Audiovisual Conservator, XFR STN

Richard Steele, Home Box Office, Inc.



4:45pm - 5:45pm

Challenges of Re-Accessioning Digital Collections from One Institution to Another

Last year, The HistoryMakers, the nation's largest African American video oral history archive, entered into an agreement with the Library of Congress to transfer its entire tape library of 9,000 hours of African American video oral history first person testimony, associated metadata and its digital assets on LTO tape. Prior to the transfer, both The HistoryMakers and Library of Congress had to re-evaluate their archival standards, methods and procedures to accommodate requirements for preservation and access to mitigate issues with metadata, time code, SHA-1 checksum discrepancies, and the limitations of LTO storage. This panel will explore the first digital video transfer to the Library of Congress with a focus on the importance of collections management, cataloging/metadata standards (PBCore), and problem solving with digital media institutional transfers of digital archives.

Chair and Speakers

Julieanna L. Richardson, The HistoryMakers

Paul Klamer, Library of Congress

Andrea Leigh, The Library of Congress

Daniel Johnson, The HistoryMakers

4:45pm - 5:45pm

Preparing for the Centennial: The Technicolor Collections at George Eastman House

As the 2015 centennial of Technicolor approaches, George Eastman House has been preparing their expansive Technicolor Collections to make them fully accessible. The Technicolor Collections, amassed over many years, represent an invaluable resource for researchers documenting the history and innovations of Technicolor. This session, presented by staff of George Eastman House and former students of the Selznick School of Film Preservation, outlines the history, acquisition, and significance of the Technicolor Collections. The panelists will also address some of the challenges involved in processing a mixed media collection of this size—the largest of its kind in the world— including corporate documentation, photographs, engineering schematics, and laboratory equipment large and small.

Chair and Speakers

James Layton, George Eastman House

John Klacsmann, Anthology Film Archives

Shannon Fitzpatrick, Selznick School of Film Preservation

Almudena Escobar Lopez, Selznick School of Film Preservation

7:30pm - 9:00pm

Screening: The Steamship Dollar Line Film: The Art of Shipbuilding 1930

By far, the outstanding film preservation project in the Museum's collection was the restoration of the film *The Art of Shipbuilding* in the 1930s. This 35mm nitrate film details the construction of the President Coolidge and President Hoover at the Newport News Shipbuilding and Dry Dock Company in the 1930s. Four museum docents, who all worked at the shipyard in the late 1930s, were interviewed to provide a fascinating personal recollections discussing day-to-day life in the yard. These personal first hand accounts will be screened alongside the film footage of the original ship construction. In addition to presenting an extraordinarily detailed look at shipbuilding techniques, many now obsolete, this film reveals important historical information about the life and work at an American shipyard, and the racial integration of skilled craftsmen at the Newport News Shipbuilding and Dry Dock right here in AMIA's host state of Virginia.

Chair and Speakers

Tom Moore, Senior Curator of Photography/Photo Archivist at the Mariner's Museum



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Saturday . November 9, 2013

8:30am – 9:30am

AMIA Membership and Business Meeting

9:30am – 10:15am

Morning Plenary: Results of Hack Day!

10:30am - 12:00pm

Anatomy of Digitization: What's Between the Play Button and the Mouse Click

An up-close and behind-the-scenes look at video digitization, this panel will feature the gear and gizmos that facilitate archival video digitization. We will cover the recent evolutions of video digitization technology piece-by-piece through the signal path and break-down the objectives, variables, and risks of the components. In addition, this panel will discuss various audiovisual artifacts encountered throughout the digitization process.

Chair and Speakers

Dave Rice, City University of New York

Skip Elsheimer, AV Geeks

Erik Pill

10:30am - 12:00pm

Further Flawed and Failed Formats

Whether it was bad technology, bad marketing, bad timing, or just plain bad luck, dozens of film and video formats, launched with high hopes, have failed completely. This session continues the series of popular and very well-attended sessions at previous AMIA conferences, by showcasing even more such formats using original, restored equipment. Three formats will be demonstrated: Thomas Edison's 1912 22mm Kinetoscope system—an amateur format sold as a “Biograph that a child can handle;” 16mm Vitaphone sound-on-disc film, a non-theatrical/home version of the Vitaphone system that revolutionized the motion picture industry; and CBS's EVR (Electronic Video Recording), a hybrid film/video system for home use launched to much fanfare but little success in 1968.

Chair and Speakers

Jeff Martin, Independent

Dino Everett, Hugh M. Hefner Moving Image Archive, University of Southern California

Marsha Gordon, Associate Professor, Film Studies; North Carolina State University

Caitlin Hammer, Independent

10:30am - 12:00pm

Magnetic Media Stream: Preservation Action Plan for VHS

Video signal recorded onto magnetic tape is at imminent risk. Many analog tapes are at the end of their lifetime. Although some tapes need the intervention of professionals, there is no doubt that with a certain amount of ingenuity, technical support and modest financing that a willing archivist will be able to preserve parts of their collection that are still relatively stable. VHS conversion is a particularly affordable place to start working on archival "low hanging fruit". In this panel we call upon experts to understand what the minimum requirement is for local preservation and provide practical steps for beginning in-house migration. Speakers include:

Chair and Speakers

Melitte Buchman, NYU

Peter Brothers, Spec Brothers

Lauren Sorenson, BAVC

Courtney Egan, NARA

Linda Tadic, Audiovisual Archive Network



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2:00pm - 2:30pm

Digitization prospects in developing countries: case of Zimbabwe National Archives.

The future of traditional audiovisual archives lies in their ability to adopt digital solutions. This paper discusses digitization prospects in developing countries with particular emphasis on the National Archives of Zimbabwe. Despite technological advances, African countries fail to start digitization projects. The paper attempts to uncover problems that impede wide adoption of digital solutions in Zimbabwe. There is need to overcome these obstacles before setting up meaningful digital systems. It discusses the implications of key audiovisual archiving philosophical and ethical issues on digitization projects in developing countries in East and Southern Africa. The paper goes on to suggest realistic, low cost and applicable digitization solutions that do not strain institutional resources whilst respecting authenticity and inherent values of audiovisual heritage yet at the same time, considering the constraints in which some institutions are currently operating under. The paper concludes by stressing manageable and applicable digital solutions for developing countries.

Chair and Speakers

Felizarda Kutsakatika, National Archives of Zimbabwe

2:00pm - 3:00pm

In Tradition of the Untraditional: Archiving and Emulation of Ephemeral Media

The discussion of ephemeral media art object preservation, digital and analog, must consider both product and process: the actual art work created (whether digital object, analog video, or recording of a performance), but also the preservation of the "process" that leads to the end result. Many experimental works from the past utilized hardware designed to suit the impulses of the artist in an ephemeral setting (e.g. video synthesizers) while born-digital works often employ software which is produced through code or proprietary languages and platforms that are not necessarily designed for longevity. Both techniques imply that the only preservation solution may be emulation or a kind of "mapping" to produce an end result which is the best facsimile of the original. To what extent is preservation of the "process" true to the inherent "tradition" of creating these ephemeral experiences?

Chair and Speakers

Joey Heinen, NYU

Athena Holbrook, NYU

Philip Leers

Peter Oleksik

Stephen Vitiello

2:00pm - 3:00pm

The Media Ecology Project: Better Scholarly Access to Historical Media

This panel will introduce and update The Media Ecology Project (MEP), a digital resource that provides online access to primary moving image research materials, and facilitates the awareness of and critical study of Media Ecology: the dynamic ecology of historical media in relation to the public sphere and public memory. We intend MEP to support and advocate the essential work of media archives. (See MEP blog here: <http://sites.dartmouth.edu/mediaecology/>) We will report on the experience of archives already partnering in this project, and the pilot studies that engage scholars to research within and across the collections of participating archives. Participants include Mark Williams (Dartmouth), Mike Mashon (Library of Congress), Dan Streible (Orphans Film Symposium), Karen Cariani (WGBH)

Chair and Speakers

Mark Williams, Dartmouth College

Mike Mashon, Library of Congress

Dan Streible, New York University

Karen Cariani, WGBH

2:30pm - 3:00pm

Takin' It to the Streets: The Activists' Guide to Archiving Video



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The Activists' Guide to Archiving Video is a new website developed by the human rights video organization WITNESS. Aimed at activists, grassroots organizations, and citizen media who are creating or collecting digital video to document human rights violations and issues, this resource provides guidance and practical tips on digital video archiving in language that non-archivists can easily understand. In this session, WITNESS archivists will present the website, and discuss the initial response and lessons learned. Come hear a first-hand case study of what works and what doesn't when sharing information on caring for digital collections with non-archivists. Attendees will leave with an understanding of the archiving needs of human rights video activists, ideas for developing online training resources, and maybe even learn a few things about how to archive digital video!

Chair and Speakers
Yvonne Ng, WITNESS
Grace Lile, WITNESS

3:15pm - 4:15pm

Building Cross-Institutional Alliances for Audiovisual Oral History Preservation: Collaborative Models & Strategies

Many non-archival institutions are familiar with becoming the 'default archive' for material they are not equipped to handle. More of these organizations than ever are acknowledging the need for archivists on staff. This is a first step towards managing collections, but does not change the fact that most still lack the infrastructure, specialized training and funding to care for audiovisual material. This panel will present a case study on a motion picture craft oral history project spearheaded by the Academy of Motion Picture Arts and Sciences. It will illustrate how cross-institutional archival alliances can uncover and reactivate unseen collections and enabling their preservation. The goal of this presentation is to offer collaborative models and strategies when common goals and collections have been identified, including the leadership role larger moving image archives can play in these partnerships. Panelists will share the work and findings of the project, including efforts towards centralized storage and cataloging, shared metadata standards, cost sharing, and a collaborative search for funding.

Chair and Speakers
Teague Schneider, Academy of Motion Picture Arts and Sciences
Joanne Lammers, Writers Guild Foundation
Mike Pogorzelski, Academy of Motion Picture Arts and Sciences
Rosemarie Knopka, Art Directors Guild
Genevieve Maxwell, Academy of Motion Picture Arts and Sciences

3:15pm - 4:15pm

The digital dilemma in (Brazilian) film archives today

Today, for better internal control or to exhibit its works for audiences, the digital world is a reality in Film Archive. theless, these institutions are still battling over how to work better with digitally made materials, especially in underdeveloped countries, as is the Brazilian case, forever battling with lack of funding and limited staff. Satellite and security cameras, all around the world, register our life. Major stars have now shifted to online videos, and amateur films create more buzz than wide releases. It is fundamental to preserve these works, but how to do it properly, is currently one of the biggest debates that occur within Film Archives today. So it is important to carefully work with digital materials, in order to not lose money and time. I will show some Brazilian examples, and how archives all over the world use digital media to bring an audience closer to preservation issues.

Chair and Speakers
Mateus Nagime, Cinemateca do Museu de Arte Moderna (MAM) do Rio de Janeiro

3:15pm - 4:15pm

The Queer Perspective: LGBTQ Artists in Archives

A number of memory institutions focused on acquiring queer works are currently operating within the United States, providing more options for LGBTQ filmmakers and artists wishing to place their audiovisual collections within a repository



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that might not have been available in the past. Through introducing excerpts from oral interviews conducted with this fact in mind, this presentation will examine artists' considerations and thoughts towards region, rights, access, and queer relations within institutions (these artists include: Barbara Hammer, Jim Hubbard, Peggy Ahwesh, and others). While it is understandable that any artist would have difficulty in relinquishing their works to an institution, these voices share a unique perspective since their marginalized identities and legacies will ultimately be shaped by the stewards to their life's work.

Chair and Speakers
Erica Titkemeyer, Independent Archivist

3:45pm - 4:15pm

Mastering Your Data: Tools for Metadata Management in AV Archives

Metadata exists in a wide variety of sources: databases, in catalogs, embedded in files, and, even still, scrawled on paper. Whether you work for a large multinational corporation or a small archive, managing metadata has likely been a headache for years. Disparate data sources, schemas, and terminologies complicate operations and potentially hinder access to audiovisual assets. And segmentation between departments and collections can lead to wide variance in metadata quality across an organization. This presentation provides an overview of available software in the field of master data management; tools built for the creation, normalization, and distribution of a unified organization data set. Master data management encompasses the processes, governance policies, business rules, and tools that define a set of unified "best data" for an organization. Attendees will be introduced to the core concepts of master data management and recommended workflows for applying these principles in their organization.

Chair and Speakers
Seth Anderson, AudioVisual Preservation Solutions

3:45pm - 4:15pm

Mastering Your Data: Tools for Metadata Management in AV Archives

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Chair and Speakers
Seth Anderson, AudioVisual Preservation Solutions

4:30pm - 5:30pm

Digital Acquisition & Ingest Workflows, Big and Small

Have digital content in your moving image archive? This panel will present four case studies of ingest and acquisition of digitized and born digital materials from larger institutions to grassroots organizations: a museum environment's policies and practices using an open source digital preservation management software (Ben Fino-Radin, MoMA); a collaborative effort between dance archives to build a preservation and access system for digitized analog video of historically significant dance documentation (Lauren Sorensen, BAVC); supporting producers to establish practices and workflow for sustainability of digital audiovisual material outside an institutional context (Yvonne Ng, Witness), and practices at Human Rights Watch (Nicole Martin), discussing producer-archive workflow, a commitment to open source, and the organization's digital asset management system, including metadata mapping and retention policies.



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Chair and Speakers

Lauren Sorensen, Bay Area Video Coalition
Peter Oleksik, Museum of Modern Art
Nicole Martin, Human Rights Watch
Yvonne Ng, WITNESS

4:30pm - 5:30pm

Old Films, New Access: Partnerships in Production

New productions using archival films increase exposure for audiovisual collections and engage new audiences with the archives. This panel focuses on the cooperation between filmmakers, artists, educators, students, and media archives to create new works. Projects discussed include *Our Nixon* (a documentary film featuring home movies from the Nixon Presidential Library), the Chicago Film Archives Media Mixer (a fundraiser engaging artists and musicians in the creation of new productions), Remix the Public Domain (an online contest encouraging the use of the Free Music Archive and the Prelinger Archive), and the Texas Archive of the Moving Image's partnership with St. Edward's University's CAMP program (engaging students to create new films from archival materials). A moderated discussion will address questions such as: How can archives reach new audiences through artistic collaboration? How can archives engage creative partners in preservation, access, and advocacy? How can these projects inspire other collaboration?

Chair and Speakers

Elizabeth Hansen, Texas Archive of the Moving Image
Brian Frie, "Our Nixon"/University of Kentucky"
Anne Wells, Chicago Film Archive
Andrea Silenzi, Free Music Archive

4:30pm - 5:00pm

Reinventing 'Digital' for Collections, Archiving and Access

This session aims to challenge the traditional thinking about archiving collections as we face the task of bridging the divide between physical and digital collections. In an ever-tightening fiscal environment Archives New Zealand, the country's national archive is having to re-address its approach and introduce innovative thinking and problem solving ideas – addressing problems the Kiwi way. Senior Advisor, Archives Online David Sanderson looks to show you how we need to split our collections into the physical originals, the digital originals or master replacements and the digital access copies, but only keep two of those three, not to store everything and every version and how the internet liberates that approach. He will be sharing some of the purpose built tools designed to help and how they fit alongside doing things the old-fashioned way. He will be looking to break the idea that archives and archivists need to keep everything.

Chair and Speakers

David Sanderson, Archives New Zealand

5:00pm - 5:30pm

Implementing a Preservation Strategy for Audiovisual Archives – the Singapore Experience

The Audio Visual Archives Department of the National Archives of Singapore (NAS) is empowered by the National Library Board Act to appraise, acquire, preserve and provide access to audiovisual records created by public offices and private organisations and individuals. Since its set up in 1997, NAS has amassed a rich holdings of over 120,000 broadcast and non-broadcast audiovisual recordings covering about 60 years of Singapore's broadcasting history. About 65% of the recordings are captured in analogue formats ranging from film to video to sound. As the Singapore broadcast industry is moving into full High Definition transmission by 2015, and public agencies are increasingly creating audiovisual records digitally, NAS has to address the dual challenge of migrating analogue formats a timely manner and preserving born-digital audiovisual records. This presentation gives an overview of the migration paths taken by NAS since 2005, the challenges it encountered and its progress in implementing a preservation strategy and digital audiovisual archive to facilitate long-term access.



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Chair and Speakers

Dr Lai-Tee Phang, National Archives of Singapore

5:30pm

Closing Night Cocktails