

A black and white close-up photograph of a film reel. The central hub is visible, surrounded by several circular frames. A date stamp is printed on one of the frames.

FRI 09/30/2016

A black and white close-up photograph of film reel frames, showing the curved edges and the texture of the film.

PLAY *back*

**NATIONAL ENDOWMENT FOR THE HUMANITIES
SYMPOSIUM ON PRESERVING AUDIOVISUAL HERITAGE**

WELCOME to Washington, D.C., and to Play/back, the National Endowment for the Humanities' international symposium for humanities and preservation professionals committed to preserving our audiovisual cultural heritage.

Whether we are viewing local news broadcasts from the 1960s or listening to a turn-of-the-century ethnographic recording on a wax cylinder, audiovisual sources capture our shared experience like no other medium. Yet millions of items remain effectively hidden, whether due to deteriorating conditions, unplayable formats, or poorly described records. At NEH, we believe that the history of the last century cannot be written without access to recorded sound and moving images. The work of the humanities, therefore, is interwoven with efforts to preserve audiovisual materials.

NEH's Division of Preservation and Access has long made the preservation of audiovisual cultural heritage a priority. Since 2005, NEH has awarded nearly \$20 million in grants toward this goal. These awards have helped preserve audiovisual collections in libraries, archives, museums, and other collecting institutions; allowed scholars and experts to conduct fundamental research and development; and educated and trained new generations of preservation professionals.

While so much great work has already been accomplished, Play/back is an occasion to recognize that the global crisis in audiovisual preservation and access cannot depend on technical solutions alone. It requires participation and input from the humanities field. We will hear from humanities leaders in audiovisual preservation—many of whom are recipients of NEH awards—on innovative approaches to forging partnerships and collaborations. What will future generations want to see and hear? What tools and approaches will allow audiences to have meaningful access? How will audiovisual materials be used in the classroom or to conduct research? We hope you will consider the critical questions that will shape the work of audiovisual preservation for years to come.

On behalf of NEH, I want to thank you for your passion and wisdom, which have made today's event possible.

—William D. Adams

Chairman, National Endowment for the Humanities



—Photo By Fred Field, Courtesy of Colby College

William D. Adams is the tenth chairman of the National Endowment for the Humanities. A Vietnam War veteran, his war experience led him to study philosophy and to a distinguished career in higher education leadership. Before coming to NEH in 2014, he served as president of Colby College in Waterville, Maine.



NATIONAL ENDOWMENT FOR THE HUMANITIES

PLAY/*back*

Symposium on Preserving Audiovisual Heritage

FRIDAY, SEPTEMBER 30, 2016

400 7th Street, SW · Washington, D.C.

SYMPOSIUM SCHEDULE | morning

8:30am **REGISTRATION**

9:30am **WELCOMING REMARKS**
NEH Chairman William Adams

9:45am **KEYNOTE SPEAKER**
Dave Isay
(Founder, StoryCorps)

10:30am **PLENARY PANEL**

Appraising Our Audiovisual Heritage

Speakers: Tanya Clement · Sara Fishko · Hannah Gill · Yvonne Ng

This panel will address how scholars, curators, and other humanists can work alongside audiovisual archivists and collection managers to develop methods of audiovisual appraisal.

11:15am **BREAK** 

11:45am **BREAKOUT SESSIONS**

**Please check your nametag to find your room assignment.*

- Filling the Knowledge Gaps | **Room 3063**
- Advancing Research Methods | **Conference Room B & Room 2002**
- Community Archiving and Engaging the Public | **Room P003 & Room 3069**
- Using Heritage Materials in Media Content Production | **Room P002 & Room 4002**

1:00pm **LUNCH** 

afternoon and evening

2:00pm **PLENARY PANEL**

Developing a Framework for Action:

How to Ensure the Persistence and Quality of the Audiovisual Record

Speakers: Karen Cariani · Kim Christen · Jon Ippolito · Barclay Ogden

This panel will address the successes and setbacks in getting collaborative projects off the ground, while also providing advice for forging new partnerships going forward.

2:45pm **BREAK**

3:15pm **BREAKOUT SESSIONS**

**Please check your nametag to find your room assignment.*

- Collaboration at Scale | **Conference Room B & Room 2002**
- Assembling Interdisciplinary Expertise | **Room P003 & Room 4002**
- Meeting the Needs of Under-resourced Sectors | **Room P002 & Room 3069**
- Bringing Curation Awareness to Content Producers | **Room 3063**

4:30pm **KEYNOTE SPEAKER**

Nancy Watrous

(Executive Director, Chicago Film Archives)

5:30pm **RECEPTION**

6:15pm **SPECIAL NEH SCREENING**

KEYNOTE SPEAKER | MORNING



• **DAVE ISAY** is the founder of *StoryCorps* and the recipient of numerous broadcasting honors, including six Peabody Awards and a MacArthur “Genius” Fellowship. In 2015 Dave was recognized with the TED Prize, awarded annually to one exceptional individual with a creative, bold vision to spark global change. Dave is the author of numerous *New York Times* best-selling books. In April 2016, the fifth *StoryCorps* book, *Callings: The Purpose and Passion of Work* was released by Penguin Press.

KEYNOTE SPEAKER | AFTERNOON



4:30PM

NANCY *watrous*

• **NANCY WATROUS** is the founder and executive director of **Chicago Film Archives**. She works full time to raise awareness and promote the sustainability of CFA. She writes grant applications; hires and manages staff as well as outside contractors; contacts and negotiates with other organizations and businesses to create mutually beneficial and productive relationships; and actively acquires collections. Before starting and organizing Chicago Film Archives, Watrous was a producer and assistant director of educational, commercial, corporate, and feature films.

PANELISTS | MORNING



TANYA CLEMENT is an assistant professor in the School of Information at the University of Texas at Austin. Her primary area of research is scholarly information infrastructure. She has published widely on digital humanities and digital literacies as well as scholarly editing, modernist literature, and sound studies. Her current research projects include High Performance Sound Technologies in Access and Scholarship.



SARA FISHKO is an editor whose work on documentaries including *American Masters*, *Frontline*, and *Bill Moyers Journal* have earned her many awards, including an Emmy. Her radio series *Fishko Files* has won many prestigious prizes including awards from the Society of Professional Journalists, the Associated Press, and the Edward R. Murrow Award. Fishko wrote, produced, and hosted WNYC's *Culture Shock 1913* and also WNYC's and NPR's *Jazz Loft Radio Series*. She is the director of the upcoming documentary, *The Jazz Loft According to W. Eugene Smith*.



HANNAH GILL is an anthropologist and oral historian in Latin American and Caribbean migration studies. She directs the Latino Migration Project at the Institute for the Study of the Americas and the Center for Global Initiatives at the University of North Carolina at Chapel Hill. Gill is principal investigator of the New Roots Latino Oral History Initiative, winner of the 2016 Elizabeth B. Mason Project Award from the Oral History Association, and author of the book *North Carolina and the Latino Migration Experience: New Roots in the Old North State*.



YVONNE NG is the senior archivist at WITNESS, where she manages a collection of human rights video and develops training materials on video archiving aimed at activists. She is also a member of XFR Collective, a non-profit that provides low-cost preservation services for artists and small organizations. Since 2010, she has co-organized the annual Community Archiving Workshop at the Association of Moving Image Archivists conference. She recently taught a course on digital archiving at New York University.

PANELISTS | AFTERNOON



KAREN CARIANI is senior director of the WGBH Media Library and Archives. She has been a project director for WGBH's Teachers' Domain; WGBH Open Vault; the WGBH Digital Library prototype project; the WGBH Vietnam and Nuclear Age digital library; and the NEH-funded WGBH HydraDAM system. Recent projects include the Boston Local TV News Digital Library and the American Archive for Public Broadcasting, a partnership between WGBH and the Library of Congress.



KIM CHRISTEN is the director of the Digital Technology and Culture Program, the director of Digital Projects, Native Programs, and the codirector of the Center for Digital Scholarship and Curation at Washington State University. She is the founder of Mukurtu CMS, an open-source digital archive platform designed to meet the needs of indigenous communities, and is also the codirector of the Sustainable Heritage Network and the Local Contexts initiative.



JON IPPOLITO is an artist, educator, new media scholar at the University of Maine, and formerly a curator at the Guggenheim Museum. He curated events for the New York presentation of *Rolywholyover: A Circus for Museum* by John Cage, and has proposed a new paradigm for preserving art called the Variable Media Network. In 2014, Ippolito coauthored *Re-collection: Art, New Media, and Social Memory*. In 2015, he was the inaugural recipient of the Thoma Foundation Digital Arts Writing Award.



BARCLAY OGDÉN is director for Library Preservation at the University of California, Berkeley. He also serves as a manager for the California Preservation Program, the California Audiovisual Preservation Project, the California Heritage Protection Project, and the Western States and Territories Preservation Assistance Service. Two of his current interests are applying risk management principles to preservation in cultural heritage, and developing collaborative programs to help preserve heritage collections in smaller institutions.

PROGRAM COMMITTEE

JENNY DOCTOR is director of Syracuse University's Belfer Audio Archive. Formerly a faculty member in the Department of Music at the University of York, Doctor is a musicologist who has specialized in 20th-century British composers and the development of sound recording technologies. Doctor is the author of *The BBC and Ultra-Modern Music, 1922–36: Shaping a Nation's Tastes* and coeditor of *The Proms: A New History and Silence, Music, Silent Music*.

JEFF LAMBERT is executive director of the National Film Preservation Foundation and was the manager of its grant program for more than a decade. In 2003, he worked with The Film Foundation to create the Avant-Garde Masters Grants, the first American grant program to target the preservation of experimental film. Lambert was the producer of the award-winning NFPF DVD set *Treasures IV: American Avant-Garde Film, 1947-1986*.

BERTRAM LYONS is senior consultant at AVPreserve, which specializes in the acquisition, management, and preservation of documentary, research, and cultural heritage collections. Lyons has worked as an archivist for the Alan Lomax Archive and the American Folklife Center at the Library of Congress. His recent work includes a training program for the FBI Forensic Audio, Video, and Image Analysis Unit and the development of the U.S. Civil Rights History Project, a born-digital oral-history partnership between the Library of Congress and the Smithsonian Institution's National Museum of African-American History and Culture.

KATE MURRAY is the IT specialist in the Technology Policy Directorate at the Library of Congress, where she leads the Federal Agencies Digitization Guidelines Initiative Audio-Visual Working Group and contributes to the Sustainability of Digital Formats website. Previously, Kate worked at NARA, University of Maryland Libraries, Emory University Libraries, University of Cape Town Libraries, and NYU Libraries. Kate is an active member of AMIA, SMPTE, and IASA.

EMILY SWAFFORD is manager of academic affairs at the American Historical Association. She coordinates the association's work on graduate, undergraduate, and K–12 education, including overseeing the AHA's Career Diversity for Historians initiative on careers for historians with PhDs. She publishes articles regularly in *Perspectives on History* and represents the work of the AHA at conferences and events. She is currently working on a book about the origins of U.S. military family policy in the early Cold War.

JUDY TSOU is head of the music library and affiliate assistant professor at the School of Music at the University of Washington. Her research centers on the intersection of race and gender in music as well as on archives, rights, and virtual music. She coedited an award-winning volume of essays, *Cecilia Reclaimed: Feminist Perspectives on Gender and Music*. Tsou has served as president of the Society for American Music and of the U.S. branch of IAML. She is a current member of the National Recordings Preservation Board of the Library of Congress.

PAM WINTLE is founder of and senior moving image archivist for the Smithsonian Institution's Human Studies Film Archives, and a member of the Smithsonian Network Review Committee. She is a member of the Association of Moving Image Archivists and served from 2001 to 2009 as AMIA's representative on the Library of Congress National Film Preservation Board. She is also a founding and continuing board member of Northeast Historic Film, a New England regional film archives, located in Bucksport, Maine.

NATIONAL ENDOWMENT FOR THE HUMANITIES

The National Endowment for the Humanities is an independent federal agency created in 1965. It is one of the largest funders of humanities programs in the United States. The Endowment serves and strengthens our Republic by promoting excellence in the humanities and conveying the lessons of history to all Americans. NEH-supported grant programs foster scholarship and research, enrich all levels of education, preserve cultural treasures, and encourage public understanding of the humanities.

NEH Division of Preservation and Access

The division's grant programs focus on ensuring the long-term and wide availability of primary resources in the humanities. In this sense, research, education, and appreciation of the humanities depend on the foundational work of the Division of Preservation and Access in preserving cultural heritage materials and making them available to scholars, teachers, and the general public.

Play/back extends a special thank you to David Weinstein and the staff of the NEH Division of Public Programs.

For more information on applying for an NEH grant, go to **neh.gov**.





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Learn more at
neh.gov/playback