

## Audio & Moving Image Section

**SPRING 2019**

### *A Message from Your Chair*

I am looking forward to seeing and meeting many of you at our section meeting at the SAA annual conference in Austin, Texas on Saturday August 3 at 10:00 am. We will meet at the J.W. Marriott, the conference hotel. SAA will assign meeting room numbers later this summer. The J. W. Marriot (or the J.W. as we call it in Austin) is new and right on Congress Avenue, a main artery of our downtown. Congress Ave also turns into South Congress (“SoCo”) at the river and is the home to many cool coffee shops, clubs, restaurants and is a fun place to visit.

We have a fantastic agenda with an overview of the Audio Engineering Society’s recent conference on Audio Archiving, a preview of the Radio Preservation Task Force’s panel, a discussion on the education of future audiovisual archivists, a sampling of Austin AV archivists as well as a look into the future of AV materials.

Come on Saturday morning, August 3<sup>rd</sup> to meet other AV archivists, students and other archivists at the meeting!

*~Sarah Cunningham  
SAA Audio & Moving Image Section Chair  
Audiovisual Archivist , LBJ Presidential  
Library  
Faculty member , School of Information  
University of Texas at Austin*



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*If you have an article for submission or a question about the newsletter or the newsletter’s publication policies, please contact the editor, Kelly J. Applegate at:*

*applegate.kj@gmail.com*

### *Grant Announcement*

The Moving Image Preservation of Puget Sound (MIPoPS) and RiceCapades are thrilled to announce that they are the recent recipients of a Research & Development grant from the National Endowment for the Humanities to fund their collaborative project DV Rescue!

This project will develop procedures and tools that will support migrating data from DV tapes into digital files suitable for long-term preservation. This will fill an urgent need for DV tape transfer tools that can rescue content from at-risk digital videotape formats. The DV Rescue project will entail two years of work to develop open source and freely available software, conduct user research and testing, and create documentation to help define and perform comprehensive, automated, and easy-to-use data migration techniques.

Specifically, MIPoPS and RiceCapades will:

- Develop open source software to facilitate the most complete and accurate transfer of DV video from tapes to files, including video, audio, captioning, timecode, camera metadata, and preservation metadata.
- Develop open source software to support improving DV files that have already been created by allowing such files to be assessed, so that the software may selectively retry portions of the tape and incorporate any improvements into the existing file.
- Build a player to support visualization of uncorrected DV data, including categorizing DV transfer errors, illuminating when selective re-transfer may be most likely to offer improvements, and providing a method to easily distinguish authentic DV data, from error concealment techniques, and unconcealed damage.
- Develop and pilot universal training materials and tools for ready deployment using a selection of partnering institutions as a test group.
- Publish a white paper and present findings at significant preservation conferences throughout the United States.

The institutions selected for participation initially will include:

- Carnegie Hall Archives (New York, NY)
- New York Public Library (New York, NY)
- Democracy Now! (Washington, D.C.)
- Smithsonian – National Museum of African American History & Culture (Washington, D.C.)
- Mid-Atlantic Regional Moving Image Archive (Baltimore, MD)

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- UCLA Library Preservation Program (Los Angeles, CA)
- Living Computer Museum (Seattle, WA)
- Seattle Municipal Archives (Seattle, WA)

Follow DV Rescue's progress:

#dvrescue

Facebook & Instagram:  
@mipopsseattle

Twitter: @mipops\_seattle

MIPoPS' Blog: [www.mipops.tumblr.org](http://www.mipops.tumblr.org)

~Arielle Lavigne  
Assistant Audiovisual Archivist,  
Moving Image Preservation of  
Puget Sound

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## ***"If it isn't fun, why do it?"*** ***The American Music Show Fellowship Project***

Each year, I have the opportunity to supervise a PhD candidate - with no ties to archives or library science – on a processing project in The Stuart A. Rose Manuscript, Archives, and Rare Book Library. The program is funded by the Laney Graduate School at Emory University and creates the opportunity for a student to get a behind the scenes look at what processing is and (I hope) helps them



archives. In addition, I work with these students to create an outreach component to make sure that these materials get the attention they need.

This year, I selected Andrew Kingston, a candidate in Comparative Literature to process the materials in the **American Music Show (AMS)** audio recordings. This collection, consisting of 745 VHS tapes of Atlanta's longest running public access television program (1981 to 2005), was co-produced by Dick Richards, David Goldman, James Bond, Patsy Duncan, and Bud "Beebo" Lowry and included noted Atlanta performers including musicians Jayne County and Larry Tee, and drag queens Lady Bunny and DeAundra Peek. It also launched RuPaul's career. Andrew set to identifying and organizing the tapes, creating a finding aid, and preparing the tapes to be sent to a vendor for digitization (while we have an audiovisual conservator and lab on-site, we use vendors for rare, damaged, and large-

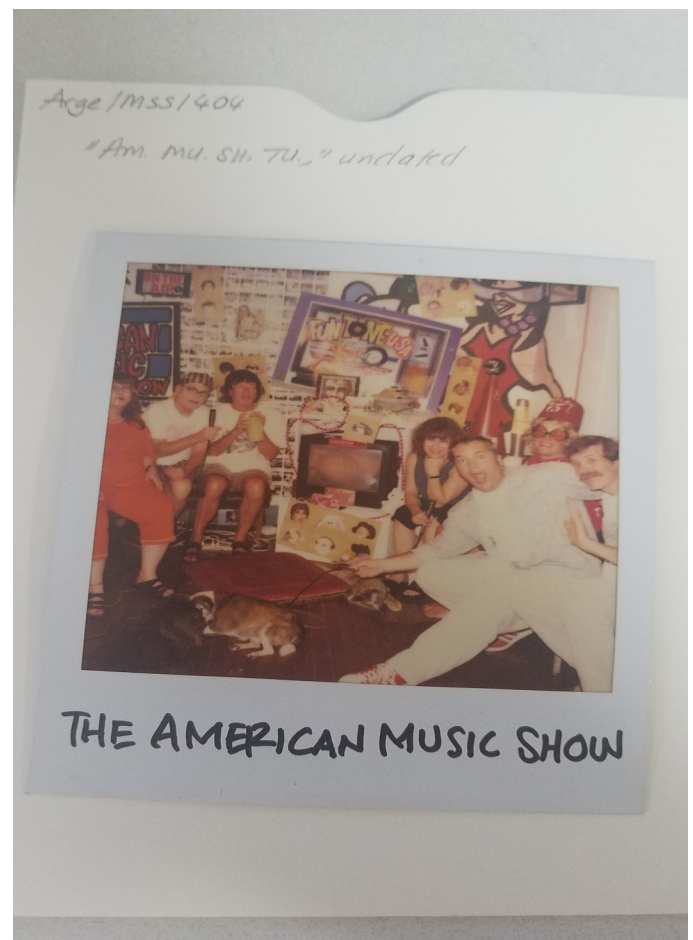
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scale digitization projects.)

We decided to host a panel along with a clip show to document the decades-long program, distilling 30 years into about 20 minutes. Andrew showed interest in the technical aspect of working with audiovisual materials, so he took the initiative to digitize the tapes that would be used in the clip show. Each tape was identified by a label affixed by the creators (Dick Richards and Patsy Duncan) which made the episodes easy to identify, and after he pulled his tapes, he entered the metadata for the rest into a spreadsheet, giving each an identifier and labeling the tape with this number. These tapes along with the spreadsheet were sent to the PreserveSouth here in Atlanta, Georgia. Our video recording standards include creating high quality 4:2:2 MOVs, and PreserveSouth supplied an additional MP4 access copy (encoded with an h.264 codec). When the materials came back from the vendor – after a two month turnaround time - the digital files were uploaded to our Fedora-based digital repository.



I, as the audiovisual liaison, began adding the rights statements and creating digital access objects links for access in our reading room, a process that is on-going as of April 2019.

The panel was held on March 20, 2019 and was **documented** by Emory University. Members of the original cast who attended included Patsy Duncan, James Bond, and Jon Arge, all of whom have donated their papers to the Rose

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Library previously. In addition to planning this well attended event, Andrew created a blog series that documented his experiences and thoughts on working with these materials: His first post, which has been the most widely read post this year, [Disjointed: Introductions to “The American Music Show”](#) was followed up by [The Process so Far](#) and [Queer Community Structures: “The American Music Show” on Wikipedia](#) in which he discusses his work in creating - and the importance of - a Wikipedia article about the American Music Show. He also worked with our Librarian, Beth Shoemaker, to submit an authority file for creator, Dick Richards whose name you may recognize from RuPaul's Emmy speech when he said “I'd love to thank Dick Richards who introduced me to Randy Barbato and Fenton Bailey...”

I was very excited (and proud) of the work that Andrew was able to accomplish, and even more so that the collection is primarily audiovisual. Our organization's collections are primarily paper-based, so it is important that these materials were not only processed and made available to the public but were also promoted in such a public way. People are receptive to these formats, and as the items that are already digitized are getting more use, we create more interest in those materials that are not currently available.

*~Laura Starratt  
Manuscript Archivist, Stuart A. Rose Manuscript,  
Archives, and Rare Book Library*

## ***Yale University Library Audio/Visual Digitization Project Underway***

Yale University Library (YUL) is engaged in a multi-year project to digitize and provide access to unique audiovisual materials from five of its seven special collections. The project has begun with a three-year commitment focused on unique and at-risk audio and video formats. Digitization will take place in-house through the Digital Reformatting and Microfilming Services Unit (DRMS), which is part of the YUL Preservation Department, and through external vendors.

In 2013, the library completed a full inventory of audiovisual materials in the Irving S. Gilmore Music Library, the Robert B. Haas Family Arts Library, the Yale Divinity Library, and the Cushing/Whitney Medical Library, as well as a partial inventory of audiovisual materials in the Department of Manuscripts and Archives. This work yielded a count of over 110,000 audiovisual items on a multitude of formats. Curators were asked to review and prioritize these items according to their value from a research or collections perspective, and by format. Preservation staff

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determined priority formats according to their risk of obsolescence and decay. The highest priority materials, or the Priority 1 A/V material, total approximately 12,800 audio items and 8,300 video items, and are being targeted for digitization in the first three years of the project. Preservation master files are digitized as 10-bit .mov or .mxf for video, and Broadcast Wave Format for audio. Access files are .mp4 for video and .mp3 for audio. Several JPG photos are captured of each analog item for reference.

Working with curators and digital preservationists within the YUL system, the audiovisual preservation team has established a workflow to collect materials from repositories within the library and scan them into a centralized workflow system for digitization. This digitization workflow system, nicknamed ICE (short for Item, Condition, Event), captures metadata about each item from its ArchivesSpace record and passes it on to the digitization vendor. The metadata is embedded in the digitized master files and appears with technical metadata about the digitization process in a PBCore.xml record for each digitized item. To aid in tracking the thousands of items in the workflow at a given time, the ICE system records the physical location and status of each item, as well as Quality Control results for each file, including the file size.

For ingest and long-term preservation of files, YUL has adopted Preservica

as its digital preservation management system and is working on synchronizing Preservica with the ICE system to allow for automatic ingest of all files created for the Priority 1 AV Project. ICE alerts Preservica when files are ready for ingest, and the two systems compare metadata to ensure that the correct item is ingested. Preservica will also index significant fields from each item's PBCore metadata file and feed this metadata back to the item's initial ArchivesSpace record, to the appropriate field, or to a section dedicated to preservation events. In this way, important information confirmed during the digitization process, such as exact runtime, the format of the original item, the condition of the original item, and reformatting/transfer notes, is pushed back to the database of record, closing the circle on the digitization process, and providing curators and ArchivesSpace users with a more complete information about the item. A link in the ArchivesSpace record allows library staff to access the digitized files in Preservica. In this way, curators and staff can see or listen to the AV content, often for the first time, and update finding aids with content descriptions.

With the first year devoted to hiring and onboarding staff, pilot testing, planning,

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and other preparation, The YUL Priority 1 Digitization Project is now in its second year, with over 6,000 items in process or completed. Files ingested into the Preservica digital preservation system will soon be available to curators and reading room staff to put online, or to provide to library patrons. Significant digitized materials include the Gilmore Music Library's collection of 19<sup>th</sup>- and early 20<sup>th</sup>-century Berliner discs, recordings from the Stanley Milgram Papers, and audiovisual recordings related to the history of the University. The library expects to continue digitization of its audiovisual materials, including film collections, even after the initial three-year push is finished. A parallel project is ongoing for digitization of audio and video materials in YUL's Beinecke Rare Book and Manuscript Library.

*~Andrea McCarty  
Audio Visual Project Manager, Yale University  
Library*

*Thanks to everyone who contributed to this spring issue of the newsletter.*

*I look forward to your submissions after the section meeting at the upcoming annual SAA/CoSA meeting in Austin!*

*~Kelly J. Applegate  
Editor*