**Collaborative Notes - AMIA 2016**

AMIA 2016 Friday Sessions

Friday 10 November 2016

Note takers: <feel free to put your name in!>

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Programme abstracts: <http://www.amiaconference.net/preliminary-program-2/#friday>

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| Archiving Between Studios – Celebrating the 50th Anniversary of Star Trek Friday 11 November 2016 - 9:30am  Chair: Chuck Woodfill, Paramount Pictures | |
| Charlotte Johnson, Paramount PicturesJeffrey Osmer, Paramount Pictures | |
| Quad at 60:  Preserving Local 2” Videotape,”Launched in April 1956 Friday 11 November 2016 - 9:30am  Chair: Jeff Martin, Archival Moving Image Consulting | |
| Mark Quigley, UCLA Film and Television Archive | |
| From Virtual to Reality:  Dissecting Jennifer Steinkamp’s Software-Based Installation Friday 11 November 2016 - 11:00am | |
| Shu-Wen Lin, NYU Moving Image Archiving and Preservation | |
| Overcoming Rights Paralysis:  Practical Approaches to Providing Access Friday 11 November 2016 - 11:00am  Chair: Chris Lacinak, AVPreserve | |
| Greg Cram, New York Public LibraryJay Fialkov, WGBH | |
| Competency-Based Frameworks for Moving Image Archiving Education: A Progress Report Friday 11 November 2016 - 11:30am | |
| Karen F. Gracy, School of Library and Information Science, Kent State University We are one of few associations that doesn’t offer competency based framework for education  Our industry skillset needs have changed drastically over the last 10 years.  Why try now for guidelines?   * Responsibility as educators   Working group made up of reps at universities at ucla , louisiana state univ. simmons , Kent state, Univ. Toronto, Univ. Arizona, Univ. Maryland  What should the path be?   * Defined “competency” * Take knowledge you have and apply in specific situations * How do we give people competency?   Types of Competencies   * Professional (soft skills, behavior, core subject knowledge), * Functional (technical specialized knowledge) * Job (behaviors, skills, performance) * Leadership   Three Primary Domains of learning (used in K-12 education)   * Cognitive * Psychomotor * Affective   Goals: Theoretical or practical skills?  Not easy to divorce them. Practical skills are essential in closing the gap on expectations for entry level positions  Look to other associations for guidance   * Shout out to Ray Edmondson for updating “Basic Equipment” for Moving Image Archivists   HOw to approach?   * Ask questions (pic) * Give the profession more guidance for evaluation   Audiences and Uses for model   1. Students and Working professionals    * Knowledge domain of the profession    * Where can I find employment (realize the environment of the profession ie individual solitary work vs team environment)    * Self assessment tools    * Ethics and values of profession    * Pathways to professional development and advancement   2. Educators   * Field wide competencies * Practicum and internship assessment tools * Specialization competencies * Educational design tools * Applicant assessment tools * Competency acquisition assessment tool   3. Employers   * Applicant selection tools * Feedback and assessment tools * Job descriptions and skillsets   4. Certifying Bodies and Professionals Assoc.   * Assessment of educational programs * Etc.   Stakeholders   * Students * Educators * Senior practitioners * REpresentatives from communities * Artists and scholars   How do they participate?   * Focus groups to identify core competencies * Personal interviews * Critical event interviews * Group exercises | |
| Don’t Sell Shorts Short:  Preserving and Curating Shorts Collections Friday 11 November 2016 - 2:00pm  Chair: Laura Thornburg, Paramount Pictures | |
| Helen Edmunds, BFI National ArchiveMike Mashon, Library of CongressTodd Wiener, UCLA Film & Television Archive | |
| Capturing Captioning:  Problems in Preservation and Presentation of Timed Text Friday 11 November 2016 - 2:00pm  Chair: Kimberly Tarr, New York University Libraries | |
| Panel is highly US focused: very ntsc specific - no teletext  Captioning vs Subtitles:  => Governed by CEA-608 standard, hidden in line 68 in NTSC video (Vertical blanking interval), not only dialogue - also sound effects, placement cues, speaker cues  => different language, dialogue, hear but not understand  In DVDs, on Netflix: the two are used  1970: NTSC research begins on VBI  1972 WGBH establishes first captioning agency (Julia Childs will open captions)  1976 FCC officially reserves line 21  1980 TV decoder  1981 first home videos with closed captions released Lauren Alberque , Rochester Institute of Technology LibrariesMichael Grant, New York University LibrariesCarleton L. Jackson, University of Maryland Libraries | |
| Documenting Provenance:  Out of Our Heads and into the Database Friday 11 November 2016 - 3:30pm  Chair: Mike Brostoff, Academy Film Archive | |
| Mike Brostoff, Academy Film Archive 28-30 dedicated people working at the Academy Film Archive.   * *Pre-acquisition*: Curatorial staff appraise and select potential collections and negotiate terms of donation/deposit * *Acquisition*: arrange contracts, coordinate shipping and create acquisition records * *Inventory*: inspect, process and enter information in database on per item basis. * *Cataloging*: verify information in records and add credits, subject headings and summaries  No formal channel for communication collection level information between staff working in different phases of the work flowNo guidelines or requirements for documenting collection level information.Months after the records is created, cataloging works on content level. Don’t see the records as part of larger collection.  |  |  | | --- | --- | | [Joshua Ng (@joshuatj)](https://twitter.com/joshuatj) | [11-Nov-2016 21:56](https://twitter.com/joshuatj/status/797196391336579072) | | *Provenance workflow of Academy Film Archive #AMIA16 https://t.co/ATnRLFZQah* |  |   Collection Team Meeting  Important questions to ask during Collection Team Meeting   * What is the scope and nature of the collection? * Why and how was the collection acquired? * What is the relationship between the source and the materials? * What parts of the collection are we receiving? What are we not getting and why? * Tips: Record audio of the meeting. * Determine the levels of inspection and cataloging * Side benefit: learning the details and challenges of co-worker’s jobs. Helps with morale.   Sharepoint metadata fields used as finding aids for things like emails. Stephen Danley, Academy Film Archive Administrative statement: how the record to be used/not used. Type of acquisitions. References to any related materials  Scope/Content (DACS 3.1): Brief overview of the materials comprising the collection and its source  Collection Background (DACS 2.7; 5.1; 5.2): 5W1H  New Horizons Collection as an example.  Piranha (1978)   * Long acquisition process (began 2003, finalised 2015) * Appraisal: pre-print material and select titles preferred   Documenting the relationship between collection sources and items   * Some of the collections are not what people might think it contains   + Title designer’s personal portfolio   + Actor’s private collection rather than the whole filmography   Explain the why… Why is this collection here? It is important to document it. Stephanie Sapienza, Maryland Institute of Technology in the Humanities Case Study: “The Rejected”  Taking large collection of paper-based materials and link it to large collection of media materials.  Case Study: National Association of Educational Broadcasters  5000 open reels -> digital audio  112 boxes of paper  Example: Unlocking the Airwaves “The Jeffersonian Heritage”  1952 series 14 half-hour dramatic radio programs  Documents attempts by Thomas Jefferson to get an anti-slavery clause written into the constitution.  Significance: Convinced the board to pour millions of dollars into projects fostering the start of education television.  Example: Unlocking the Airwaves “Seeds of Discontent”  -- reveal growing awareness, concern and pointed calls for action on the part of the Negro middle class.  How are we trying to achieve this?  Descriptive Standards:   * EAD * PBCore * EAC-CPF - authority records for public media * IIIF (International Image Interoperability Framework)   Methodologies:  Pop Up Archive - audio transcription  Linked Data ‘hubs” similar to DPLA   * Ingested and then transformed into JSON-LD   EAD -> Linked Data is the greatest challenge.  Q&A/Comments:   * Single item, do you record collection records? One person donating multiple items, how do you record?   + Items related to acquisitions only now. We will migrate and it will relate to the acquisition and the collection. | |
| The National Archives, Historypin, and WWI:  Anniversaries, Apps, and Audiences Friday 11 November 2016 - 3:30pm  Chair: Christina Kovac, National Archives and Records Administration (NARA) | |
| **Christina Kovac**  NARA has 4 separate WWI collections 4 million feet nitrate films, 1 million feet of acetate duplicates. Cataloguing 130.000 index cards. Used heavily in the ‘60s and ‘90s. Two nitrate fires in 1977 and 1987. 1,6 million USD gift from an anonymous donor. Subtitles through Amara collaboration. YouTube channel: <https://www.youtube.com/playlist?list=PLugwVCjzrJsWIM3pm2EAxypQnwI9g51Gt>  Video: <https://www.youtube.com/watch?v=A-yN7ZaZDNs> Kerri Young, Historypin History was asked to develop the community outreach programme.  Current audiences:   * Visitors to the reading room * Teachers   User persona’s and analysis of user groups.  FullSizeRender(3).jpg  Remembering WWI iPad app. Launched in September. <https://aotus.blogs.archives.gov/2016/09/16/launching-the-beta-program-for-our-remembering-wwi-app/>  Historypin project site:  <https://www.historypin.org/en/rememberingww1/>  Public report: <https://narations.files.wordpress.com/2016/07/historypin_naramovie_archivereuse_public_report.pdf> | |
| Ongoing Intermediations:  Preserving Jud Yalkut and Nam June Paik Friday 11 November 2016 - 4:45pm  Chair: Tom Colley, Butcher Shop | |
| John Klacsmann, Anthology Film Archives <http://anthologyfilmarchives.org/> Jon Dieringer , Electronic Arts Intermix http://www.eai.org/index.htm?  http://images.bigcartel.com/product_images/127703466/photo_2.JPG?auto=format&fit=max&h=300&w=300 Gregory Zinman, Georgia Institute of Technology “You dig up ruins after ruins to understand the past, as if you know something about the  present. But we know about the present as little as about the past.”  Whole paper at: <https://www.academia.edu/27123201/_The_Archival_Silences_of_Nam_June_Paiks_ETUDE_>  “the key to dealing with Etude is to stop thinking of the “historical record”  as a reified thing that is made manifest within and rescued by a material archive, and  instead allow for an imaginative and perceptual relational redrawing of media territories  that are continually reoriented by whomever (or whatever) is holding the pen at a specific  moment in time.” | |
| Archiving In A Production Environment Is An Ever-Changing Process Friday 11 November 2016 - 4:45pm  Chair: Karma Foley, Smithsonian Channel | |
| Mette Charis Buchman , Danish Broadcasting Corporation | |