**Collaborative Notes - AMIA 2016**

AMIA 2016 Saturday Sessions

Saturday 11 November 2016

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

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

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| Lignting Talks: Projects We’re Working On Saturday 12 November - 8:00am | |
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| AMIA Membership Meeting Saturday 12 November - 8:50am  Chair: Andrea Kalas, President | |
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| Where Is My Digital Original Negative? Saturday 12 November - 9:45am  Chair: Sean Vilbert, Paramount Pictures | |
| Josh Haynie, eFilm Used to be 4TB per day, now at least 8TB a day. Marcie Jastrow , TechnicolorJohn Nicolard, Fotokem Film colorspace is bigger than P3.  ProRes 422 used to be enough but now TIFF 16bit is coming in. All to facilitate HDR.  Original Camera Files (OCF) → Digital Intermediate → Digital Source Master  Move right you get creative decision complexity and preservation.  Move Left Image data complexity, size and preservation.  Q&A/Comment:   * Anyone in the room concern about Apple ProRes deprecate support to Windows. Is it still the choice cross platform?   + Paramount: ProRes for a long time. Moved towards ProRes 4444XQ for HDR. Some of the higher end toolset supports IMF. We might move towards IMF.   + Luxe: Many footages are captured higher res, thrown away after transcode to ProRes. * Focus is on digital negative. Film does it naturally, digital we are discussing * ProRes XQ better choice. DNXR. J2K. Stuck at 12 bit 444. Maybe Open EXR another candidate for digital negative 16 bit. Uncompressed image sequence seems to be the best right now. * FADGI: ACES?   + We (facilities) are agnostic. The workflow makes you stay to a fixed way of doing things. We are ready to support. It’s something we want to get to.   + We are gravitating towards 16 bit. We want to at least keep that .   + ACES you have to commit to it early and keep at it. It’s a good way to go as long as you go the whole way.   + ACES is a good candidate for archival. * Is trying to think about digital using film analogy will break the uniqueness of digital? Why don’t we keep it all?   + Facility: we want to keep it all. At the end of the day, we have to deliver to the studio.   + LTO copies straight out of the camera. We have many copies.   + Debayer it immediately. Choice between raw files as digital master (e.g. in 2016, P3 master) versus debayer and save it. Saving original master is already happening. It’s the intermediate that we are trying to figure out.   + Maybe there’s a metadata component in this? It’s all back to the question of what would people want to work from? Working from OCF in the future is really tedious. * Paramount: history - DI made in the past is not sufficient now. * George Blood: What is it that we’re trying to save? Film workflow has been mostly the same for a loong time. Should we not consider keeping them? * Facility: Some people want to keep it in tape. Some will push through dark fibre. Some keep DSM DCDM. Others hold it 10 bit DSM (some call it DI). We will advise according to what the content owner wants. * Scale: We’re staying in 4K, we’re looking at 6TB. * Problem with RAW files. Changes a few times a year. Not just a few years now. If we save RAW, we also have to keep information on how it should look like at that point. * eFilm: Re: LTO copies. Raw files. 2 copies from camera. One goes out for work. Another copy just sits there. Facility: Goal is to keep elements so that in the future people want to come back, they can open it back up and do something. * eFilm: story. Content owner took money budgeted for archiving for color timing. 7-8 years later studio came calling for the files. Fortunately facility kept it anyway. Ethical decision to keep it anyway. Situation might not be the same 10 years ago, but we’re all better equipped now. * Skim on archiving money. Save money now, pay back 3-4 years down the road. * Question: Cost to store digital >>>>>>>> cost to store film. Not really archiving digital, but more saving them for the next migration. Paramount, how are you dealing with that concept? Studio ppl is telling me: Every 3-5 years, if raw files not needed, we will make the decision to purge it.   + Paramount: They use the term perishable. E.g. If LTO sitting on the shelf not generating revenue, it’ll be purged. We treat all digital assets similarly. 200 mil files all with 3 copies, hopefully 4 soon. Policy -> replication across libraries. Part 2: Health check frequently. AUTOMATION: Every year on the day of its ingest or last accessed. 3 flags: pass, fail, cannot access materials. One of the early DPX output - 250TB - They spent $100,000+ just to migrate manually. System is needed to do it automatically and affordably. Without some system to help you, you’re putting the content at risk! * Output to film is an option. * Question: Starting at the post step, is it too late? Should we not start from capture?   + Paramount: YES! If it’s possible, we have to do it as early as possible in the workflow. * George Blood: Is there an education component in this? Educating the company board. The inherent cost in creating the film stock doesn’t apply to digital.   + We are shooting in non-self-archiving medium right now. * NFSA Australia: If Paramount is already doing all these, should we still do it? Is there a way to talk about who is archiving what?   + Paramount: It’s great you have lots of money you can spend to make this great system. How about smaller studios? But it’s getting cheaper. We started in 2010. But Warner Bros has been doing this since even earlier. If you do it now, it’s even cheaper. | |
| A Screening of La Belle at the Movies, and Salon-Style Conversation Saturday 12 November - 9:45am | |
| Kate Pourshariati, Penn Museum In this session we had a free ranging conversation inspired by the film that we watched about the value of screening of films in theaters. The idea of the demise of viewing audiences here and internationally was a large theme. People found the film to be very inspiring and said that they wished it could be seen by all of the AMIA attendees.  This screening was I think the US premiere.  We talked about the idea of reintroducing second run theaters for films, to make it possible for people who can’t afford first run ticket prices to go to the cinema. In light of current political events, there is a strong sense that people need to get out of their homes and spend time together.  I will again share here notes from the filmmaker. People may contact her at [cecilia@prestonwitman.com](mailto:cecilia@prestonwitman.com)  Here are her notes:  Dear AMIA delegates  It means a lot to me to have La Belle At The Movies screened during such important conference. I, as you will have seen from the film, have a fascination for nostalgia and during my work have discovered it is a sentiment that better finds expression when shown in pictures and documents that testify the long gone promises of a good future.  Currently I am working at my PhD research on post independence identity of the Democratic Republic of Congo through its films, the current title of the research is Accessing the Zaire Conscience on Film.  I am carrying out the field work at the National Television cinematheque archives you saw in the film. The conditions of the films were not enhanced to seem worse for dramatic effects, this actually is what I am attempting to work with presently.  With zero conservation experience I am venturing out. If any of you is tempted to join an adventure by maybe guiding me or helping save some film....please get in touch  I WOULD LOVE TO HEAR FROM YOU  Cecilia | |
| Reclaiming Indigenous Sacred Moving Images in Public Collections Saturday 12 November - 9:45am | |
| Jennifer Jenkins, University of ArizonaHanni Nabahe, University of Arizona | |
| Project Update:  Richard E. Norman and Early Race Filmmaking Saturday 12 November - 10:15am | |
| Brian Graney, Black Film Center/Archive, Indiana UniversityMegan MacDonald Black Film Center/Archive, Indiana University | |
| Opportunity, Law, and Ethics: Researching, Contextualizing, and Recirculating Nontheatrical Films Saturday 12 November - 11:00am  Chair: Marsha Gordon, North Carolina State University  Chair: Allyson Nadia,Field, The University of Chicago | |
| Skip Elsheimer, A/V Geeks Publishing public domain content on YouTube - generating add revenue. Headache when 3rd parties claim copyright. Can cause users to be blocked from YouTube. Brian L. Frye, University of Kentucky College of Law Copyright for dummies.  Unpublished works as “dark matter” in terms of copyright. Brian suggest that these productions are shared. But to also think of a strategy in case parties claim copyright. Mark Quigley, UCLA Film & Television ArchiveMark Williams, Dartmouth College Baudelaire on Modernity “The ephemeral, the contingent, the fugitive”  [explanation](http://www.enotes.com/homework-help/do-not-understand-what-baudelaire-means-by-480606) “The term ***ephemeral*** refers to that which lasts only a short time; ***fugitive*** refers to that which is fleeting; ***contingent*** refers to that which is dependent on something else. Therefore, Baudelaire is **referring to that which is modern** as being short lasting, fleeting, and dependent on other things, the complete opposite of the eternal. “  In context of AMIA:  Ephemera: archiver collections  Contingent: creating archives  Fugitive | |
| Planning for Preservation in Public Media:  An AAPB NDSR Update Saturday 12 November - 11:00am  Chair: Rebecca Fraimow, WGBH | |
| Selena Chau, Pacifica Radio ArchivesLorena Ramirez-Lopez, Howard University Television (WHUT)Eddy Colloton, Louisiana Public RadioTressa Graves, WYSOAndrew Weaver, CUNY TVAdam Lott, Wisconsin Public Library | |
| Opening the Archive: Mobile Media Preservation and Collection Strategies Saturday 12 November - 2:00pm | |
| Natalie Cadranel, OpenArchive | |
| There was a lawThere is a projectNobody is at that job anymoreCrystal Sanchez, Smithsonian Institution, Chief Information Officer OfficeTheme of talking about failures at the conference - this is one instance of a large failure when digipres best practices broke down.Collection of interviews (2009 - ) with civil rights leadersUp on the LoC website, soon also on that of the SmithsonianSlides of av artifacts. Trying to figure out what’s happening.Rosette transcoder was a huge tool - but… everything seemed to crash / go wrong. Many errors.Needed a tool to tell us where the problems were originating from! Ran validators, checksum - go back through the steps before it reaches her. Diagnosing major file corruption took repeated, frustrated troubleshootingIngest >> Tech Info from Isilon, DAMS record >> Info and proxy: Transcoder, make proxy >> Post-processMajor tool - really helpful!! Cuny TV QC Workflow → ffmpeg decode not re-encode.Dave Rice really helped fleshing out workflow to see what frames in which files.Even QCTools crashed**Julia Kim, LoC**Came on a little later: Re-validate checksums. Checksums were valid but files no good.checksums still validated despite obvious corruption (nightmare!) - entire workflow had to be revisited. On and off months of investigation. How could we fix this?30-34 oral histories all throughout the US this summer (2016). Good time to look at where the problems came about. So that we can stop it from continuing to happen.Many other institutions are involved. UnC help with the capturing of fields. Many departments within departments are also involved.Trace the problems via emailing all the people involved.This is in a sense - a production based workflow with massive files: 1 interview ~ 500 GB. Huge amount of files recorded in living rooms. There are better tools now to reconcile production & archival needs.<http://wiki.dpconline.org/index.php?title=Pre-ingest>Advocate archival workflow to push out. Checksum earlier. Talking to donors to get them to understand the importance of checksumming earlier.Naming conventions. Out-takes. Editing stuff. Staff copied it to NAS - step not in the original workflow. Example of it being a complex problem.FADGI Federal Agencies Digitization Guidelines InitiativeFunction of how DAMS are built - different purposes:Smithsonian DAM built for marketing purposesLOC repository did not find certain encoding errors that the Smithsonian DAM didComplicated to go back in time as standards have changed, naming conventions (SIP, AIP) haveUsing JHOVE2 and Tike - but not necessarily useful with born-digital captureTechnical meta-data looks all good. Checksums good. But still some have catastrophic failure.Tech might not always be there.Catastrophic failures indicated that ”Moov atom” was not found - no index until end of file, which means whole file is messed up if something occurs during encoding in the middle.Possible solution: Reposition “moov atom” to the header.We haven’t been successful to recover everything.Call-out: Anyone has experience doing this? Invite discussionQctools -> built for analogue to digital conversion. Is there a tool for born-digital materials?FAIL: Learning from Past Mistakes in Ingest Workflows Saturday 12 November - 2:00pm  Chair: Julia Kim, Library of Congress  Civil Rights History Project | |
| Blake McDowell, National Museum of African American History and Culture Started in Smithsonian Sep 2015.  In Oct 2015, we’re told to be working on finishing the CHP ingest. Getting things into the DAM and verifying metadata. I was scraping metadata.  Everything was going great for a couple months.  Then Chrystal call in Dec 2015. All of the files that went in but wasn’t good.  Jule pulled from backup. Checksum matched. Their copies were bad too .  Collections team kept it in a sort of NAs sort of storage on a person’s desktop.  Compare with the hdd from LoC, some checksums checked good, some checked bad.  3 copies of the same files with varying problems.  Power supply were also a consideration because it might not be reliable during the night.  Bureaucracy, communication channels complicated - Getting a full sense of what’s happening → quite hard.  E.g. 5 same files for the same interviews.  One HDD crashed haven’t recovered. 1 of 56 or so.  They’re online at LoC. Good copies at one point. Where were they now?  Chrystal: took 4 of us from different institution over a year to investigate this matter. Trace the files all the way back. Trying to locate the earlier files. Now we’ve gotten a pretty good idea of the whole production workflow  Conclusion: Error in the transfer between the Producer → LoC archive Walter Forsberg, National Museum of African American History and Culture Major takeaway → large data projects with two large institutions is really HARD. Lack of specialised staff. Major decisions were made without proper archival considerations.  They were OK in the LC DAM, IS DAM →  Have a project manager across the institutions would have helped.  Jule: I will keep the pre-concat version. In tape. Until we’re really really sure.  Crystal: AV Artifacts atlas!!  Q&A/Comments:  Dave: Have you received any analogue versions of similar case?  Jule: analogue can still skip past artifacts. Digital break down. Cannot even open.  Crystal: Intense digital artifacts. Flashing across the screens. It’s definitely not inherent to the medium. The way digital breaks down is different from how analogue breaks down. We are still developing the vocab for this. Took a long time to develop the vocab.  Blake:  Q: tried to run video repair tools. Dave came down to show us via a workshop “Digital survery with Dr. Dave”  Found the hdd with the original files. Corrupted in the DAM. But it’s good in the original HDD. Somehow it happened during pre-ingest.  Crystal: We have been able to trace the path. Original producer have earlier copies we can go back to those. The archeological path - try to go back - investigate where the failure could have occurred. Very useful.  Blake: Keeping the copy at the producer/post house for a week is not enough. Maybe it should be a few years. Even in LoC DAM it’s not necessarily safe.  Lessons learned: We use checksums. Rely on checksums. Be suspect of every step.  Crystal: One tool do one thing. Tools can scan for technical specifications. Hundreds more with perfect tech specs.  Dreamworks: PC based. Vendors mac-based. Ingested/transfer without properties. Cannot open.  Crystal: Automated qc workflow is really important. Shout-out to automated qctools reports tools @av\_morgan | |
| Thinking Broadly/Digging Locally:  Pittsburgh’s Hidden Media History Saturday 12 November - 2:00pm  Chair: Devin Orgeron, NCSU  Chair: Melissa Dollman, UNC-CH | |
| Stephen Parr, Oddball FilmsGreg Pierce, Warhol Museum/OrgoneEmily Davis, CMOAJames Lewis, The MediaPreserve | |
| Standards, AXF & Designing Data for Long Term Survival Saturday 12 November - 2:30pm | |
| James Snyder, Library of Congress | |
| Collecting “Community Copies” of Orphan Works: Technology, Archives, and Access Saturday 12 November - 3:30pm  Chair: Martin Johnson, The Catholic University of America | |
| Molly Rose Steed, University of UtahEmily Vinson, University of Houston Libraries Special Collections | |
| Further Freaky Film Formats: Mad Scientists Edition Saturday 12 November - 3:30pm  Chair: Snowden Becker, UCLA Dept. of Information Studies | |
| Dino Everett, USC Hugh M. Hefner Moving Image ArchiveMarsha Gordon, NCSUSusan Etheridge, UCLA Film & Television Archive | |
| Kartemquin and Media Burn: A Case Study in Filmmaker/Archive Collaboration Saturday 12 November - 4:45pm  Chair: Sara Chapman, Media Burn Archive | |
| |  |  | | --- | --- | | [Tiffany D (@tiffersd)](https://twitter.com/tiffersd) | [12-Nov-2016 22:11](https://twitter.com/tiffersd/status/797562427344846852) | | *Kartemquin films #amia16* [*https://t.co/AmL9oMFbZH*](https://t.co/AmL9oMFbZH)  *CxGCy9uXEAAZT7a.jpg* |  |  Nancy McDonald, Kartemquin Films 50th anniversary video. Compilation of films made all these years.   |  |  | | --- | --- | | [Media Commons Uof T (@MediaCommons\_TO)](https://twitter.com/MediaCommons_TO) | [12-Nov-2016 21:56](https://twitter.com/MediaCommons_TO/status/797558607093104641) | | *Kartemquin: "we tell stories from street level" #amia16* |  |  |  |  | | --- | --- | | [Media Commons Uof T (@MediaCommons\_TO)](https://twitter.com/MediaCommons_TO) | [12-Nov-2016 21:54](https://twitter.com/MediaCommons_TO/status/797558202049167360) | | *Nancy McDonald: so important that these progressive voices are preserved. Shows that these voices are valued #AMIA16* |  |  Carolyn Faber, Kartemquin Films  |  |  | | --- | --- | | [Media Commons Uof T (@MediaCommons\_TO)](https://twitter.com/MediaCommons_TO) | [12-Nov-2016 22:07](https://twitter.com/MediaCommons_TO/status/797561485673304065) | | *Carolyn Faber: on @Kartemquin 's inventory proj. See Digital Dilemma 2 - preservation challenges for doc & indie fi… https://t.co/wyK2Q4hndf* |  |   Most filmmaking org:  Filmmaking is primary activity.  Archive is not in their mission.  no archival expertise   |  |  | | --- | --- | | [Media Commons Uof T (@MediaCommons\_TO)](https://twitter.com/MediaCommons_TO) | [12-Nov-2016 22:11](https://twitter.com/MediaCommons_TO/status/797562425088339968) | | *Faber: challenges in getting funding for projects - many competing priorities #AMIA16* |  |   Benefit of being a production house, we have all the raw footages.  Origins of the KTQ Archive.  1966 “Keep everything”  2006, National Film Preservation Foundation  2007, Funding for Collections Assessment  2010-11, Rehousing project  2011-14, Inventory project   |  |  | | --- | --- | | [Media Commons Uof T (@MediaCommons\_TO)](https://twitter.com/MediaCommons_TO) | [12-Nov-2016 22:23](https://twitter.com/MediaCommons_TO/status/797565588411469824) | | *Faber: whilst looking through footage, found video of Bernie Sanders getting arrested in 1963! #AMIA16* |  |  |  |  | | --- | --- | | [Media Commons Uof T (@MediaCommons\_TO)](https://twitter.com/MediaCommons_TO) | [12-Nov-2016 22:19](https://twitter.com/MediaCommons_TO/status/797564432150855680) | | *Faber: question: too keep collection or to donate to a larger institution? (with more infrastructure to deal with it) #AMIA16* |  |   **Sara Chapman, Media Burn Archive**  Launched video website 2006. Provide access.  7000 video tapes.  13 mil views of content so far, more than 3000 hours online.  FOCUS: camera original footages.  Some of our collections:  Guerrilla Television (120 videos)  1992 election (250 videos)  The 90’s PBS series (showing independent films)  Why Camera original footage?   * Duration * Extra stuff * Reveals filmmaking process * Who am I to decide what’s important?   + E.g. footage shot for a tv show on technology. Mispack factory 1981 - most popular video of all times. Another video “Inside printing and graving factory”   DIRECT WINDOW to the Past.  Example: Voices of Cabrini collection   * Example of how having access to original life can tell you. * 60 hours of camera original footage. * Footage from several documentaries, including “Ambassadors of Cabrini” and several others.   Project: “Kartemquin Films: When Art Makes a Difference”. Funded by NEA. 18 month project. Digitize describe provide access to 224 videos.   |  |  | | --- | --- | | [Media Commons Uof T (@MediaCommons\_TO)](https://twitter.com/MediaCommons_TO) | [12-Nov-2016 22:38](https://twitter.com/MediaCommons_TO/status/797569323988557824) | | *Chapman: working with @Kartemquin on project: "When Art Makes a Difference" #AMIA16* [*https://t.co/O2VqIoy0Pw*](https://t.co/O2VqIoy0Pw)  *CxGJETtUUAUBbIw.jpg:large* |  |   Media Burn works only with VIDEO.  Q&A/Comments:   * Audio sync issues with celluloid film materials?   + Nancy: YES. complicated. Inventorised but haven’t done much to it. * Video streaming - any for-profit endeavors?   + Carolyn: Bernie’s footage $2000, biggest amount. Most of it available for free. * Collecting filmmaking knowledge.   + Sara: Yes one of the reason why we’re doing this. * Funding?   + Sara: Question I’ve been thinking the whole conference: Are there funding for the maintenance of the storage of grant funded digitized films?  |  |  | | --- | --- | | [Media Commons Uof T (@MediaCommons\_TO)](https://twitter.com/MediaCommons_TO) | [12-Nov-2016 22:46](https://twitter.com/MediaCommons_TO/status/797571300546015232) | | *Chapman: lots of funding for digitisation but no $$ for on-going preservation of those files #AMIA16* |  |  * Streaming platform?   + Sara: vzaar. Youtube short clips as lead to main streaming site. Wordpress site contains IMF fields. | |