The following books are recommended (they are out of print):

assigned, please review those prior to class as a refresher. For texts on video from the 1970s and 1980s available on the web. Some texts will be ones that you have read in previous classes – when they are assigned, please review those prior to class as a refresher. For texts on video from the 1970s and 1980s the following books are recommended (they are out of print):
Helpful resources:


Please note: The Video Guide (see cites below) is also available on the web at http://videopreservation.stanford.edu/vid_guide/index.html

Assignments:

Assignment #1
Researching System Components: Each student will be assigned a component part of the Video Lab system. Prepare a written description that explains the purpose of the component, its basic functions, salient features, its capabilities, etc. You may also need to explain terms, such as different inputs/outputs. Your audience should be other archivists and part of your motivation should be to de-mystify the technology. You may also find that you can make a recommendation as to whether it is an essential or non-essential item for a tape-to-tape or tape-to-digital remastering setup. Be prepared to summarize its functions and features in class. Minimum 2 pages – but make it as long as you need. Bring copies of your paper for classmates. Due September 22.

Assignment #2
Completing a Re-formatting Project: Each student will be responsible for managing the preservation of a tape, beginning with the visual inspection and cataloging of the tape through the creation of a high quality preservation file. The project will be a test run for a preservation projects that they will undertake in the Spring semester. Each student will successfully complete a tape transfer through delivery of a preservation master file and a written plan detailing the decisions made in such areas as destination format, file naming, plans for creation of derivatives, and documentation of preservation actions. Due no later than December 15th. You will be assigned lab time for the actual transfer, and will work in groups of 2 or 3 to facilitate sharing of techniques and strategies.

Please note: Students will also be evaluated on their preparation for and participation in an “Activist Archiving” event held at the Scribe Media Center on Wed. November 3rd. You will be matched with a volunteer to sort and catalog a video collection from a grass roots producing group that does not have a professional archivist. From the session, tapes will be chosen for remastering in the spring semester. In addition at AMIA, students will be assigned a vendor or resource person to informally interview, and will be evaluated on the depth of content they are able to collect (See November 10.)

Class 1: September 8, 1:30 – 4:30 pm
These are follow-up readings for this class:


For the DVDs that we viewed in class see http://prestospace.org/training/index.en.html

**Recommended:**


**Topics/activities:**

- Introductions, syllabus review (20 min.)
- Roles and contributions of players in the video preservation workflow; relationships with standard-setting bodies and initiatives. (40 min.)
- Review of major historical changes in videotape technology (media and hardware) impacting the playback and re-formatting process. How videotape has been recorded, played back and transmitted, details on the characteristics of video signals and related devices. (100 min.)
- Discussion of Assignment #1 (10 min.)

**Class 2: September 22, 1:30 – 4:30 pm**

**Read/due this class:**

- Assignment #1 *Researching System Components*.
- Recommended:
Topics/activities:

- Principles of an archival transfer; review of stages of preservation workflow and decision-making (40 min.)
- Discussion of concept of signal flow in a re-mastering workflow through work with the lab equipment. Using the research done by each student, students will gain an understanding of the role of various components in workflows. Where are the critical points for monitoring to ensure safety of the materials and integrity of the transfer? Where are key points where failures can occur in systems, operations and/or media? (90 min.)

Class 3: September 29, 1:30 – 4:30 pm

Read/Due this class:

- Martin, Jeff. “Curriculum Module: ¾” Umatic Videotape.” 2007. (This module, created for MIAP, will be on the Blackboard site.)

Recommended (for audio):


Topics/activities:

- Practice reading signal flow diagrams and creating various signal flows for creating preservation masters and access copies. (90 min.)
- Concepts and practice with setup of video and audio equipment and video re-formatting systems, including alignment, calibration, setting levels, and the role of reference signals. Function and use of time base correctors, audio gain stage devices and other equipment for signal monitoring and adjustments during the workflow. Practice interpreting analog signal characteristics with the use of monitoring equipment. Preservation vs. restoration v. enhancement in practice – how is a “flat transfer” achieved for dynamic media? (80 min.)

Class 4: October 6, 1:30 – 4:30 pm

Read/Due this class:
Resource_Video_080812.pdf

AVPS_Codec_Primer.pdf


Graft, Donald. "Data Rates and File Sizes" Retrieved 10/10/07 at http://neuron2.net/LVG/
ratesandsizes.html

Review:
  o  AJA Data Rate Calculators:
    X  For Mac OSX: http://www.aja.com/ajashare/
        AJA_Data_Rate_Calculator_v2.app.tar
    X  For Windows: http://www.aja.com/ajashare/
        AJA_dataratecalculator_win_10-5.zip

Topics/activities:
  X  Analog to digital conversion: encoding, file formats, wrappers and destination formats. Sustainable practices that ensure integrity of the analog original throughout the conversion process. (90 min.)
  X  Setting up and routing the signal to the digitizers and computers for capture. (60 min.)
  X  Introduction of Activist Archiving event. (20 min.)

October 13 – NO CLASS

Class 5: October 20, 12:30 – 3:30 pm (NOTE TIME CHANGE)

Read/Due this class:


Topics/activities:
- Metadata through the workflow. Approaches to handling metadata about the source format, the destination format and about preservation decisions and actions such as treatments and signal adjustments. (60 min.)
- Part 1 of Tape Problems (to be continued in the Spring semester): Introduction to tape problems revealed from inspection/initial playback, and overview of current treatment methods, including use of a dehydrator, desiccants and “cleaning machines.” Introduction to the RTI cleaning machine and to the SAMMA tape cleaner in the Bobst lab. (60 min.)
- Overview of Bobst re-mastering lab in contrast to the MIAP Video Lab. (20 min.)
- Applying today’s learning to the Activist Archiving session. (30 min.)

Class 6: October 27, 1:30 – 4:30 pm
Topics/activities:
- Preparation for the Activist Archiving session: Methodology for a collection ‘triage’, including sorting and identification, visual inspection, obtaining complete information from the source tape and container, and working with existing data. Utilizing the cataloging template of Independent Media Arts Preservation, we will prepare a template for capturing the data and will develop strategies for working with volunteers. (90 min.)
- Brainstorming of information needed from potential vendors and resource people at AMIA, and purpose of the exercise. (30 min.)
- Introduction of Assignment #2 Completing a Re-formatting Project and review of practice/ review of concepts and technical specifications. (50 min.)

Class 7: November 3, at Scribe Video in West Philadelphia. You will be traveling early to Philly to undertake an Activist Archiving event before the AMIA conference begins that evening. Tentative schedule is 11:00 – 4:00.

Class 8: November 10, 1:30 – 4:30 pm
Topics/activities:
- De-briefing from AMIA: 1) Activist Archiving as a strategy and 2) reports from conversations with vendors. (90 min.)
- Check-in on Assignment #2. Students will receive source tapes, will capture metadata and visually inspect the tapes, and will develop a plan for their lab time. (80 min.)

Lab time: November 17, December 1, December 8, 12:30 – 4:30 pm. Student time to work in groups of 2-3 on Assignment #2 Completing a Re-formatting Project, due December 15.

File submission format for assignments:

year semester_class number_author’s last name_assignment number.extension

Example: 05s_1800_Smith_a1.doc

For multiple authors, the two initials of each author will be used, separated from each other by underscores. An underscore and the assignment number will follow this. Assignment numbers are determined by the order in which the assignments are given. They begin with an ‘a,’ followed by a number between one and ten. For assignments with multiple files, a letter can be added after the
number. Thus, one could have ‘a1b,’ meaning that this is the second of multiple files from one student for one particular assignment. If a student decides to withhold her work from being freely available online, she may alert the professor, as well as by adding "_x" after the assignment number in file name:

Example: 05s_1800_smith_a1_x.doc

Otherwise, permission shall be implicitly granted for the student’s work to be posted on the digital archive website.