

Important Dates

JIST-first Deadline	Nov. 20, 2017
Submission Deadline	Nov. 20, 2017
Notification of Acceptance	late Dec. 2017
Final Manuscripts Due	March 5, 2018
Conference Starts	April 17, 2018

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Archiving 2018: Digitization Preservation, and Access

April 17-20, 2018
National Archives, Washington, DC

Digitization and Archiving 2018: Digitization, Preservation, and Access brings together an international community of imaging experts and technicians as well as curators, managers, and researchers from libraries, archives, museums, records management repositories, information technology institutions, and commercial enterprises to explore and discuss the field of digitization of cultural heritage and archiving. The conference presents the latest research results on digitization and curation, provides a forum to explore new strategies and policies, and reports on successful projects that can serve as benchmarks in the field. Archiving 2018 is a blend of short courses, invited focal papers, keynote talks, and peer-reviewed oral and interactive display presentations, offering attendees a unique opportunity for gaining and exchanging knowledge and building networks among professionals.

- Program**
- Short Courses
- Venue
- Committee

History and Scope

Wednesday April 18, 2018

WELCOME AND OPENING KEYNOTE

9:00 – 10:00

Montreux Jazz Digital Project: From a Patrimony to an Innovation Platform, Alain Dufaux, EPFL Metamedia Center (Switzerland)

Since 1967, audiovisual recordings of the Montreux Jazz Festival bring together the greatest musicians of the 20th century. The collection was inscribed on the 2013 UNESCO memory of the world register. Over 5,000 hours of 'live' concerts were recorded in state-of-the-art broadcast quality for both video and audio, of which a large part exists as multi-tracks. The collection was digitized in a collaboration between EPFL and the Claude Nobs Foundation. The Montreux Jazz Digital Project aims to preserve and transform this heritage into a unique archive of "raw material" for researchers to innovate in the field of music technology, signal processing, acoustics, multimedia, design and even architecture. Adding value to the collection, a substantial metadata enrichment program will be devised for schools, musicians and musicologists. In the recently built Montreux Jazz Café at EPFL, innovative user-interaction tools are placed at the archive's disposal to transform it into a living collection.

After obtaining a Ph.D. thesis dedicated to Automatic Sound Recognition (University of Neuchâtel, Switzerland, 2001), Alain Dufaux steered his activities to signal processing technologies for audio and video. From 2001 to 2011, he acquired a deeper experience in such fields, working first in a company developing ultra low-power processors and real-time

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algorithms for hearing aid devices. Then he moved in 2006 to a research lab of EPFL (Ecole Polytechnique Fédérale de Lausanne), for managing projects and coaching students in the development of image and video processing algorithms applied to vision systems.

With this dual experience in both industrial and academic worlds, Alain moved in 2011 to the Metamedia Center of EPFL, the competence center responsible for digitization and preservation of the Montreux Jazz Festival archive. In collaboration with labs and startups of the school, Alain's main role was dedicated to the definition and development of innovation projects adding value to the archive. Since 2014, Alain acts as manager for Operations and Development of the Metamedia Center.

NEW DIGITIZATION METHODS

10:00 – 12:15

New Techniques for the Digitization of Art Historical Photographic Archives—the Case of the Cini Foundation in Venice, *Benoît Seguin, Lisandra Costiner, Isabella Di Lenardo, and Frédéric Kaplan, École Polytechnique Fédérale de Lausanne (Switzerland)*

Scanning Solution for Textured Object 3D using Photometric Stereo with Multiple Known Light Sources, *Arnold Cheveau, i2S Digibook (France)*

Digitizing and Managing 35mm Mounted Slides: The Flip Side, *Benjamin Sullivan and Walter Larrimore, Smithsonian Institution, National Museum of African American History and Culture (USA)*

Digitizing Braille Music: A Case Study, *Donna Koh and Katherine Rodda, Library of Congress (USA)*

ONE INTERACTIVE PREVIEW AND EXHIBITOR PROFILES

12:15 – 12:30

Digital vs. Analogous Long Term Preservation Microfilm Still Alive? (Interactive Preview), *Michael Luetgen, Zeutschel GmbH (Germany)*
please note that this author will only be available to discuss his Interactive (Poster)Paper during the Wednesday afternoon coffee break.

AFTERNOON KEYNOTE

14:00 – 14:50

30 Years of 3D – Next Steps for Archiving a Disappearing World, *Alonzo Addison (USA)*

It has been almost 3 decades since the advent of 3D digital documentation in the heritage domain. From photogrammetry to laser scanning and more, today's high-tech sensors allow us to rapidly record everything from great monuments to museum masterpieces, and precious manuscripts to intangible traditions. Across the globe, institutions, researchers, and even the public are adding terabytes of 3D data to archives and collections by the day. Yet capturing reality in digital form is only one step in a complex process. Sadly the majority of this data will not outlive the heritage it seeks to help conserve. In the rush to digitally preserve the past in 3D, we lack a coordinated plan and strategy. With examples from the advent of terrestrial lidar, to international initiatives in heritage policy, we will explore the pitfalls and potential for

archiving a disappearing world.

Alonzo C. Addison is a consultant, author, professor and former United Nations official. An advisor to cultural institutions, tech ventures, non-profits, and governments, he has guided new media research as Director of the University of California at Berkeley's Center for Design Visualization, served as VP of 3D laser scanning pioneer Cyra Technologies (Leica Geosystems), and reformed online knowledge and communications as Director in External Relations and Information at the UN's Educational, Scientific and Cultural arm. For over a decade as Special Advisor for World Heritage at UNESCO he built heritage archives and alliances, and led field conservation and documentation at sites from Cambodia to Peru, Egypt to Myanmar, and Belize to Bhutan. He has authored 50+ books/papers including Disappearing World in 9 languages. In addition to serving on the boards of multiple NGOs, societies, and non-profits, he is currently planning the 3rd Int'l DigitalHeritage Congress, coming to San Francisco in fall 2018.

GUIDLINES, STANDARDS

14:50 – 16:05

Digitization with Use of Principles from the World of Industry, Marc Holtman and Nelleke van Zeeland, City Archives Amsterdam (the Netherlands)

Developing Guidelines for Digitization of US Federal Government Records, Michael Horsley, National Archives and Records Administration (USA)

IBRelight: An Image-based 3D Renderer for Cultural Heritage, Michael Tetzlaff and Gary Meyer, University of Minnesota, and Alex Kautz, University of Rochester (USA)

MULTISPECTRAL & 3D I

16:40 – 17:30

Spectral Implications for Camera Characterization Target, David Wyble, Avian Rochester, LLC (USA)

Practical UV-VIS-NIR Multispectral Imaging, Roy Berns, Rochester Institute of Technology (USA)

18:00 – 20:30 Conference Reception

Thursday April 19, 2018

THURSDAY KEYNOTE AND IS&T AWARDS

9:00 – 10:10

Enhancing Access to Collections, Partnering with the Public and Enriching the Museum and Archives Fields: The Robert F. Smith Fund at the National Museum of African American History and Culture, Doretha Williams, National Museum of African American History and Culture (USA)

This talk discusses the implications and implementation of the Robert F. Smith Fund at the National Museum of African American History and Culture (NMAAHC). The Fund makes historical collections accessible through digitization, public programming and interaction, and support of

educational development in the museum and archives fields. Through the community curation project, professional curation program, interns and fellowships opportunities, and the Explore Your Family History Center, the Smith Fund serves as a major public outreach component for NMAAHC.

Doretha Williams is the Smith Fund program manager at the National Museum of African American History and Culture. She received her PhD in American Studies from the University of Kansas.

INTERACTIVE PAPER PREVIEWS

10:10 – 10:30

FaceMatch: A System for Dynamic Content-based Image Search, *Dharitri Misra and Michael Gill, National Library of Medicine (USA)*

Long Term Preservation of Websites, *Alexander Herschung, startext GmbH (Germany)*

Provenance-Oriented Documentation of Multi-Spectral Data, *Ya-Ning Chen, Tamkang University; M. Shyu, Chinese Culture University; Simon Lin, Institute of Physics, Academia Sinica; and Eric Yen, Centre for Information Technology Innovation, Academia Sinica (Taiwan)*

Bridging Multi-Light & Multi-Spectral Images to Study, Preserve and Disseminate Archival Documents, *Lieve Watteeuw¹, Bruno Vandermeulen², Hendrik Hameeuw², Luc Van Gool¹, and Marc Proesmans¹; ¹KU Leuven and ²University of Leuven (Belgium)*

ECHOES: Empowering Communities with a Heritage Open EcoSystem, *Walther Hasselo and Ariela Netiv, Heritage Leiden (the Netherlands)*

The Challenge of Preservation of Iconographic Archives of Architecture in the Tropics, *Guilah Naslavsky and Adriana de Oliveira, Federal University of Pernambuco (Brazil) and Izabel Amaral; Laurentian University (Canada)*

Archiving Information Workflows, *Marie Vans, HP Inc., and Steven Simske, Colorado State University (USA)*

Rare Items, Precious Time: Devising an Efficient Workflow to Digitize Nineteenth Century Cased Photographs, *Amy McCrory, Ohio State University Libraries (USA)*

Into the Deep: Adopting ISO Methods for Measuring Depth of Field, *Don Williams, Image Science Associates (USA)*

10:30 – 11:20 Interactive Paper (Poster) Session and Coffee Break
Interact with authors and view papers listed above.

DATA ANALYSIS

11:20 – 12:35

Analogue to Digital Photogrammetry: Padise Abbey, *Andres Uueni, Estonian Academy of Arts and Archaeovision LLC (Estonia)*

OCR: Unleash the Hidden Information, *Anssi Jääskeläinen and Liisa Uosukainen, South-Eastern Finland University of Applied Sciences (Finland)*

Research on Applying Speech Recognition for Audio-Visual Records at the National Archives of Korea, *Jaepyeong Kim, National Archives of Korea (South Korea)*

WORKFLOW & QUALITY

14:00 – 15:15

Dos and Don'ts for Digitisation Workflows, *Steffen Hankiewicz, intranda GmbH (Germany)*

Establishing a Roadmap for Scene-Referred Raw Imaging Workflow, *William Geffert, The Metropolitan Museum of Art (USA)*

Quality Assurance—Visual Inspection of Digitized Images, *Martina Hoffmann, National Library of the Netherlands (the Netherlands)*

16:00 – 17:30 Behind-the-Scenes Tours

Friday April 20, 2018

CLOSING KEYNOTE

9:00 – 10:00

Sound Preservation: Not Fast-Enough-Forward, *Sam Brylawski, University of California, Santa Barbara (USA)*

Most sound archives in the United States are relatively new, barely more than 50 years old. This talk reviews the history of institutional sound collections, assesses their current state, and considers the future of the field of acquiring, preserving, and providing access to recorded sound. The talk includes the findings of the National Recording Preservation Board's study of the state of recorded sound preservation and the resultant Library of Congress National Recording Preservation Plan, both of which were co-authored by the speaker. This overview of where we've been and where we're going is strongly colored by the personal views, priorities, and prejudices of the speaker, and his 40-plus years working with audio collections.

Sam Brylawski is editor of the University of California, Santa Barbara, Discography of American Historical Recordings (adp.library.ucsb.edu). He was the head of the Library of Congress Recorded Sound Section from 1996 to 2005 and served as chair of the National Recording Preservation Board from 2013 to 2015. Sam is the co-author of both the Library of Congress National Recording Preservation Board study on audio preservation, The State of Recorded Sound Preservation in the United States : A National Legacy at Risk in the Digital Age, and the Library of Congress National Recording Preservation Plan, as well as co-editor of the ARSC Guide to Audio Preservation, recently published by the Council on Library and Information Resources.

DATABASES AND DATA MODELLING FOR ARCHIVING

10:00 – 14:50

Crosswalking or Jaywalking? The Visualization of Linked Scientific and Humanities Data, *Fenella France, Library of Congress (USA)*

A Complex Database for Documentation of Cuneiform Tablet Collection Enabling Cross-Domain Queries, *Jaroslav Valach, Institute of Theoretical and Applied Mechanics, The Czech Academy of Sciences, and Petra Štefcová, National Museum (Czech Republic)*

Preservation Data Modeling for Systems Interoperability: The Single SIP Model in the Bayou City DAMS, *Bethany Scott and Andrew Weidner, University of Houston Libraries (USA)*

Bring All Together — An Approach of a Multimedia Keep-Alive Archive, *André Kilchenmann^{1,2} and Lukas Rosenthaler¹; ¹University of Basel and ²Data and Service Center for the Humanities DaSCH (Switzerland)*

Development for Audio-Visual Archiving System of The National Archives of Korea: A Case Study, *Jiyoung Lee, The National Archives of Korea and Archival Preservation and Restoration Center (South Korea)*

Architecture, Design & Engineering—Archiving Digital Assets: Past, Present and Future, *Katherine Arrington and Kate Murray, Library of Congress, and Aliza Leventhal, Sasaki Associates (USA)*

TBA

MULTISPECTRAL & 3D II

14:50 – 17:25

Digital Reconstruction as a Relevant Tool for Heritage Documenting and Archiving, *Hayet Kadi and Karima Anouche, University of Sciences and Technology of Oran-MB (Algeria), and Jean-Pierre Perrin, Ecole d'Architecture de Nancy (France)*

Multispectral Imaging for Scientific Analysis and Preservation of Cultural Heritage Materials, *Meghan Wilson, Fenella France, and Chris Bolser, Library of Congress (USA)*

From the Inside Out: Practical Application of Multiple 3D Imaging Techniques for Objects Conservation, *William Geffert, The Metropolitan Museum of Art (USA)*

Integrating Optical Imaging of Mummy Mask Cartonnage, *Michael Toth^{1,2}, Cynthia Toth³, William Christens-Barry^{1,4}, Sina Farsiu³, Guorong Li³, Adam Gibson¹, and Melissa Terras^{1,5}; ¹University College London (UK), ²R.B. Toth Associates (USA), ³Duke University (USA), ⁴Equipoise Imaging (USA), and ⁵University of Edinburgh (UK)*

High-Resolution Multispectral Imaging and Analysis Systems for the Very-Long-Term Monitoring of Photographs, Paintings, Fabrics, Documents, and Other Works of Artistic and Historic Importance, *Ken Boydston, MegaVision, Inc., (USA); Henry Wilhelm, Wilhelm Imaging Research, Inc., (USA); Richard Adams, Ryerson University (Canada); and John McElhone, Canadian Photography Institute of the National Gallery of Canada (Canada)*

CLOSING REMARKS

17:20 – 17:25

IS&T Code of Conduct/Anti-Harassment Policy— The Society for Imaging Science and Technology (IS&T; imaging.org) is dedicated to ensuring a harassment-free environment for everyone, regardless of gender, gender identity/expression, race/ethnicity, sexual orientation, disability, physical appearance, age, language spoken, national origin, and/or religion. As an international, professional organization with community members from across the globe, IS&T is committed to providing a respectful environment where discussions take place and ideas are shared without threat of belittlement, condescension, or harassment in any form. This applies to all interactions with the Society and its programs/events.

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