

Hello! We are talking today about the lessons learned in putting on a cross-organizational event supporting the digitization of community “Music Memories” at the KEXP gathering space in Seattle WA.

## Partners

- KEXP
- Moving Image Preservation of Puget Sound (MIPoPS)
- Seattle Public Library
- UW Ethnomusicology Archives and Media Arcade+Lab
- Washington State University Libraries



Event happened on July 28th and was put on by the following organizations with KEXP and UW Ethnomusicology Archives (within the UW libraries) being primary organizers and the rest being supporting partners contributing equipment, staff and skills.

- Diverse group of organizations with varying and complementary missions and areas of expertise made for a unique and successful partnership for this kind of event.
- Inception was John Vallier (UW) and Dylan Flesch (KEXP) talking after Radio Preservation Task Force about trying to have a collaborative event to both perform outreach and preservation within the community.
- Would like to acknowledge the presentation at NW archivists about execution of NEH grant funded public image digitization days as both helpful and the inspiration for talking about this A/V oriented event.
- Session has been designed to provide an overview of planning and execution and then perspectives from each organization, with the intent that a large portion of the session will be open for open talking and questions.

# Service for Our Communities

- One day pop-up event
- Free, but registration required
- Creating digital copies of music memories
- Saved on USB drive
- Sharing preservation tips:
  - [Maximum Preservation II: Electronic Boogaloo](#) (created by Jaime Mears and Michele Castro of DC Memory Lab Network and DC Punk Archive)



# Planning

- Collaborated on equipment list
  - Decks, A/D Converters, Computers, Cables
  - Used Google Docs [collaborative spreadsheet](#) to track
- Workstation recipes
  - 10 total workstations of 6 types based on registrations
- Operator list
- Event Team
- Scheduling
- [Release forms and waiver](#)
  - For content sharing and liability

Dylan

Stations:

Analog-to-digital transfers:

- 6 – (TYPE 1) - audio – (audio cassettes)
- 1 – (TYPE 2) - audio - (audio cassette + 1/4" audio reels)
- 3 – (TYPE 3) - video – (VHS)
- 1 – (TYPE 4) - film + video – (8mm/Super 8, 16 mm positive, Hi-8/8mm, VHS, VHS-C, DV/DVCam, MiniDV)
- 1 – (TYPE 6) Mirror box method

Digital-to-digital transfer station:

- 1 – (TYPE 5) - audio + video + ephemera – (DAT, optical discs (CD, CD-R, DVD) + video – (MiniDV, DV/DVCam),

email from office scanner in other room)

Decks:

6 cassette decks

3 vhs decks

2 open reel  
1 hi-8  
1 U-matic  
1 DAT  
1 scanner  
1 CD workstation

Operators:

John Vallier, head of Distributed Media and manager of the Ethnomusicology Archives at University of Washington Libraries  
Libby Hopfauf, audiovisual archivist from Moving Image Preservation of Puget Sound;  
Ari Lavigne, assistant audiovisual archivist from Moving Image Preservation of Puget Sound;  
Andrew Weaver, digital infrastructure and preservation librarian at Washington State University Libraries;  
Dylan Flesch, media asset librarian at KEXP  
Scott Colburn, local audio engineer/wizard  
Tigh Bradley UW Media Lab+Arcade

Team:

Valeria Wonder, community engagement manager at Seattle Public Library; and  
Bob Tangney, music librarian at Seattle Public Library  
John George, former KCMU DJ, UW Information School MLIS alumni, digital asset management at Facebook  
Andrea Friedman, Events Producer at KEXP  
Caroline Anne, Photographer (and Guest Services Coordinator & Reception) at KEXP

# Collaborative Sheet for Equipment

Medium	Format	KEXP	UW	SPL	MIPoPS	WSU
Videotape	3/4" U-Matic					
Videotape	VHS		2		2	
Videotape	VHS-C				1	
Videotape	Betacam					
Videotape	1" open reel video					
Videotape	1/2" open reel video					
Videotape	D2					
Videotape	Hi 8					
Audio	Optical Discs (CD, CD-R, DV)	3	Acronova Auto	1		
Audio	Vinyl (12", 10" 7")			1		
Audio	1/2 inch audio tape					
Audio	1/2 inch digital audio tape					
Audio	1/4 inch audio cassette					
Audio	1/4 inch audio tape			1		1
Audio	1/8 inch audio cassette	2	2		1	2
Audio	1 inch audio tape					

<https://docs.google.com/spreadsheets/d/1Hwr-EwZSmrJsdzqs5XwH10UO3iPE7RGEc3ECYiEr3w8/edit#gid=0>

# Online Registration through KEXP

Hosted By: KEXP

The screenshot shows a registration page for a one-day event. At the top, it says "Pop Up Music Memory Digitization Labs". Below that is a detailed description of the event, mentioning partners like KEXP, UW, and SPL, and the purpose of digitizing music memories. It includes a date and time ("July 28, 2018 11:00 AM - 5:00 PM"), a "Register Now" button, and a note about registering by July 26. There's also a "KEXP" address at the bottom.

**Required media information**

Please select your media type

- Film
- Videotape
- Audio
- Photographs and Ephemera

\* Please select the format

- Optical Discs (CD, CD-R)
- 1/4 inch audio tape
- 1/2 inch audio cassette
- DAT
- Other

If you selected "other" format, please describe the format here

**Additional media information**

Date media was created

Title of media

Genre of media

Creator of and/or contributor to media

Rights to media

Duration of media

Other notes

Dylan



Ari

#### Ari - ATTENDANCE

We had 57 RSVPS for the event, which was scheduled to take place from 10:30-6 on a Saturday. We had 36 attendees, and I'm not sure if this includes a few people who didn't register but just dropped by and because we had some no shows, so that was nice. Also, we did have people who were waiting because people might not have shown up exactly when their time slot began, and other people who were able to get in earlier because someone else actually had less material than they thought they did. And we had great help from the Seattle Public Library staffing the registration and check in booth. If you're doing an event like this, having someone specifically focused on getting people where they need to be when they need to be there is a great pro-tip.



## Ari - FORMATS

As mentioned, we were offering digitization of audio, video, and film formats. Here you can see someone admiring our film set up! A list of the formats we ended up digitizing is listed in the top right corner: 1/8 inch audio cassettes, VHS, 1/4 inch audio tape, DAT, CD & CD-R, photographs, Video8, 3/4" Video, Super 8.



Ari

### Ari - SET UP

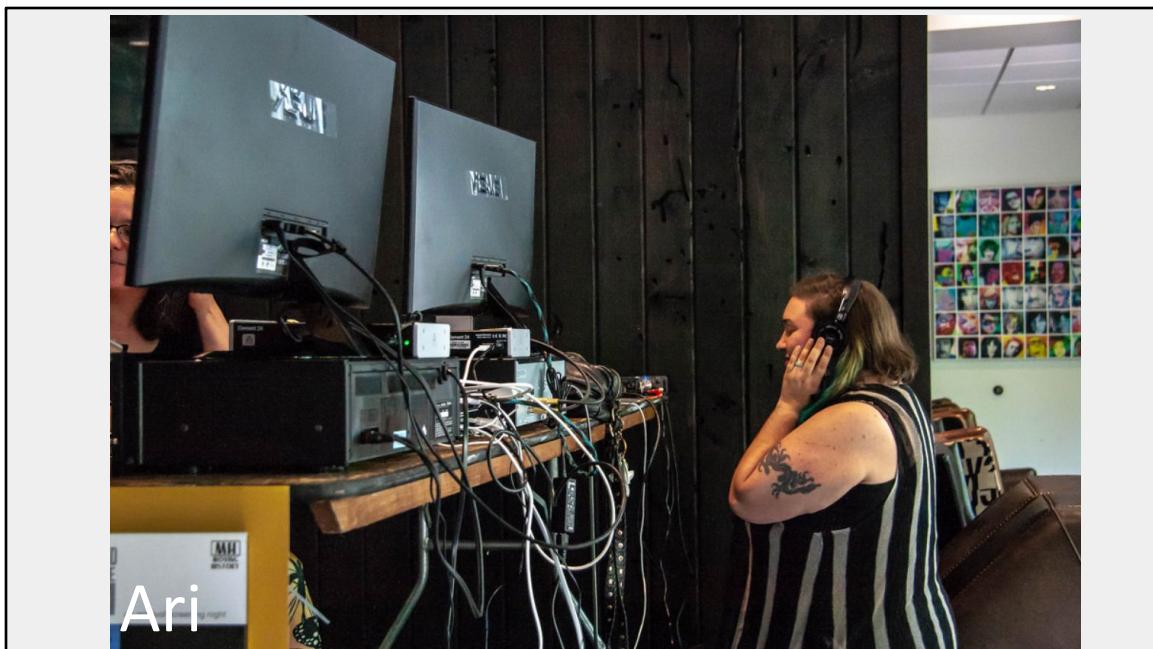
We were able to do 33 successful transfers, the vast majority of which were audio cassettes, followed by VHS tapes. Here you can see one of our VHS stations and a cassette station. You can also see that the KEXP meeting space is part lounge, part coffee shop, so we had a lot of people coming up to us who were just curious about what was going on.



Ari

#### ARI - SET UP

Here is just one more picture of our full set up, to give you an idea of the space and equipment requirements for this event. We had an entire stage where we were able to set up 7 full size folding tables with equipment.



## Ari - TESTIMONIALS

We also recorded two testimonials with people who were willing to share their personal connections to the tapes they were digitizing which was really cool. And I think I can speak for everyone who worked the event, we heard a TON of these really moving, emotional stories from almost everyone who showed up, about why these materials were important to them. One in particular that moved me was a woman who was digitizing a cassette of her deceased father, whose voice she hadn't heard in over a decade.

## Notes for Next Pop-Up

- Longer set-up time
- Improve sign-in and day-of scheduling
- Tracking media through the digitization workflow
- More testimonials
- Work from equipment first, rather than building equipment list based on sign-ups
- Media duration should be required field
- More resources to share (best practices, DIY guides, local vendors)
- Bring tissues!

Libby

What to improve –

Set-up in advance (day before or longer set-up time)

Set-up time this year was 2 hours

Few no-shows in the morning, but more no shows later in the day

Maybe schedule fewer AM appointments and more in the afternoon

Need to better manage the time slots assigned to folks who have media to be digitized

Maybe give the customer a sticky note with their time so that it is easier to track

Need digital version of the check-in sheet

Better naming convention for the media collected in order to keep track

Better organization for saving the media collected

Need more active pushing of the content capture with Chilly

Lower impact content capture, photo with customer and their media and a brief quote

Set equipment list ahead of time and base registration on that, instead of basing equipment list based on demand

Make the duration of media a required question

**TISSUES!!! so touching**

## Perspectives: Dylan Flesch @ KEXP



- Provided useful service to local communities
- Generated excitement around preservation of music memories
- Opportunity to collaborate with local organizations

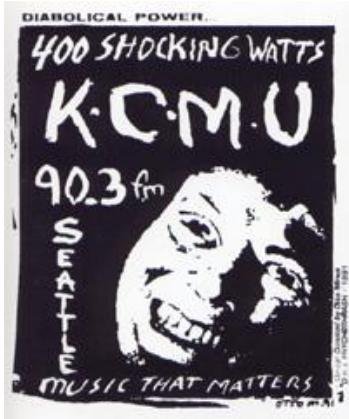
Dylan

Provided useful service to our local listeners and local communities who may not have been aware of KEXP

Generated excitement around preservation of music memories

Opportunity to collaborate with local organizations

## Perspectives: Dylan Flesch @ KEXP



- Air-check tapes from former DJs
- Home-tapings of listeners' favorite KEXP/KCMU broadcasts
- Added these tapes to KEXP's larger outsourced digitization project
- Other radio stations/listeners with large collections asking for [list of digitization vendors](#)

Dylan

Former DJs who heard about the event but couldn't attend reached out and shared air-check tapes of their favorite broadcasts

Listeners who couldn't attend got reached out and shared home-tapings of their favorite broadcasts

Added these tapes (20 from three people) to KEXP's larger outsourced digitization project

# Perspectives: John Vallier @ UW



@ UCLA in the mid 2000s

- AFAMILA (Archiving Filipino American Music in Los Angeles)
- GALA (Gospel Archiving in Los Angeles)

@ UW since late 2000s

- SSAPP (Seattle Sounds Archiving & Preservation Project)
- Radio Afghanistan Preservation Project
- Public facing extension of UW Libraries Media Arcade

Image: <https://www.washington.edu/wholeu/2017/09/22/faculty-friday-john-vallier/>

This is John Vallier - unfortunately not with us today - He is the head of the UW Libraries media arcade and RAD lab as well as the Ethnomusicology Archivist. John's personal background is ethnomusicology and he has worked a lot with community based archives both in California and Washington, so this event was very relevant to his personal areas of focus.

# Perspectives: John Vallier @ UW

## SSAPP:

"SSAPP collects and preserves Seattle area music, both vintage and contemporary. Established in 2006 as Puget Sounds, SSAPP aims to provide researchers with enduring access to recordings that capture a constellation of locally performed traditions and styles: roots, reggae, hip hop, funk, be bop, classical, opera, avant-garde, freak folk, noise, thrash metal, punk, edm, emo, shoegazer, even grunge and more."

## UW Libraries Media Arcade:

"Media Arcade is a audio/video viewing and makerspace where the UW community can watch and create videos, listen to and edit music, watch TV, play and critique video games, digitize and preserve vintage media."



## SSAPP (Seattle Sounds Archive and Preservation Project)

Established in 2006 as "Puget Sounds" aims to collect and preserve as wide a range as possible of Seattle area and PNW music. Extremely large collection of both circulating materials (CDs) and archival, such as the Kearney Barton collection representing decades worth of tapes from the recording engineer involved in such quintessentially NW songs as Psycho by the Sonics.

## Perspectives: Andrew Weaver @ WSU

- Building institutional connections across the state/fulfill mission to support state heritage.
- Opportunity for cross-state outreach and exposure.
- Opportunity to boost awareness of preservation activities at WSU.
- Palouse Region Digitization day next?



Image source: WSU Digital Collections  
<http://content.libraries.wsu.edu/digital/collection/wsufb/id/3714/rec/155>

Was great to get radio exposure and PR on a platform like KEXP! Two largest Universities in state could come together for a community outreach event, and discuss future potential events closer to WSU's home in Pullman WA - John (UW) very willing to come across state to do it again!

## Perspectives: Libby Hopfauf & Ari Lavigne @ MIPoPS

MIPoPS was formed to help preserve cultural heritage by assisting local archives, libraries, historical societies, and other non-profit organizations with the conversion of analog video recordings to digital formats according to archival best practices.



Libby

Moving Image Preservation of Puget Sound (MIPoPS) was formed to help preserve audiovisual heritage in the Pacific Northwest by assisting heritage organizations with the conversion of analog video recordings to digital formats according to archival best practices. The consortium was founded by Rachel Price, founding director, Anne Frantilla, City Archivist at Seattle Municipal Archives (SMA); Hannah Palin, Film Archives Specialist at the University of Washington Libraries, Special Collections (UWSC); and Carol Shenk, King County Archivist at King County Archives (KCA). After three years of planning, MIPoPS received its 501(c)(3) status in 2015. MIPoPS supports videotape digitization and preservation by heritage organizations with neither the resources nor expertise to address these at-risk materials.

In order to promote access to the video digitized and raise awareness about the importance of our work (and to fulfill the outreach requirements stipulated in the 4Culture grant), MIPoPS has presented at national archiving conferences, including Association of Moving Image Archivists and Northwest Archivists. We have also held 4 successful Installments of Moving History, our archival screening nights at the Northwest Film Forum to showcase clips from the video recently preserved by

partnering institutions. Moving History is now a permanent fixture at NWFF as a quarterly screening night series.

## **Perspectives: Libby Hopfauf & Ari Lavigne @ MIPoPS**

- MIPoPS' Participating Institutions must be non-profit
- Pop-up Music Memory Lab = GREAT opportunity
- Seattle Home Movie Day reboot

Libby

- MIPoPS only works with other local non-profits, so unfortunately, we are not able to assist individuals. Our model is project based grant funding in which we create commitments with specific collections, partners and goals for our work.
- We were honored to be asked to participate in the Pop-up Music Memory Lab at KEXP. This event provided an excellent opportunity for us to engage with the general public and build new partnerships with local organizations. As a collaborative archiving institution this form of outreach fit into our mission of community engagement and raising awareness about the impending doom of the magnetic media crisis.
- During the event, we were able to work one-on-one with community members to digitize their moving images and discuss possible steps they could

- take to preserve other items in their personal collections. Being able to share our knowledge and hear the stories behind the audio and video recordings was incredibly rewarding. We look forward to the next Pop-up Music Memory Lab!!
- After the event, participants got in touch with MIPoPS to find ways to care for their home movies and inspired us to reboot a Seattle Home Movie Day. I'll pass it over Ari to tell you more about that!



ARI - HMD

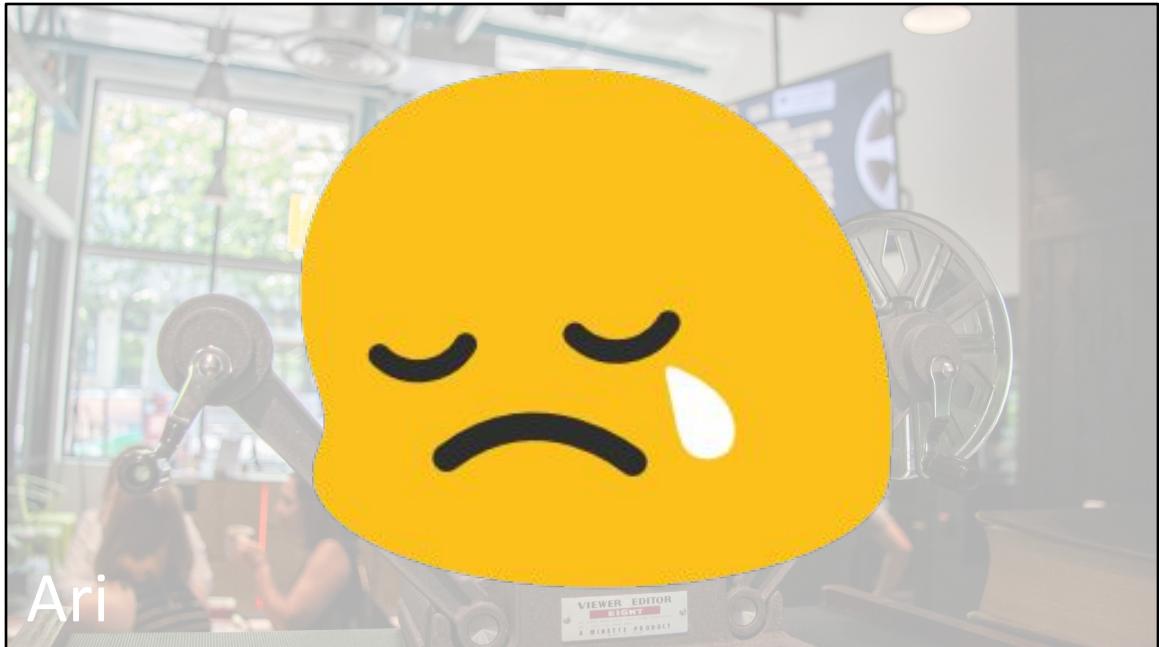
We decided to host a Home Movie Day event in October. Seattle's Home Movie Day event had gone fallow for a number of years and we wanted to resurrect it. This was sort of a last minute decision, so we started planning immediately, but we only had six weeks between inception and the event. Right off the bat we realized it would need to be significantly pared down from what we offered at the KEXP event. We decided to do an Antiques Roadshow style event where people could come to the Northwest Film Forum and talk to our panel of AV experts about their material. We weren't going to be offering any digitization or even projection, but we WERE going to be able to offer our expertise AND some really cool swag bags.

Ari



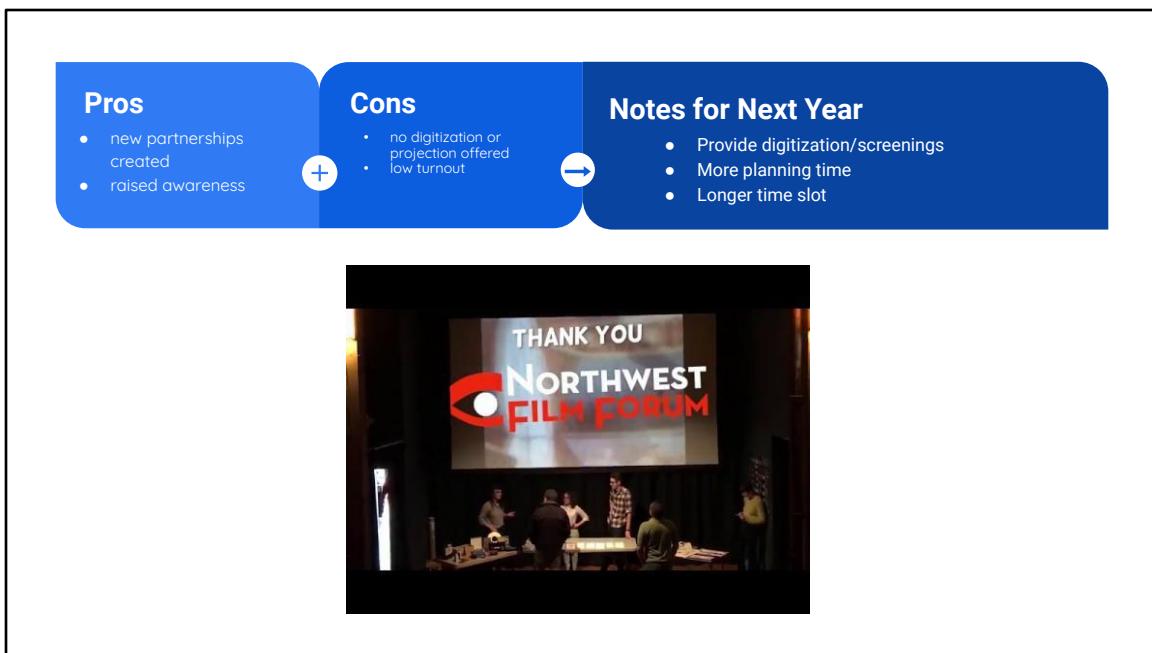
## ARI - HMD

I reached out to every film and video digitization provider within the greater Seattle area and every one of them agreed to offer our attendees coupons for their services. We also received donations of canvas totes from the Seattle Area Archivists, and additional materials from the Seattle Municipal Archives. We filled the bags with the DCPL Digital preservation zine, as well as other fact sheets on film and video care. We received a \$100 award from the Northwest Archivists Association to support the event, which allowed us to purchase home movie day stickers, have posters printed, and purchase archival q-tips and other AV related goodies for the bags. I also pounded the pavement so-to-speak in terms of outreach. I personally contacted upwards of 30 of local organizations and individuals who we thought might be interested in the event, including many King County Heritage Societies, film programs at local universities, and everyone else we could think of.



### Ari - HOW DID IT GO?

It was kind of a bust! There were six attendees. It was very sad. I felt very sad. I felt like we had worked really hard for six weeks for no reason. So I just wanted to say that it's okay to feel sad and to kind of... prepare yourself to possibly be disappointed. HOWEVER, three of the six attendees were totally new to Home Movie Day, and they were really excited and we made some great connections with them. I also think that the connections we made in the vendor community are important for our organization. One of the vendors I contacted invited me to come in for a tour of their full scale video production studio, and expressed a lot of interest in actually hosting Home Movie Day next year, where we would be able to use their projection equipment, so we will see how that pans out.



Andrew

No digitization or projection offered (believed to be a main factor of low event turnout).

Some of the most tangible rewards following the event have been our new relationships with many of the digitization vendors in our area. A local video production studio has suggested we partner with them to put on a Home Movie Day in the future - including use of their facilities and equipment! Potential partnerships like this one would allow us to host a much more involved event next year, including projection and, possibly, gratis digitization - both of which we believe will substantially increase turn out.

We want to thank GT Recording, Lightpress, Lotus Media, Seattle Area Archivists, Seattle Municipal Archives, Victory Studios, and Videoland Productions for their generous contributions, as well as the Northwest Archivists for their funding! Likewise, this event would not have been successful without our incredible team of volunteers. We'd like to end with a big "thank you" to Hannah Palin, Andrew Weaver, Kyle Smith, and Marta Sivchuk for all of their help!

## Acknowledgements:

KEXP: Andrea Friedman, Caroline Anne

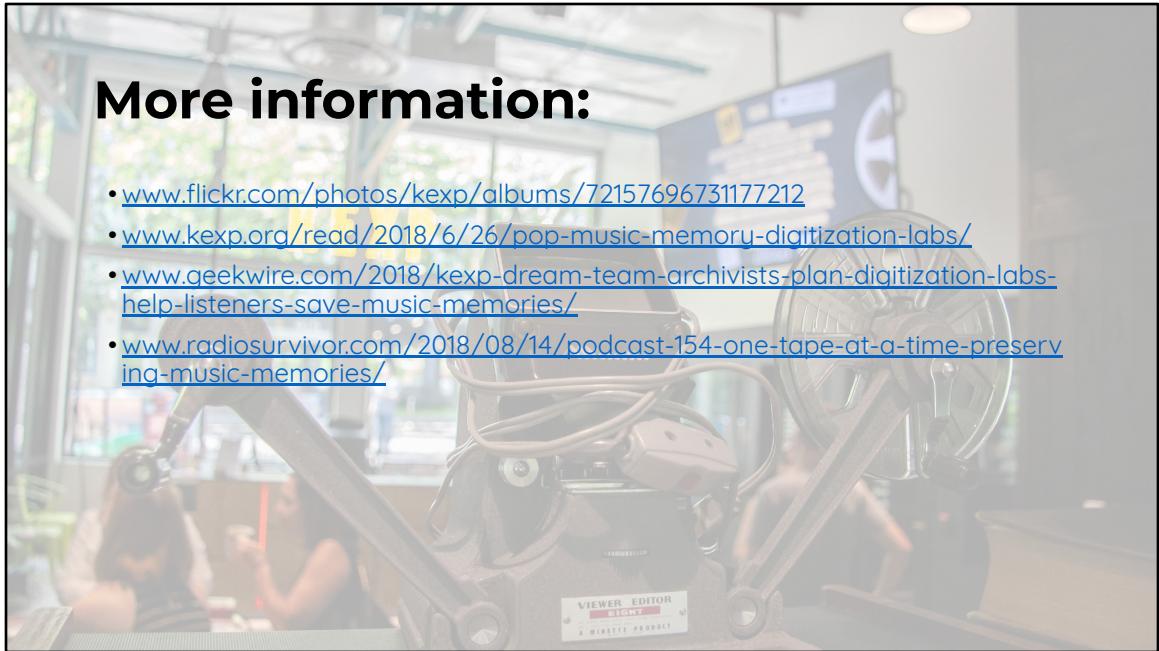
Seattle Public Libraries: Valerie Wonder, Andrew Harbison, Bob Tangney

Community: Tigh Bradley, John George, Scott Colbern, All attendees!

Andrew

## More information:

- [www.flickr.com/photos/kexp/albums/72157696731177212](http://www.flickr.com/photos/kexp/albums/72157696731177212)
- [www.kexp.org/read/2018/6/26/pop-music-memory-digitization-labs/](http://www.kexp.org/read/2018/6/26/pop-music-memory-digitization-labs/)
- [www.geekwire.com/2018/kexp-dream-team-archivists-plan-digitization-labs-help-listeners-save-music-memories/](http://www.geekwire.com/2018/kexp-dream-team-archivists-plan-digitization-labs-help-listeners-save-music-memories/)
- [www.radiosurvivor.com/2018/08/14/podcast-154-one-tape-at-a-time-preserving-music-memories/](http://www.radiosurvivor.com/2018/08/14/podcast-154-one-tape-at-a-time-preserving-music-memories/)



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