

PRIORITIZING & PRESERVING

Legacy Audiovisual Media

SAA Business Archives Section Colloquium
August 3, 2016

Rebecca Chandler, AVPreserve

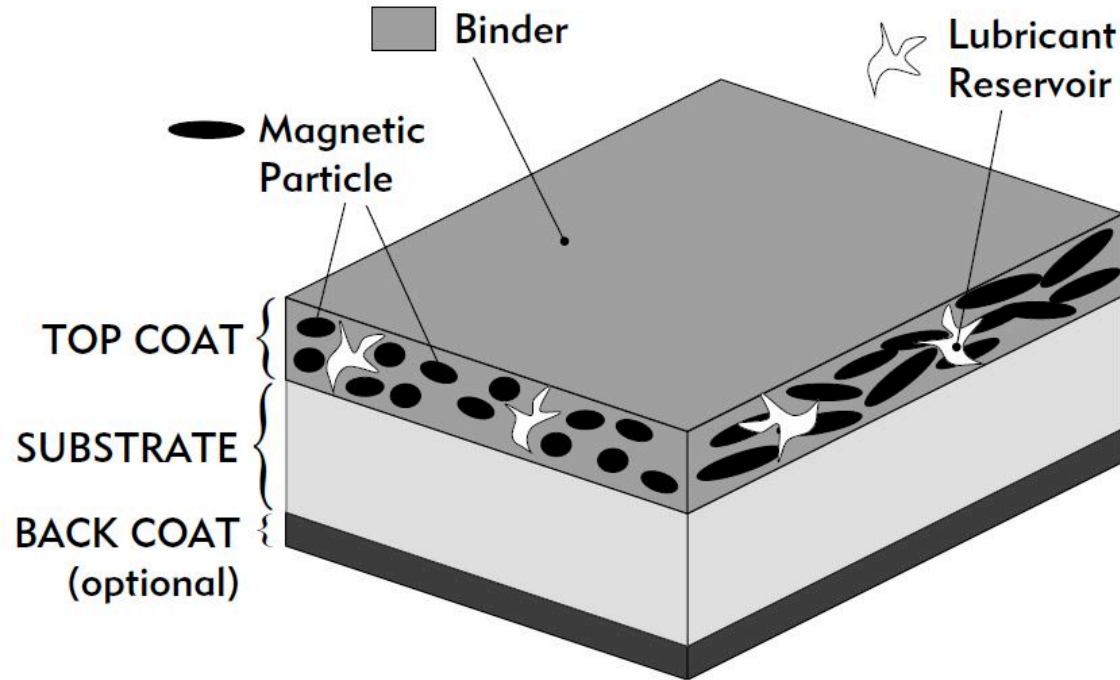
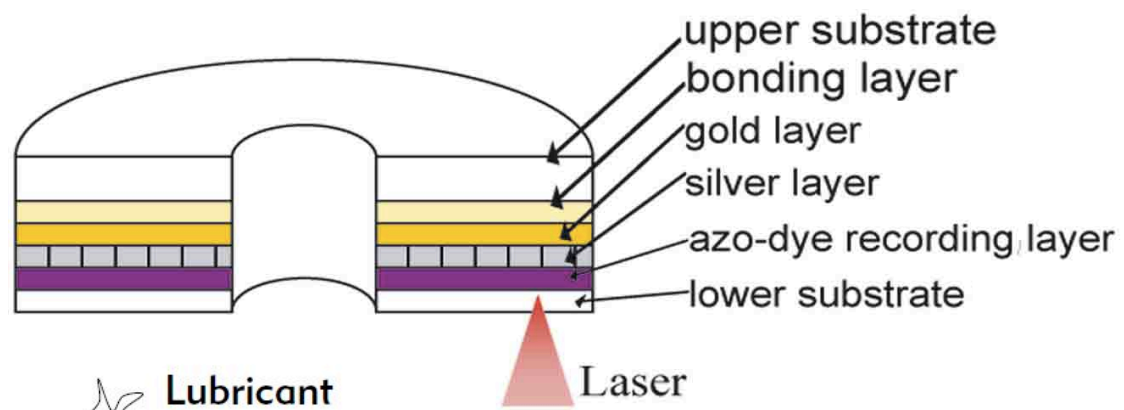




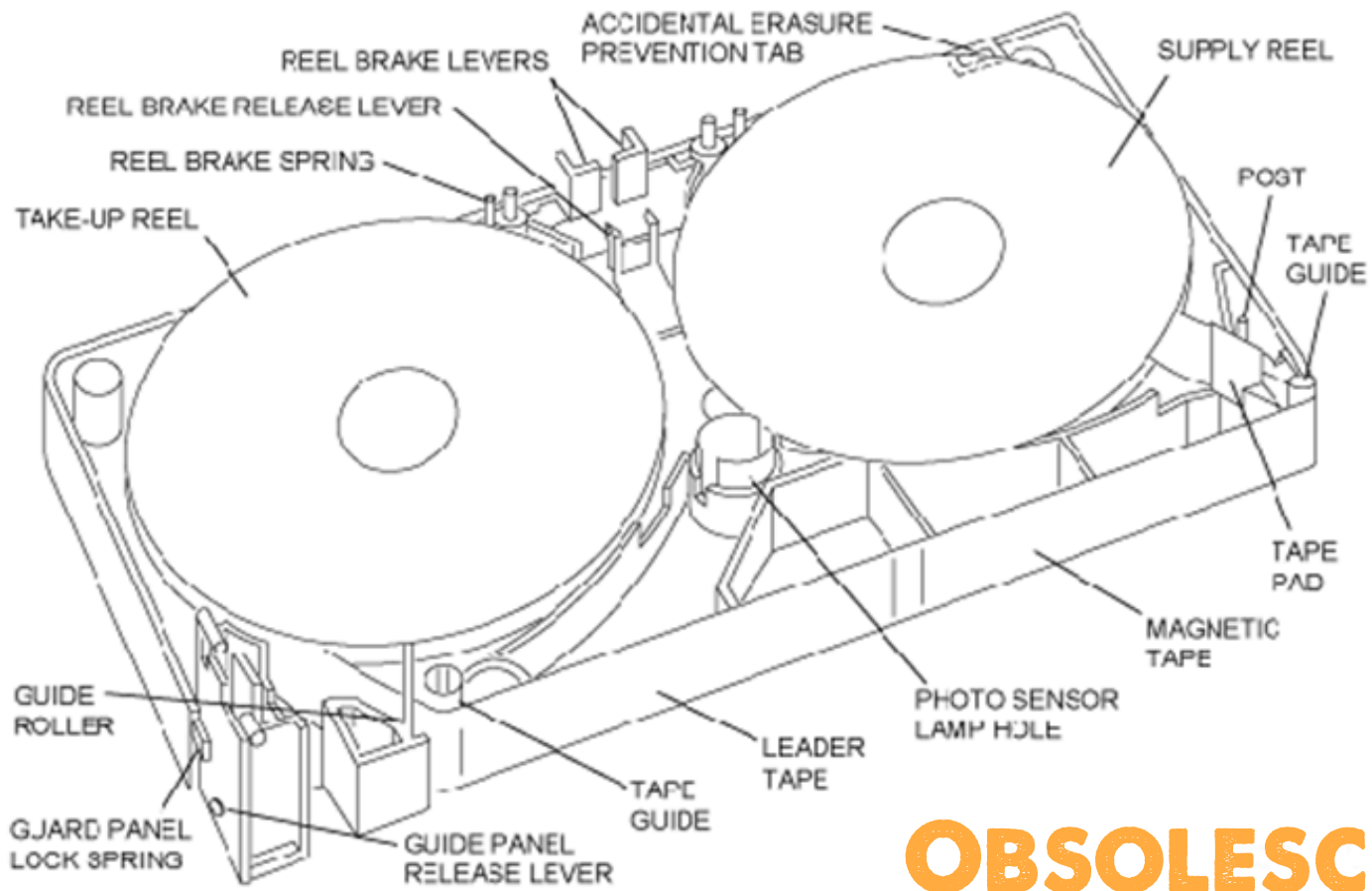
**YOUR AUDIOVISUAL
COLLECTIONS ARE AT RISK.**



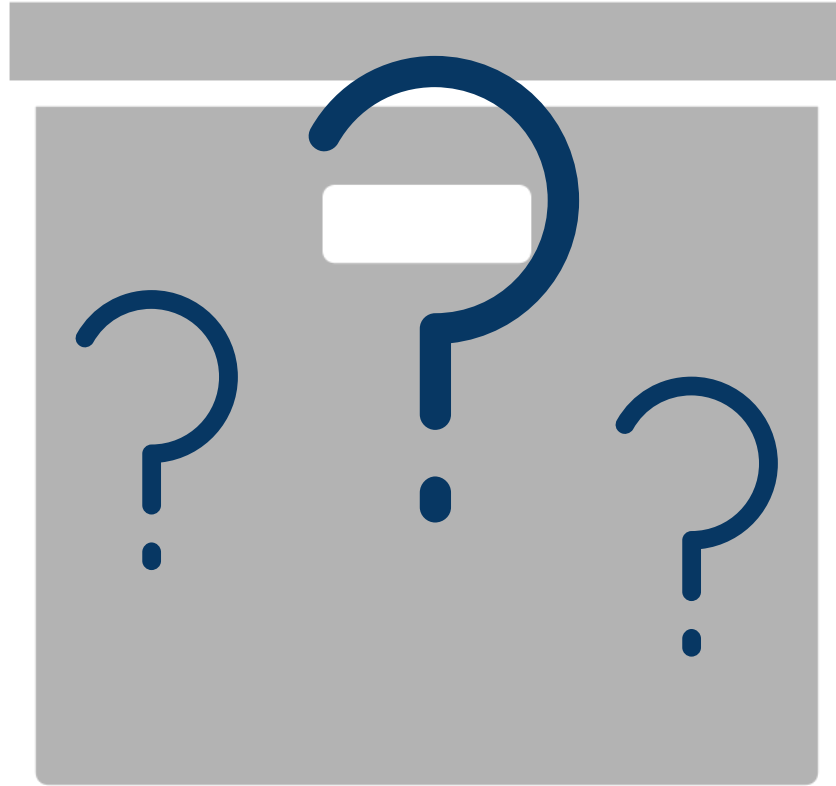
2028



DEGRADATION



OBSOLESCENCE



**LACK OF
INTELLECTUAL CONTROL**

PRIORITIZE!

1

A gray rectangular box intended for notes or details related to the first priority item.

2

A gray rectangular box intended for notes or details related to the second priority item.

3

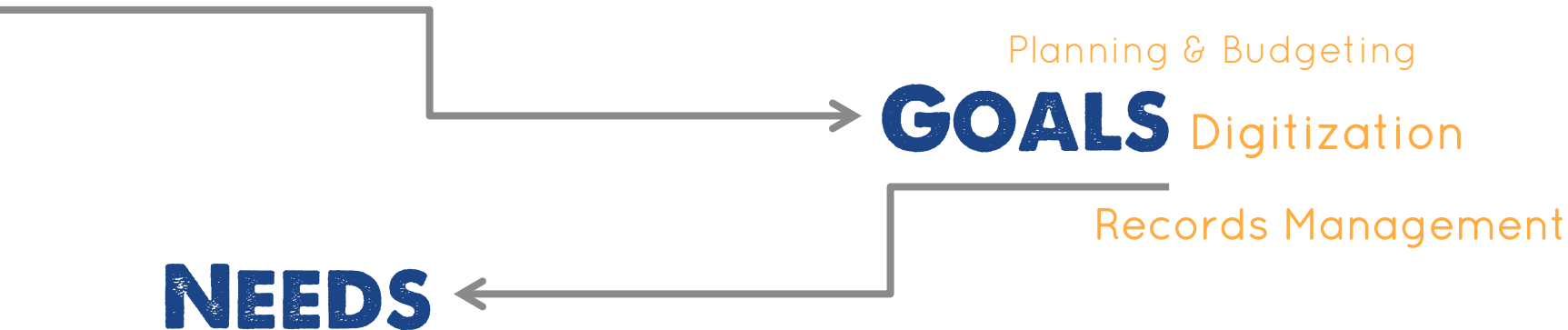
A gray rectangular box intended for notes or details related to the third priority item.



**PRESERVATION
=
DIGITIZATION***

*for audiovisual materials

MISSION



Short Term

What resources do you have to devote to digitization? How robust is your target spec? How accessible are playback devices? How important is the collection/item?

Long Term

How will the metadata you capture now help you in the future? Do you have the resources to steward these materials over time? Do you have a digital preservation program in place?



CONTENT VALUE

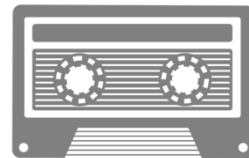
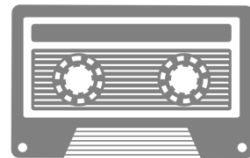
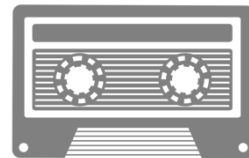
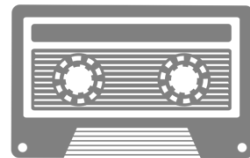
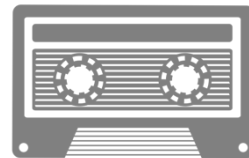
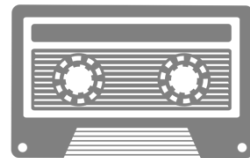
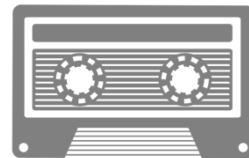
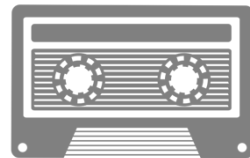
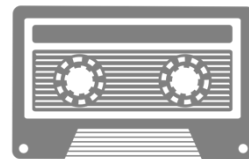
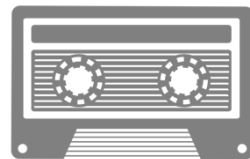
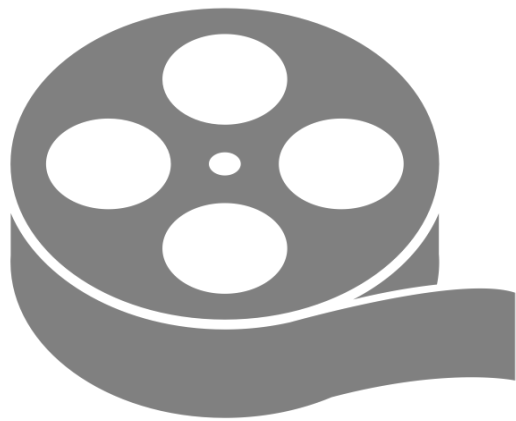
Mission Statement

Describes the institution's goals and objectives, its users, and how the collection supports them

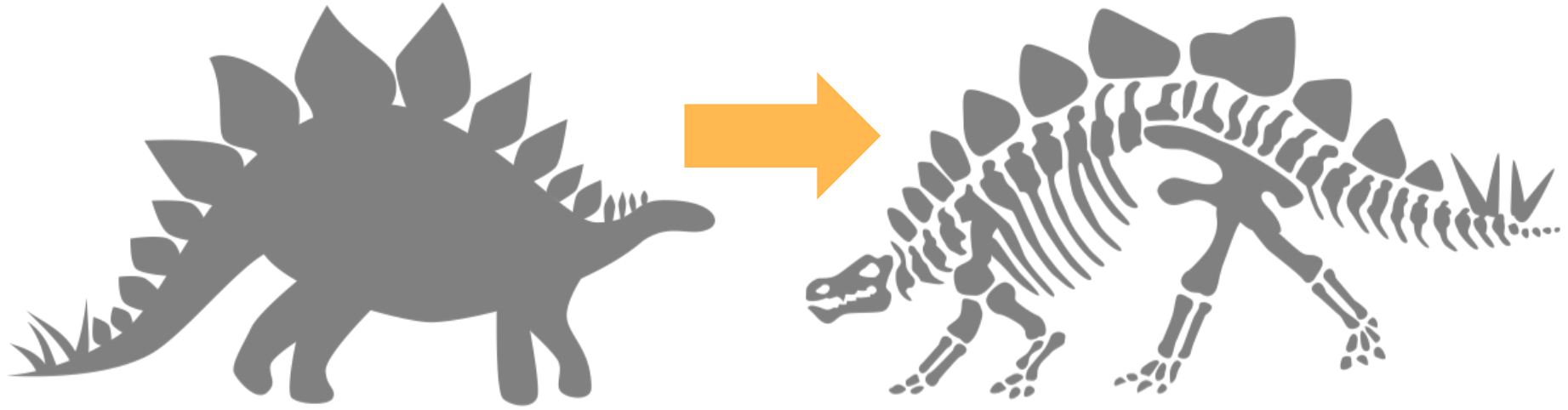
Collecting Policy

Provides guidelines for acquisition, deaccession, and preservation planning, including format specific considerations.

USE VALUE



COST TO DIGITIZE



TECHNICAL NEEDS

AUDIOVISUAL FORMATS TECHNICAL PRIORITIZATION CHEAT SHEET



Check your
packet!!!



INDIANA UNIVERSITY

MEDIAScore

FORMAT EQUALIZERS



mold



unidentified
goo



funny
smells



white, oily
sheen



flakes



unspooled
tape/broken
carrier

LONG PLAY



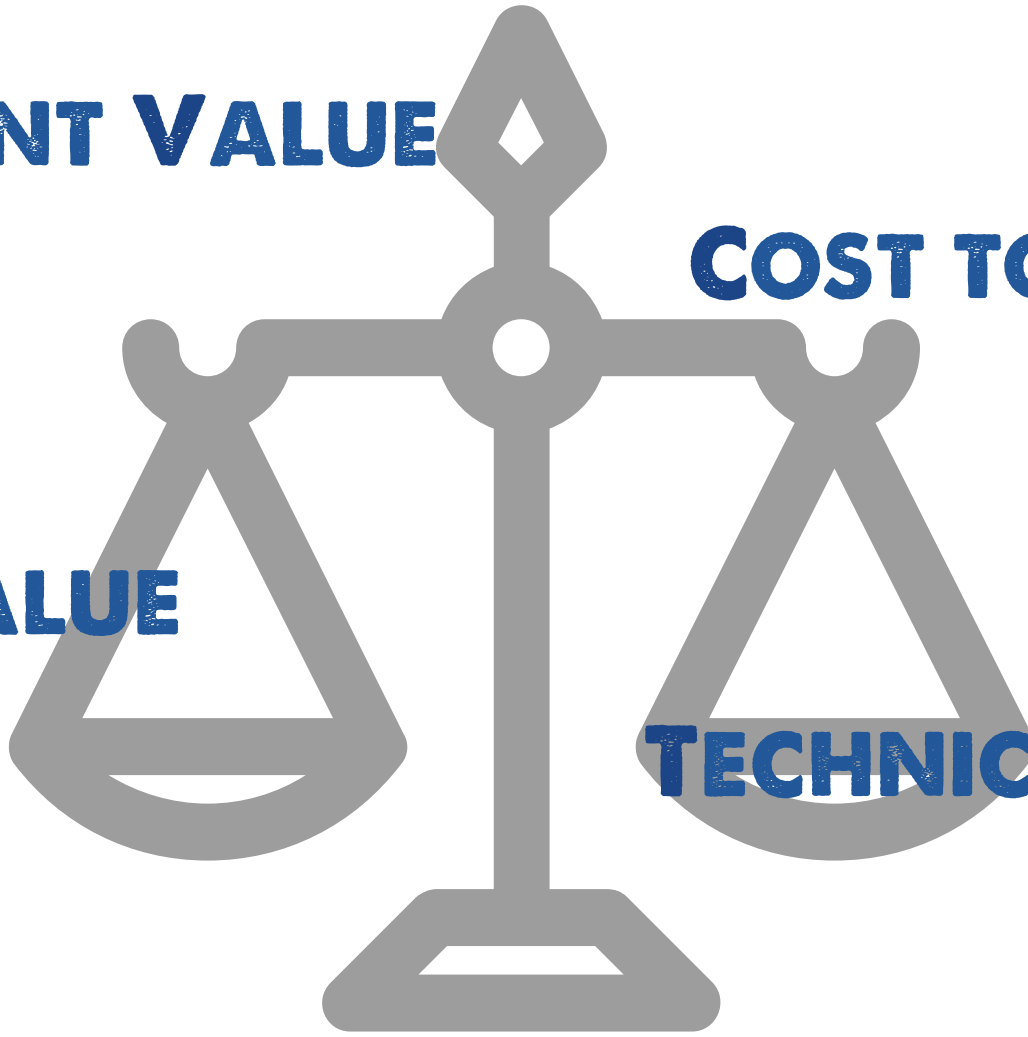
long play tapes

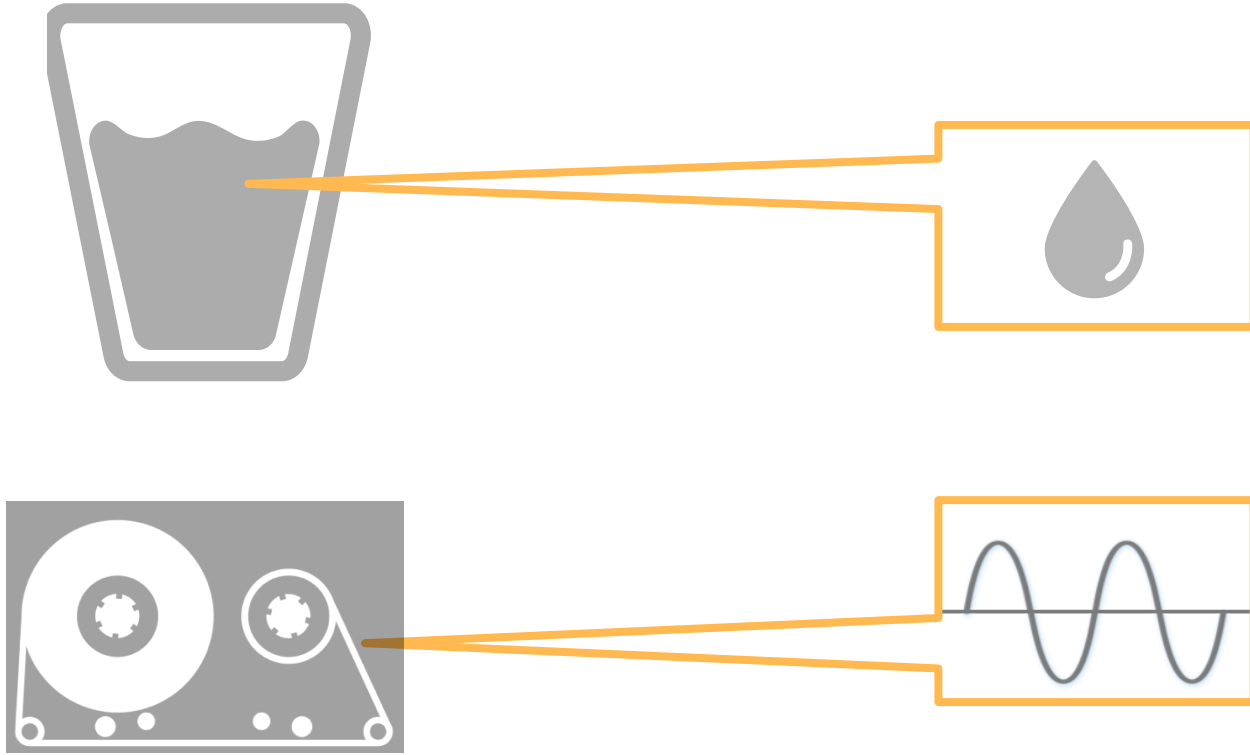
CONTENT VALUE

COST TO DIGITIZE

USE VALUE

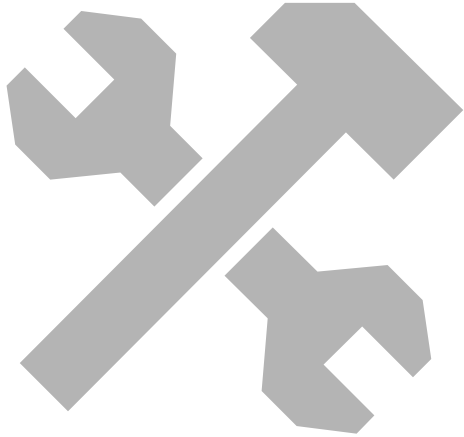
TECHNICAL NEEDS





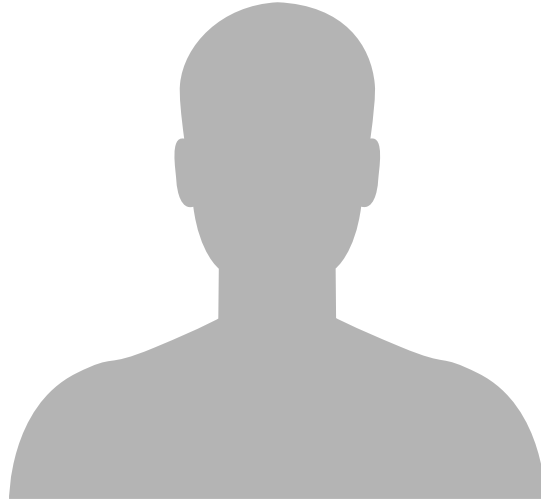
OBJECT OF PRESERVATION

QUALITY OF



EQUIPMENT

EXPERTISE OF



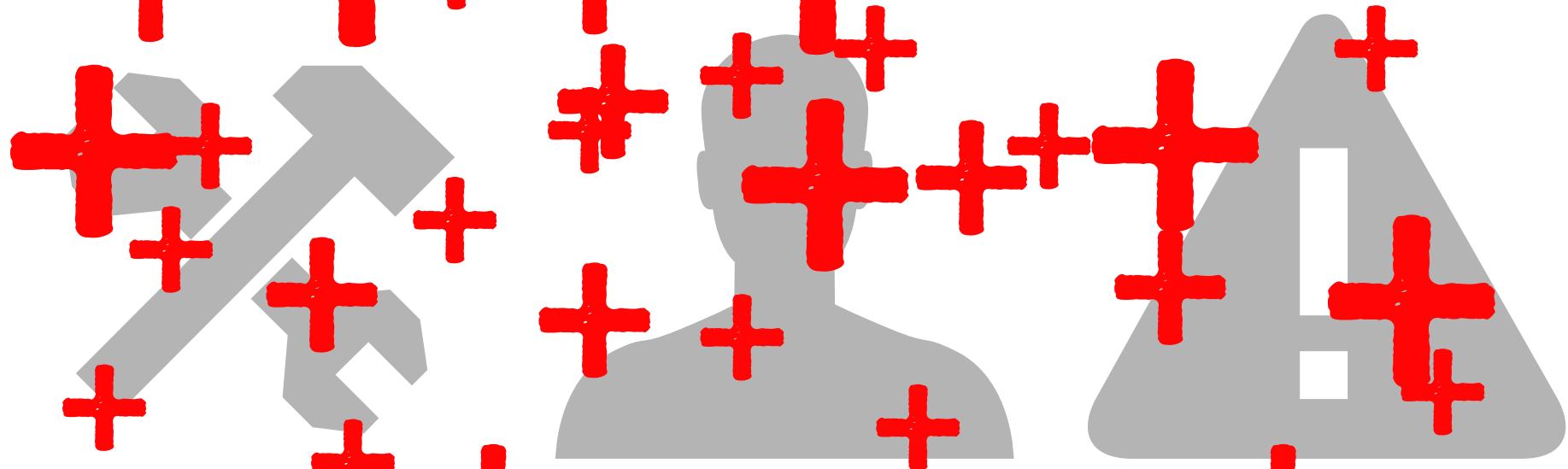
OPERATOR

CONDITION OF



MEDIA

QUALITY OF EXPERTISE OF CONDITION OF



EQUIPMENT OPERATOR MEDIA

WHAT IS AN SOW?



AN SOW PREVENTS DISCONNECTS



GUIDE TO DEVELOPING A REQUEST FOR PROPOSAL FOR THE DIGITIZATION OF AUDIO

<http://bit.ly/1BDna55>

GUIDE TO DEVELOPING A REQUEST FOR PROPOSAL FOR THE DIGITIZATION OF VIDEO

<http://bit.ly/2awslp5>



1. BRIEF DESCRIPTION

Describe the relevant source materials such as formats, quantities, durations (total/average), and the nature or types of content. For Instance:

The tapes in the collection are all NTSC, consisting of both unedited raw footage camera originals and edited masters. The format types and quantities are as follows:

- ½ open reel: 46 tapes, approximately 25 hours*
- ¾" U-Matic: 106 tapes, approximately 85 hours*
- VHS: 30 items, approximately 30 hours*
- SVHS: 2 tapes, approximately 2 hours*
- Betacam: 39 tapes, approximately 25 hours*
- BetacamSP: 660 tapes, approximately 550 hours*
- MiniDV: 1000 items, approximately 700 hours*

Program lengths are estimated based on the best information available. However, you will note that we request pricing information based on increments of actual run time.

1/4" OPEN REEL AUDIO MEDIA CAPACITIES

Total Tape Time Chart – PER PASS							
Reel Diameter	Published Thickness	Full Footage	Speed (in inches per second)				
			1.875	3.75	7.5	15	30
			Total Tape Times				
5-inch	1.5 mil	600	60	30	15	7.5	3.75
	1.0 mil	900	90	45	22.5	11.25	5.625
	0.5 mil Double	1200	120	60	30	15	7.5
	0.5 mil Triple	1800	180	90	45	22.5	11.25
7-inch	1.5 mil	1200	120	60	30	15	7.5
	1.0 mil	1800	180	90	45	22.5	11.25
	0.5 mil Double	2400	240	120	60	30	15
	0.5 mil Triple	3600	360	180	90	45	22.5
10.5-inch	1.5 mil	2500	240	120	60	30	15
	1.0 mil	3600	360	180	90	45	22.5
	0.5 mil Double	4800	480	240	120	60	30
	0.5 mil Triple	7200	720	360	180	90	45

2. TIMELINE

Provide a detailed description of the relevant milestones and deadlines. For instance:

RFP Distributed: yyyy-mm-dd

Bidder Questions: yyyy-mm-dd

Client Responses: yyyy-mm-dd

Proposals Due: yyyy-mm-dd

Award: yyyy-mm-dd

Ship to Vendor: yyyy-mm-dd

Ship Files to Client: yyyy-mm-dd

Client QC Completed: yyyy-mm-dd

Rework Completed by: yyyy-mm-dd

Project complete: yyyy-mm-dd

3. CONTACT

Identify the primary point(s) of contact for your organization. There may be only one or there may be multiple (e.g. technical, administrative). For instance:

The primary point of contact for this project will be Jane Doe (ph: 555-555-1212, email: janedoe@janedoe.com). As the project progresses additional points of contact may be established as necessary and appropriate.

4. COMMUNICATION PROTOCOL

Identify the relevant points and circumstances in which you expect communication to occur. For instance:

Vendors are required to contact the client:

- a. Within 24 hours of receiving the originals with confirmation of receipt at the item level.*
- b. Weekly via phone and/or email, as agreed upon, to provide a project status.*
- c. 48 hours prior to shipping the deliverables with an item level detailed shipping manifest*
- d. To receive written confirmation via email prior to deletion of backup files on vendor's storage system*

5. CARE, HANDLING, & STORAGE

Identify expectations for care, handling and storage of your materials once they are in the possession of the vendor. For instance:

The vendor must acknowledge and demonstrate the following care, handling and storage requirements:

- a. All staff handling the original objects must be knowledgeable regarding care and handling of open reel and cassette based video media in the collection*
- b. A source tape should be transferred only once and transported (or “played”) as little as possible*
- c. No tapes shall be left unattended during transport*
- d. No tapes shall be left in a machine if it is not actively being transferred*
- e. All machines used for transport and playback of media shall be and known to be in good working order and under a routine maintenance plan.*

5. CARE, HANDLING, & STORAGE

CONTINUED

- f. The vendor must demonstrate and store the source media in a storage environment maintaining:*
 - i. Temperature no greater than 68 degrees Fahrenheit*
 - ii. Relative Humidity no greater than 50%.*
 - iii. Secured entry*
 - iv. Shelving appropriate for video media, and the media must not be stored on the floor*
 - v. Low dirt, dust and particulate levels*

6. MEDIA ISSUES

Identify how you would like problematic issues to be addressed and what the expectations are in these scenarios. For instance:

Problematic tapes requiring repair, cleaning, baking, or other treatments shall be brought to the attention of CLIENT prior to action being taken. The issue and the proposed solution should be sent in an email along with any associated pricing information and shall be approved by CLIENT prior to taking further action.

7. REFORMATTING

Identify the practices, protocols and standards that you require/expect the vendor to follow with regard to setup, calibration, alignment, etc. For instance:

a. REPRODUCTION SETUP

Video and Audio setup must be performed for each tape to ensure alignment with source tape and optimal reproduction. If bars are present on a tape the luma gain as well as the chroma gain and phase shall be adjusted so as to meet the standard values of the bars using a calibrated waveform monitor and vectorscope. If tone is present on a tape the audio level shall be adjusted as early on in the signal path as possible so that the tone is at 0VU on a VU meter or -18 dBFS on a digital/peak meter – using calibrated precision meters.

If there are either no bars on a tape or the bars are misrepresentative of the content on the tape (i.e. there are clear chroma and luma errors) the luma and chroma shall be adjusted according to the content on the tape. References for adjustment may include skin tone, sky, known black and/or white objects, etc.

If there is no tone on tape the audio levels shall be adjusted so that content averages 0VU and -18dBFS with peaks not to exceed 0dbFS and with no added analog oversaturation or digital clipping. All level adjustments should be performed as early on in the signal path as possible.

7. REFORMATTING

b. SIGNAL PATH

All components in the signal chain must be tested and known to pass the audio and/or video signal without alteration (level or quality) at null.

Calibrated high quality distribution amplifiers or routers must be used for any signal splitting and distribution. No other substitutions may be used.

The most direct and clean signal path must be used at all times from source to destination. There may be no devices inserted in the signal path that are not being used. If there are multiple destination formats being used in the transfer the signal path must be routed in parallel. No daisy-chaining of devices may occur.

The highest quality signal format (composite, S-Video, Component, SDI, etc.) available for the source media type must be used throughout the entirety of the signal path from source through destination. Exceptions to this must be explained and requested prior to performing the transfer.

7. REFORMATTING

c. **IMAGE AND SOUND PROCESSING**

I. Preservation and Access Masters

No image or sound processing such as dropout compensation, noise reduction, audio equalization, or limiting shall be used in the creation of the Preservation and Access Masters.

All Preservation and Access Masters shall maintain their source formatting, including interlacing, frame rate, aspect ratio and recording standard.

ii. Access Copies

The Access Copies shall be de-interlaced. Levels may be adjusted

7. REFORMATTING

d. DESTINATION FILE FORMAT SPECIFICATIONS

Identify the target format specifications in the necessary detail to avoid miscommunication. For instance:

A Preservation Master, Access Master, and Access Copy shall be created for each tape, according to the specifications detailed below.

I. Preservation Master

ii. Access Master

iii. Access Copy

Maintain the original recording standard, frame rate, number of audio channels and auxiliary information such as original timecode and closed captioning.

7. REFORMATTING

Audio File Formats



Broadcast Wave
96kHz
24bit

Preservation
Master



Access
Master



Access
Copy

7. REFORMATTING

Video File Formats



10 bit V210 codec, Quicktime wrapper???

10 bit FFV1 codec, Matroska wrapper???

DV25 codec, Quicktime wrapper???

ProRes 422 codec, Quicktime wrapper???

Preservation
Master

7. REFORMATTING

Video File Formats



Access
Master



Access
Copy

7. REFORMATTING

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Maintain the original recording standard, frame rate, number of audio channels and auxiliary information such as original timecode and closed captioning.

12. VENDOR QUALITY ASSURANCE & CONTROL

Document your expectations of quality assurance and control within the vendor's organization.

- a. Operators must fully monitor the whole (audio and video) of the program in its entirety using calibrated high quality video and audio monitors as well as audio meters and video waveform monitor and vectorscope. The monitoring environment shall be suitable for critical viewing and listening. The physical transport of the media shall also be monitored during the transfer, paying attention to instability in the transport and with immediate access to the source machine controls. The operator may not engage in any other activities or work on any other transfers during the transfer of this tape.*
- b. The operator will fully document the reproduction throughout the duration of the transfer noting the timestamp and description of any artifacts that appear. Any notable events such as program changes, periods of black, changes in timecode, etc. should be documented.*

QUESTIONS?

WORK IT.

THANK YOU!



rebecca@avpreserve.com



@rebschandler

www.avpreserve.com

IN THIS PRESENTATION

ICONS FROM:

Noun Project: Andrew Forrester, Icomatic, Evert Jan Boon, Ryan Speziale, Vanessa Choi, Samu Parra, Alex Tai, Mister Pixel, Joe Mortell, Jon Testa, Herbert Spencer, Sandra M, Charlotte Vogel, vanilla, Marie Van den Broeck, Alfredo Hernandez, Zane Ogle, Y E J I N