**Collaborative Notes - AMIA 2016**

DigiPres Stream:   
AV Content and Digital Preservation

Friday 11 November 2016

Note takes: <feel free to put your name in!>

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Programme abstracts: <http://www.amiaconference.net/digipres-stream-av-content-and-digital-preservation/>

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| Building Digital Preservation Initiatives Friday, November 10 | 9:30am  Chair: Shira Peltzman, UCLA Library | |
| Introduction to the stream. This stream recognises the importance to discuss digital preservation in AMIA. Rebecca stresses the significant importance of AV collections in the context of supporting civil liberties   Dealing With It - Erica Titkemeyer, Southern Folklife Collection, University of North Carolina at Chapel Hill **Dealing with** budgets, dealing with IT  3-year [Mellon grant](http://blogs.lib.unc.edu/news/index.php/2015/06/sfc-mellon-grant/) received in 2015 for scalable preservation & access program (=> to be applied/ scaled to other special collections at the uni)  +100TB of digitized content between 2015-2018 (current repository 25TB)  **Dealing with**: different roles - who is responsible/accountable for what work? UNC has no central preservation / digitization / … dept.   * Responsibilty & accountability for when things go wrong * Moving from Fedora 3 to Fedora 4 - takes up a lot of developer time * Institutional librarians working on open access initiative   Who has done this before? Desk research on earlier projects.   * ARL statistics gathering 1996-1997: comparison 1996 - 2007 * ALA Preservation Statistics 2012 - 2015 * Northeast Document Conservation Center (NEDCC) data - only 31% of respondents digitizing had a preservation strategy, only 12.55% carried out fixity checks * Hydra-in-a-Box user survey - only 45% video and 40% audio are in the collection but NOT managed in a repository system or service (sample size: 154 responses) * Progress measure: existence of preservation program managed by a preservation admin.   Would like to measure progress by means of knowing   * Digipres as part of job roles * Digipres as % of job positions * Participation in OSS communities * Statistics on use of third-party digital storage solutions  Digital Preservation at UNCExplore models that work at peer institutions Actions that they will take now   * File fixity * Sticking to naming conventions!! * Look into dispersing backups geographically * Standard based file formats * OSS tools/applications * Develop relationships with IT - long term plan that’ll take a lot of time   Advocating for reallocated resources by means of:   1. the [**RACI Chart**](http://www.valuebasedmanagement.net/methods_raci.html) (Responsible, Accountable, Consulted Informed.)    1. Finding: few or no R’s or A’s in place for a lot of the work done    2. Helped talk to administration to show what was lacking 2. [NDSA Levels](http://www.digitalpreservation.gov:8081/ndsa/activities/levels.html) of DigiPres  Born-digital Film Preservation Workflows - Anne Gant, EYE Film InstituteFocus on born-digital film preservation. At EYE: 220k cans of film. Digitising 200 titles. ~125 born-digital films coming in / year (DCPs & Hard Drives)  Agreement: Titles funded by the NL Film Fund need to be deposited at EYE (before receiving final grant payment). Requires a DCDM (digital master) instead of lesser quality materials!  Growth: 2009 first born digital film came in. Ramp up quickly to adapt.  Feature materials + Film-related materials + Trailer (Image sequence + DCDM + DCP + Sound + Subtitles + Renditions) > ~ 20 different assets coming in per film  Listed requirements for producers - needed to figure out *how to ask them* - people wanted to just give the DCP instead of other files. Many conversations with post-production houses ensued. Both EYE, BFI, SFI created lists of requirements (can be shared on request). Plus metadata questionnaire E.g. What’s the Whitepoint, Color space etc.  Two standards: big / small productions  FullSizeRender(1).jpg  Workflow changes:   * Check as it comes in within 24 hours * Harmonizing data   What do you need to check films?   * MediaInfo extracted and stored in database & confirm data * Easy DCP, NeoDCP * FinalCut or Resolve to check TIFFs etc * ParagonNTFS for Mac * Ffmpeg for converting * Audacity for sound file checking   A lot of changes!!!!!!!!  E.g. learning about DCP structures, how they are made etc  Skillset, workflows, equipement, strategies, timelines, policy > includes conversations internal and external  EYE-D solution - Access preparation + Internal digital asset manager + Ingest + Cataloger  Creates catalog records (Anne invites people to ask about EYE-D)  Contact: annegant@eyefilm.nl Q&A Problems from the crowd!   * We don’t control our storage - IT does! Scale needed is not recognised * Recurrent money rather than one time cost. “Should’ve asked me first!” * Possible strategy: INFILTRATE IT!   + Bring IT to the archival world, show them film scanners etc   + Bring IT to the conversation * Anne Grant: Helpful tips when dealing with IT: Learn how to write good Use Cases. Describe our stories (problems => solutions) better. * U. South Carolina -> Endowment for technology to ensure on-going funding for storage | |
| Digital Preservation for the Rest of Us — Adapting Best Practices on a Shoestring Budget Friday, November 10 | 11:00am  Chair: Rachel Mattson, La MaMa Archives | |
| **Digital Preservation for the Rest of Us**  Rachel Mattson, La MaMa & XFR  Fannie Lou Hamer, black woman born into cotton share-cropping family in 1917  Voice in black freedom struggle, 1960s. Ran for Congress in 1974.  More information ℅ WGBH here:  [**http://www.pbs.org/wgbh/americanexperience/features/biography/freedomsummer-hamer/**](http://www.pbs.org/wgbh/americanexperience/features/biography/freedomsummer-hamer/)  RM: "Digital preservation is what we do so that we can continue [the work of above]"  Desperate need for these stories but "will probably lose the whole thing"  Reference to Pacifica Radio Archives and their closure  SAA blog post on topic here: <https://issuesandadvocacy.wordpress.com/2016/08/17/the-endangered-sounds-of-community-activisms-largest-u-s-archive/>  "I'm not here to preserve stuff for the heck of it. I'm here because I'm a historian and it matters."  Working people, queer people, activists, people of color, [etc etc]  "We need to stretch our fair use muscle."   |  |  | | --- | --- | | [Sarah Romkey (@ArchivesSarah)](https://twitter.com/ArchivesSarah) | [11-Nov-2016 16:20](https://twitter.com/ArchivesSarah/status/797111710360408064) | | *. @captain\_maybe: if we can't help small institutions achieve digital preservation, then what are we doing this for? #AMIAdigipres #amia16* |  |  |  |  | | --- | --- | | [Ethan Gates (@The\_BFOOL)](https://twitter.com/The_BFOOL) | [11-Nov-2016 16:21](https://twitter.com/The_BFOOL/status/797112066356183040) | | *"We need to come up w/ strategies for collections that can't afford top-of-the-line best practices": preach, @captain\_maybe #AMIAdigipres* |  |   **Tim Babcock, Penn State University**  "Accidentally on purpose"  Debate without practice is not beneficial to the materials. Debating and losing such a powerful voice (reference Rachel's presentation) is not helping anyone.  Reality that exists locally may conflict with another institution. Local reality vs global best practices.  "There's gonna be a lot of realities." You'll drown in specifications.  "You don't have a lot resources but you can still do [this]"   |  |  | | --- | --- | | [Kathryn Gronsbell (@k\_grons)](https://twitter.com/k_grons) | [11-Nov-2016 16:27](https://twitter.com/k_grons/status/797113435716718592) | | *Tim Babock: time=resource. Would've loved simple jumpstart steps to get started. Painful #DigitalPreservation learning curve #AMIAdigipres* |  |  |  |  | | --- | --- | | [Ethan Gates (@The\_BFOOL)](https://twitter.com/The_BFOOL) | [11-Nov-2016 16:32](https://twitter.com/The_BFOOL/status/797114788698554372) | | *Tim Babcock: "yes, we still use a telecine" - scanners are EXPENSIVE and film collections need access now #AMIAdigipres #AVhack16 #AMIA16* |  |   Equipment:   * Local TV or public broadcasting station * Ebay * BroadcastStore * On campus media department   Contact:[**trb157@psu.edu**](mailto:trb157@psu.edu)  **Dorothea Salo, University of Wisconsin-Madison**  (remote presentation via Google Hangout)  <http://radd.dsalo.info> (not working at the moment)  <https://library.wisc.edu/slis/services/radd>  “How do I bring RADD to small community organisations?”  Equipment shopping:   * eBay * Craigslist * (auction sites?) * Recyclegoods.com   PROUD/PRAVDA, motivated by “How much RADD can be packed in a box?”   |  |  | | --- | --- | | [Jen O'Leary (@jenoleary1)](https://twitter.com/jenoleary1) | [11-Nov-2016 16:50](https://twitter.com/jenoleary1/status/797119358212444160) | | *.@libskrat developed PRAVDA to box up basic digitizing equipment & documentation to send to communities to digitize #AMIAdigipres #AMIA16* |  |   Contact/Twitter: @libskrat  Q&A/Comments:   * We maybe have a tendency to stigmatize people with no credentials. Important to destigmatize. Should not be ashamed with no resources. * TB: having something is better than nothing. Better = BIG better. * Question about storage: RM: La MaMa uses NAS. Future maybe partner with other organisations. * Some of the concerns partnering with organisation that might look like they can help: * James Snyder, LoC: The only way to make it sustainable is to make it affordable. Standards is important -> if this content is going to live forever, it has to be in standardised file. Example: Mp4 has to become something else in order to last. | |
| Lightning Forum Friday, November 10 | 12:45pm  Chair: Kathryn Gronsbell, Carnegie Hall | |
| Possibility to form a digital preservation committee in AMIA?  Task force or committee? | |
| Theory vs. Practice Friday, November 10 | 2:00pm | |
| Tom De Smet, Netherlands Institute for Sound & Vision “Becoming a Trusted Digital Repository (TDR)”.  The institute received the Data Seal of Approval earlier this year, basic requirement for TDR. Here’s the [Press release](http://pers.beeldengeluid.nl/135622-sound-and-vision-first-national-audiovisual-archive-in-the-world-to-receive-the-data-seal-of-approval) about the receiving the license.  Public Broadcast Archive + Museum  Scale: 1mil hours of AV content, 15 PB storage. 60,000 hrs of ingest per year.  Just finished Images of the Future digitization project. Took 7 years. Main lessons learned during this digitisation programme are [listed here](http://pro.europeana.eu/blogpost/images-for-the-future-lessons-learned-from-7-years-of-digitisati).  1 of 5 hubs to preserve cultural heritage. AV is us.  New concept: TRUST   * Keeper of cultural heritage * Keeper of commercial assets * ….   FullSizeRender(2).jpg  Trust in the Data level, Organisational level,  What we do:  How would the many normative documents, roles & responsibilities apply to OAIS?   * Plotting game: Try to apply them to OAIS. Look for gaps. * Force IT department to think along with you. Important because IT department has huge budget (grin). Assign them as a part of the OAIS model. * In 2015, a new organisational structure was implemented, following the OAIS roles. Also, the introduction of Activity Based Management meant budget of IT department is now linked to activities (“IT * means to an end”) and thus ‘forced’ to engage to meet demands from the experts in the departments.  |  |  | | --- | --- | | [Kathryn Gronsbell (@k\_grons)](https://twitter.com/k_grons) | [11-Nov-2016 19:20](https://twitter.com/k_grons/status/797156961158569987) | | *De Smet discusses mapping OAIS requirements/responsibilities to roles in the organization. "IT is not an end, it's a means" #AMIAdigipres* |  |   MAM offers preservation capabilities:   * Can meet a number of ISO 16363 requirements * Remaining requirements need to be met through policies & processes   => MAM implementations helps structure workflows    Process led to receiving Data Seal of Approval. Here’s the formal application: https://assessment.datasealofapproval.org/assessment\_195/seal/pdf/  Here’s the preservation policy: <http://publications.beeldengeluid.nl/pub/388>  Have to think about whether it’s necessary to receive ISO full certification for all the parts. Do our stakeholders require us to do that? Picture Yourself Here: Getting Started with Getting Started with Disk Image Processing - Jana Grazley, City of Vancouver Archives VanRIMS, VanDOCS, VANOC projects over 10 years of work on #digipres  Contracted with Artefactual Systems early 2009  Macro + micro delays  Ran many digitization products through Archivematica >> Atom  But as of yet no born-digital.  GVTV: Government news magazine 1998 - 2009  Collection consists of Turtle cases with hard drive & descriptions + paper production files + FileMaker db  => Opportunity to get to know [BitCurator](http://www.bitcurator.net): handy in this case where it’s not clear what is in the collection, pre-ingest stage  BitCurator: creates disk images, human readable reports (very useful!)  Creating Disk Images supports future emulation efforts  12TB of digital video -  How does BitCurator fits into Archivematica workflow?  First drive trying to image (through write blocker) died upon read attempt (sickly clacky noise)  Checking all the drives - Found out dealing with 60,000 video files  Convinced to work using disk images  Turned out some disks had been imaged in 2012 as AFF already  AFF = deprecated but can be analyzed in BitCurator  EO1 = to replace AFF.  Trying to read imaged hard drive that died:   * Fiwalk GUI - no result * Fiwalk CL - gibberish ensued * BulkExtractor - didn’t read the (in)valid file * Upload to Archivematica > error message   => Experience of getting stuck is part of digital preservation work: things take time! Constantly readjust expectations.  Ref: The Place of Theory in Archival Practice (1999)  Grappling with OAIS sections “getting control over material” and “ensure preserved information is understandable to users”. OAIS too high level to help me at this point.  Ideally system should conform to our model, not the other way around. But in reality it’s not so.  Might need to abandon strategy of analyzing disk images b/c of system costs & constraints  Is it the system or is it me? Hard to know/estimate how much time you should sink into climbing each learning curve.   |  |  | | --- | --- | | [Snowden Becker (@snowdenbecker)](https://twitter.com/snowdenbecker) | [11-Nov-2016 19:44](https://twitter.com/snowdenbecker/status/797163125837594624) | | *Grazley: Hard to know how much to invest in clawing your way up each steep slope on the learning curve #AMIAdigipres #AMIA16* |  |   Content: jana.grazley@vancouver.ca DigiPres Theory vs Practice - Dinah Handel, New York Public LibraryFundamentals OAIS - ISO 14721:2003 (SIP, AIP and DIP)  Trusted Digital Repositories ISO 16363  Storage infrastructure  Try to think bigger than what we have in front of us  Dream of new Digital preservation reality!  Who is ISO? How do you get involved?  For some institutions following these standards makes sense (see Tom’s presentations above). Helps you wrap your head around large projects. Questions Why spend money on standards?  Why spend so much effort on standardizing?  Who does this exclude?  What would the standard look like if we designed it from scratch?  Standards have power / dictate norms. Should we be shamed if we don’t adhere? Travis Wagner, University of South Carolina Praxis & how we teach standards - MLIS programs  Location matters -> depends on where you are, the type of conversations you can have are affected. New York vs Rural Nebraska.   |  |  | | --- | --- | | [Kathryn Gronsbell (@k\_grons)](https://twitter.com/k_grons) | [11-Nov-2016 19:56](https://twitter.com/k_grons/status/797166136165023745) | | *And @trlwagner highlighting that standard adopting communities are extremely exclusive, even geographically! #AMIAdigipres* |  |  |  |  | | --- | --- | | [BMA-PAC (@BMAatUGA)](https://twitter.com/BMAatUGA) | [11-Nov-2016 19:57](https://twitter.com/BMAatUGA/status/797166308047650816) | | *Why do we let standards dictate our work instead of our work dictating our standards? Travis Wagner/Dinah Handel #AMIAdigipres #AMIA16* |  | | |

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| Managing Bodycam Video:  Challenges, Needs and New Approaches Friday, November 10 | 2:00pm | |
| Snowden Becker, UCLA Department of Information Studies Variety of different materials coming together  Police department is like archives: receive materials downstream  100 years of preserving materials in law enforcement environment  What will people working with large volumes of video data need to know and do  National forum meeting: On the record, all the time (OTRATT), Setting an agenda for AV evidence management at UCLA Aug 17-19, 2016  [is.gseis.ucla.edu/bodycams/](http://is.gseis.ucla.edu/bodycams/)   * Instrumental vs Evidentiary constructions of bodycams (Jennifer Mnookin, UCLA Law)   + The longer you keep something, the stronger the risk to privacy concerns   + Post-custodial use heavily prohibited * Lending credibility    Clarence Trapp, Pittsburgh Police Department | |
| Pushing Preservation in a Production Environment Friday, November 10 | 3:30pm  Chair: Rebecca Fraimow, rebecca\_fraimow@wgbh.org | |
| Nicole Martin, Human Rights Watch Nothing in production matched my training!  **Deleting originals**   * Democracy Now: transition from SD to HD - requested to make pillarboxing & delete all originals. * First week at HRW: boss asked to delete all staff interviews from past 10 years   Basic strategies to use: negotiation skills (monetizing content always a strong argument)  **DAM systems that**   * change originals * Create incoming HD file formats that have tiered structures   Strategies to be critical on said systems:   * Sometimes DAM already bought * Changed originals are not evidence (Democracy Now!)  Genevieve Havemeyer-King, NDSR-NY: Wildlife Conservation Society @genevieve\_hk Now at NYPL  Scientific data, architectural & design files, …  Word ‘production’ is thrown around in a lot of fields Preservation in Public Media - Rebecca Fraimow @rhfraim  Effort & clout in working with producers => well-established position as being a resource for producers  Agreements built in with producers that impact on their finances directly  Designated primarily for internal use  AAPB more outward focused - collaboration with LOC  = great opportunity to work with other production environments around the country  Becoming a research center brings new questions Preserving Journalism and Public Media: A Call for Intervention - Jack Brighton University of Illinois & Champaign  Production background  Stories of stagnation & failure:  Around the public media system - except a few well-resourced stations - almost no station preserves what they produce nor understand what they should do.  Institute for Non-profit News: local state beat reporting, data journalism, … valuable material for citizens, almost none of which is saved beyond putting it on a website  Little or no awareness that this is a problem  (realized it was a problem after publishing RealAudio)  Intervention needed - it won’t happen internally! Walter Forsberg (Smithsonian) & Q&A Q:  A:   * Outreach NDSR programme’s “Archive liaisons” * Obvious strategy: find the people most archive-friendly and use them as a model for the rest of the staff (Virgos or generally organized people) + do a lot of tech support & troubleshooting - gives a lot of credibility * Turnover can be high in non-profits: Challenge to find good partners that stick around   Q Eileen: Theme that I’ve heard at many sessions: Many orgs aren’t built around archiving & its importance - essentials to get the people at the top on board. AMIA could share resources on how to do this. MTV Vault is an example here: dozens of units working together.  A:   * Some challenges ... * Business skills: reports need to be short, grpahic, not long & winding * Important to remind people that our digital environment is all we have - helps to realize by making comparisons * User community: they see value in that history   Q: Biggest need I have is the elevator pitch - how to clarify in 5 secs that my work is important?  A:   * Shira recommends outreach material worksheets for admins, IT, … from Digital POWRR * SAA resource: Best elevator speech award!   Q: What can you get producers to do?  A:   * Producers feel like they’re already doing a lot * Sneaking something into the workflow ~ naming & arrangement into FCP project * WYLL website CMS is a cataloguing tool? * Challenge from AAPB: not the same incentive from outside stations as for internal workflows!   Q: How do you agree what to take in & what not?  A:   * Different media from different depts for different user needs: * Rebecca will tweet a link to high - low - medium important assets to save | |