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Video Preservation 1  
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## **Final Report (Video)**

### **Tapes Digitized:**

R6002 DePaur Interview Original #2  
R6005 DePaur Interview Original #5  
R6014 Price Interview Original #1  
R6015 Price Interview Original #2  
R6006 Fanto Interview Original #1  
R6007 Fanto Interview Original #2  
R6008 Fanto Interview Original #3  
R6016 Thompson Interview Original #1  
R6017 Thompson Interview Original #2

### **Files Created:**

All "Preservation Master" file formats captured as 10-bit uncompressed YUV video with 4:2:2 chroma subsampling and wrapped in Quicktime (.mov). Audio for all files is uncompressed PCM, 48 kHz, 24-bit stream.

R6002\_Welles\_DePaur\_2of5\_P.mov  
R6005\_Welles\_DePaur\_5of5\_P.mov  
R6014\_Welles\_Price\_1of2\_P.mov  
R6015\_Welles\_Price\_2of2\_P.mov  
R6006\_Welles\_Fanto\_1of3\_P.mov  
R6007\_Welles\_Fanto\_2of3\_P.mov  
R6008\_Welles\_Fanto\_3of3\_P.mov  
R6016\_Welles\_Thompson\_1of2\_P.mov  
R6017\_Welles\_Thompson\_2of2\_P.mov

### **Recommendations:**

#### **1. Completing Digitization**

Bake problematic tapes and attempt retransfer. Several tapes showed signs of deterioration and possible sticky-shed syndrome upon inspection and initial transfer attempt. In addition to the two tapes containing the edited Welles documentary, other tapes that failed to transfer include:

R6001 DePaur Interview Original #1  
R6003 DePaur Interview Original #3  
R6004 DePaur Interview Original #4

## 2. **Future Use**

Concretely determining any and all intended future use for the digital files will be a necessary step before deciding on other future actions. For example if the department wished to provide access to the materials only by onsite visits to the study center this knowledge would help the department to determine the best location for digital storage, what additional derivative files to make, if any (see recommendation #3), and what level of use rights the department would have to secure over the materials (see recommendation #4).

## 3. **Other Derivative Files**

In order to determine proper mezzanine and access formats, as well as future storage of digitized files, it will be important for to engage in a discussion with the Cinema Studies department regarding future use of this material. For research use, access files transcoded to H.264/MPEG-4 wrapped in Quicktime (.mov) could be created; furthermore, if the material will be used for a future cinema studies project, mezzanine files transcoded to Apple ProRes could be created for the purposes of editing in Final Cut Pro software.

## 4. **Rights Management**

Prior to providing online access it will be wise to perform a rights audit of the interview materials. The audit would entail searching for any agreements with the interviewees or any other documents that give the NYU Cinema Studies Department the right to continue to disseminate these materials. In the absence of such records it may be necessary to contact the interviewees or any other party which may have a vested interest, such as a manager of an estate or relatives, in order to ensure the ability to provide access to these materials.

## 5. **Connecting Audio with Video**

While the two reports should provide basic explanations regarding the relationship between the video portion and the audio portion of this collection, further study may be warranted in order to determine any possible relationships between specific video and audio elements (e.g. a quarter inch tape containing the audio from a video interview).