

**Program:** University of Oklahoma  
**Host Organization:** Oklahoma Educational Television Authority  
**Host Mentor:** Janette Thornbrue, Vice President of Operations, Oklahoma Educational Television Authority  
**Faculty Advisor:** Susan Burke, Interim Director and Associate Professor, School of Library and Information Studies  
**Local Mentor:** Lisa Henry, Curator/Archivist, Political Communication Center, Julian P. Kanter Political Commercial Archive

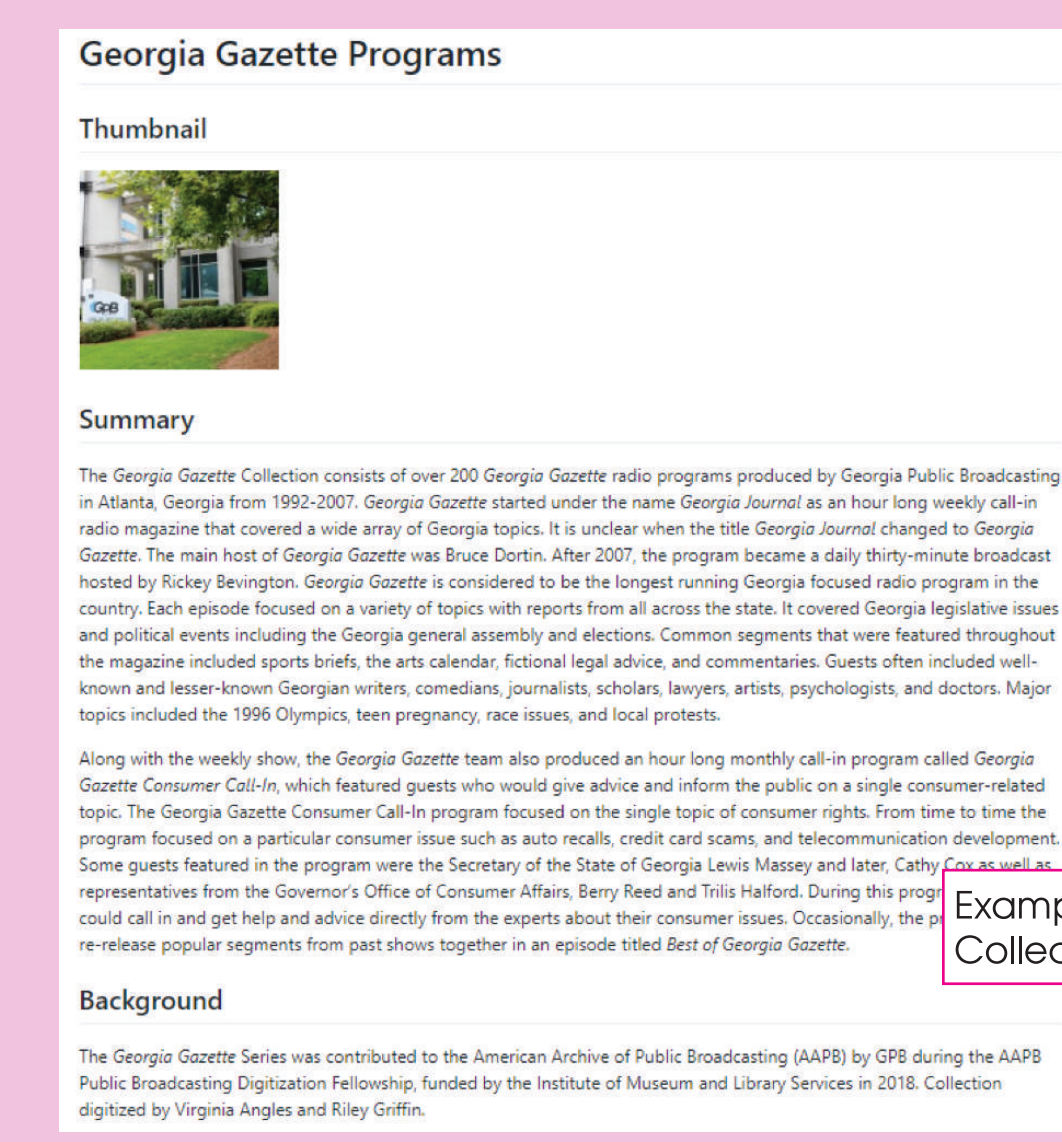
**Fellow I: Evelyn Cox**  
 This entire project was wonderful and challenging from the very beginning. The process of researching and selecting assets to include in the collection was amazing; while the creation of a digitization station from the ground up, after only four days of training, was definitely more challenging and beyond the scope of the "Immersion Week" hands-on workshop. However, this entire process allowed me so many opportunities to learn how to address and tackle real world audiovisual digital preservation challenges. I have developed a new respect for how difficult it is to create preservation quality digital surrogates using antiquated vintage equipment that must be made compatible with up-to-date and always advancing hardware and software needed for rendering, converting, and encoding. I found this to be the most challenging aspect of such a process to overcome in such a short time frame.



**Formats:** Betacam & DVCpro  
**Equipment:** Betacam deck, DVCpro deck, BlackMagic Intensity Shuttle, BlackMagic Design Ultrastudio Express, Leitch analog TBC, Horita Color sync generator, Horita black burst generator, Yamaha audio mixer, speakers, noise-cancelling headphones

**Fellow II: Laura Haygood**  
 The handbook was terrific for using the equipment set up as it was when I began. Due to numerous, ongoing difficulties, the previous fellow was unable to get all of the equipment ordered and set up. The training from Immersion Week was helpful; however, my wonderful technical advisor, Lisa Henry, and I had a lot to figure out. We managed to get the new audio mixer set up during week 6 (of 9). The biggest takeaway that I have learned is that you need a variety of sources to assist you when it comes to connecting 4 decades of equipment. In addition to Lisa Henry, I received invaluable assistance from Gary Bates, our IT Specialist, and Jackie Jay of BAVC, who trained me on this equipment.

**Fellow I: Virginia Angles**  
 When I first started this project I had no idea what it really took to digitize a collection. I was unclear as to how to really get started with my workflow but once I started recording the audio files and creating the metadata I started to come together. Throughout the semester I worried about different aspects of the project. Things like how to use Github and ffmpeg kept me awake some nights as I wondered how they fit into my project workflow. When I attended the webinars and saw the walkthrough of these resources it was fantastic. Everything made sense and I was ready to tackle the rest of the project.  
 In the end I learned a lot and I mean a lot. Everything that I did for this project was a new frontier for me. I had never worked with DAT players, Audacity, Github, or created metadata from scratch. I applied to this fellowship to learn a new and useful skill. I did a lot more than that. I learned a new skill, discovered new programs and became familiar with new programs and workflows, met many amazing people, and found confidence to approach new digitization projects.



**Program:** Clayton State University  
**Host Organization:** Georgia Public Broadcasting  
**Host Mentor:** Ellen Reinhardt, Radio Program Director, Georgia Public Broadcasting  
**Faculty Advisor:** Josh Kitchens, Director, Master of Archival Studies Program  
**Local Mentor:** Kathy Christensen, former VP of News, Archives and Research at CNN

**Fellow II: Riley Eren Cox**  
 I think one of my biggest difficulties was drawing the line between audio editor and archivist. It was difficult to break the urge to immediately stop and edit every bit of audio that sounded rough. As an archivist, it is not your job to erase the damage what time has done. I also think working with digital media really helped reshape the way I perceive archival materials—sometimes you have to slow down and remember even the most modern of acquisitions need archival love and care.  
 I did not have to learn everything on my own, thankfully. Virginia had a lot of difficulties with equipment setup and had to create her own protocol for digitization. That is a lot of work! So, of course, her many hours of digitization trial and error was only to my benefit. My equipment setup was easy and where the manual lacked in detail or explanation, Virginia's correspondence filled in the cracks. We both certainly struggled, but it was not alone.

**Formats:** Digital Audio Tapes (DATs) into WAVs  
**Equipment:** Sony Digital Audio Recorder PCM-R700, behringer U-phoria UMC404HD audio monitor, and Adobe Audacity

TOTAL CAPTURES: 100

**Program:** University of North Carolina at Chapel Hill  
**Host Organization:** WUNC  
**Host Mentor:** Keith Weston, Web Producer and Back Porch Music Host, WUNC  
**Faculty Advisor:** Helen Tibbo, Alumni Distinguished Professor, SILS  
**Local Mentor:** Erica Titkemeyer, Project Director/AV Conservator, University of North Carolina at Chapel Hill

**Fellow I: Dena Schulze**  
 Setting up the station took a lot of trial and error and along with figuring out and configuring equipment. This process took a lot longer than expected and required a lot of flexibility for everyone involved. Once the station was set-up and connected, everything ran much smoother for the rest of the fellowship! Getting started is the hardest part!



**Formats:** DATs, Cassettes, CDs  
**Equipment:** DAT deck (Sony 75ES), cassette deck (Nakamichi MR-1), external CD drive (LG M-Disc Super Muff), Focusrite Scarlett 616

TOTAL CAPTURES: 74



## Opening up Audiovisual Archives Education: The Public Broadcasting Preservation Fellowship

The Public Broadcasting Preservation Fellowship is an IMLS-funded experimental model to provide graduate students in LIS programs with specialized training in audiovisual preservation by offering funded ten-week Fellowships to digitize at-risk local public television and radio content. Fellows kick off the program with a one-week immersion in the fundamental concepts of audio and video, perform hands-on digitization work at their host stations, shepherd the ingest of the digitized materials into the American Archive of Public Broadcasting (a collaboration between WGBH and the Library of Congress), then bring that experience and training back to their graduate programs to create documentation in support of ongoing AV preservation education for future students.

**Program:** San Jose State University  
**Host Organization:** Center for Asian American Media in collaboration with the Bay Area Video Coalition  
**Host Mentor:** James Ott, Director of Finance and Administration, Center for Asian American Media  
**Faculty Advisor:** Alyce Scott, Lecturer, School of Information  
**Local Mentor:** Jackie Jay, Preservation Technician, Bay Area Video Coalition



**Formats:** U-Matic, Betacam, BetacamSP, DigitalBeta  
**Equipment:** Sony DVW-A500 Digital/Betacam Deck, Sony BVU-800 U-Matic Deck, Leitch DPS-575, Digital Processing Systems Inc., DPS-295. Capture Hardware: Blackmagic Decklink 4K Extreme. Capture Software: VRecord 0.7.12

TOTAL CAPTURES: 63

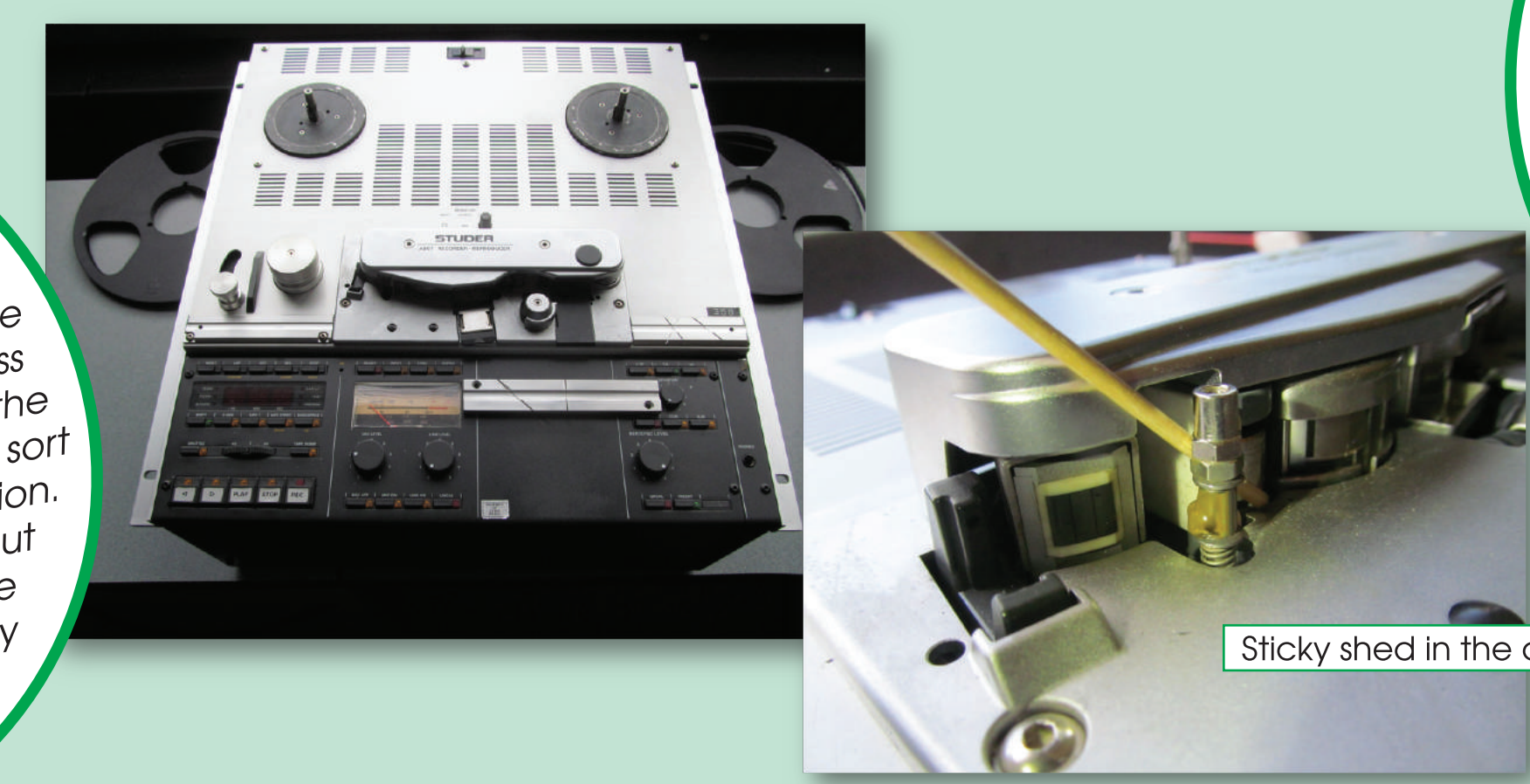


**Fellow II: Steve Wilcer**  
 Thanks to everyone's hard work setting up the equipment, the workstation suffered no technical issues during my fellowship. What was particularly challenging for me instead was ensuring that the work Dena and I have done for WUNC had holistically prepared the station for continuing their digitization work later after the fellowship ended. Certain recordings I handled revealed new details on programs and series, which required Keith Weston and I to reevaluate our organizational systems both for the digital records and the physical cassettes, DATs, and CDs.  
 I learned that effective communication, clarity, and flexibility all play crucial roles in developing and maintaining both physical and digital record systems. The more thorough and understandable a system is—and the easier it is to accommodate new developments that may arise—the better it serves as an archival tool for future generations.

**Fellow I: Rebecca Benson**  
 It was pretty daunting to begin the project by encountering a wall of reel-to-reel tapes without were. The knowing what most of them were. The initial appraisal and inventory process taught me a lot about the history of the station, but it also took a long time to sort out a specific collection for digitization. Even though our project started out slowly, it was neat to dig in to the material and get my hands dirty (literally).

**Program:** University of Missouri  
**Host Organization:** KOPN Community Radio  
**Host Mentor:** Jacqueline Casteel, KOPN Community Radio  
**Faculty Advisor:** Sarah Buchanan, Assistant Professor, Library and Information Science  
**Local Mentor:** James Hone, Digital Archivist, University Libraries, Washington University in St. Louis

**Fellow II: Eric Saxton**  
 It was a challenge of the fun variety to gather together much disparate material with many unknown qualities -- each reel came with at least one clue to its content, but it was not known what really was on it until it was successfully digitized. In this way, with each completed part of the whole, the project grew eventually into a mosaic in audio, with each piece creating more context and connections.



**Formats:** 1/4 inch magnetic audio tape reels  
**Equipment used:** Studer A807 (mono), Studer B67 (stereo), Behringer U-Phoria UMC404, 2 desktop computers (one Windows and one Mac), headphones, cleaning equipment



### PROJECT SCOPE

- Inventory and assess the material identified by the Host Station for preservation.
- Digitize the materials at the digitization station.
- Create detailed catalog records for the digitized material.
- Collaborate with AAPB archivists to implement the AAPB's workflow for submission of the materials into the AAPB for digital preservation.
- Research the significance of the collection and create a special collection to highlight the materials within the AAPB.
- Write a blog post about the collection for the station and the AAPB.
- Collaborate with the Faculty Advisor at the Graduate Program to document their audiovisual preservation work with the creation of a 3-5 page handbook and a video tutorial on use of the equipment for the benefit of future students.

**Fellow I: Iti Tejara Yude**  
 I had the extraordinary experience to work at BAVC during my fellowship; I had learned their workflow for inventorying materials, cleaning, baking, setting levels for broadcast range, capturing video, and how to create derivatives and use FFmpeg without freaking out. Over a period of time I became capable of setting up my station, recognizing tape issues, being able to visually spot image errors due to tape damage or hardware failures, and I can rehouse a tape in under 10 min. (but not blindfolded). The main challenge came from the collection itself, as CAAM had no asset control prior to my start, making it challenging to know if I was getting the best available version to digitize. During the second part of the fellowship I created an entire inventory of their tape catalogue in hopes to help manage all of their assets for on-going access and preservation.