

PRELIMINARY PROGRAM

ARCHIVING 2015

May 19-22, 2015 • Los Angeles, CA

www.imaging.org/archiving

General Chair: David Walls,
US Government Printing Office



Sponsored by the Society for Imaging Science and Technology

About the Conference

The IS&T Archiving Conference brings together a unique community of imaging novices and experts from libraries, archives, records management, and information technology institutions around the world to discuss and explore the expanding field of digital archiving and preservation. The conference presents the latest research results on archiving, provides a forum to explore new strategies and policies, and reports on successful projects that can serve as benchmarks in the field. Archiving 2015 is a blend of short courses, keynote talks, peer-reviewed oral presentations, an exhibit, behind-the-scenes tours, and ample opportunities to network.

Conference Sponsors

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Conference Reception Sponsor



Cooperating Societies

- AIC The American Institute for Conservation of Historic & Artistic Works
- ALA ALCTS American Library Association – Association for Library Collections & Technical Services
- CNI Coalition for Networked Information
- Digital Preservation Coalition
- IOP/Printing and Graphic Sciences Group
- ISCC Inter-Society Color Council
- MCN Museum Computer Network
- RPS Royal Photographic Society

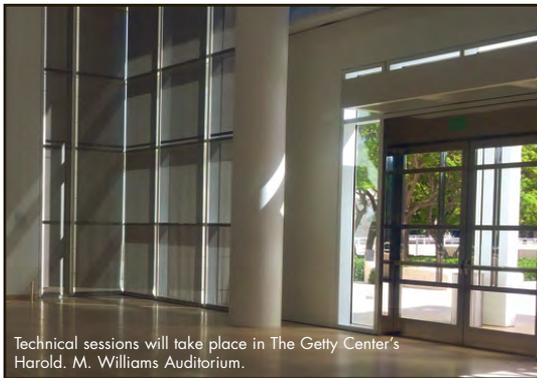


Photo: Suzanne E. Grinnan.

Technical sessions will take place in The Getty Center's Harold. M. Williams Auditorium.

Conference Committee

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Conference At-a-Glance

Please see logistic details on pages 2-3 for important information on locations and lodging related to this event.

Registration Desk Open

Tues., May 19 7:00 AM - 4:00 PM
Luxe Sunset Blvd. Hotel

Wed., May 20 8:00 AM - 4:00 PM

Thurs., May 21 & Fri., May 22 8:30 AM - 2:00 PM
Harold M. Williams Auditorium, Getty Center

Tuesday, May 19

- Short Course Program (see p. 4); separate registration fee required. You may register for short courses only; there is no requirement to attend the technical conference.
- Welcome drinks at Angeleno Hotel

Wednesday, May 20

- Opening Keynote: From "Act" to "Impact": Combining Innovation, Evaluation, and Scale to Produce System-level Change, *Katherine Skinner, Educopia Institute*
- Exhibition
- Technical Papers Program
 - Digital Forensics
 - Innovative Software, Projects, Services
 - Exhibitor Previews
 - Creating and Preserving Dynamic Media
 - Digital Preservation I
- Conference Reception

Thursday, May 21

- Getty Focal Talk: The Role of Multilingual Thesauri in Enhancing Access to Descriptive Metadata for Images, *Murtha Baca, The Getty Research Institute*
- Exhibition
- Technical Papers Program
 - Imaging Technology I & II
 - Digital Preservation II
- Behind-the-Scenes Tours

Important Dates

Hotel registration deadline:
April 27, 2015

Early registration deadline:
April 27, 2015

Last day to register:
noon EDT May 14 online or
May 19, 2015 onsite at Luxe

Note: There is NO onsite registration at the Getty Center. The last opportunity to register is onsite at Luxe Sunset Blvd. Hotel on Tuesday, May 19th.

Friday, May 22

- Closing Keynote: Engaging Education: On the Translation of Imaging Standards to Lab-based Education, *Paul Conway, University of Michigan*
- Sharing the Research and Teaching Behind Short Courses
- Technical Papers Program
 - Managing Content and Digital Curation I & II
- Panel Discussion on Lessons Learned



Photo: Christoph Veges.

Short courses like this one on Metamorfoze, taught by Hans van Dormolen, offer an intimate setting to gain more in-depth knowledge about technical aspects of digital archiving. View all short courses beginning on page 4. View courses on Metamorfoze on page 8 and page 10.

Logistics

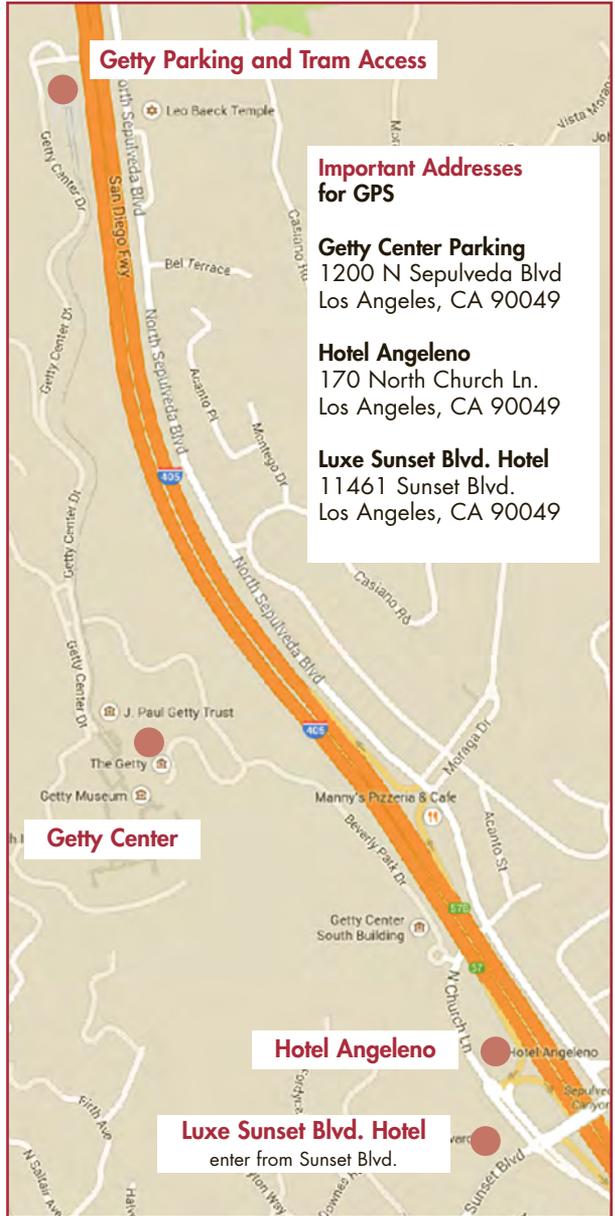
Archiving 2015 attendees are encouraged to stay at the Hotel Angeleno, where a great hotel room rate, including parking, wifi, and more has been secured. See page 3 for details.

Archiving 2015 short courses will take place at the Luxe Sunset Boulevard Hotel, a short walk from Hotel Angeleno (allow 10 minutes; walk is 2-3 city blocks). This is also the location of the Conference Reception on Wednesday evening.

Technical Sessions will take place in the Harold M. Williams Auditorium, on the grounds of the Getty Center (www.getty.edu). The Getty Center also houses the Getty Museum and the Getty Research Institute. Note that the Center sits high atop a mesa. The image to the right is deceptive in how close the Center is to the hotels. The grounds have a cafeteria and other dining options for lunch.

Access to the Getty Center is via a tram, located about 1.5 miles from the Hotel Angeleno. Parking at the Center is \$15/day. Hotel Angeleno guests have complementary parking at the hotel. Walking from the hotel to the Getty Center or the Getty Center Parking and Tram area is not encouraged due to safety reasons. IS&T is working to secure shuttle and other transportation options. Details will be sent to registrants.

Attendees visiting LA may wish to rent a car as the city is quite spread out and not easily accessi-



ble by public transport. There are few restaurant options within walking distance of the hotels. A vibrant area near UCLA—Westwood—is 2.5 miles from the hotel. It has many dining options. The hotel shuttle ferries guests up to 3 miles free of charge, based on availability.

Note: Map is from Google maps and is deceptive as it does not show elevation. It is intended just to give a general idea of locations.

The Venue: The Getty Center and Los Angeles (LA)

The Getty Center, located in the Brentwood section of LA, is hosting Archiving 2015 in the Harold M. Williams Auditorium. The Getty, comprised of two locations within the LA area, is one of the most visited museums in the US. The Getty Center houses European paintings, drawings, sculpture, illuminated manuscripts, decorative arts, and an international collection of photographs, along with the Getty Conservation Institute, the Getty Research Institute, and the Getty Foundation. The Getty Villa in Malibu has over 1,200 antiquities on display and is dedicated to the study of the arts and cultures of ancient Greece, Rome, and Etruria.

Los Angeles—the city of angels—holds a plethora of exploration opportunities for visitors. From outstanding museums such as the Getty, LAMOCA, Hammer, Norton Simon, and Huntington to iconic settings such as Griffith Observatory, the Hollywood Walk of Fame, and Disneyland, LA offers something for everyone. You can learn about the origins of the earth at La Brea tar pits; walk through history at Union Station and Olvera Street; enjoy performance art at the Hollywood Bowl; take in the Pacific Ocean at Santa Monica Pier; or tour the exemplary Greene and Greene Arts and Crafts homes, such as the Gamble House in Pasadena.

Accommodation and Transportation

Lodging Accomodation

IS&T has secured a block of rooms at

Hotel Angeleno

www.hotelangeleno.com/

170 N. Church Lane
Los Angeles, CA 90049
+866-460-7456

Rate: \$155/night + 15.565% tax for Deluxe Double or King room

Room rate includes internet access throughout the hotel, valet parking, nightly wine hour, and shuttle service within 3-miles of the hotel. Rate honored May 14-25 based on availability.

Check in/out 3:00 pm/noon

Reservation deadline: April 27, 2015

Reserve

via Online: <http://tinyurl.com/n3tqilt>

via Phone: 866/264-3536

Reference: IS&T Archiving2015

Transportation

A number of airports serve LA. The one closest to Hotel Angeleno is Los Angeles International Airport (LAX). It has direct flights from many cities including Atlanta, Baltimore, Boston, Chicago, Dallas, Denver, Frankfurt, Newark, New York, Paris, Phoenix, Sydney, Tokyo, and Washington, DC (DCA and IAD).

Getting to the hotel from LAX

The Angeleno Hotel is 12 miles from LAX.

Bus service with one bus change is \$11.75 and takes approximately 1 hour. Info at socialtransport.org/tm_pub_start.php.

Shuttles charge approximately \$17 one-way. Book online at www.supershuttle.com/

Taxis cost \$45-\$60 depending on traffic.

Car rental is currently as low as \$30/day and can be compared at kayak.com.

More information on LAX and ground transportation is at www.lawa.org.

Short Course Program: Tuesday, May 19th

T1A: The Ten Commandments of Good Scanner & Camera Imaging Performance

8:00 am – 12:15 pm (4 hours)

Instructors: Peter D. Burns, Burns Digital Imaging, and Don Williams, Image Science Associates

This is a no-nonsense course on simple and achievable tools/techniques to build a solid digital imaging foundation for the capture of resilient and versatile digital images, including methods having potential to meet the highest levels of FADGI and Metamorfoze guideline requirements. It's not that hard. This is an updated and improved course from a previously published Top Ten Tips publication several years ago. We've learned a lot and will share those experiences with you. These include realistic color management, predictable behaviors of branded capture devices, and new methodologies for rapid capture imaging. Specific and practical examples of the use of ISO standards and institutional guidelines in museum or library environments will be described.

The elements of this course can be applied to digital image service providers, collection custodians, and device manufacturers. We also focus on the selection and development of test plans, performance measurements, acceptance criteria, tests targets, and software. Suggestions and tools for maintaining good imaging performance are included.

Benefits

This course enables the attendee to:

- Interpret and comply with customer imaging requirements.
- Establish accountability for imaging performance problems.
- Understand standards to characterize scanner and camera performance.
- Critically evaluate manufacturers' claims of resolution, color errors, and noise.
- Identify sources of performance variation in digital image reformatting.
- Introduce imaging quality control procedures into workflows.

Special Notes for Short Courses

All Short Courses take place at the Luxe Sunset Boulevard Hotel.

The purchase of any short course ticket entitles you to the group lunch that day.

We encourage you to register for courses in advance to insure that they run, but it is possible to register onsite.

You may register for classes only; technical registration is not required to take classes.

- Develop test plans, and apply corrective actions for ill-behaved performance.
- Use easy and non-disruptive methods to monitor image quality.

Intended Audience: Managers, engineers, and technicians responsible for evaluating and monitoring scanner and camera performance, and emerging guidelines. This includes manufacturers, service providers, and content custodians. A working knowledge of digital scanner and camera operation and their common technologies will be assumed.

Peter Burns is a consultant working in digital image evaluation, system monitoring, and image processing. He has experience in several areas for digital imaging; digital photography, mobile imaging, cultural heritage imaging, and imaging performance standards. A frequent speaker at imaging conferences, he is also a university lecturer and short course instructor.

Don Williams is founder of Image Science Associates, a digital imaging consulting and software group. Their work focuses on quantitative performance metrics for digital capture of digital imaging devices, and imaging fidelity issues for the cultural heritage community. He has worked for a number of large cultural heritage institutes in practical implementation of image quality controls and is the prime architect for the GoldenThread image quality evaluation tools. He has taught short courses for many years, and contributes to several imaging standards activities.

Short Courses At-a-Glance

Descriptions for short courses begin on page 4.

<p>8:00 AM – 12:15 PM T1A: The Ten Commandments of Good Scanner & Camera Imaging Performance</p>	<p>8:00 AM – 12:15 PM T2A: An Introduction to Digital Archiving</p>	<p>8:00 – 10:00 AM T3A: Applying the Standard: ISO 16363 in Practice</p>	
Lunch provided for all short course attendees and instructors.			
<p>1:30 – 3:30 PM T1C: Intro. and Explanation of the Metamorfoze Pres. . . .</p>	<p>1:30 – 5:45 PM T2C: Archivematica and AtOm: Open Source, End-to-End Digital Curation</p>	<p>1:30 – 5:45 PM T3C: Automating Away Drudgery: AppleScript Solutions in a Capture One Centric Workflow</p>	<p>1:30 – 3:30 PM T4A: Intro. to BitCurator & BitCurator Access</p>
<p>3:45 – 5:45 PM T1D: Metamorfoze Preservation Imaging Guidelines</p>			<p>3:45 – 5:45 PM T4D: Deep Dive into IIF</p>

T2A: An Introduction to Digital Archiving

8:00 am – 12:15 pm (4 hours)

Instructor: John Sarnowski, ResCarta Foundation

This is an introductory workshop on the use of open/free software to create, validate, index, search, display, and maintain a digital archive of various materials including photographs, oral histories, newspapers, and books.

The course explains how to take simple digital files and create a knowledge base of standardized archival digital objects, complete with Library of Congress metadata. Learn how to build a collection, and host it. Make your full text searchable oral histories to FADGI guidelines. Capture audio files with Audacity™, use digital cameras and scanners to create full-text searchable, harvestable archives with Tomcat™, ResCarta™ and jOAi. Bring your laptop for this hands-on session. Take the free and open source tools and knowledge with you to create a growing and sustainable archive.

Benefits

This course enables the attendee to:

- Understand the types of equipment, soft-

ware, and time required to convert analog objects to digital.

- Identify the various types of metadata and how they can be created.
- Understand the difference between a digital file and a digital object.
- Understand the use of OCR/AAT software and its limitations.
- List best practice formats for long term storage and reuse.

Intended Audience: This workshop is intended to be relevant to a wide audience, but will be particularly relevant to those cultural heritage professionals tasked with converting analog materials to digital.

John Sarnowski has more than 25 years experience in building digital collections. He was responsible for creating millions of digital objects for learned societies, libraries, and major corporations as the director of Imaging Products at Northern Micrographics. Projects included "The Making of America," JSTOR, and Historic Pittsburgh. He currently is director of the ResCarta Foundation.

T3A: Applying the Standard: ISO 16363 in Practice

8:00 – 10:00 am (2 hours)

Instructor: Seth Anderson, AVPreserve

The course provides an introductory overview of the Audit and Certification of Trustworthy Digital Repositories (ISO 16363) standard, focusing on its application in practice as an assessment and planning tool for organizations with digital preservation needs of all type and scale. Using recent assessments as case studies, the course outlines assessment processes, methodologies for analysis, potential outcomes, and common shortcomings of digital preservation programs. Attendees will participate in activities to further elucidate the contents of the standard and simulate the assessment and planning experience.

Benefits

This course enables the attendee to:

- Understand the basic principles of the ISO 16363 standard and requirements for compliance.
- Examine the unique digital preservation context of different types of organizations and how the principles and requirements of ISO 16363 apply in these scenarios.
- Gain practical experience performing self-assessments against the metrics of ISO 16363, analyzing findings, and planning for change in response.

Intended Audience: Archives professionals with basic knowledge of digital preservation principles and responsibilities (e.g. OAIS reference model).

Seth Anderson is a consultant for AVPreserve, a preservation and information management consulting firm, providing services to help organizations overcome the challenges faced in the preservation and access of moving image, sound, text-based, and still image content. His work specializes in the application of organizational assessment and analysis to develop policies and practice for sustainable long-term digital preservation and access. He has consulted on digital preserva-

tion projects at a variety of organizations including HBO, Carnegie Hall, and Yale University. He recently attended the first High Level Training Course on ISO 16363 for Auditors and Managers provided by the standard's authors. He has conducted numerous assessment and planning projects based on the standard.

T4A: Digital Forensics in the Archive: An Introduction to BitCurator and BitCurator Access Tools

NEW TIME: 1:30 – 3:30 pm (2 hours)

Updated description is below

Instructor: Kam Woods, University of North Carolina at Chapel Hill

Digital forensics tools and methods can support a variety of important archival tasks. There are two needs that are not addressed by software designed for the digital forensics industry: incorporation into the workflow of archives/library ingest and collection management environments, and provision of public access to the data. The BitCurator and BitCurator Access projects have developed software specifically for collecting professionals that incorporates the functionality of many open source digital forensics tools. We have developed the BitCurator environment and BitCurator Access tools, which are freely available and can be run directly in Linux or within a virtual machine on other platforms (Windows and Mac). This course covers the basic functionality of the BitCurator environment and BitCurator Access tools.

Benefits

This course enables the attendee to:

- Learn how to run the BitCurator environment in a virtual machine.
- Export file system metadata from a disk image (using *fiwalk*).
- Locate and identify personally identifying information within digital materials (using *Bulk Extractor*).
- Automate repetitive tasks (using *Nautilus* scripts).
- Recognize and understand the main data elements that are generated by many

open source forensics tools (using DFXML).

- Generate summary reports of DFXML metadata that can be used to characterize the contents of disks (using BitCurator reporting tools).

Intended Audience: Information professionals who are responsible for acquiring or transferring collections of digital materials, particularly those that are received on removable media.

Kam Woods is a research scientist in the School of Information and Library Science at the University of North Carolina at Chapel Hill. He is the technical lead on the BitCurator Access project, funded by the Andrew W. Mellon Foundation. His research focuses on long-term preservation of born-digital materials, with a focus on approaches that combine technologies and expertise in archiving, computer science, and digital forensics to enable and maintain access to digital objects that are at risk due to obsolescence.

T3B: The Nature of Data Degradation in Digital Storage

10:15 am – 12:15 pm (2 hours)

Instructor: Barry Lunt, Brigham Young University

Those responsible for archiving digital data should be aware of the physical nature of digital data and how it degrades with time for all forms of digital data storage, including hard-disk drives, solid-state storage (SSDs and memory sticks), optical discs, and magnetic tape. Knowing the fundamental nature of data can help in all levels of archival decisions, including purchasing, management, maintenance, and obsolescence. The course also covers the parameters used to characterize all of today's storage options, providing an understanding of what these parameters mean in terms that are useful to archivists.

Benefits

This course enables the attendee to:

- Summarize the various storage technologies available today.
- Understand the physical ways in which data is stored and how it degrades with time.
- Understand the nature of digital errors and their impact on data read-back.
- Describe the failure mechanisms for all types of digital media available today, and how these failure mechanisms impact archival storage.
- Compare today's digital storage options from an archivist's perspective.

Intended Audience: People interested in knowing their options for storing digital data and how those options compare for longevity of the data. This would include anyone responsible

for making technology decisions in data storage. Assumed education level is a background in archiving or data storage and 3 years of experience, or a 4-year college degree.

Barry M. Lunt is a full professor of Information Technology at BYU. He has taught for 27 years and worked for seven as a design engineer with IBM. His research has developed the M-Disc for permanent digital data storage. He has eight US patents, 17 patents applied for, and has published more than 70 papers and two books. He has a BS in electronics, an MS in manufacturing and electronics, and a PhD in education.

T1C: Introduction and Explanation of the Metamorfoze Preservation Imaging Guidelines, Version 1.0, 2012.

1:30 – 3:30 pm (2-hours)

Instructor: Hans van Dormolen, Hans van Dormolen Imaging & Preservation Imaging

In this course the what, why, and how of the Metamorfoze guidelines will be explained. Also the technical criteria and their tolerances will be explained in an easy, comprehensible way.

To use the Metamorfoze guidelines in digitization projects the entire work flow has to be organized according to the specs. Scanners and cameras have to be tuned according to the specs, technical targets have to be acquired, the daily use of technical targets has to be implemented in the daily use and handling by operators and photographers. A quality management team or system has to be organized to check the digital images on a regular base. To start working according to the specs requires an investment of time and money, which is rapidly paid back by a robust, reliable, predictable, and repeatable production of digital images. To be able to make this investment and to deal with unexpected setbacks, broad and deep support of management is needed.

Benefits

This course enables the attendee to:

- Understand the Metamorfoze Guidelines.
- Learn its criteria, tolerances and technical test charts in an easy comprehensible way.

Intended Audience: Managers, photographers, operators and others from archives, libraries and museums who are involved in digitization projects wishing to learn more about the Metamorfoze Preservation Imaging Guidelines and its work flow.

Hans van Dormolen is the founder of Hans van Dormolen Imaging & Preservation Imaging (HIP). He works as an imaging consultant in the cultural heritage community and at KB, the National Library of the Netherlands. He is the author of the Metamorfoze Preservation Imaging Guidelines and author and co-author of several other Metamorfoze guidelines. Hans is a member of ISO TC42 JWG26, CIE Archival Color TC08 and IS&T. He received an IS&T Service Award for his work in objective capture practices for cultural heritage imaging in 2014.

T2C: Archivematica and AtoM: Open Source, End-to-End Digital Curation

1:30 – 5:45 pm (4 hours)

Instructor: Courtney Mumma, Artefactual Systems

Archivematica digital preservation system and Access to Memory (AtoM) content management system are two web-based, open-source options for managing digital content from ingest to preservation and access. This workshop will offer the opportunity to look inside both systems and address ways they could address diverse workflows for born-digital records, digitized content, forensic images, and research data. Users interact with the simple web-based dashboard interfaces, allowing the application of various tools and commands that otherwise would have to be run individually. We will also look at examples of how institutions all over the world are using both systems, together and integrated with other systems.

Benefits

This course enables the attendee to:

- Understand how the two systems can help manage their own collection needs.
- Identify various configuration and workflow decisions during digital preservation processing in Archivematica.
- Apply PREMIS in METS for preserved digital content.
- Provide for access to hierarchical collections in AtoM using various descriptive standards.

Intended Audience: Archivists, librarians, digital humanists, and museum curators

Courtney C. Mumma is an archivist and a librarian responsible for Artefactual Systems' open source digital curation community management. She collaborates with the Archivematica and AtoM teams on system requirements and product design as well as provides training and community dialogue. Mumma has been published in Archivaria and has delivered dozens of presentations on the practical application of digital preservation strategies in academic, library, archives and museum contexts.

T3C: Automating Away Drudgery, AppleScript Solutions in a Capture One Centric Workflow

1:30 – 5:45 pm (4 hours)

Instructors: Jack Frost, Phase One, and Doug Peterson, Digital Transitions

Many institutions have redundant or repetitive workflows that can be dramatically improved via Apple Scripting. (*Note: AppleScript can only be run from a Mac, but can interface and work with files across PC/Mac mixed networks.*) A good script saves time, reduces errors, and makes digitization less tedious.

AppleScript is a simple OSX scripting language. Capture One 8 CH introduces many AppleScript hooks, allowing automation and advanced workflows with minimal coding. This course is a practical workshop on using AppleScripting in a Capture One centric workflow, for example, this four line Self

Short Course Fees (includes lunch)

If you register:	by April 27	after April 27
2-hour		
Member/Non-mem	\$135/\$160	\$185/\$210
Student	\$60	\$85
4-hour		
Member/Non-mem	\$235/\$260	\$285/\$310
Student	\$75	\$100
6-hour		
Member/Non-mem	\$335/\$360	\$385/\$410
Student	\$100	\$125

Please Note: IS&T reserves the right to cancel classes in the event of insufficient advance registration. Please indicate your interest early.

Timer script: [Tell Application "Capture One" / Delay 5 / Capture / End Tell]. More advanced scripts can sync Capture One (C1) naming to a database, check C1 sessions for completeness, provide audio queues for capture, smooth out jittery C1 AutoCrop results, split pages within C, and more.

Benefits

This course enables the attendee to:

- Distinguish between tasks well suited to scripting, and tasks better done with brute force.
- Understand what AppleScripts can and cannot do easily.
- Construct complete AppleScript solutions in a Capture One centric workflow.
- Properly comment and document your AppleScript solutions, and troubleshoot problematic code.
- Identify resources and contacts to help improve your Capture One AppleScript solutions.

Intended Audience: This course is geared toward those responsible for digitization workflow at institutions that use or are considering using Capture One. Applescript is the simplest of all programming languages. Basic experience in programming (any language) is preferred but not required, as many AppleScript solutions are only a few lines of code.

Jacob Frost is application software R&D manager for Phase One, makers of Capture One. His team is responsible for the vastly increased library of AppleScript hooks in Capture One v8 CH.

Doug Peterson is head product manager at Digital Transitions Division of Cultural Heritage. He has helped many clients with AppleScript solutions for Capture One and worked closely with Phase One on their implementation of AppleScript for the Cultural Heritage community.

T1D: Metamorfoze Preservation Imaging Guidelines and its Daily Use

3:45 – 5:45 pm (2-hours)

Instructor: Hans van Dormolen, Hans van Dormolen Imaging & Preservation Imaging

This course builds on T1C. During this class, technical criteria and tolerances are explained in a practical and useful way, and the daily use of technical test charts, like the DCSG, UTT and the SRC, is presented.

To tune a system according to the Metamorfoze guidelines the digital colorchecker SG (DCSG) is used. With help of this chart, a color correction profile is made. The chart is analyzed to check if it meets the tolerances for the tonal capture and color accuracy as described in the Metamorfoze guidelines. After a system is tuned, a UTT and its reference file can be used to implement a quality management system. Using this, the technical performance of the system can be quickly analyzed on a daily basis. During this daily survey, small and large technical errors, may show up. Some errors may be acceptable; whereas others are not. The guidelines are designed to support any sized digitization projects, and extra tolerance levels can be applied in the quality management work flow and in the UTT software. This extra tolerance level can be set for each different criterion to provide a warning if a small/acceptable error shows up. To judge if an error is acceptable or not requires technical knowledge, and know-how about the technical test charts and their special order of use.

Benefit

This course enables the attendee to:

- Understand and apply the first steps of implementing a quality control system based on the Metamorfoze guidelines and UTT.

Intended Audience: Photographers, operators and others, from archives, libraries, and museums, trained and skilled in the Metamorfoze Guidelines and interested to learn more about the technical criteria and their tolerances and the use of technical targets.

See instructor biography under course T1C

T4D: A Deep Dive into IIF: An Introduction to the International Image Interoperability Framework

3:45 – 5:45 pm (2-hours)

Instructors: Robert Sanderson and Stuart Snyderman, Stanford University Libraries

The benefits of common APIs and open source software to digital cultural heritage have become increasingly evident. The International Image Interoperability Framework (IIF) community has developed interoperable technologies that enable researchers to view analyze, compare, and annotate high resolution images from disparate image repositories in one workspace, using best-in-class image viewers and high-performance image servers. With common APIs, we are no longer bound to a single, monolithic software stack for image delivery. Deploying, updating, migrating, and integrating delivery platforms becomes significantly easier for IIF adopters. This course offers a comprehensive introduction to IIF, with an overview of the initiative, a detailed walk-through of the APIs, and a demonstration of image display, analysis, and annotation software.

Benefits

This course enables the attendee to:

- Understand IIF's origins, history, and goals.
- Describe the benefits and value of image interoperability between cultural heritage image repositories. *continues on page 13*

Technical Program*

Wednesday May 20, 2015

9:00 - 10:00 AM

WELCOME REMARKS AND OPENING KEYNOTE

From "Act" to "Impact": Combining Innovation, Evaluation, and Scale to Produce System-level Change, Katherine Skinner, *Educopia Institute (USA)*

10:00 - 10:40 AM

DIGITAL FORENSICS

Redacting Private and Sensitive Information in Born-Digital Collections, Kam Woods and Christopher A. Lee, *University of North Carolina at Chapel Hill (USA)*

Boutique to Production—Insights from Stanford's Born-Digital/Forensics Labs, Michel Glenn Olson, *Stanford University Libraries (USA)*

11:20 AM - 12:20 PM

INNOVATIVE SOFTWARE, PROJECTS, SERVICES

The Evolving Process to Add Preservation Support for New Formats at Harvard Library, Andrea Goethals, Franziska Frey, and David Ackerman, *Harvard Library (USA)*

IIIF: A Community and Technology Framework for Image Interoperability, Stuart Snyderman, *Stanford University Libraries (USA)*

RDA—An Opportunity for Archive and Library Collaboration, Hanna Fick, Anneli Fredriksson, and Helena Lindblom, *Umeå University Library (Sweden)*

12:20 - 12:40 PM

EXHIBITOR PREVIEWS

Exhibitor Previews

2:00 - 3:20 PM

CREATING AND PRESERVING DYNAMIC MEDIA

Sn@tch - A Service to Archive, Analyze, and Link Global News, Martin Klein, Peter



Photo: Suzanne E. Grinnon.

Join other attendees on the Sunset Terrace at the Luxe Sunset Boulevard Hotel for the Conference Reception.

Broadwell, Todd Grappone, and Sharon Farb, *University of California, Los Angeles (USA)*

Sustainable and Accessible Integrated Heritage Science Datasets, Fenella G. France, *Library of Congress (USA)*

Wayfinding in Complex Architectural Collections: A Collaborative Approach between Creator and Curator, Maureen Jennings, Safdie Architects (USA), and Jennifer Garland, Sarah Severson, and David Tkach, *McGill University (Canada)*

PIVAJ: An Article-Centered Platform for Digitized Newspapers, Pierrick Tranouez, Stéphane Nicolas, Julien Lerouge, Thomas Palfray, David Hébert, and Thierry Paquet, *LITIS-University of Rouen (France)*

4:00 - 5:20 PM

DIGITAL PRESERVATION I

Preserving and Emulating Digital Art Objects, Dianne Dietrich, Madeleine Casad, and Jason Kovari, *Cornell University Library (USA)*

Preserving Jeremy Blake's Digital Art and Archives, Donald Mennerich and Julia Kim, *New York University Libraries (USA)*

Using Maya® to Create a Virtual Museum, Brittany D. Cox and Roy S. Berns, *Rochester Institute of Technology (USA)*

Preserving Virtual Worlds Educational Events Using Social Media Networks and Cloud Storage Services, Patricia C. Franks and A. Marie Vans, *San Jose State University (USA)*

6:30 - 9:30 PM

CONFERENCE RECEPTION

Sponsored by



Sunset Terrace, Luxe Sunset Boulevard Hotel

*Program subject to change; see final program for exact times and paper order.

Thursday May 21, 2015

9:00 - 9:40 AM

GETTY FOCAL TALK

The Role of Multilingual Thesauri in Enhancing Access to Descriptive Metadata for Images, Murtha Baca, *The Getty Research Institute (USA)*

9:40 - 10:40 AM

IMAGING TECHNOLOGY I

Optimal Color Estimation by Combining Multiple Spectrodensitometer Measurements, Lei He, *Library of Congress (USA)*

Realizing the Potentiality of Metrics in Digital Preservation, Anssi Jääskeläinen, *Mikkeli University of Applied Sciences (Finland)*

Evaluation of 3D-Projection Image Capture, Peter D. Burns, *Burns Digital Imaging*, and Don Williams, *Image Science Associates (USA)*

11:10 AM - 12:10 PM

IMAGING TECHNOLOGY II

Identification, Analysis and Elimination of Craquelures in Old Oil Painting Images, Pengchang Zhang¹, Jay Arre Toque², Peng Wang¹, and Ari Ide-Ektessabi¹; *¹Kyoto University and ²Sabia Inc. (Japan)*

ETRGB: An Encoding Space for Artwork Imaging, Roy S. Berns and Max Derhak, *Rochester Institute of Technology (USA)*

Evaluating the Creation and the Preservation Challenges of Photogrammetry-based 3D Models, Michael J. Bennett, *University of Connecticut (USA)*

1:10 - 2:00 PM

DIGITAL PRESERVATION II

Cloud-based Digital Preservation Services for Small or Midsized Institutions: Results of a Pilot Study of Archivematica + DuraCloud, Kevin Miller, *Pepperdine University (USA)*

Write Once, Read Forever (WORF) Proof-of-Concept Demonstrated for Archival Data Storage Using Interference Spectra, Richard J. Solomon^{1,2}, Melitte Buchman³, Clark Johnson², Eric Rosenthal^{2,3}, and Jonathan

Smith¹; *¹University of Pennsylvania, ²Creative Technology LLC, and ³New York University (USA)*

2:00 - 6:00 PM

BEHIND THE SCENES TOURS

Each year the Archiving Conference Committee arranges 3-4 tours at local cultural heritage sites working in digital archiving and preservation. A list of this year's tours will be announced shortly. Sign-up for tours begins after the early registration deadline and is first-come/first-served. You must be registered for the conference technical program (not short course only) to attend.

Friday May 22, 2015

9:00 - 10:00 AM

CLOSING KEYNOTE

Engaging Education: On the Translation of Imaging Standards to Lab-based Education, Paul Conway, *University of Michigan (USA)*

10:00 - 10:40 AM

SHARING THE RESEARCH AND TEACHING BEHIND SHORT COURSE TOPICS

11:10 AM - 12:30 PM

MANAGING CONTENT AND DIGITAL CURATION I

Image Quality Translator, Ulla Bøgvad Kejser and Mogens Bech, *The Royal Library (Denmark)*
Using SharePoint Workflows and InfoPath Forms to Manage a Large-Scale Digitization Project: A Case Study of the Kissinger Papers Project, Kevin L. Glick and Rebecca Hirsch, *Yale University Library (USA)*

Increasing the Versatility of Digitizations through Post-Camera Flat Fielding,

Joel Witwer and Roy S. Berns, Rochester Institute of Technology (USA)

A Preservation Framework for Development of Digital Repositories, Babak Hamidzadeh, University of Maryland (USA)

2:00 - 3:40 PM

MANAGING CONTENT AND DIGITAL CURATION II

Considering Dynamic Content and Research Outputs when Migrating Digital Asset Management Systems, Ayla Stein, University of Illinois at Urbana-Champaign, and Santi Thompson, University of Houston (USA)

Evaluation of Non-Reference Quality Assessment Algorithms to Curate Born-Digital Video Collections, Maria Esteva, Anne Bowen, Todd Richard Goodall, Alan Conrad Bovik, and

Zach Brian Abel, University of Texas at Austin (USA)

Building Digital Archive for the Third Sector, Mikko Lampi, Mirja Loponen, Markku Nenonen, and Marita Mattila, Mikkeli University of Applied Sciences (Finland)

Archive-Enabling Tagging Using Progressive Barcodes, Steven Simske and Marie Vans, Hewlett-Packard Company (USA)

Access Management and Openness in Digital Archives and Repositories, Mikko Lampi and Johanna Räisä, Mikkeli University of Applied Sciences (Finland)

4:00 - 5:00 PM

LESSONS LEARNED PANEL AND DISCUSSION

continues from page 10

- Cite interesting scholarly use cases that take advantage of IIIF and related technologies.
- Use IIIF-compatible image software to compare images from different repositories.
- List IIIF compatible image servers and clients and describe distinguishing features.
- Explain the respective roles and functions of the IIIF image and presentation APIs, and the basic structure of API requests and responses.
- Summarize the basic steps to implement IIIF at their home institution.

Intended Audience: This introductory course is valuable for organizational decision makers, repository and collection managers, software engineers, curators, or anyone interested in exploring the wide range of use cases that are enabled by the framework. There will be some technical discussion of APIs and linked

data, and examples will include simple JSON representations. No expertise in these areas is required.

Robert Sanderson is an information scientist in Stanford University Libraries. He previously worked at Los Alamos National Laboratory. His research focuses on digital libraries, archives, and museums and their interaction via linked open data and the web. He is an editor of the IIIF specifications and has developed IIIF implementations. He has won international awards for his research in this area, including the 2010 Digital Preservation Award and the Vannevar Bush Best Paper award at JCDL2011 for his work on what has become the IIIF Presentation API.

Stuart Snyderman is associate director of digital strategy at the Stanford University Libraries (SUL). He is responsible for SUL's digital library access program, overseeing development of its various discovery and delivery services. He also steers the libraries digital imaging program. Snyderman has been a leader in the IIIF community since its founding, and was an editor of the first image API.

Archiving 2015 Conference Registration

Prefix _____ Given name _____ Family name _____
 Title/Position _____
 Company _____
 Street Address _____
 City _____ State/Province _____
 Country _____ Postal Code _____
 Telephone _____ Fax _____ Email _____

Not a member? Join today and calculate all fees based on member rates.

Membership expires 12/31/15; for students, 9/30/15.

___ \$95 US address ___ \$105 overseas address ___ \$25 Student Total \$ _____

Select one complimentary online journal: J.Imaging Sci & Tech J.Electronic Imaging

Return this form with signed credit card authorization by fax +1 703 642 9094 or go to www.imaging.org/archiving to register online. Questions? Contact registration@imaging.org.

IS&T is not responsible for credit card information sent via email.

Conference registration includes conference proceedings, admission to technical sessions, coffee breaks, conference reception, and a Behind-the-Scenes Tour. Separate registration required for short courses.

Conference Registration*	until April 27	after April 27	TOTAL
<input type="checkbox"/> I am presenting a paper.			
___ IS&T Member/Non-member	\$495 / \$595	\$545 / \$645	\$ _____
___ Non-member with membership/JIST	\$575	\$625	\$ _____
___ Non-member with membership/JEI	\$575	\$625	\$ _____
<i>above two options include membership and online subscription to the Journal of Imaging Science and Technology or Journal of Electronic Imaging</i>			
___ Student Member/ Non-member	\$150 / \$175	\$175 / \$200	\$ _____
___ One-day (select day) <input type="checkbox"/> W <input type="checkbox"/> Th <input type="checkbox"/> F	\$295	\$340	\$ _____

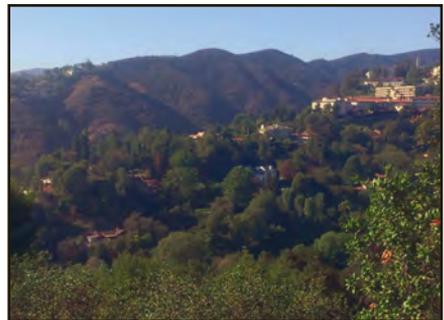
*Group rates available for 5+ attendees from same institution paying with one transaction. Contact IS&T for details.

PAGE SUB-TOTAL \$ _____

Photo courtesy of the Getty.



Photo: Suzanne E. Grinnan.



The Getty Center offers lovely garden spaces to explore and vistas that stretch from downtown LA to the Santa Monica Mountains.

Registration page 2

Name: _____

	until April 27	after April 27	TOTAL
Short Course Registration (be sure to multiply number of classes by per course fee and place on total line)			
2-hour classes Check all that apply: <input type="checkbox"/> T3A <input type="checkbox"/> T3B <input type="checkbox"/> T1C <input type="checkbox"/> T1D <input type="checkbox"/> T4D			
___ Member/Non-member (per class)	\$135 / \$160	\$185 / \$210	\$ _____
___ Student (per class)	\$60	\$85	\$ _____
4- hour classes Check all that apply: <input type="checkbox"/> T1A <input type="checkbox"/> T2A <input type="checkbox"/> T2C <input type="checkbox"/> T3C			
___ Member/Non-member (per class)	\$235 / \$260	\$285 / \$310	\$ _____
___ Student (per class)	\$75	\$100	\$ _____
6-hour class: T4A			
___ Member/Non-member	\$335 / \$360	\$385 / \$410	\$ _____
___ Student	\$100	\$125	\$ _____

Other Items

___ Extra Archiving 2015 Proceedings (special advance purchase/on-site rate)	\$100	\$ _____
___ Extra Conference Reception Ticket (guest name: _____)	\$75	\$ _____
___ Wire Transfer Fee (Contact registration@imaging.org for wire transfer info.)	\$25	\$ _____

SUBTOTAL THIS PAGE \$ _____

SUBTOTAL FROM PAGE 14 \$ _____

REGISTRATION TOTAL \$ _____

Payment Method: AmEx MasterCard VISA Diner's Check
 Card#: _____ Exp. Date: _____
 Name as it appears on card: _____
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Please note: To cover bank charges and processing fees, there is a cancellation fee of \$75 until May 15, 2015. After that date, the cancellation fee is 50% of the total plus \$75. No refunds will be given after June 2, 2015. All requests for refund must be made in writing.

**Participate in the Archiving 2015 Exhibition
 Wednesday May 20 and Thursday May 21**

Tabletop exhibition featuring digital archiving related products and services.

For details, contact Donna Smith

dsmith@imaging.org; +1-703-642-9090 x107