

COMMUNITY ARCHIVING WORKSHOP TRAINING OF TRAINERS

CALIFORNIA 2019



AMIA



INSTITUTE *of*
Museum and Library
SERVICES



CALIFORNIA
REVEALED

COLLECTION SCOPE & ARRANGEMENT

choosing collection(s) &
determining scope of work

workflow decisions & strategies

arranging space & collections

WHAT MAKES A GOOD COLLECTION?

strong benefit to organization & users

strong likelihood will lead to
preservation & access

unique materials/valued content
(usually not commercial
collections or viewing copies)

WHAT MAKES A GOOD COLLECTION?

interesting & engaging content
(form or content)

collection needs match skills of
organizers/local experts

the range of media types/formats
& tasks can be managed

WHAT MAKES A GOOD CAW SCOPE?

typically 100-200 items for 25-30
participants in 4 hours

tasks provide a sense of completion

orienting participants to tasks (opening
presentations) takes no more than an hour

management of tasks matches people
power (numbers & skills)

single format (all Mini-DV)

multiple formats, same media type
(various formats of video)

multiple formats of magnetic media
(video & audio)

multiple media types
(magnetic media & film or optical media)

depth of inspection/inventory
film: inventory or full inspection?

TASK WORKFLOWS

is a box table needed for coordination? will items need to be re-boxed?

will items be labeled? at the box table or inspection/inventory tables?

will there be any demos (like with the video digitization kit) or playback?

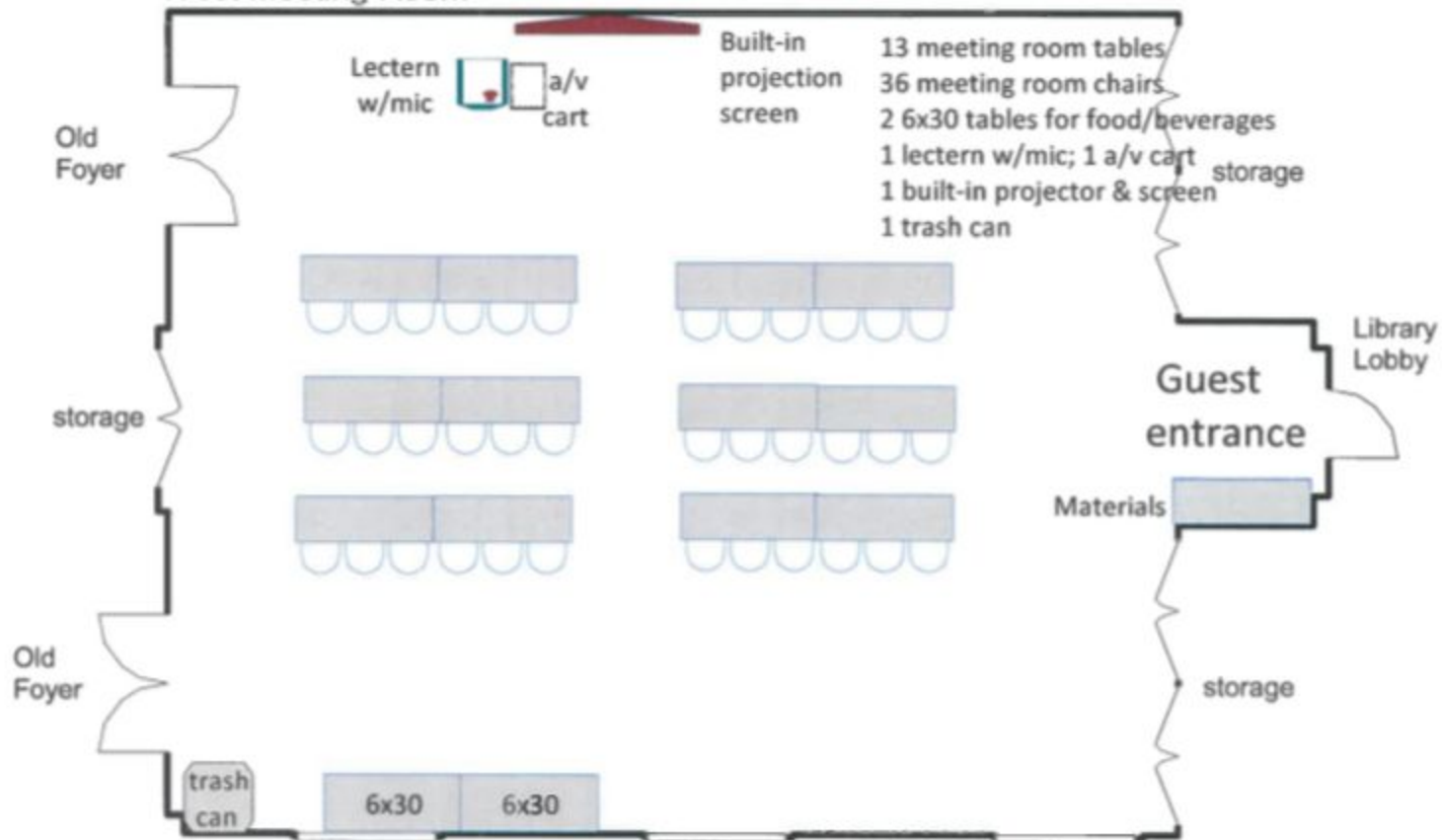
TASK WORKFLOWS

will the inventory be done through an Internet-dependent platform like Google sheets or through a spreadsheet program like Excel?

based on available laptops or desktops, what will be size of the teams? Will participants work in pairs or groups of 3 or more?

4/22/19 - 4/26/19 SPL/CEN California Revealed

West Meeting Room



ARRANGING SPACE & COLLECTIONS

priorities within the collections - what is most important to complete in terms of collection needs & value?

are there arrangements of the items that will help facilitate the work? (sorted by year, #)

what room/table layout best matches tasks?

how will the computer power needs be met?

SHORT BREAK

THE WHAT & WHY OF DATA TEMPLATES

principles of template design

strategies for data collection

metadata types

& controlled vocabularies

our data template

COMPUTER-BASED INVENTORY

supports prioritization &
preservation planning

allows projected costs of conservation,
preservation & digital storage

expedites access for research,
education & new works

COMPUTER-BASED INVENTORY

needed before preservation can begin

without unique IDs, risk loss of relationships among various instantiations

items not described become
a low priority for archivists &
can't be found by users

WHAT IS THE CURRENT SYSTEM OF DESCRIPTION?

collection management system

catalog/database(s)

spreadsheet(s)

word-processed list(s)

paper list(s)

MULTIPLE FILES

must collect & merge
individual files

spreadsheet software &
versions can vary

no danger of
over-writing

not Internet
dependent

possibly broader familiarity
with Excel vs. Google

GOOGLE SHEETS

no need to merge
post-CAW

no need to have
compatible software

can overwrite another
person's entry

if Internet drops out,
data is not saved

may more readily notice
inconsistent data entry

WHAT IS METADATA?

ADMINISTRATIVE METADATA

unique identifier

old numbers

box numbers

date of production

location

general note

DESCRIPTIVE METADATA

title

collection

series

date of production

description

annotations

TECHNICAL METADATA

format

recording standard

generation

duration

capacity

recording speed

PRESERVATION METADATA

item condition

container condition

digital copies

preservation actions

preservation

technical

environment

METADATA ABOUT DIGITAL OBJECTS

file name

date created

codec

wrapper

size (bytes)

directory (location)

CONTROLLED VOCABULARIES

utilizing standards
& accepted
practices

titles/series

format

generation

recording standard

container type

recording speed

CONDITION DESCRIPTORS

item & container

contaminants

dirt • dust • mold

damage

scratches • dimensional
change • breaks

state of wind

not rewound • poor wind •
popped strands

strong odors

vinegar • dirty socks

OUR DATA TEMPLATE

LUNCH

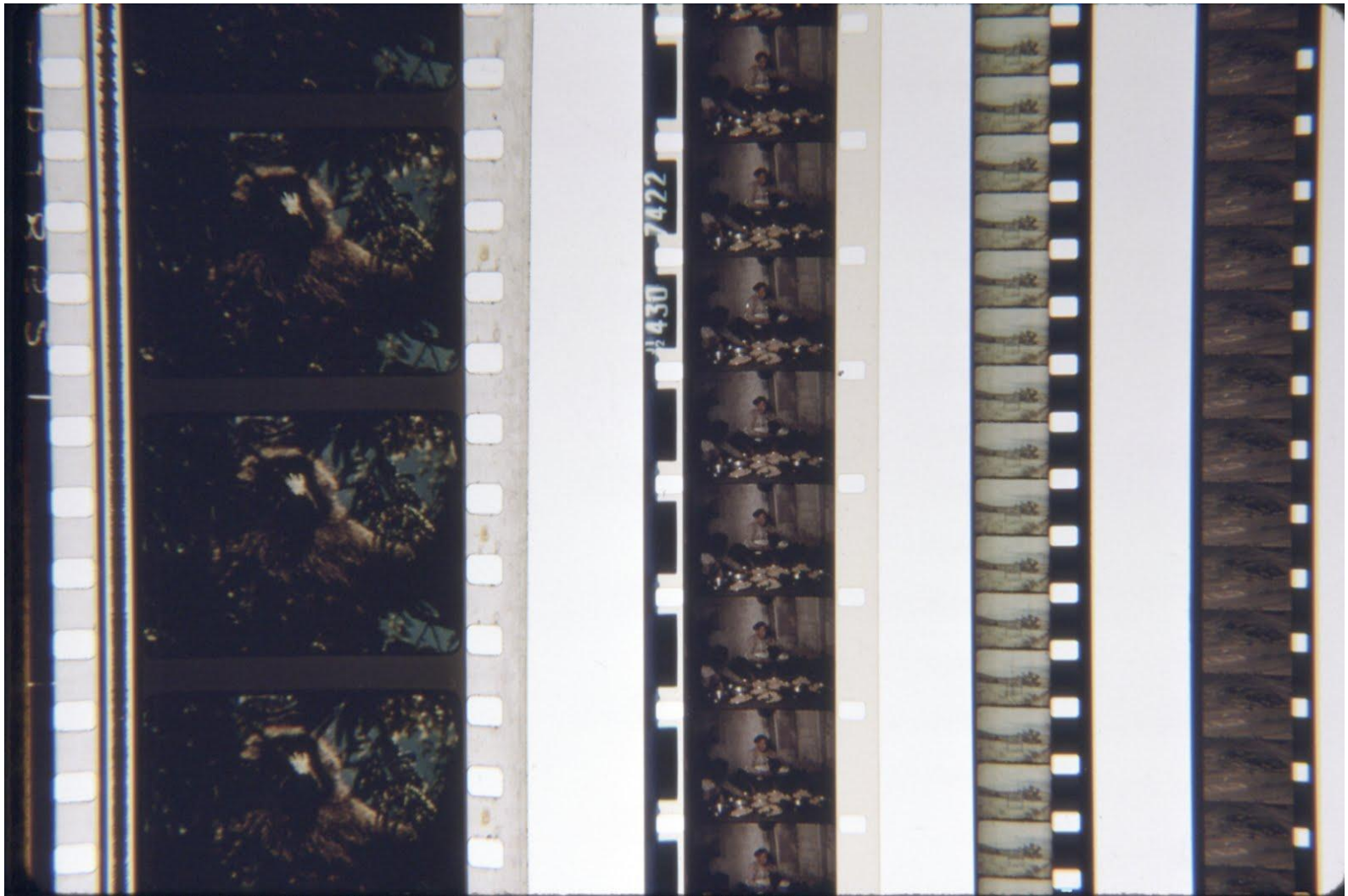
AV BASICS

FILM BASICS

GAUGE

the physical dimensions
and layout of the
sprockets and the picture
& sound elements

8mm, Super 8mm, 9.5mm, 16mm, 17.5mm, 28mm, 35mm, 65mm, 70mm



35mm

16mm

8mm

Super-8

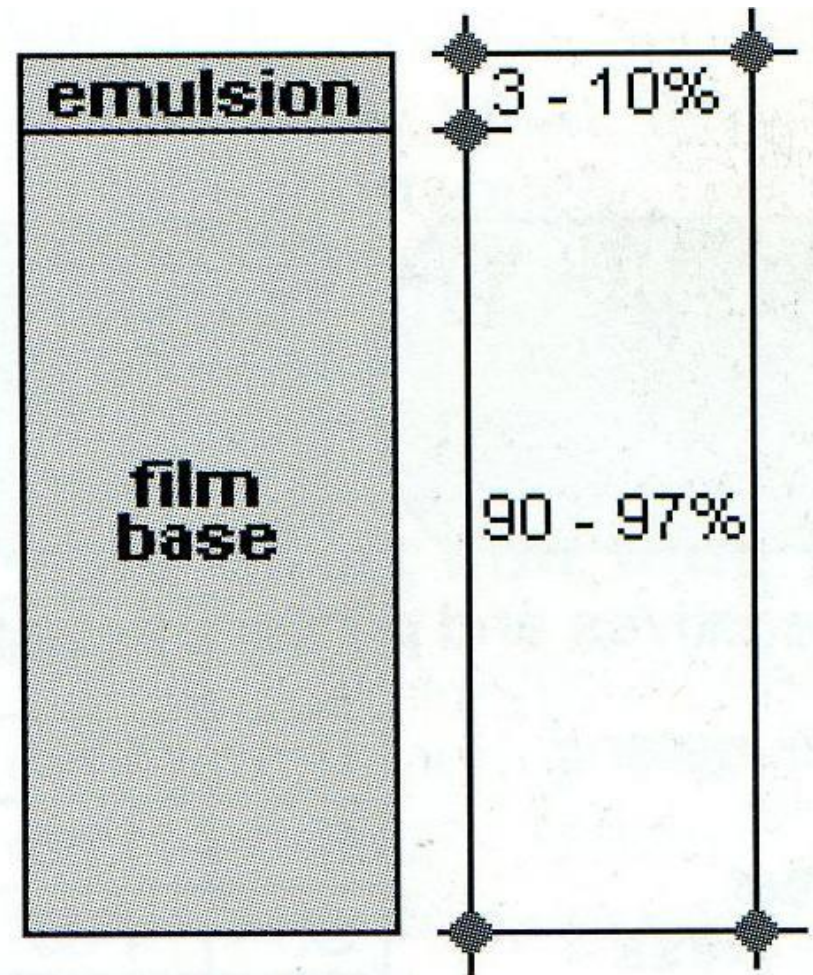
Photo: Smithsonian Institution Human Studies Film Archive

EMULSION

Carries photosensitive material in a gelatin binder. Image creating layer.

BASE

the physical materials of the carrier for the emulsion that contains the picture & soundtrack



Restoration of Motion Picture Film, Paul Read & Mark-Paul Meyer

NITRATE

1893-1952

flammable

ACETATE

1910s/1920s - present

dimensionally unstable –
problems with projection &
duplication

subject to decomposition

POLYESTER

1955 - present

dimensionally stable

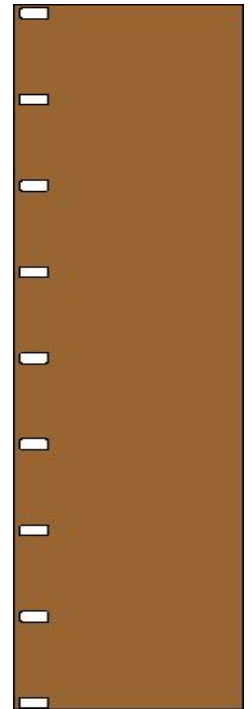
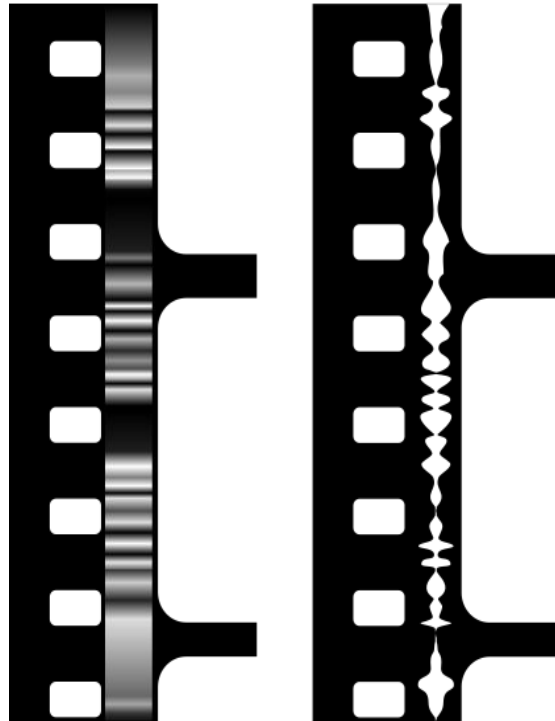
extremely strong &
resistant to tearing

CONTINUOUS SOUNDTRACKS

(if sound is present)

optical

magnetic



TRADITIONAL WORKFLOW 1





Color Camera
Negative

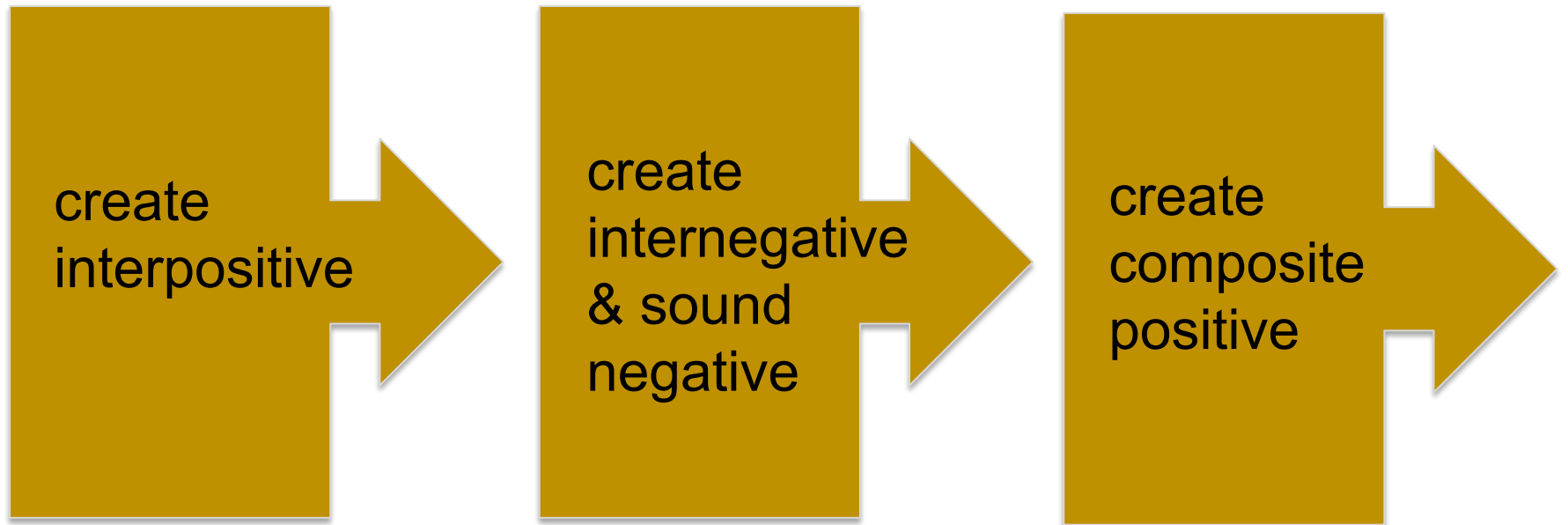


BW Camera Negative



Color Camera
Reversal

TRADITIONAL WORKFLOW 2

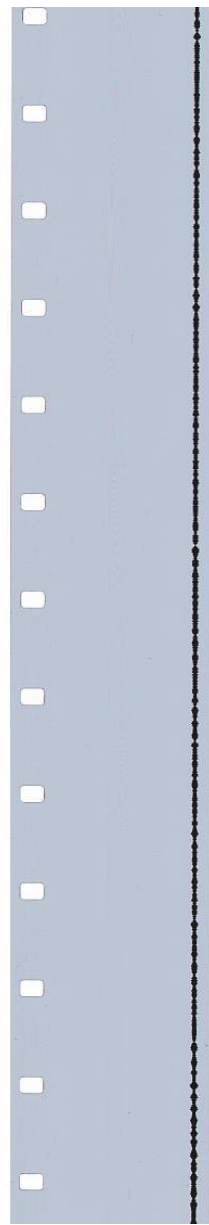




interpositive



internegative & soundtrack



positive print

PROCESSING



PRINTING



Contact printing



Optical printing

SCANNING/DIGITIZATION

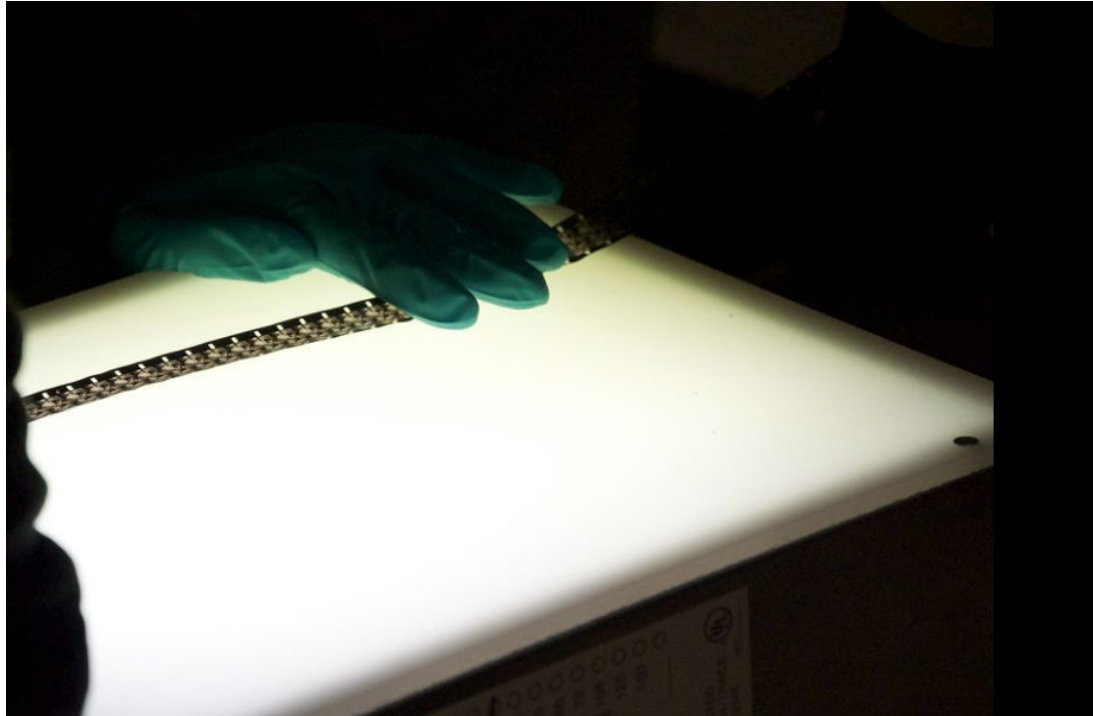


BASIC FILM INVENTORY



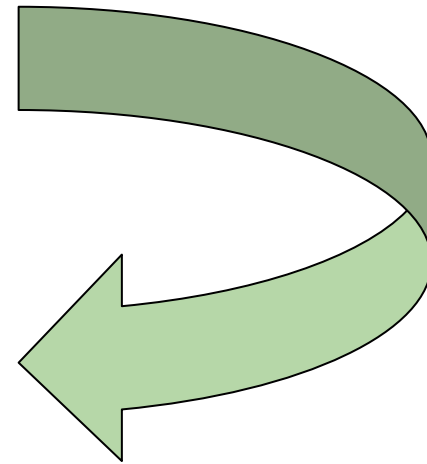
identifying information: surface glance • state of container • address overall condition • state of wind • smell • contamination (dirt/mold)

IN-DEPTH FILM INSPECTION



detailed information: unwind! • date based on edge code • assess edge damage • assess condition of splices • measure shrinkage • add leader • repair • rewind onto core and rehouse

AUDIO/VIDEO BASICS



more than 70 videotape formats total - almost all with a polyester base but varying sizes, track layouts, signal & recording standards, and physical composition of binder systems

Take your pick



12" stereo records

OR



8-track cartridges

OR

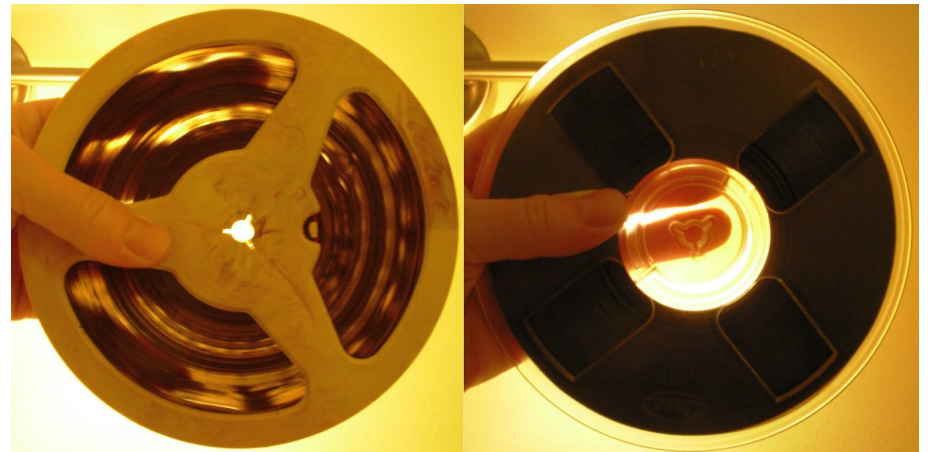


tape cassettes

OR



reel-to-reel tapes

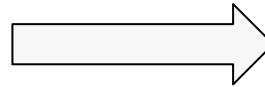


1/4" audio reels

acetate base

polyester base

contemporary audio
formats



recordings: tapes to tapeless

Audiovisual Formats

A guide to identification



Last updated June 2018
team@californiarevealed.org

<https://californiarevealed.org/sites/default/files/2018AudiovisualFormats.pdf>

binder with magnetic particles,
lubricants & other
additives in
a plastic base



substrate



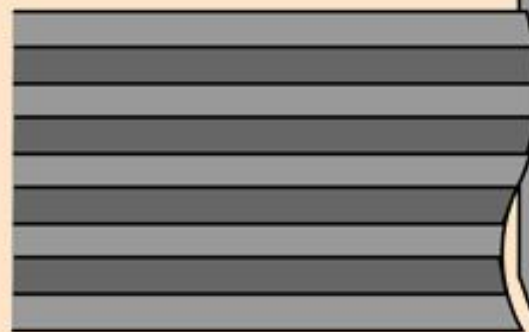
back coat



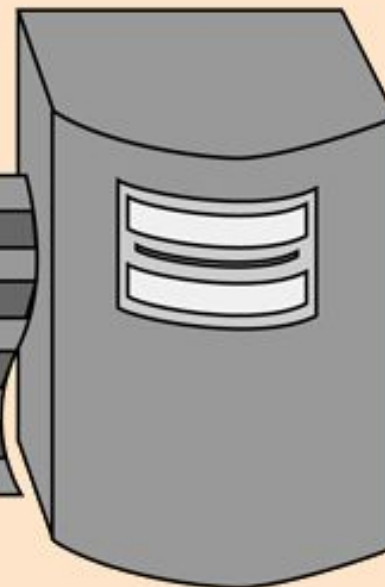
Tape emulsion is uniform, but heads magnetize it in strips, enabling the recording of stereo signals.



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R
L

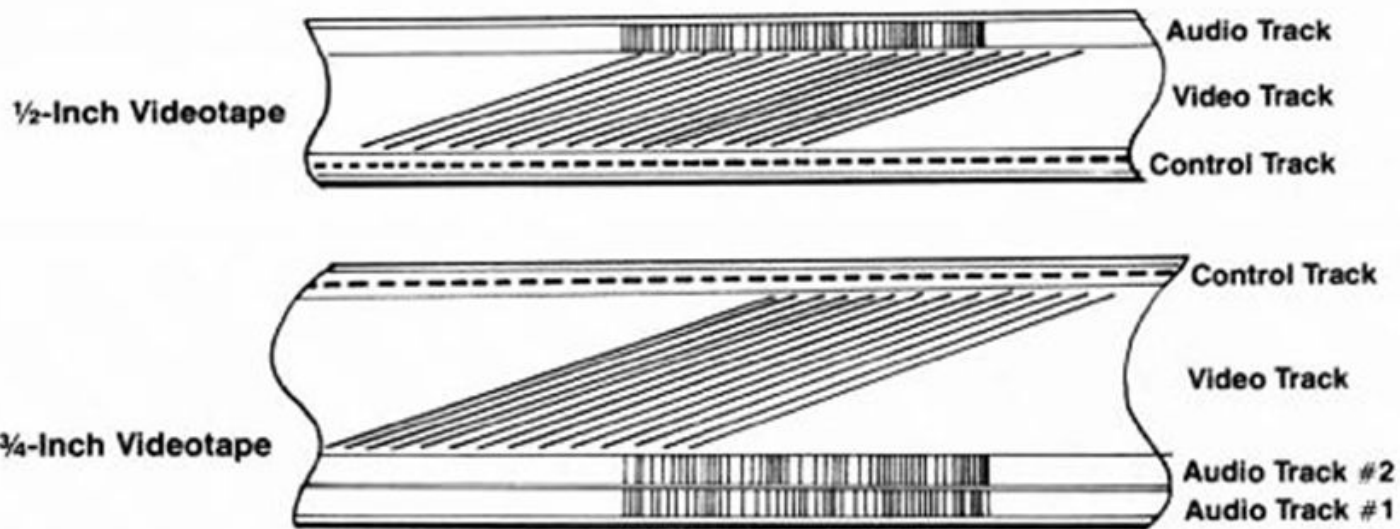


Tape travel →



VULNERABILITY OF TRACKS (SIGNAL)

TRACKS ON TAPE



VULNERABILITY OF BINDER SYSTEM

binder
hydrolysis
(moisture)

lubricant loss



stick/slip when
played back

stretching/
distortion

called soft
binder or “sticky
shed” syndrome

shedding/flaking
off of binder (loss
of signal)

ACETATE DETERIORATION

vinegar
syndrome

production of
acetic acid
through
introduction of
moisture



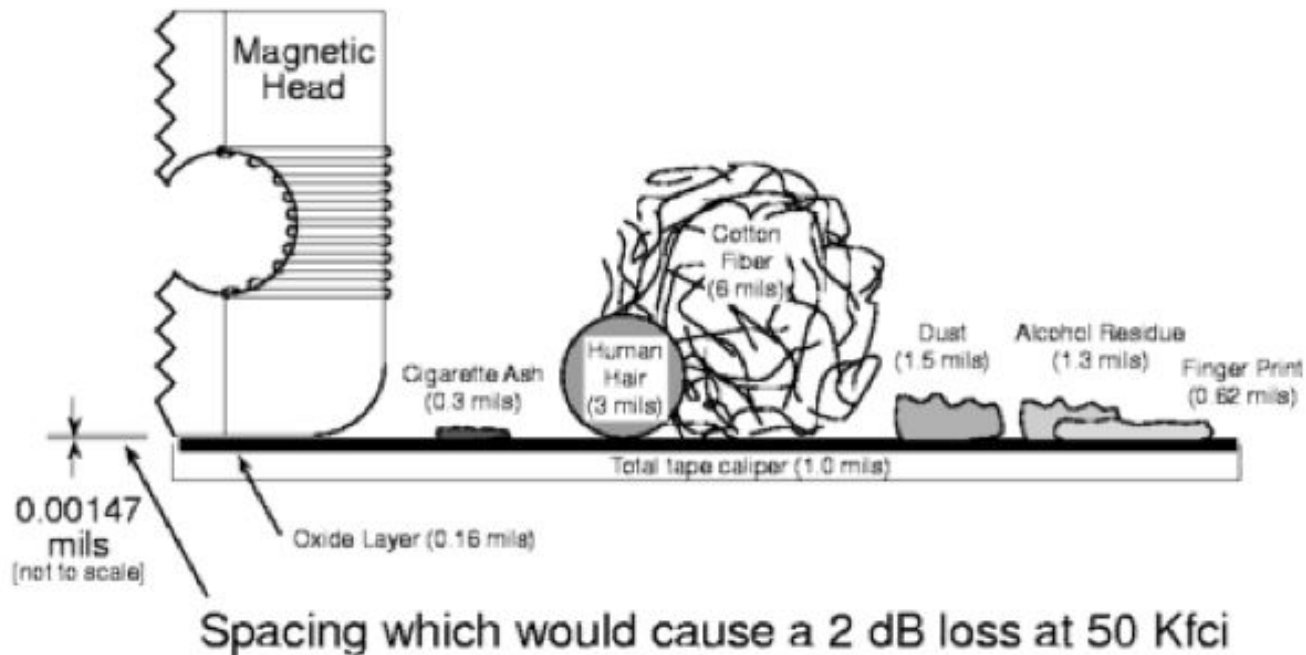
shrinkage
(affecting
alignment on
playback)

brittleness

can encourage
shedding of
binder (loss of
signal)

VULNERABILITY TO CONTAMINANTS/DAMAGE

Debris Perspective on High Density Digital Recording Tape



BASIC VIDEO/AUDIO INSPECTION

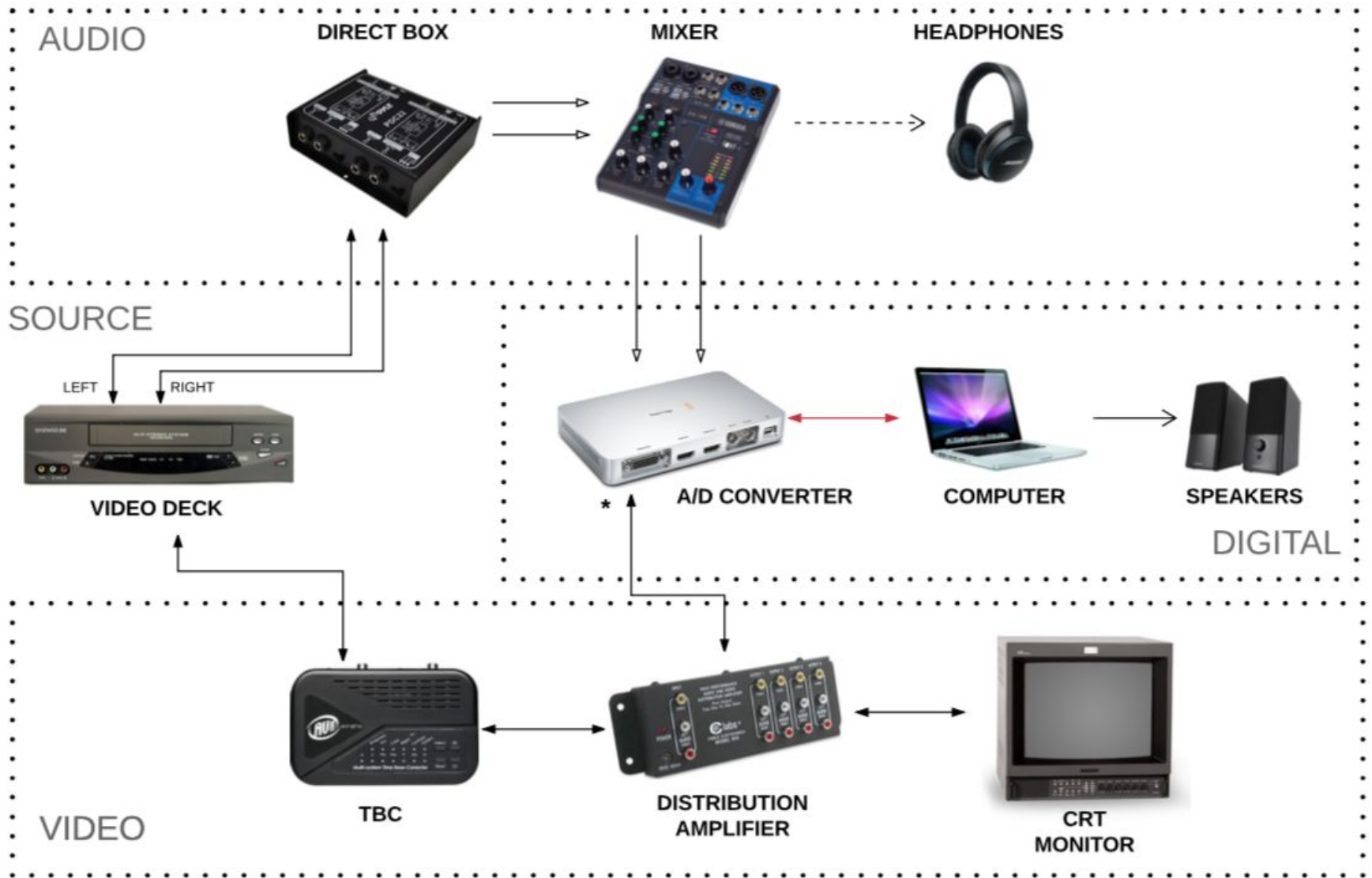
(no playback)



format • identifying information • state of
container • state of wind • damage to container
or tape • contamination • dimensional change

SHORT BREAK

INTRO TO DIGITIZATION PROCESS



- ↔ : MALE RCA TO MALE RCA
- : FEMALE XLR TO MALE XLR
- ↔ (red) : THUNDERBOLT (DIGITAL)
- (with star) : MINIPLUG
- - - - -> : PLUG TO MINIPLUG
- (with star) : RCA WITH BNC ADAPTER

APEX VIDEO KIT DIAGRAM

https://github.com/amiaopensource/apex_video_kit_docs

VIDEO DIGITIZATION KIT

