2010

November 2-6, 2010
Philadelphia, PA USA

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Association of Moving Image Archivists

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Welcome to Philadelphia!

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

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

Welcome!
Kevin Bradley, IASA President

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

iasa

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

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

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

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

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

Kevin Bradley
President, International Association of Sound and Audiovisual Archives
Expect change, except from a vending machine

With this year's conference AMIA celebrates two milestones.

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

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

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

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

Wendy Shay
President, Association of Moving Image Archivists

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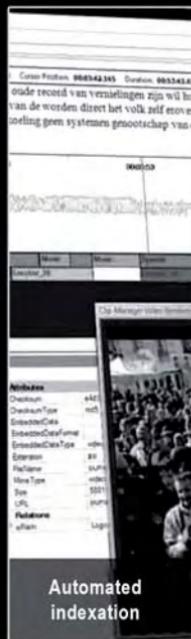Director, MEMORIAV
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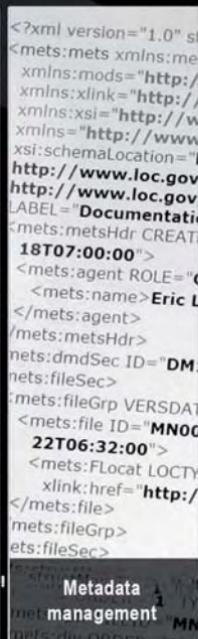
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IASA Award of Recognition

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

2009 **Kurt Deggeller**	Significant contributions in coordinating and creating an international presence for sound and audiovisual archives
2008 **Grace Koch**	Significant contributions to the development and dissemination of professional standards
2007 **Crispin Jewitt**	For significant contributions in promoting a broader vision for IASA and as ambassador to external associations culminating in his success as Convenor of the CCAAA since 2002
2006 **Chris Clark**	Cataloguing and documentation standards
2005 **Dietrich Schüller &** **Albrecht Häfner**	Training
2005 **Technical Committee**	The publication "Guidelines on the Production and Preservation of Digital Audio Objects" (IASA TC 04)

IASA Honorary Members

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William S. O'Farrell Volunteer Award
Eddie Richmond, UCLA Film and Television Archive

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

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

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

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

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

AMIA Rockefeller Visiting Archivist Fellowship
Remi Ndour, CentreAfricaind'EtudesSuperieuresenGestion (Senegal)

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

2010 Scholarships, Fellowship & Internship Recipients

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

Kodak Fellowship	Marissa Haddock
Mary Pickford Foundation Scholarship	Nino Dzandzava
Sony Pictures Scholarship	Caitlin Hammer
The Rick Chace Foundation Scholarship	Sean Kilcoyne
Universal Studios Scholarship	Michela Russo
Image Permanence Institute Internship	Tessa Idlewine

AMIA Silver Light Award
Kevin Brownlow, Photoplay Productions

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

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

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

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

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

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

This conference travel award honors the memory of Carolyn Hauer. Each tucked away corner of the Earth intrigued Carolyn, and she hoped a tableaux of each could be maintained, firmly believing every town, province, parish and region contributes a vital strand to the complex design of the world's historical tapestry.. The Award provides funding to archivists from developing archives to attend the Annual Conference.
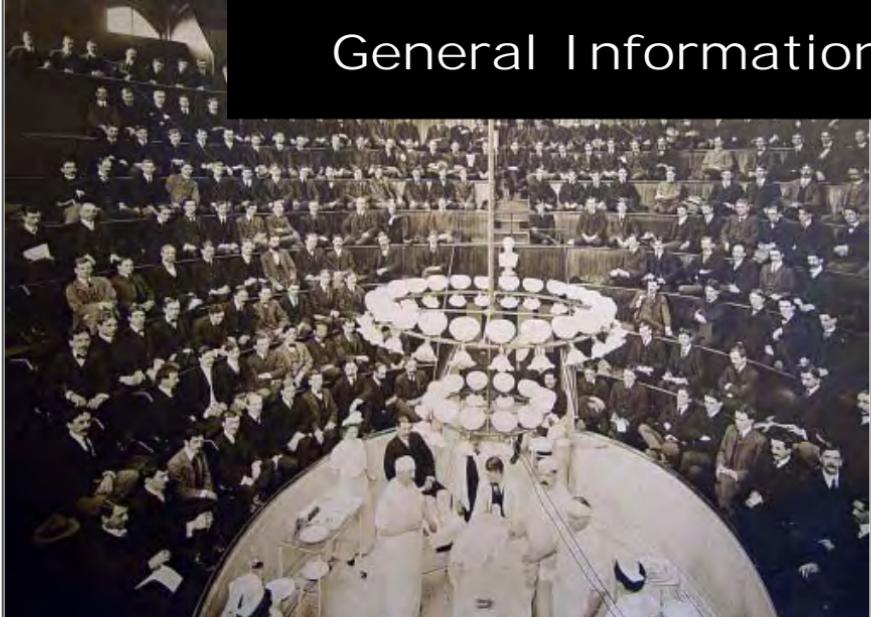
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AMIA/IASA Registration Desk

Conference packets and additional conference information will be available at the
Registration Desk during these hours:

Monday	Regency Foyer (2nd Floor Mezz)	4:00pm	6:30pm
Tuesday Friday	Regency Foyer (2nd Floor Mezz)	7:30am	5:00pm
Saturday	Tubman Room (3rd Floor)	8:30am	4:00pm

AMIA Vendor Cafe
Millenium Hall   Second Floor

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

Thursday	8:00am	4:00pm
Friday	8:00am	4:00pm

Ibrahim Theatre at International House

The theatre at International House is just a few Metro stops away. The Metro stop is
close to the Hotel, and we'll have written instructions at the Registration Desk as well
as information about fares and a schedule.

Please wear your badge!

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

Workshops

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

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

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

Digital Motion Picture Archive Framework Project Session

Ibrahim Theatre @ International House [Thursday]

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

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

All attendees are welcome! Pick up your ticket to Archival Screening Night at the Registration Desk   seating is limited. The theatre at International House is just a few Metro stops away. The Metro stops at Market and 13t Street, and we'll have written instructions at the Registration Desk.

AMIA Restoration Screening   Ibrahim Theatre @ International House [Saturday]

All attendees are welcome! Pick up your ticket to *On The Bowery* at the Registration Desk   seating is very limited. The theatre at International House is just a few Metro stops away. The Metro stops at Market and 13th Street, and we'll have written instructions at the Registration Desk.

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

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

4:30pm   6:00pm | Washington C
● **IASA Newcomers' Session**

7:00pm – 9:00pm | Ibrahim Theatre @ International House
AMIA and Temple University Libraries present: Philadelphia Sound and Vision

■ AMIA | ● IASA | ◆ AMIA／IASA

At A Glance
Tuesday - November 2

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

1:30pm   3:00pm | Regency C2
● **Session of Three Papers**
   Paper: The Future of Indigenous Archives: Opportunities of Archival Access in an
   Information Society
   Paper: Ethics of Digital Intervention: Image, Sound, Motion
   Paper: Preservation and Access of CPDOC's Oral History Program

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

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

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

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

At A Glance

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

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

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

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

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

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

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

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

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

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

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

11:00am – 12:00pm | Washington A
● **Panel Discussion: IASA's Future and the Constitution**

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

12:00pm   1:00pm | Lescaze
■**Meeting: AMIA Nitrate Committee**

12:00pm   1:00pm | Anthony
■**Meeting: Independent Media Committee**

12:00pm   1:00pm | Washington C
■**Open Meeting: Get It in Writing: Publishing in The Moving Image or AMIA Tech Review**

1:00pm   2:00pm | Anthony
■**Meeting: AMIA Access Committee**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

10:00pm   11:30pm | Regency B
■**A History of The Secret Cinema: A Curator's Compendium of Strange Cinema**

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

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

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

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

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

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

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

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

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

12:00pm   2:00pm | Commonweath | Pre-registration required
■**AMIA Awards and Scholars Luncheon**

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

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

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

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

3:00pm   4:00pm | Millenium Hall
 ♦ **IASA Poster Session**

3:00pm   4:00pm | Lescaze
■ **Meeting: AMIA Diversity Committee**

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

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

4:00pm   5:30pm | Washington A
● **Session of Three Papers**
   Paper: Electronic Collection: Preservation Plan and Long Term Access
   Paper: Digital Audio Interstitial Errors: Raising Awareness and Developing New
   Methodologies for Detection
   Paper: Using a Video Labeling Game in Audiovisual Archives

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

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

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

5:30pm   6:30pm | Adams
■ **Meeting: AMIA Copyright Committee**

7:30pm   10:00pm | Ibrahim Theatre @ International House | Ticket required
■ **AMIA Archival Screening Night**

8:30am   10:00am | Washington A
● **Session of Three Papers**
    Paper: Best Practices in the Preservation and Digitization of 78rpm Discs and Cylinder Recordings
    Paper: Yet another tape survey? Lessons learned from ILKAR's tape survey
    Paper: Workflows in From Right to Left and From Left to Right

8:30am   10:00am | Commonwealth C
◆**Session of Three Papers**
    Paper: Century Store: Real Options, Real Costs
    Paper: Strategic Evaluation of Media Collections: The Indiana University Bloomington Media Preservation Survey
    Paper: Rethinking Triage and Preservation of Analog Media Collections

8:30am   10:00am | Washington C
■**Case Studies in Managing Born digital Media from Production to Access**

8:30am   10:00am | Commonwealth D
■**Opening the Archives for Access: Understanding Copyright Barriers**

10:30am – 12:00pm | Washington A
● **Session of Three Papers**
    Paper: The UK Sound Map: an audio crowdsourcing experiment
    Paper: Is a Production Archive a Suitable Long Term Archive?
    Paper: Elemeta, the Web Audio Archiving Program of the French Research Center of Ethnomusicology (CREM)

10:30am   12:00pm | Commonwealth D
■**3D Objects and Textiles in the Moving Image Collection: Issues and Solutions**

10:30am   12:00pm | Commonwealth C
◆**Panel: Memory of the World   What's in it for me?**

10:30am   12:00pm | Washington C
 ■**The Life and Times of Siegmund Lubin: King of the Movies**

12:00pm   1:00pm | Anthony
■**Meeting: AMIA Advocacy Committee**

12:00pm   1:00pm | Lescaze
■**Meeting: AMIA Cataloging & Metadata Committee**

12:00pm   1:00pm | Washington C
■ **Meeting: AMIA Education Committee**

12:00pm   1:00pm | Commonwealth D
■**Open Meeting: Lessons From the First Year of the American Archive**

12:00pm   2:00pm | Macy's Department Store| Pre registration required
■**A Mammoth Musical Midday Adventure: Tour of the Wanamaker Grand Court Organ**

1:00pm   2:00pm | Anthony
■**Meeting: AMIA Academic/Archival Committee**

1:00pm   2:00pm | Lescaze
■**Meeting: AMIA Small Gauge/Amateur Film Committee**

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

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

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

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

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

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

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

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

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

8:00pm | Ibrahim Theatre @ International House | Ticket required
● **AMIA Restoration Screening: On The Bowery**

■ AMIA | ● IASA | ♦ AMIA/IASA

■ AMIA | ● IASA | ◆ AMIA/IASA

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

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

4:30pm 6:00pm | Washington C
● **IASA Newcomers' Session**

6:00pm – 8:00pm |
● **IASA Opening Reception**

7:00pm – 9:00pm | Ibraham Theatre @ International House
AMIA and Temple University Libraries present: Philadelphia Sound and Vision

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

■ AMIA | ● IASA | ◆ AMIA/IASA

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

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

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

Sessions will include dynamic presentations encompassing film, video, digital, and broadcast materials with interactive exercises and clips. A special half day hands on session will describe genre/form thesauri available for describing moving image works, and provide an overview of the Library of Congress' genre/form project for moving images, including how the genre/form headings are used symbiotically with Library of

Congress Subject Headings to describe both what a work is and what it is about. Presenters include well respected experts in the field who take care to design sessions that are highly engaging and reflect the most current developments in audiovisual archiving.

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

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

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

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

Chair: George Blood   Safe Sound Archive (United States)

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

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

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

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

9:00am 5:00pm | Regency A
● **Low Budget and Open Source Software for Audio and Video**

Speakers: Bruce Gordon   Harvard University (United States)
Ed Kuhn   Loeb Music Library (United States
Alan Burdette   Indiana University   Archives of Traditional Music (United States)

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

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

Speaker: Nadja Wallaszkovits Phonogrammarchiv   Austrian Academy of Sciences (Austria)

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

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

Penn Museum Archive is hosting a reception for visiting AMIA and IASA members! Featured at the reception will be an exhibition of production stills from *Matto Grosso* (1931), one of the earliest sync sound documentary films. A museum sponsored expeditionary film which takes place in interior Brazil, *Matto Grosso* will also be screened continuously on monitors in one of the galleries. *Matto Grosso* was restored with a grant from NFPF in 2008.

■ AMIA | ● IASA | ♦ AMIA/IASA

8:30am   10:30am | Regency B
● **IASA Members IASA General Assembly**

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

Chair: Rachel Parker   Library of Congress (United States)
Speaker: Robert Smith   CARGOpak Corp. (United States)

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

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

Chair: Karen Barcellona   Academy Film Archive (United States)
Speakers: Andrea Leigh   Library of Congress (United States)
                   Linda Tadic   Audiovisual Archive Network (United States)
                   Amy Lucker   New York University (United States)

Rebecca S. Guenther   Library of Congress (United States)
Randal Luckow, Turner Broadcasting (United States)
Janis L. Young, Library of Congress (United States)

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

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

Welcome: Kevin Bradley   IASA President   National Library of Australia
                (Australia)
                Wendy Shay   AMIA President   National Museum of American
                History (United States)

Keynote: Anthony Seeger   University of California, Los Angeles (United States)

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

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

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

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

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

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

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

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

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

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

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sociation for Recorded Sound Collections

us at the Wilshire Grand in downtown Los Angeles for the 2011
C Conference, hosted by the UCLA Ethnomusicology Archive,
nor of its 50th anniversary.

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

ARSC Education and Training Committee offers an optional
ay Pre-Conference Workshop. *Audio Archiving 101: Playback,*
ration, and Preservation will give an introduction to audio
ving, including topics such as media identification, appraisal,
nd maintenance, and reformatting.

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

ssociation for Recorded Sound Collections is a nonprofit organization
ted to the preservation and study of sound recording—in all genres of
and speech, in all formats, and from all periods. ARSC is unique in
g together private individuals and institutional professionals—
one with a serious interest in recorded sound.

will expose the ethical implications of digital transformation, pointing toward a synthesis that suggest how archivists, curators, and technologists should define and specify digitization processes for a wide variety of sound and motion picture resources.

Paper: Preservation and Access of CPDOC's Oral History Program
Speaker: Marco Dreer Buarque   Getulio Vargas Foundation's Center for Research and Documentation of Brazilian Contemporary History (CPDOC/FGV) (Brazil)

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

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

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

Paper: What We Believe We Are, Say We Are and Demonstrate We Are: A Quantitative Analysis of the Attitudes of Audiovisual Archivists
Speaker: Tim Bathgate   Radio New Zealand Sound Archives (New Zealand)

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

This research represents a foray into our present standing. To quantify our standing, a popular sociology instrument has been adopted and applied to members of IASA and AMIA to measure the disposition of audiovisual archivists, and whether there are any shortcomings in that disposition that might inhibit professionalization.
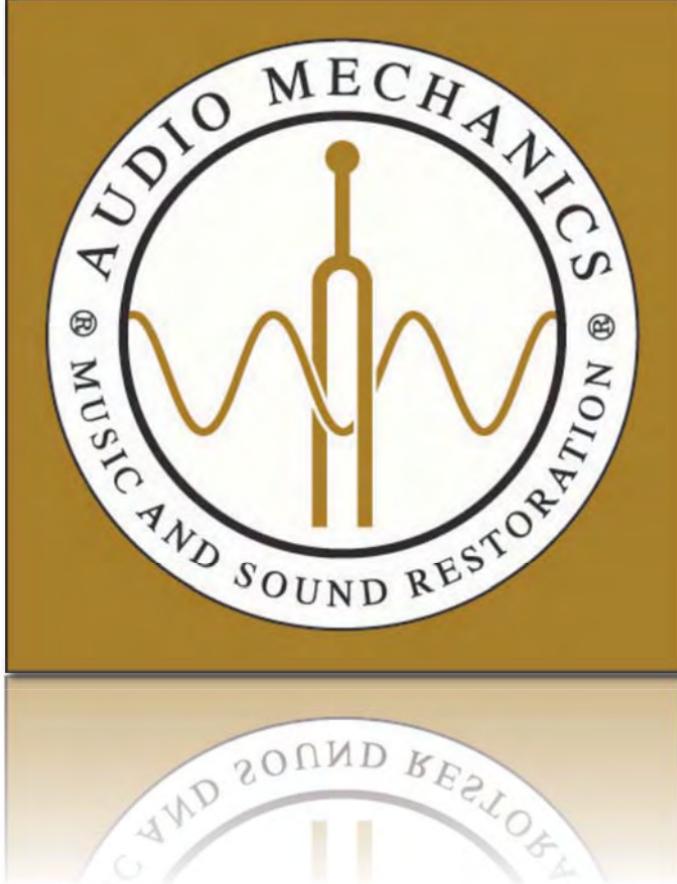
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Paper: Iqaluit Rocks! How the VML has Changed Broadcasting Across Canada
Speaker: Nicole Blain   Canadian Broadcasting Corporation (Canada)

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

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

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

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

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

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

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

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

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

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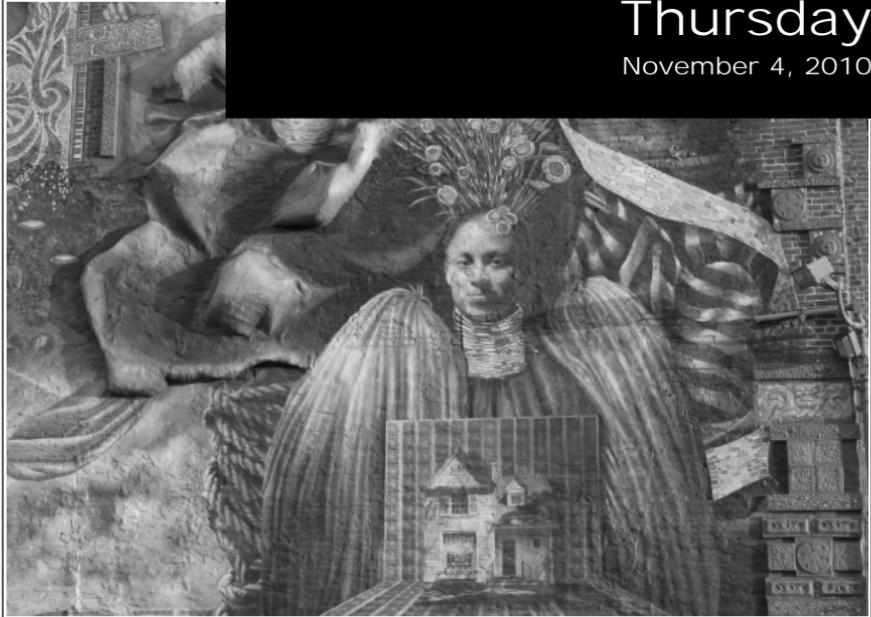
■ AMIA | ● IASA | ♦ AMIA/IASA

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

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

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

Vendors by Booth Number

1. Feenyx Oty Limited
2. MediaServices GmbH
3. Iron Mountain Film & Sound Archives
4. Tuscan Corporation
5. Underground Vaults & Storage
6. Iron Mountain Film & Sound Archives
7. Blackmagic Design
8. Digital Vision
9. Flashscan8.us
10. Pixel Farm
15. DC Video
16. Image Systems TrackEye, Inc.
17. Stil Casing Solution
18. Kinoton America, Inc.

19. Specs Bros., LLC
20. Colorlab Corp.
21. Colorlab Corp.
22. Hollinger Metal Edge, Inc.
23. RTI Group
24. Cube Tec International
25. National Boston, LLC
26. Christy's Editorial
31. Underground Archives
32. The MediaPreserve
33. Front Porch Digital
34. Dancan Cinema Sevices
35. Digital Film Technology
36. Nauk's Vintage Records

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

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

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

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

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

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

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

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

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

the decision making process behind the selection of QuickTime Uncompressed for the Stanford University Libraries and Academic Information Resources Preservation Lab.

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

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

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

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

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

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

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

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

dissemination is sited within newly de regionalised online networks.

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

9:00am   12:00pm | International House
■**Digital Motion Picture Archive Framework Project**

Chair:	Andy Maltz Academy of Motion Pictures Arts and Sciences (United States)
Speakers:	Dana Plepys University of Illinois at Chicago and CineGrid (United States)
	Milt Shefter Miljoy, Inc. and Academy of Motion Picture Arts & Sciences (United States)
	Seth Kaufman Whirl i Gig, Inc. and CineGrid (United States)
	Karen Barcellona Academy of Motion Picture Arts & Sciences (United States)
	Jeffrey Weekley Naval Postgraduate School and CineGrid (United States)

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

Key topic areas for this presentation will be:

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

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

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

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

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

10:00am | Millennium Hall
◆**AMIA/IASA Vendor Café**

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

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

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

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

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

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

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

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

10:30am 12:00pm | Regency A
■**Alternative Access: Recent Developments in U.S.Copyright Law**
Chair: David Pierce   Copyright Services (United States)
Speakers: Michael W. Carroll   American University, Program on Information
                      Justice and Intellectual Property (United States)
                 Sherwin Siy   Public Knowledge (United States)
                 Kim Bonner   Center for Intellectual Property (United States)

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

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

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

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

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

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

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

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

11:00am – 12:00pm | Washington A
● **Panel Discussion: IASA's Future and the Constitution**

Chair:	Richard Green IASA Immediate Past President (Canada)

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

12:00pm   1:00pm | Lescaze
■**Meeting: AMIA Nitrate Committee**

12:00pm   1:00pm | Anthony
■**Meeting: Independent Media Committee**

12:00pm   1:00pm | Washington C
■**Open Meeting: Get It in Writing: Publishing in The Moving Image or Tech Review**

Chair:	Marsha Orgeron and Devin Orgeron North Carolina State University, Co editors of The Moving Image (United States)
Speakers:	Jan Christopher Horak UCLA (United States)
	Dan Streible NYU (United States)
	Ralph Sargent Film Technology Company (United States)

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

1:00pm   2:00pm | Anthony
■**Meeting: AMIA Access Committee**

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

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

2:00pm   3:30pm | Washington A
● **Session of Three Papers**

Paper: Large Scale DAT To File Ingest and Annotation of Radio Programmes: The Path Chosen at Flemish Public Broadcaster VRT
Speaker: Brecht Declercq   VRT (Belgium)

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

Paper: Migration of Digital Media Storage   Practical Experiences

Speaker: Jouni Frilander   Finnish Broadcasting Company (Finland)

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

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

Paper: HathiTrust and the Challenge of Digital Audio

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

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

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

2:00pm   3:30pm | Regency A

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Emcee: Colleen Simpson   Technicolor (United States)

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

10:00pm   11:30pm | Regency A
■**A History of The Secret Cinema: A Curator's Compendium of Strange Cinema**

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

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

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■ AMIA | ● IASA | ◆ AMIA/IASA

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

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

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

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

Paper: Impact Factor, Citation Index and other Friendly Fires in Humanities: Can Audiovisual Archives be Turned into Assets?
Speaker: Prof. Gisa Jähnichen   Universiti Putra Malaysia (Malaysia)

University practice demands a high level output of publications and other evidences by their researchers and lecturers. Listed categories of efficient evidences show clearly which kind of output is accepted: namely those listed in so called collections of citation indexed journals such as Thompson Reuters, ISI web of knowledge, Scopus and Springer Link. Archived items of audiovisual material including metadata and further supplemen tary 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 institutionalized higher education. Which role can audiovisual archives with their collections play in this context? Finally, a vision can emerge from these findings, which should be brought into a discussion that reaches beyond archive and university walls.

Paper: Using Existing Institutional Resources for Establishing and Preserving Audio Visual Collections
Speaker: Toby Seay   Drexel University (United States)

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

Paper: Archival Theory, Moving Images and Audiovisuals: The Pluses and Limits of Convergences and Divergences in Archival Discourse
Speaker: Dr Lekoko Sylvester Kenosi   University Botswana (Botswana)

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

8:30am   10:00am | Regency B
◆**Session of Three Papers**

Paper: Semantic Objects and Networks in Culture and Science (Practical Demonstrations & State of the Art)
Speaker: Guy Maréchal   Memnon (Belgium)

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

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

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

Paper: Network Centric Approach to Sustainable Digital Archives
Speakers: Erik Mannens   Ghent University (Belgium)
                   Sam Coppens   IBBT (Belgium)
                   Rik Van de Walle   MMLab (Belgium)

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

Paper: Six Sigma and the Lean Factory Approach for Media Ingest and Processing
Speaker: Jörg Houpert   Cube Tec International (Germany)

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

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

8:30am   10:00am | Regency A

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

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

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

8:30am   10:00am | Washington C

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

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

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

10:00am | Millennium Hall

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

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

10:30am – 12:00pm | Regency B
♦**Session of Three Papers**

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Three non profit archives will present their methods of preserving film in the digital realm and discuss how other archives can achieve the same. Attendees will learn to assess their resources and needs to decide if digital preservation is right for them. Topics covered will include staffing, budgets, data management, and the merits of outsourced
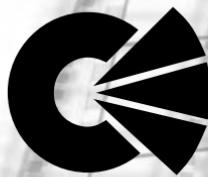
or in house scanning projects. While the Library of Congress, University of South Carolina and the Mississippi Department of Archives and History share the same goal of implementing a film to digital preservation program, the solutions employed by each organization offers multiple strategies.

10:30am   12:00pm | Washington A
● **Session of Three Papers**

Paper: Raising the Quality Bar in Re recording

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

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

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

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

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

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

Speakers: Nadja Wallaszkovits Phonogrammarchiv, Austrian Academy of Sciences (Austria)

Dr. Peter Liepert Phonogrammarchiv, Austrian Academy of Sciences (Austria)

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

12:00pm 2:00pm | Commonweath | Pre registration required
■**AMIA Awards and Scholars Luncheon**

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

2:00pm 3:00pm | Washington A
● **Session of TwoPapers**

Paper: Sound and Vision: Teaching a Mixed Specialism Online to Non specialists
Speaker: David Lee Wessex Film and Sound Archive (United Kingdom)

This paper will look at the provision of education and training concerning film, sound and oral history in non specialist archives, via an online distance learning course aimed at 'traditional' archivists, and the challenges involved. The University of Dundee offers the Sound and Vision module as part of its Mlitt and MSc (ARM) UK and International courses, as well as for the Certificate of Family & Local History, and the Continuing Professional Development of archivists working with mixed collections. The courses are accredited by the Society of Archivists UK.
A separate unit on oral history looks at its origins, development and ethical issues, as well as managing projects, volunteers, equipment, recording techniques, transcribing, and conducting safe and successful interviews (one of the practical assignments is to record an interview). The presentation will look at the relevance of this course in non specialist archives, how it is organised and taught online through a mixture of text, videos, web links, diagrams, carefully selected reading, Discussion Board, tasks and marked assignments, and what it aims to achieve in the workplace

Paper: Convergence Hits the Classroom: How the Future of Audiovisual Archiving Will Shape Professional Training, and Vice Versa
Speaker: Aaron Bittel UCLA Ethnomusicology Archive (United States)

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

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

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

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

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

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

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

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

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

Speaker: David Giovannoni   First Sounds (United States)

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

3:00pm   4:00pm | Millenium Hall
♦**AMIA/IASA Vendor Café and IASA Poster Session**

Poster: Turning Archives into Assets
Speaker: Catherine Belmont & Doreen Ernesta   Seychelles Broadcasting Corperation (Seychelles)

Poster: TV Speaks: Curating Oral Histories Online
Speaker: Jennifer Matz, Gary J. Rutkowski & Karen Herman   Archive of American Television (United States)

Poster: The User and the Archivist, How Kenya National Archives is Making the Convergence
Speaker: Francis Mwangi   Kenya National Archives and Documentation Service (Kenya)

Poster: Developing and Managing Digital Collections: All You Need to Know
Speaker: Sharif Khandaker, Canadian Museum for Human Rights (Canada)

Poster: Laying Claims to Africa's Migrated Archives: Problems and Prospects
Speakers: Emmanuel Yeboah, Dr. Ruth Abankwah & Dineo Ramatlhakwana   BA ISAGO University (Botswana)

Poster: Digitized Musical Instrument Sample Libraries   A Valid Archival Resource?
Speaker: Martin Perkins & Dr Simon Hall   Birmingham Conservatoire, Birmingham City University (United Kingdom)

Poster: History at Risk: A Survey to Determine the Size and Status of Local TV Videotape Archives
Speaker: Rick DeBruhl   University of Missouri (United States)

3:00pm   4:00pm | Lescaze
■ **Meeting: AMIA Diversity Committee**

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

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

4:00pm   5:30pm | Washington A
● **Session of Three Papers**

Paper: Electronic Collection: Preservation Plan and Long Term Access

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

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

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

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

Speaker: Chris Lacinak   AudioVisual Preservation Solutions (United States)

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

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

Paper: Using a Video Labeling Game in Audiovisual Archives

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

Sander Limonard   Netherlands Instituut voor Beeld en Geluid (Netherlands)

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

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

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

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

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

4:00pm   5:30pm | Regency A | Pre registration required
■ **Workshop: Targeting Practice: An Approaching to Grant Research and Writing**

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

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

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

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

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

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

5:30pm   6:30pm | Adams
■ **Meeting: AMIA Copyright Committee**

7:30pm   10:00pm | International House | Ticket required
■ **AMIA Archival Screening Night**

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

UCLA

Moving Image Archive Studies Program (MIAS)

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

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

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

www.mias.ucla.edu

■ AMIA | ● IASA | ◆ AMIA/IASA

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

Paper: Best Practices in the Preservation and Digitization of 78rpm Discs and Cylinder Recordings
Speakers: Aaron Rosenblum   McGill University (Canada)
                 Prof. Catherine Guastavino   McGill University (Canada)
                 Prof. Gordon Burr   McGill University (Canada)

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

Paper: Yet Another Tape Survey? Lessons Learned from ILKAR's Tape Survey
Speaker: Maurice Mengel   Ethnological Museum, Berlin (Germany)

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

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

Paper: Workflows in From Right to Left and From Left to Right
Speaker: Dr Gila Flam   National Library of Israel (Israel)

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

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

8:30am   10:00am | Commonwealth C
♦**Session of Three Papers**

Paper: Century Store: Real Options, Real Costs
Speakers: Dr Richard Wright   BBC Research and Development (United Kingdom)
                            Matthew Addis   IT Innovation, Univ of Southampton (United Kingdom)
                            Rajitha Weerakkody   BBC Research and Development (United
                               Kingdom)

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

Paper: Strategic Evaluation of Media Collections: The Indiana University Bloomington Media Preservation Survey
Speaker: Mike Casey   Indiana University (United States)

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

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

Paper: Rethinking Triage and Preservation of Analog Media Collections
Speaker: Charles A. Richardson   Richardsons Magentic Tape Restoration
                    (United States)

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

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

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

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8:30am   10:00am | Washington C

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

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

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

8:30am   10:00am | Commonwealth D

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

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

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

10:30am – 12:00pm | Washington A

● **Session of Three Papers**

Paper: The UK Sound Map: an Audio Crowdsourcing Experiment
Speaker: Richard Ranft   The British Library Sound Archive (United Kingdom)

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

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

Paper: Is a Production Archive a Suitable Long Term Archive?
Speakers: Jean Christophe Kummer   NOA Audio Solutions (Austria)
                    Sebastian Gabler   NOA Audio Solutions (Austria)

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

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

Paper: Elemeta, the Web Audio Archiving Program of the French Research Center of Ethnomusicology (CREM)
Speakers: Aude Julien   CREM (LESC UMR 7186   CNRS) (France)
                    Joséphine Simonnot   CREM (LESC UMR 7186   CNRS) (France)

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

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

10:30am   12:00pm | Commonwealth D

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

Chair:	Mary Huelsbeck Black Film Center/Archive Indiana University (United States)
Speakers:	Deidre Thieman NBC Universal (United States)
	Steve Wilson Harry Ransom Humanities Research (United States)
	Chuck Howell University of Maryland Library of American Broadcasting (United States)

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

10:30am   12:00pm | Commonwealth C

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

Chair:	Dietrich Schueller UNESCO IFAP Bureau (Austria)

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

10:30am   12:00pm | Washington C

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

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

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

12:00pm   1:00pm | Anthony

■**Meeting: AMIA Advocacy Committee**

DC Video

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

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12:00pm   1:00pm | Lescaze
■**Meeting: AMIA Cataloging & Metadata Committee**

12:00pm   1:00pm | Washington C
■ **Meeting: AMIA Education Committee**

12:00pm   1:00pm | Commonwealth D
■**Open Meeting: Lessons From the First Year of the American Archive**

Open Session on the American Archive, sponsored by the News, Documentary, and Television Committee. The American Archive is envisioned as the primary collection of archival content from public television and radio stations across the United States. A pilot project, concluded in January 2010, built a repository with audio/video content from 22 stations, while assessing costs and capabilities and developing a workflow using the PBCore metadata standard. AMIA has been deeply involved in the American Archive project, which in its next phase will conduct a comprehensive content inventory for all public TV and radio stations. During this open meeting, Matt White, Executive Director of the American Archive, will describe the next steps in the American Archive project, and we'll discuss potential roles for AMIA members to provide guidance and hands on expertise. Your ideas and involvement in building the American Archive will be welcome!

12:00pm   2:00pm | Macy's Department Store| Pre registration required
■   **A Mammoth Musical Midday Adventure: Tour of the Wanamaker Grand Court Organ**

The largest symphonic pipe organ in the world resides one block from our conference hotel. The Wanamaker Grand Court Organ in Macy's Department Store has been the performance vehicle for many of the world's most famous organists for nearly a century. Hearing this organ is a must for sound archivists, organ aficionados, and classical music lovers. The tour will begin at noon with a 45 minute concert that is also open to the public. At the conclusion of the concert, your tour through the internal workings of this huge musical instrument of 28,500 pipes will begin. The tour is sponsored by your friends and fellow conferees, Ralph Sargent and Alan Stark, from Film Technology Company, Inc.

1:00pm   2:00pm | Anthony
■**Meeting: AMIA Academic/Archival Committee**

1:00pm   2:00pm | Lescaze
■**Meeting: AMIA Small Gauge/Amateur Film Committee**

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

Speaker: Shubha Chaudhuri (India)

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

Chairs:	Jacqueline Stewart Northwestern University (United States)
	Leah Kerr Mayme A. Clayton Library and Museum (United States)
Speakers:	Mark Quigley UCLA Film & Television Archive (United States)
	Devorah Heitner Lake Forest College (United States)

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.

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

Chair:	David Rice AudioVisual Preservation Solutions (United States)
Speaker:	Skip Elsheimer AV Geeks (United States)

Unraveling 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 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.

2:00pm   3:30pm | Commonwealth C
♦**Session of Three Papers**

Paper: Visual Quality Analysis   an Archive Management Tool

Speaker:	Peter Schallauer Joanneum Research, Media Services AS (Austria)

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.

Paper: EUscreen and EFG, the AV Aggregators for Europeana
Speakers: Johan Oomen   Netherlands Instituut voor Beeld en Geluid
                        (Netherlands)
                   George Eckes   George Eckes   Deutsches Filminstitut (Germany)

This presentation will firstly discuss the goals of Europeana and benefits this unified access brings to both users and contributing organizations. 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.

Paper: A Sound Vision on Mass Digitization: Quest for the Sweet Spot
to Turn 17,500 Hours of Film Into an Asset
Speakers: Tom De Smet   Netherlands Institute for Sound and Vision
                        (Netherlands)
                   Dr. Henk den Bok   Netherlands Institute for Sound and Vision
                        (Netherlands)
                   Harm Jan Triemstra   Netherlands Institute for Sound and Vision
                        (Netherlands)

The paper describes the outcome of a recent study conducted by The Netherlands Institute for Sound and Vision that will be digitizing 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) digitization workflow needed to be replaced by a sensible High Definition digitization 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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2:30pm   3:30pm | Congress
● **IASA EB and Committee Meeting** (Members only)

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

Members and guests are encouraged to attend to hear the annual report from the AMIA Board of Directors. The open forum will provide an opportunity for members to raise issues and challenges not addressed elsewhere during the conference.

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

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

Please join us for cocktails as we say goodbye to colleagues and friends and mark the close of the 2010 Conference.

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

Farewell while exploring this unique and extraordinary historic farmers market in Center City Philadelphia, with mouth watering aromas, produce fresh from the field, Amish specialties, fresh meats, seafood, and poultry... in daytime, an exhilarating selection of baked goods, meats, poultry, seafood, produce, flowers, ethnic foods, cookware and eclectic restaurants are peppered throughout the Market and at nighttime, a festive place reserved just for you!

8:00pm | International House | Ticket required
● **AMIA Restoration Screening: On The Bowery**

Lionel Rogosin's style as an independent filmmaker was straightforward and compas sionate. His films, made "from the inside" showed the subjects he chose in their normal surroundings and allowed them to speak in their own words. By choosing ordinary people caught up in universal problems   homelessness, racial discrimination, war and peace, labor relations, and poverty   Rogosin made his point poignantly. The Oscar® nominated *On the Bowery* is a masterpiece of the American blend of documentary/fiction. *On the Bowery* chronicles three days on New York's skid row, the Bowery. In the early part of the 19th century, it was an elegant place of large mansions and respectable theater. When the elevated trains came in, it covered the street in darkness and the Bowery soon became known as the place for low rents and cheap drinks. Film provided by Milestone Films.   A limited number of tickets available for Conference attendees pick up your ticket at the Registration Desk.

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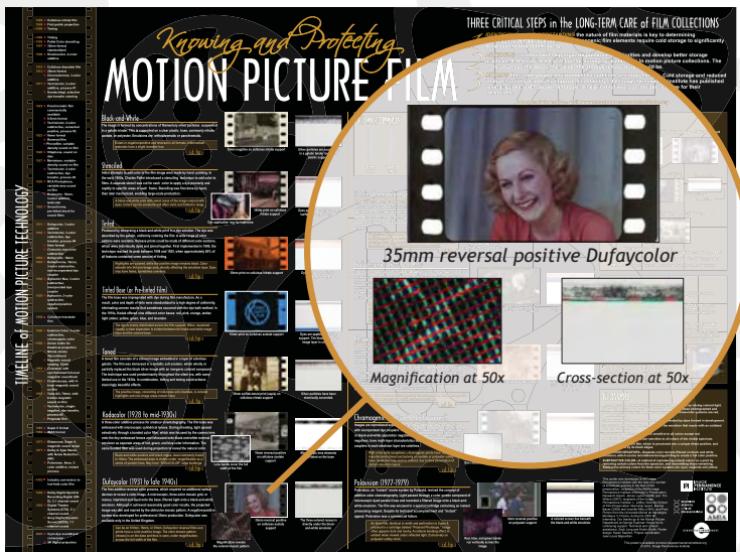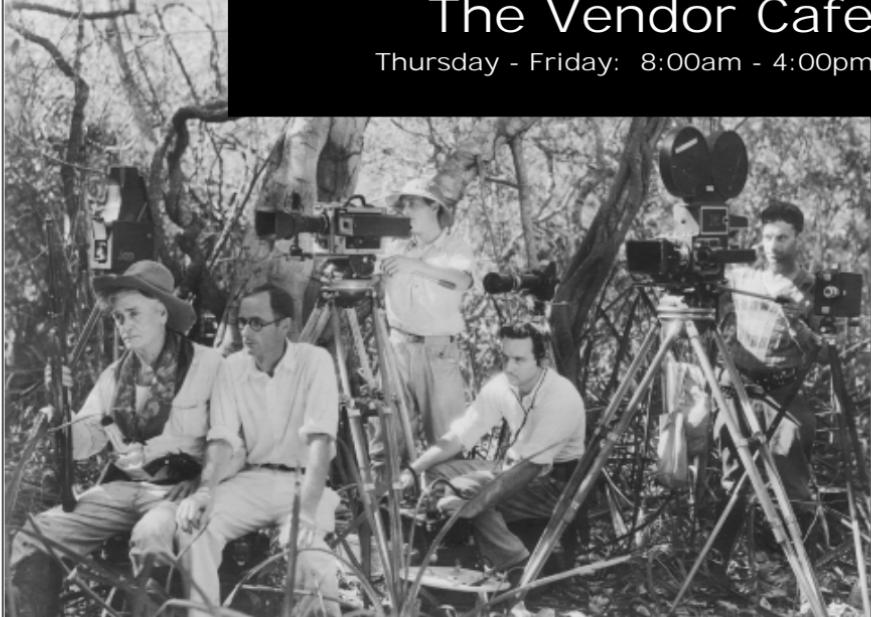- Basic knowledge on film formats and soundtracks

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Cross-section at 50x

Join us in the Vendor Cafe!

Please join us for the vendor exhibits in the 2010 Vendor Cafe. It's a great place to get a cup of coffee, have a quick meeting or just hang out between sessions.   The vendor exhibits are a wealth of information about our industry. What is new, what works, what doesn't work, what's on the horizon... the information and the services these companies offer is important. So take advantage of the opportunity and say hello!

On Thursday, you can see all of the entries in AMIA's 2010 Short Film/Video contest.   The challenge? To create a film or video that conveys the importance of preserving the world's moving image heritage. The winner will be screened at Archival Screening night, but on Thursday you'll be able to see all of the entries in viewing areas in the Vendor Cafe.

On Friday is the IASA Poster Session in the Vendor Cafe. Posters include:
- Turning Archives into Assets
- TV Speaks: Curating Oral Histories Online
- The User and the Archivist, How Kenya National Archives is Making the Convergence
- Developing and Managing Digital Collections: All You Need to Know
- Laying Claims to Africa's Migrated Archives: Problems and Prospects
- Digitized Musical Instrument Sample Libraries - A Valid Archival Resource?
- History at Risk: A Survey to Determine the Size and Status of Local TV Videotape Archives
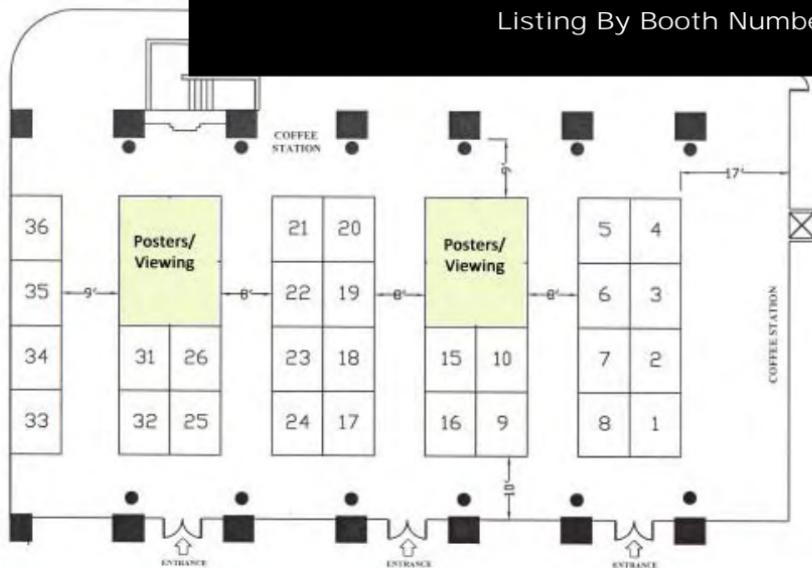
AMIA/IASA Vendor Cafe

Millennium Hall - Second Floor

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Blackmagic Design creates the world's highest quality video editing products, color correctors, video converters, routers, waveform monitors and film restoration software for the feature film, post-production and television broadcast industries.

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The career of Morten Jacobsen, director of Dancan Cinema Services,has spanned from cameraman to film producer and then , in the 1970s, the film reel business took over. It was Tuscan. Then he started to produce the square Dancan which was the need in the last century for shipping. In this millenium he designed and constructed a new revolutionary series of film cans for storage and recently moved to Gran Canaria where he has his Spanish operation. Talk of retirement? No way. See you in my booth!

The Vendor Cafe

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Front Porch Digital is the global leader in content storage management (CSM) solutions and, with the 2008 acquisition of SAMMA Systems, it is now the global leader in the migration and preservation of videotape to digital files as well. Having merged operations with SAMMA, Front Porch provides an end-to-end solution for cost-effectively digitizing, accessing, and preserving media past, present, and future. Front Porch Digital now can accelerate migration of vulnerable videotape - on an unprecedented, global scale - to optimize and secure digital storage. www.fpdigital.com

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MediaServices GmbH is a group of senior professionals working for major international companies within the media industry. In research and development MediaServices cooperates with leading research institutions on award winning projects. Paul Leitner, the founder of MediaServices, started to work on automated archive systems and automated quality inspection in 1994 when he was working for Sony Music. We are very proud of AudioInspector and excited about the possibilities of our unique VideoInspection Library.

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The Vendor Cafe

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To October 18, 2010

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Vickie Allen
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Colorlab

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SABC

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Stefan Elnabli
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To October 18, 2010

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Karma Foley
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Heather Fox

Evelyn Frangakis
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Alison Freake
Provincial Archives of Alberta

Mary Freeman
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Caroline Frick
George Eastman House

Hannah Frost
Stanford University Libraries

Jean Gagnon
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Rosa Gaiarsa
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Page 1. The famous LOVE sculpture was designed in aluminum by Robert Indiana for Philadelphia's bicentennial. It is located at the end of the Benjamin Franklin Parkway in JFK Plaza, better known to locals as LOVE Park. Photo by Jim McWilliams. Photo courtesy of Philadelphia CVB.

Page 21. Operating Room, circa 1900. A photograph of the operating theater at Jefferson Medical College, Philadelphia. Photo courtesy of Philadelphia CVB.

Page 23. From On The Bowery. AMIA's 2010 Restoration Screening, on Saturday, November 6th. On The Bowery was the first of Lionel Rogosin's award winning films, garnering the Grand Prize for Documentary at the 1956 Venice Film Festival, the British Award for Best Documentary and nomination for an Oscar® as best documentary. Publicity still. Courtesy of Milestone Films.

Page 35. The series of Sylvester Stallone's "Rocky" movies were filmed in Philadelphia from 1975 through 1990. Atop of the famous steps of the Philadelphia Museum of Art, which were immortalized by the original "Rocky," visitors can see Rocky's footprints, Photo by Edward Savaria, Jr. Photo courtesy of Philadelphia CVB.

Page 37. Dissecting Room by Thomas Anshutz, ca. 1879. Oil on cardboard (grisaille), 10 x 12 1/2 inches. Philadelphia is home to the nation s first hospital and medical school, as well as the first art school and museum. It is home to an extensive collection of medical art ranging from a recently unveiled outdoor mural honoring nurses to Thomas Eakins painting The Gross Clinic at Jefferson Medical College of Thomas Jefferson University. Photo courtesy of Philadelphia CVB.

Page 41. First day of Airmail Service, May 15, 1918. Army airmail pilot Lt. Torrey Webb receives a celebratory watch from a representative of the Hamilton Watch Company. Each of the pilots flying the first day's mail between Washington, DC, Philadelphia, Pennsylvania, and New York City received a Hamilton Watch. Webb flew the Curtiss Jenny JN 4H between New York City and Bustleton airfield near Philadelphia on May 15, 1918.Benjamin Lipsner Collection. National Postal Museum. A.2006 2..

Page 49. Founded in 1984, Philadelphia's Mural Arts Program has painted nearly 3,000 murals throughout the city, providing art as a "city service" to neighborhoods. The city supported program works in partnership with community residents, grassroots organizations, government agencies and others to create murals of enduring value while actively engaging youth in the process. Photo by Edward Savaria, Jr. for the Philadelphia CVB.

Page 63. Hammond sales office Philadelphia circa 1900.

Page 79. Rodin Museum. The Thinker" is among Auguste Rodin's most famous pieces which can be found at the Rodin Museum on the Benjamin Franklin Parkway. Photo by Andrea Golod. Photo courtesy of Philadelphia CVB.

Page 94. Army Air Corps pilots Major Reuben Fleet and Lt. George Boyle. Major Reuben Fleet of the Army Air Corps (left) and Lieutenant George Boyle (right) standing near a Curtiss Jenny (JN 4H) airplane on May 15, 1918. Major Fleet was tasked by the U.S. Army and the Post Office Department with arranging the first regularly schedule airmail service flights in the United States. The flights began on May 15, 1918 with flights between Washington, D.C., Philadelphia, Pennsylvania, and New York City. Major Fleet and Lt. Boyle were photographed at Washington's temporary airmail field on the polo grounds near the Potomac River. The pair are admiring Major Fleet's new wristwatch. The Hamilton Watch company presented each of the Army Air Corps

airmail pilots with a new wristwatch in honor of their historic flights. 1918. Benjamin Lipsner Collection. National Postal Museum. A.2008 17.

Page 105. Coppelia International Ballet Classique. Anastasia Babayeva and Denis Gronostayski, both Bolshoi trained dancers who   in true fairy tale fashion   fell in love, married and gave up international dance tours to settle down with children here in Pennsylvania. They continue to teach Russian classical ballet in a dance studio near Philadelphia. Photo by Karen Kilimnik. Credit to Dance/USA Philadelphia advocating for dance as an art and a vital component of our culture.

Page 117. Photo by Rick Echelmeyer. When English Quaker William Penn founded Philadelphia, he welcomed people of all religions. Perhaps as a result of Penn's hospitality to all, the city has become a center for religious art. Philadelphia art museums are home to many religious pieces among their collections. Death on a Pale Horse, Benjamin West (1738   1820), 1817, oil on canvas, 147 x 115 in. Gift of the City of Philadelphia, by exchange. Located in the Pennsylvania Academy of Fine Arts Washington Foyer. Photo courtesy of Philadelphia CVB.

Page 120. The Philadelphia Art Museum decorated for an exhibit. Photo courtesy of Philadelphia CVB.

The Cover. University of Pennsylvania Museum of Archaeology and Anthropology (Penn Museum) sponsored expeditionary film *Matto Grosso* (c.1931) "production" photo. Left to right: George Rawls, lead actor, Floyd Crosby A.S.C., cameraman and co director, Arthur Rossi, second camera, and Ainslee Davis sound recordist, in the field in Mato Grosso Brazil. **Penn Museum #**25717.

Thank you!

It takes a lot of people working very hard to ensure a successful conference. Put together two Associations, with three programming committees working across four continents - almost all of them volunteers - and you have just part of the challenge for 2010.

Thank you to the sponsors and donors, without whom the Conference would not be possible ...

To the IASA Organizing Committee, the Joint Programming Committe, the AMIA Conference Committee and Task Force, and all of the local members of both organizations that have worked for more than a year to bring the conference together and make your experience in Philadelphia the best it can be ...

To the speakers and workshop leaders who develop programming and workshops that address every facet of our field...

To the volunteers and others who give so much of their time and energy throughout the year ...
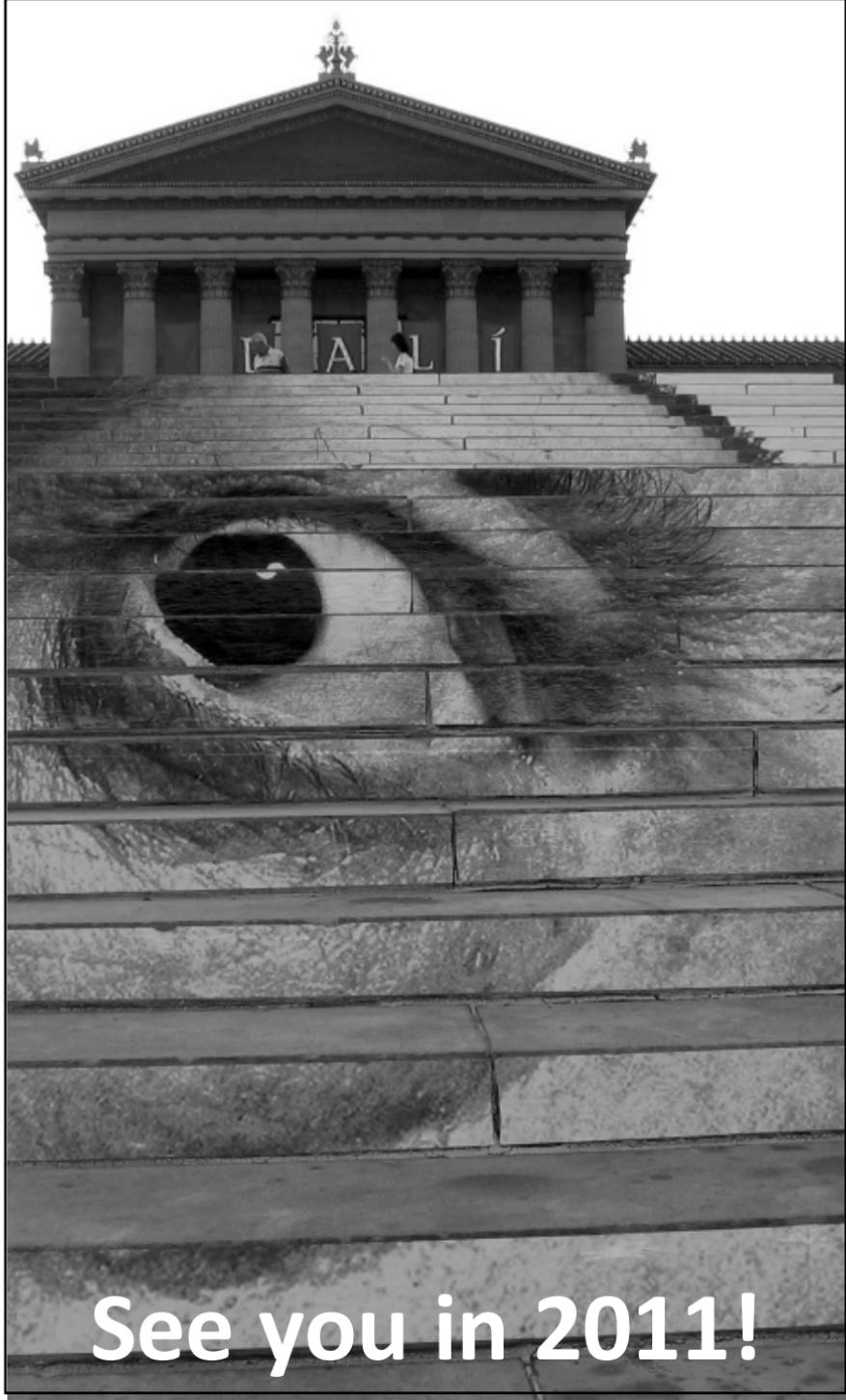
To the volunteer staff, who give up their vacation time to spend a week at the Conference making sure everything runs smoothly ...

And especially to all of those attending this year   ....

On behalf of the IASA Executive Board and the
AMIA Board of Directors and staff -
Thank you!

Notes

See you in 2011!