mediaSCORE
mediaRIVERS

MediaSCORE and MediaRIVERS

Media Preservation Prioritization Software

User Guide

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Media Collections Quick Start Guide

The following is an outline of tasks that are typically performed using MediaSCORE and MediaRIVERS. Throughout this outline are multiple references to sections and appendices in the full document. Use the Table of Contents (starting on page 3) to find page numbers for the referenced sections.

1. **Decide which tools will be used:** MediaSCORE, MediaRIVERS, or both. Read the introductions to each tool (sections 1 and 8) to help decide which will best suit your preservation needs.
    a. If using both tools, reference sections 16-18 for information on using them together.
2. **Start defining units and collections.**
    a. Not all of this information needs to be decided up front, but it is very helpful to have a general idea before the assessment process begins.
    b. See section 1.2, section 10.5.1, 17.1, and Appendix A for information on defining units, collections, and asset groups.
3. **Create storage locations** for each unit.
    a. Even if all items are in the same storage location, creating a storage location <u>is</u> required. This needs to be done prior to creating collections within a unit.
    b. See section 3.3.
4. **Create units** (see section 3.4).
5. For MediaSCORE:
    a. **Create collections** (see section 3.5).
    b. **Create asset groups** (see section 3.6).
    c. **Input data for asset group assessment.** The bulk of the work in MediaSCORE involves creating and populating asset groups. See sections 4 and 5.
6. For MediaRIVERS:
    a. **Create collections** (see section 10.5).
        i. If using in conjunction with MediaSCORE, it is best if collections are identical in the two applications.
    b. **Input data for collection assessment.** The bulk of the work in MediaRIVERS is done here. See section 11.
7. **Run reports** to assist in prioritization.
    a. See section 7.1 for MediaSCORE, section 15 for MediaRIVERS, and section 18 for using both together.
8. **Interpret final scores.**
    a. MediaSCORE: See section 7.2.3.
    b. MediaRIVERS: See section 13.3.
    c. Both tools: See section 16.2.

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MediaSCORE
(Media Selection: Condition, Obsolescence, and Risk Evaluation)

1 Introduction

1.1 Purpose and Scope of Tool

1.1.1 Purpose
MediaSCORE is designed to rank audiovisual media according to their risk of degradation and obsolescence. It is intended to help custodians of audiovisual collections make informed decisions about which of their holdings most urgently need to be reformatted if their content is to survive into the future.

1.1.2 Scope
MediaSCORE is designed to assess the risk of degradation and obsolescence for groups of similar audio and video objects known as Asset Groups. Its scope is limited to recordings that are embodied in physical objects and intended to be played in dedicated players. You will be prompted to enter known risk factors for each Asset Group, and the software will formulate a risk ranking for the group based on the input information.

1.1.3 What MediaSCORE is Not Designed to Do
- MediaSCORE is not designed to assess audiovisual media at the item level, although it can be used in that way if desired *(see Appendix D)*.
- MediaSCORE is not designed to gather technical information about audiovisual media that doesn't have a bearing on risk. It is limited to tracking known risk factors.
- MediaSCORE is not designed to calculate a single "average" score for a collection with different parts that are at greater or lesser risk. Instead, it assumes that when a collection contains media at different levels of risk, these will be broken out and assessed separately.
- MediaSCORE is not designed to assess the value of audiovisual materials. It only assesses their risk of degradation and obsolescence. However, the value of audiovisual materials may be assessed using MediaRIVERS.
- MediaSCORE is not designed to assess file-based digital media. It can be used to gather some information about motion picture films, but it is not recommended as a ranking tool for them. It is not designed to assess still images or other non-time-based media.

1.1.4 Final Scoring
MediaSCORE assigns points to the various formats and risk factors, placing asset groups on the following scale:

- **4.5-5**: Extreme danger—digitize immediately
  (Action statement: "I'm begging my director for money tomorrow")

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- **3.5-4.49**: Danger ahead—digitize near-term
  (Action statement: "I'm writing a grant in the next year")
- **2.5-3.49**: Caution, moderate risk—digitize soon
  (Action statement: "I'm actively planning for digitization")
- **1.5-2.49**: Lower priority, digitize medium term
- **0.6-1.49**: Low priority, digitize within 10-15 years
- **0-0.5**: Safe, not in need of digitization

1.2 Hierarchy of unit, collection, and asset group

1.2.1 Data Hierarchy

MediaSCORE organizes its data into three hierarchical levels. The top level is the **unit**. The middle level is the **collection**. The bottom level is the **asset group**. Every asset group belongs to a collection, and every collection belongs to a unit. The following is a graphical representation of this hierarchy:
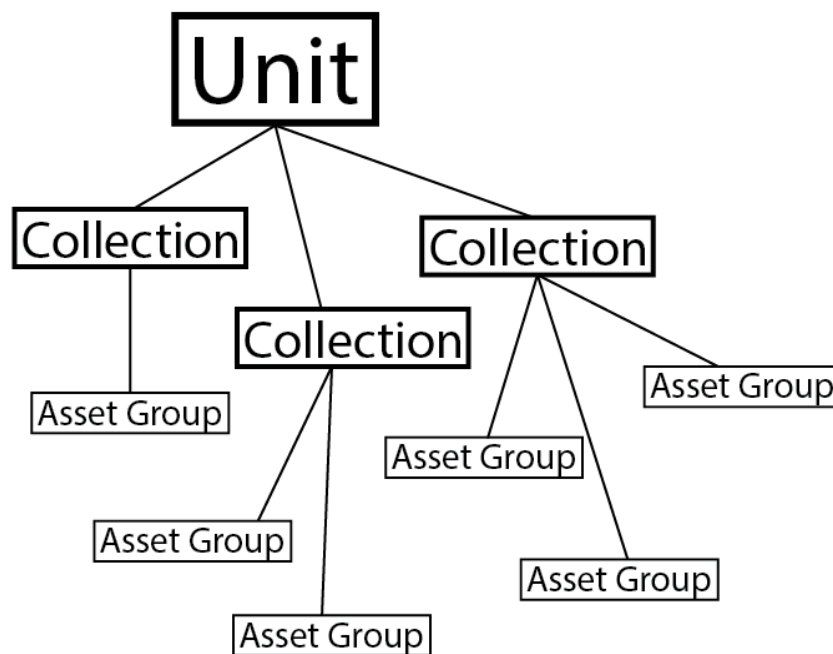
1.2.2 Asset Group

An asset group is a grouping of media objects that all share the same format and the same combination of risk factors. This is the grouping that MediaSCORE is designed to assess. With that in mind, every object in an asset group should have the same level of risk as every other object in the group. Media in different formats or with different risk factors must be assigned to different asset groups and should not be mixed together in a single asset group. *Examples of asset groups can be found in Appendix A.*

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1.2.3 Collection

A collection in MediaSCORE is a grouping of one or more asset groups. Every asset group must be assigned to a collection. Collections can be defined in any way that an institution finds useful. For example, an institution that already has its holdings organized into "collections" can apply this same organization to MediaSCORE, even when a single "collection" contains many different kinds of media. MediaSCORE does not assess risk at the collection level because collections can contain media at different levels of risk. Instead, it ranks each asset group within a collection separately. *Examples of collections can be found in Appendix A*.

1.2.4 Unit

A unit in MediaSCORE is an entity that holds one or more collections. Every collection must be assigned to a unit. Units can be used to keep track of separate divisions within a larger institution, such as different libraries, archives, and departments that all belong to the same university but have different personnel and locations. *Examples of units can be found in Appendix A*.

1.3 Points-based system

MediaSCORE uses a **points-based system** for its calculations. It assigns a specific point value to each format and to each risk factor. An asset group's final score is based on the total number of points it receives. Final scores can be used to rank asset groups numerically by their degree of risk. Higher scores are assigned to asset groups that are more at risk, and lower scores are assigned to asset groups that are less at risk.

1.3.1 Base Score

Each format has a base score that MediaSCORE uses as a starting point. The base score is lower for formats that are less at risk and higher for formats that are more at risk. For example, the base score for a pressed LP disc is 16 (relatively low risk), while the base score for a lacquer disc is 82 (relatively high risk).

1.3.2 Points for Risk Factors

For each additional risk factor that is recorded in MediaSCORE, points are added to or subtracted from the base score. For example, if an open reel audio tape is an "off brand" not marketed by a major manufacturer, eight points are added to its score because its content is at greater risk. On the other hand, if backup copies exist of the same content, twelve points are subtracted from the score because the existence of copies reduces the likelihood of loss. Point values have been chosen so that an asset group will receive a total number of points above 100 only under very rare circumstances. In practice, the maximum number of points an asset group can receive is close enough to 100 that we can think of scores in terms of a 100-point scale.

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1.3.3 Calculation of Final Score

The final score for an asset group is calculated by dividing its total number of points by twenty. This results in a five-point scale. *See section 7.2 (Scoring) for further information.*

1.4 Before you start: Process of inspection and grouping

1.4.1 The ideal case

In an ideal situation, collections were defined in advance. Begin by choosing a particular collection and creating an entry for it in MediaSCORE. Next, gather together all the media objects in that collection and evaluate them for risk factors. This is done through a physical inspection combined with other sources of information when available. Based on this evaluation, divide the media objects in the collection into asset groups, each consisting of items that share the same combination of risk factors (for example, format, time period, etc.). Finally, create an individual entry in MediaSCORE for each asset group.
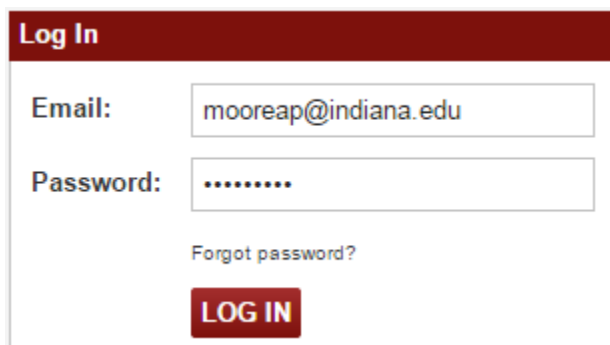
1.4.2 Variants

Sometimes a unit may store media objects in a way that makes it inconvenient to inspect them by collection or to arrange them physically into asset groups. Under some circumstances, it might also be preferable to inspect a unit's holdings first and to divide them into collections later, based on the results of the inspection. In these situations, you can gather data about individual media objects and their risk factors in a temporary spreadsheet or database. By referencing sections 4 and 5 (*Populate an Asset Group* and *Format Fields*), you can determine what information is needed to be gathered about each format within an asset group. Later, you can sort the data by collection and asset group to reorganize it into a form that can be entered into MediaSCORE.

2. Log in

2.1 Log in

- Navigate to the **login page** for MediaSCORE. The URL will be provided by your institution's IT staff.

- Enter the email address and password associated with a user account.
- Select **Log In**.

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Note: If you received an "activate your account" email with a link beginning with https://mediascore.avpreserve.com/, replace that part of the link with your institution's MediaSCORE URL.

support@indiana.edu   2:20 PM (4 minutes ago)
to me

To Activate your account click on the following link.

https://mediascore.avpreserve.com/sfGuardAuth/activateAccount?key=7dc77d34f08f2fa3438510e39c89fb76

2.1.1 Automatic Time Out

The software times out after 20 minutes of inactivity and you will be logged out. There is no way to change this setting. Changes cannot be saved after the software times out. You will need to log in again after being automatically logged out due to inactivity.

2.2 Forgot password

- Select the **Forgot password?** link on the login screen.
- Enter the email address associated with the user profile.

Do not worry, we can help you get back in to your account safely!
Fill out the form below to receive an e-mail with temporary password.

Enter Email: [ ]

[Request Password]   or Cancel

- Select **Request password**.
  - An email containing a new password will be sent to the address that was entered.
- Check email for temporary password.
  - Check Spam and Junk folders if email does not appear in your Inbox within a few minutes.

support@indiana.edu
to mooreap

Your temporary new password is iA6jsOC7yU
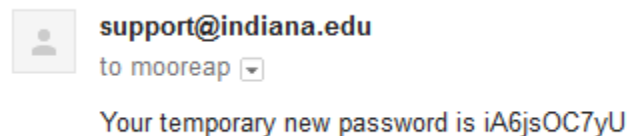
- In MediaSCORE, return to login screen by selecting **Back to Login Screen**.
- When prompted to log in, enter email address and temporary password.
- Select **Log In**.
  If you want to change your password after this, see section 3.1.2 (Edit Your Own User Profile) for more information.

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2.2.1 Manual password reset by Admin

   Note: If a reset email doesn't arrive or if the temporary password doesn't work, an Administrator may also reset a user's password.

   - As an Administrator, follow instructions in *3.1.3 (Edit Another User's Profile)* to edit another user's profile.
   - On the edit screen for the user, enter a new password.
   - The user should be able to log in with this new password and then change it by editing his or her own user profile by following instructions in *section 3.1.2 (Edit Your Own User Profile)*.

2.3 Configure defaults

You may wish to select default values for unit, unit personnel, and storage location if you plan to work in the same location for the duration of your session and don't want to have to enter this information each time you create a new entry. You may choose to configure any or all of the three default options (unit, unit personnel, and storage location). Defaults can only be configured after creating units, unit personnel, and/or storage locations.

To configure defaults:
   - Enter email address and password.
   - Select one unit from the **Unit drop down menu**.
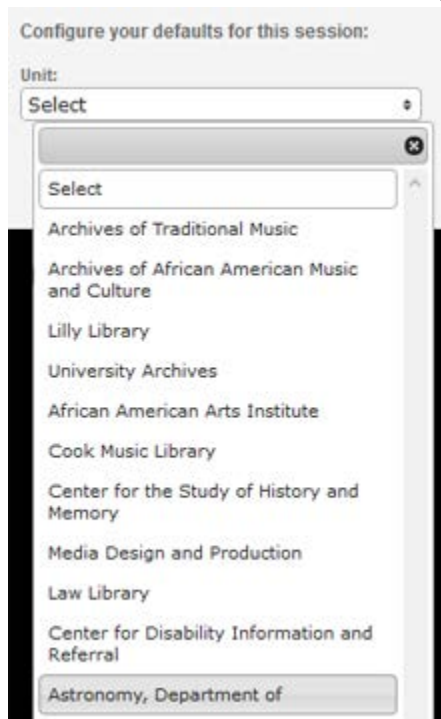
   o If a default unit is configured, you will be directed to the main page for the selected unit after logging in.

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- Select one or more unit personnel from the **Unit Personnel drop down menu**.
  - o If default unit personnel are selected, these personnel will appear first on the list of consulted personnel when populating an asset group.
      Note: You must select "+ ADD NEW" while populating an asset group to see this list.
- Select one storage location from the **Storage Location drop down menu**.
  - o If a default storage location is configured, this location will automatically be selected when creating an asset group.
- Select **Log In** to login and configure defaults. You cannot configure these defaults until you have created unit personnel, storage locations and units *(see sections 3.2-3.4 for instructions on creating these).*

3 Create, Edit, and Delete

3.1 User Profile

A **User** is the main content creator in this software. A User may create, edit, and delete storage locations, units, collections and asset groups.

3.1.1 Create a User Profile

   Note: This function is limited to the Administrator Role

- Select **Settings** at the top of any page.

- Select **Users**.
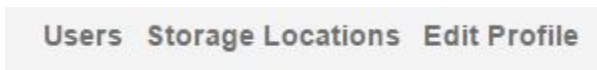
- Select **Create User**.

- Enter personal information for user (all fields are required):
  - o First name
  - o Last name
  - o Email address
  - o Password (enter twice; entries must match)
  - o Phone number

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Create User

*First Name:	Jeff
*Last Name:	Lyon
*Email Address:	jelyon@indiana.edu
*Password:	••••••••••••
*Password Again:	••••••••••••
Phone:	0
MediaSCORE Access:	☑
MediaRIVERS Access:	☑
*Role:	Admin ▼

Save   or Cancel

- Check the box corresponding to the level of access the user requires - MediaSCORE, MediaRIVERS, or both.
- Designate the **user role**.

    Note: Only one role may be assigned to a user profile. If an individual must be designated both as a user and as unit personnel, two profiles must be made.
    - **User**: May view, create, edit, and delete storage locations, units, collections and asset group.
    - **Admin**: May view, create, edit, and delete storage locations, units, collections, asset groups, and user profiles.
    - **Unit Personnel**: May view collections and asset groups only within assigned unit or units. *See section 3.2 (Unit Personnel) for more information on creating unit personnel.*
- Select **Save** to save new user profile or **Cancel** to leave page without saving.
- The new user will appear at the bottom of the **Users page**.
- An email will be sent to the email address that was entered. The new user will need to follow the link in the email to activate their account.

User Created

An email has been sent to this user with a link to activate their account.

Close window

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3.1.2 Edit Your Own User Profile

- Select **Settings** at the top of any page.

    Assess   Report   Settings

- Select **Edit Profile** from the top left of the screen.

    Users Storage Locations Edit Profile
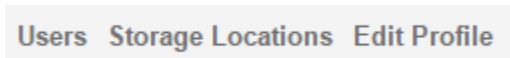
- You will be directed to the edit screen for the profile, where you may enter or update information.

Edit User

*First Name:	Allison
*Last Name:	Moore
*Email Address:	mooreap@indiana.edu
*Password:	
*Password Again:	
Phone:	98745
MediaSCORE Access:	☑
MediaRIVERS Access:	☑
*Role:	Admin ▼

Save   or Cancel

- Select **Save** to save changes or **Cancel** to leave page without saving.

3.1.3 Edit Another User's Profile

Note: This function is limited to the Administrator Role.

- Select **Settings** at the top of any page.

    Assess   Report   Settings

- Select **Users** from the top left of the screen.

    Users Storage Locations Edit Profile
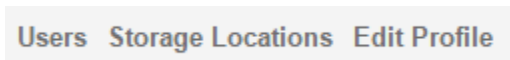
- Find desired user on user list.
- Hover mouse over user so that two symbols appear to the left of the name.

	Nouman	MediaScore	Admin	adeel@avpreserve.com
	Mike	Casey	Admin	micasey@indiana.edu
⚙⊘	Patrick	Feaster	Admin	pfeaster@indiana.edu
	Will	Cowan	Admin	wgcowan@indiana.edu
	Alan	Burdette	Select	aburdett@indiana.edu

- Select the **edit** symbol; it will resemble a gear. ⚙

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- You will be directed to the edit screen for the user profile, where you may enter or update information.
- Select **Save** to save changes or **Cancel** to leave page without saving.

3.1.4 Delete a User Profile
- Select **Settings** at the top of any page.
- Select **Users** from the top left of the screen.
- Find desired user on user list.
- Hover mouse over user so that two symbols appear to the left of the name.
- Select the **delete** symbol; it will resemble a no sign. 🚫
- You will receive a warning message asking you if you wish to permanently delete all information associated with the user.
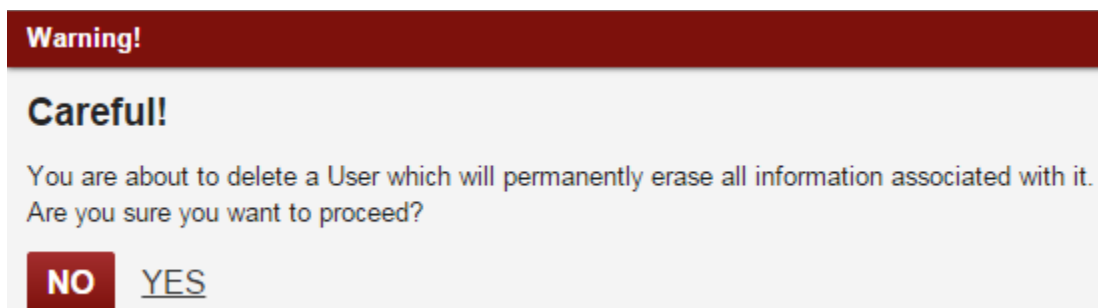
- If you still wish to delete, select **Yes**.
- The user will no longer appear on the user list and will not be able to sign in to the software.

3.2 Unit Personnel
   Note: Functions pertaining to Unit Personnel are limited to the Administrator Role.
   Note: If someone with the User or Administrator Role also wishes to be listed as Unit Personnel, then the user will need a profile for each role.

Adding a Unit Personnel role is an optional feature. **Unit Personnel** may view collections and asset groups within assigned units but cannot create, edit, or delete them. Unit Personnel may also be attributed as collaborators within an asset group. *See section 4.4 (Adding a Collaborator) for more information on adding a collaborator within an asset group.*

3.2.1 Create Unit Personnel
   Note: This function is limited to the Administrator Role.
- Select **Settings** at the top of any page.
- Select **Users**.
- Select **Create User**.

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- Enter personal information for user (all fields are required):
  - First name
  - Last name
  - Email address
  - Password (enter twice; entries must match)
  - Phone number
- Check the box corresponding to the level of access the user requires - MediaSCORE, MediaRIVERS, or both.
- Set role to "Unit Personnel."

Create User

*First Name:	
*Last Name:	
*Email Address:	
*Password:	
*Password Again:	
Phone:	
Title	
Units list	Select options ⬍
MediaSCORE Access:	✔
MediaRIVERS Access:	✔
*Role:	Unit Personnel ▼
Save	or Cancel

- Additional fields will appear:
  - **Title**: Professional title of unit personnel (optional)
  - **Units List**: Assign this person to one or more units
- Select **Save** to save the new Unit Personnel profile or **Cancel** to leave the page without saving.
- The new Unit Personnel-designated user will appear at the bottom of the Users page.

Landon	Palmer	User	laapalm@umail.iu.edu
Caitlin	Reynolds	User	caitreyn@umail.iu.edu
Jeannine	Roe	User	jearoe@umail.iu.edu

- An email will be sent to email address that was entered. The new user will need to follow the link in the email to activate their account.

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3.2.2 Edit Unit Personnel

Note: This function is limited to the Administrator Role.

- Select **Settings** at the top of any page.
- Select **Users** from the top left of the screen.
- Find desired unit personnel on user list.
- Hover mouse over unit personnel so that two symbols appear to the left of the name.
- Select the **edit** symbol; it will resemble a gear. ⚙
- You will be directed to the edit screen for the unit personnel profile, where you may enter or update information.
- Select **Save** to save changes or **Cancel** to leave page without saving.

3.2.3 Delete Unit Personnel

Note: This function is limited to the Administrator Role.

- Select **Settings** at the top of any page.
- Select **Users** from the top left of the screen.
- Find desired unit personnel on user list.
- Hover mouse over user so that two symbols appear to the left of the name.
- Select the **delete** symbol; it will resemble a no sign. 🚫
- You will receive a warning message asking you if you wish to permanently delete all information associated with the unit personnel.
- If you still wish to delete, select **Yes**.
- The unit personnel will no longer appear on the user list and will not be able to sign in to the software.

3.3 Storage Location

A **Storage Location** describes the storage environment for media. This location often refers to a building or a room, but in all cases it is a physical location in which a unit stores its media. Storage locations are first assigned to a unit, then to collections within that unit, then to asset groups within that collection. All asset groups are required to have an assigned storage location before they may be saved and scored. For this reason, it is preferable to create all storage locations for a unit before beginning work within the unit. Additionally, it is beneficial to provide each storage location with a unique and meaningful name. Locations will be assigned to units via a drop-down menu, so you should create names that are recognizable on a list.

Note: Storage locations are difficult to delete once they have been assigned to collections and asset groups because of the hierarchical structure of this software. Be advised to create, name and assign storage locations carefully.

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3.3.1 Create Storage Location
- Select **Settings** at the top of any page.
- Select **Create Storage Location** near top left of the screen.

CREATE STORAGE LOCATION

- Enter storage location information:

Create Storage Location
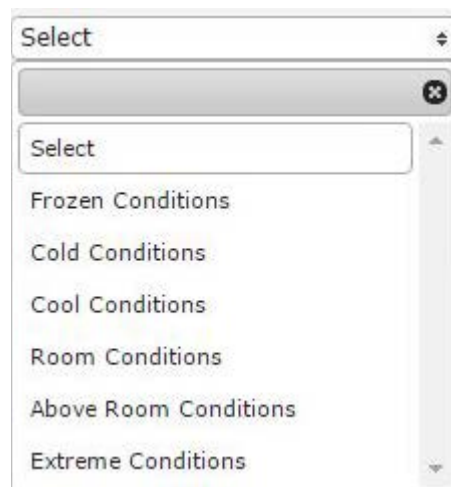
*Name: _____

*Building/Room Number: _____

Location Environmental Rating: Select _____

Save or Cancel

- o **Name** (required): Assign a descriptive name to this location.
- o **Building/Room Number** (required): Describe the building or room number of this storage location.
- o **Location Environmental Rating**: Select the condition closest to the average temperature of the storage location. This selection does not affect the scoring of asset groups. Below are sample guidelines:[1]
  - ▪ Frozen Conditions: 32° or below
  - ▪ Cold Conditions: 40°
  - ▪ Cool Conditions: 54°
  - ▪ Room Conditions: 68°
  - ▪ Above Room Conditions: 80°
  - ▪ Extreme Conditions: 90°

Select

Select
Frozen Conditions
Cold Conditions
Cool Conditions
Room Conditions
Above Room Conditions
Extreme Conditions

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[1] These guidelines are adapted from the Image Permanence Institute: https://www.imagepermanenceinstitute.org/webfm_send/301

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- Select **Save** to save new Storage Location or **Cancel** to leave page without saving.
- The new storage location will appear at the bottom of the list and is ready to use.

3.3.2 Edit Storage Location

Note: Editing a storage location can correct or change information about the location while still retaining all associations between units, collections and asset groups assigned to that location.

- Select **Settings** at the top of any page.
- Find desired storage location on the list.
- Hover mouse over storage location so that two symbols appear to the left of the name.

Wells 11th Floor	Wells Library 11th Floor	Room Conditions
A310G	275 N. Jordan, Suite 310, A310G	Room Conditions
⚙⊘ 007	275 N. Jordan, 007	Room Conditions
University Archives	Wells Library E460	Room Conditions
JSOM Closed Stacks	Simon Music Building basement	Room Conditions

- Select the **edit** symbol; it will resemble a gear. ⚙
- You will be directed to the edit page for the storage location where you may enter or update information.
- Select **Save** to save changes or **Cancel** to leave page without saving.

3.3.3 Delete Storage Location

Note: Do not delete storage locations that have already been assigned to asset groups. This will damage relationships between units, collections and asset groups and will result in having to re-create records. Instead, it is recommended that you either edit information about the storage location instead of deletion or reassign all affected units, collections, and asset groups to new storage locations prior to deletion.

Note: Storage locations must be assigned in the hierarchical order of unit, then collection, then asset group. Only after all components are reassigned can a storage location be deleted safely.

3.3.3.1 Edit a storage location

Use the instructions in section 3.3.2 *(Edit Storage Location)* to correct or change information about the location while still retaining all associations between units, collections and asset groups assigned to that location.

3.3.3.2 Reassign a storage location

If you must delete a storage location that has one or more units, collections and/or asset groups assigned to it, first reassign these to another storage location before deleting the previous storage location. You may reassign them to a new storage location or to an existing storage location.

- Create a new storage location by following the instructions in section 3.3.1 *(Create Storage Location).*
- Assign the new or existing storage locations to the units, collections, and asset groups that will be affected by the deletion. To do this, edit each component and select the new

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or pre-existing storage location from the storage location drop-down menu on the edit screen. *See section 3.4.2. (Edit unit), 3.5.2. (Edit collection), 3.6.2. (Edit asset group) for more information on how to edit units, collections and asset groups.* If there are multiple units, collections, and asset groups to reassign, this will be a lengthy process.
- Only after all components are reassigned can a storage location be deleted safely.

3.3.3.3 Delete a storage location
- After following the steps to reassign a storage location, select **Settings** at the top of any page.
- Find desired storage location on list.
- Hover mouse over storage location so that two symbols appear to the left of the name.
- Select the **delete** symbol; it will resemble a no sign. ⊘
- You will receive a warning message asking you if you wish to permanently delete all information associated with the storage location.

- If you wish to delete, select **Yes**.
- The storage location will no longer appear on the storage location list.

3.4 Unit

3.4.1 Create Unit
- Select **Assess** at the top of any page.

- Select **Create Unit** near top left.

- In the box that appears, enter unit information:
  o **Name** (required): Name of unit.
  o **Unit Abbreviation**: Abbreviate unit if desired.
  o **Building Name/Room Number**: Provide details regarding the location of this unit.

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- o **Contact Notes**: Provide information regarding how and who to contact at this unit.
- o **Storage Location** (required): Assign one or more storage locations to this unit. Some units may store all holdings in a single location, while others may store holdings in multiple locations. A single storage location may also be shared by multiple units.
- o **Unit personnel List**: Assign one or more unit personnel to this unit by selecting from list. If the appropriate name does not appear on the list, *See section 3.2.1 (Create Unit Personnel)* or contact a user with an Administrator role.

- ● Select **Save** to save new unit or **Cancel** to leave page without saving.
- ● The new unit will appear in alphabetical order on the unit list.

3.4.2 Edit Unit
- ● Navigate to unit list by selecting **Assess** at the top of any page.
- ● Find desired unit on list.
- ● Hover mouse over unit so that two symbols appear to the left of the name.

- ● Select the **edit** symbol; it will resemble a gear. ⚙
- ● You will be directed to the edit screen for the unit, where you may enter or update information.
- ● Select **Save** to save changes or **Cancel** to leave page without saving.

3.4.3 Delete Unit
Note: If any collections are associated with this unit, you must reassign them to another unit before deleting. S*ee section 3.5.2 for more information on editing collections.*

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- Navigate to unit list by selecting **Assess** at the top of any page.
- Find desired unit on list.
- Hover mouse over unit so that two symbols appear to the left of the name.
- Select the **delete** symbol; it will resemble a no sign. ⊘
- You will receive a warning message asking you if you wish to permanently delete all information associated with the unit.

Warning!

Careful!

You are about to delete a Unit which will permanently erase all information associated with it. Are you sure you want to proceed?

NO   YES

- If you still wish to delete, select **Yes**.
- The unit will no longer appear on the unit list.

3.5 Collection

3.5.1 Create Collection
- Select **Assess** at the top of any page
- Select desired unit from unit list.
- Select **Create Collection** on top left.

CREATE COLLECTION

- Enter collection information:
    - **Name** (required): Collection title, usually assigned by the unit where the collection is held. The collection name is used in conjunction with Primary ID to identify a collection unambiguously so that its contents can easily be located and retrieved for reformatting. It is less important that the collection name be unique than it is that the Primary ID be unique. See Appendix A for examples of Collection Names and Primary IDs.
    - **Primary ID** (required): Unique identifier assigned to collection. This field should uniquely identify a collection so that its contents can easily be located and retrieved for reformatting. In some cases this identifier will be a unit-assigned number. See Appendix A for examples of Collection Names and Primary IDs.
       Note: MediaSCORE does not notify users if they enter a duplicate Primary ID. It is up to you to make sure that each collection has a unique Primary ID so that it may be located and retrieved.
    - **Storage locations list** (required): All storage locations for the unit are selected by default. Keep selected all those that house media in this collection.

o **Description**: Provide any useful information particular to this collection.
o **Collection Status** (required): Used to help you to track progress. Once a collection has been created it is "In Progress." From there it may move to "Complete" when all work is done for the collection or "Incomplete" if work is finished for a time but not all items have been entered into MediaSCORE.
   Note: These statuses are not scored and may be applied as you see fit, though a value in the field is required to create and save the collection.

- Select **Save** to save new collection or **Cancel** to leave page without saving.
- If you select Save, you will be directed to the asset group screen to add asset groups to the collection.

3.5.2 Edit Collection
- Navigate to **collection list**.
- Find desired collection on list.
- Hover mouse over collection so that two symbols appear to the left of the name.

	Primary ID	Collection	Created	Created By	Updated On	Updated By	Duration
	SC 7	Mellonee Burnim Collection	2012-06-11	Patrick Feaster	2014-07-25	Patrick Feaster	71 hrs
⚙⊘	SC 39	Smithsonian Black Radio Collection	2012-06-11	Patrick Feaster	2014-07-25	Patrick Feaster	151 hrs
	SC 90	Rhythm & Blues Foundation Collection	2012-06-11	Patrick Feaster	2014-07-25	Josephine McRobbie	100 hrs
	SC 141	John Jackson Collection	2012-06-11	Patrick Feaster	2014-07-25	Patrick Feaster	67 hrs
	SC 144	Craig Seymour Collection	2012-06-11	Patrick Feaster	2014-07-25	Jason Groth	101 hrs

- Select the **edit** symbol; it will resemble a gear. ⚙
- You will be directed to the edit screen for the collection, where you may enter or update information.
- Select **Save** to save changes or **Cancel** to leave page without saving.

3.5.3 Delete Collection
   Note: If any asset groups are associated with this collection, you must delete them before deleting the collection. *For more information on deleting an asset group, see section 3.6.3*

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(Delete Asset Group). To delete a collection:
- Navigate to **collection list** within appropriate unit.
- Find desired collection on list.
- Hover mouse over collection so that two symbols appear to the left of the name.
- Select the **delete** symbol; it will resemble a no sign. ⊘
- You will receive a warning message asking you if you wish to permanently delete all information associated with the collection.

Warning!

Careful!

You are about to delete a Collection which will permanently erase all information associated with it. Are you sure you want to proceed?

NO   YES

- If you wish to delete, select **Yes**.
- The collection will no longer appear on the collection list.

3.6 Asset Group

3.6.1 Create Asset Group
- Select desired **collection**.
- Select **Create Asset Group** from the top left of the screen.

CREATE ASSET GROUP

- Enter basic asset group information:
    - **Primary ID** (required): Enter unique identifiers (often shelf numbers or call numbers used for cataloging) for the individual objects in the asset group. In conjunction with "storage location" and "location in room," this field should identify the contents of the asset group unambiguously so that they can easily be located and retrieved for reformatting. You may develop different naming conventions based on what works for different collections or units.
    Note: In the case of an asset group spread out over many noncontiguous shelf numbers, the Primary ID may be very long.
    Examples:
        - OT 235--240, 242, 245--247
        - OT 235--240
        - 12 J 3625
        See Appendix A (Example units, collections, and asset groups) for more examples

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- o **Name** (required): Should describe the characteristics of the media it contains, typically by using the format or media type. The name describes how this asset group is distinguished from other asset groups in the same collection. The name is not a scored field in MediaSCORE and the media format will be designated for scoring purposes when populating the asset group in section 4.

- o Examples:
  - ▪ 7" acetate open reel tape
  - ▪ Type IV analog audio cassette
    See Appendix A (Example units, collections, and asset groups) for more examples
- o **Storage Location** (required): Select from list of locations previously assigned to the unit. Be sure to choose a location that was also assigned previously to this collection.
- o **Location in Room**: Include any additional information that will be helpful in locating material.
- o **Collection Assignment** (required): Pre-fills with unit and collection names.
- o **Description**: May be used to describe any information about the asset group, including anomalies or further identifying information.

Create an Asset Group

*Primary ID:	
*Name:	
*Storage Location:	Select ▼
Location in room:	
*Collection Assignment:	Lilly Library ▼ Thomas mss. (Men of Space) ▼
Description:	

Continue   or cancel

- Select **Continue** to save asset group or select **Cancel** to return to the collection without saving.
- After saving, you will be directed to the list of asset groups. The asset group has been saved, but not populated. To populate the asset group that was just created, click into the asset group and fill out the remaining information. See Section 4 for more information about populating asset groups.

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3.6.2 Edit Asset Group
- Navigate to **asset group list**.
- Select desired **asset group**.
- You will be directed to the edit screen for the asset group, where you may enter or update information.
- Select **Save** to save changes or **Cancel** to leave page without saving.

3.6.3 Delete Asset Group
- Navigate to **asset group list** within appropriate collection.
- Find desired asset group on list.
- Hover mouse over asset group so that delete symbol appears to the left of the name.

60 min, type I, audio cassette	2014-04-07	Lucia Adler	2014-04-07	Jeff Lyon	7 hrs	2.5
60 min type I off brand analog audi...	2014-04-07	Jeff Lyon	2014-04-07	Jeff Lyon	1 hrs	2.65
⊘ 30 min., type I, audio cassette	2014-04-07	Lucia Adler	2014-04-07	Lucia Adler	0 hrs	2.56

- Select the **delete** symbol; it will resemble a no sign. ⊘
- You will receive a warning message asking you if you wish to permanently delete all information associated with the asset group.

Warning!

Careful!

You are about to delete a Asset Group which will permanently erase all information associated with it. Are you sure you want to proceed?

NO YES

- If you wish to delete, select **Yes.**
- The asset group will no longer appear on the asset group list.

4 Populate an Asset Group

4.1 Instructions
- Select the desired **asset group** from the asset groups list.
- Enter data into all required fields. *See section 4.2 for information about required fields.*
- Select **Save** to save the asset group or **Cancel** to leave page without saving.
- After saving, the asset group score will automatically be populated (this can be viewed both on the individual asset group page and in the main asset group list) and you will be returned to the asset group list.

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4.2 Required Fields

4.2.1 Quantity
Total number of items in the asset group. This refers to physical objects, and not to units of intellectual content, such as movies or concerts. For example, if an asset group contains four recorded lectures spread out over seven tapes, the quantity should be 7. The items in the asset group must all be in the same format. You will select the specific format further down the screen at a later point in the process.

4.2.2 Generation
This refers to the generation of the items in the asset group. Generation does not affect the score, but it may be helpful in prioritization because the loss of a unique original is likely to have more serious consequences than the loss of a later-generation copy.
- Original: The first physical object onto which the material was recorded. For example, the tape that was in a camcorder while a live event was being recorded onto it is an original.
- Copy: A second or later generation copy. For example, a duplicate tape made from an earlier field recording is a copy. So is any commercially mass-duplicated item.

4.2.3 Year Recorded
The year the content was recorded onto the physical item you are evaluating, even if the content was originally recorded earlier onto another object. For example, if a movie originally made in 1951 was recorded onto a videotape in 1983, the Year Recorded for that videotape should be 1983.

 Note: This is required to be a 4-digit number. If anything else is entered into this field, it causes the asset group score to be miscalculated.

 Note: If the asset group spans multiple years, choose a median date. This will be close enough for scoring purposes.

 Note: *If you have no other basis for choosing a year, see Appendix C (Format median dates) for default median dates for all formats.*

4.2.4 Duration
Duration of the recording. Enter the number in minutes. For example, 1 hour and 30 minutes would be entered as "90." If the total duration listed includes seconds, round to the nearest minute. The duration listed here does not have to match the maximum recording capacity of the physical medium, but rather is to record the actual duration of the recorded material. Since this field is not scored, an estimate will suffice. It is intended to help plan for digitization which relies upon duration data for cost and time estimates. For example: If assessing an asset group of 400 LPs, an estimate of average lengths for each LP can be multiplied by 400 to estimate the duration of the asset group.

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4.2.5 Duration Type

The means by which duration was determined.

- *Calculated:* When the duration of the recorded content is known. For example, the total duration might be specifically stated, or it might be calculated by adding up the durations of parts of the content such as individual tracks.
- *Estimated:* When the duration has been estimated.
- *Max estimate:* The maximum possible duration for a physical object. For example, if the capacity of a tape is marked as 60 minutes but there is no indication of how much of the tape is actually recorded, select max estimate.
- If a combination of calculated and estimated times are included in the same asset group, choose "estimated."

4.2.6 Format Type

See chapter 5 (Format Fields) for more information on specific fields for each format.

4.2.7 Asset Group Score

This field is not editable, and will automatically populate after the asset group is saved. *See section 7.2 (Scoring) for more information about interpreting this score.*

4.3 Optional Fields

4.3.1 Copies

Check this box if the unit has other copies of the recorded material, regardless of format. For example, if the asset group consists of lacquer discs but the same unit also has open reel tape copies made from them as a backup, you would check this box.

4.3.2 Stock Brand

Enter in any stock brand(s) known for items in the asset group. This field is limited to cases where content has been recorded onto blank media and is usually a company name and a product number.
Examples: Scotch 208, Ampex 291, Maxell LN 60.

4.3.3 Off-Brand

Check this box if the item was not marketed by a major manufacturer. The FACET formats document, Format Characteristics and Preservation Problems, produced by Mike Casey at Indiana University, contains lists of major manufacturers and off brands for some formats. It can be accessed for free at the following website (or can be found through a simple web search):
http://www.dlib.indiana.edu/projects/sounddirections/facet/downloads.shtml

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4.3.4 Fungus
Check this box if fungus or mold are present on the items in this asset group.

4.3.5 Other Contaminants
Check this box if other contaminants (for example, dust, dirt, etc.) exist on the items in this asset group.

4.3.6 Duration type methodology
Enter notes on the methodology that determined the duration type for future reference.
Example: "Calculated the average of the items with known durations and then multiplied that by the total number of items."

4.3.7 Notes
Enter any notes pertinent to this asset group that will be helpful for future reference.

4.3.8 Imported
If you choose to import records from MediaSCORE into another tool for further assessment or tracking, you can use this checkbox to keep track of which records have already been exported and which records still need to be exported. This functionality was introduced to help the Media Digitization and Prioritization Initiative at Indiana University track which asset groups have been imported from MediaSCORE into a separate item-level database.

4.3.9 Optional fields for specific formats
See section 5 for more information on specific fields for each format.

4.4 Adding a Collaborator
A collaborator is defined as someone with Unit Personnel status who was consulted while gathering information about media holdings. This is optional but may be useful for future reference in case a question arises about the information in an asset group.

4.4.1 To add a collaborator
- Select + **ADD NEW** at the bottom of an asset group page
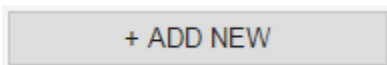
- Choose a consultation date
- Choose a unit personnel

Note: Only unit personnel assigned to the unit in which you are working will appear on the list.
- *For instructions on how to create unit personnel, see section 3.2.1.*
- *To assign unit personnel to an existing unit, edit the unit information. See section 3.4.2.*

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5. Format Fields
For information about specific formats, the FACET formats document, Format Characteristics and Preservation Problems, Version 1.0 produced by Mike Casey at Indiana University is a good resource. Formats discussed include open reel tape, analog audio cassettes, digital audio tape (DAT), aluminum discs, lacquer discs, and wire recordings. The document discusses format characteristics, risk factors and how to identify them, stock name brands vs off brands, etc. It can be accessed freely at the following URL (or can be found through a simple web search): http://www.dlib.indiana.edu/projects/sounddirections/facet/facet_formats.pdf

Below you will find the specific fields for each format in MediaSCORE.

5.1 Metal Disc
- Material (required). Choose from Aluminum, Pregrooved Zinc, and Unknown.
- Oxidation / Corrosion (checkbox). If there is oxidation or corrosion, check this box.
- Physical Damage (required). Choose between None, Minor, Moderate, and Severe.

5.2 Motion Picture Film
Note that MediaSCORE does not score motion picture film. This is a location where data about film holdings may be collected for reference.
- Gauge / Type (required). Choose between 35 mm, 16 mm, 8 mm, and Super 8 mm.
- Presence of Color? (required). Choose between Monochrome, Color, and Unknown.
- Soundtrack Format (required). Choose between Magnetic composite, Magnetic separate, Optical composite, and Optical separate.
- Substrate (required). Choose between Polyester, Acetate, and Nitrate.
- A-D strip level. Enter the A-D strip level.
- Shrinkage. Check this box if there is shrinkage present.
- Level of shrinkage. Explain the level of shrinkage if present.
- Rust. Check this box if there is rust present.
- Physical Damage (required). Choose between None, Minor, Moderate, and Severe.

5.3 DAT
- Pack Deformation (required). Choose between None, Minor, Moderate, and Severe.
- Thin Tape (checkbox). A thin tape is defined as a tape longer than 60 meters. This corresponds to a stated capacity of more than 124 minutes, and this information is often given on the cartridge itself. See the FACET formats document for more information. A link to the document is provided at the beginning of section 5.
- 1993 or Earlier (checkbox).
- Data Grade Tape (checkbox).
- Long Play, 32K or 96K (checkbox).

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5.4 Sound Wire Reel
- Pack Deformation (required). Choose between None, Minor, Moderate, and Severe.
- Corrosion, rust or oxidation (checkbox).
- Composition (required). Choose between Stainless steel, Composition-other, or Unknown.
- Pre-WWII, non-standard size and/or Armour brand (checkbox).

5.5 Analog Audio Cassette (including Microcassette and Minicassette)
- Tape Type (required). Choose between Type I (Normal), Type II (High Bias: CrO2 or Cobalt Doped), Type III (Ferric Chrome), Type IV (Metal), Microcassette, and Minicassette. This field is the only place to notate microcassette or minicassette.
- Thin Tape (checkbox). Use for cassettes with a maximum duration of 120 minutes or greater. This option is not available for microcassettes and minicassettes because tape thickness is already factored into the scores for those tape types.
- Slow Speed (checkbox). Use for cassettes recorded at a speed slower than 1.875 ips.
- Sound Field (required). Choose between Mono, Stereo, and Unknown.
- Noise Reduction (checkbox).
- Pack Deformation. Choose between None and Misc. damage.
- Soft Binder Syndrome (checkbox).

5.6 Polyester Open Reel Tape
- Pack Deformation (required). Choose between None, Minor, Moderate, and Severe. The following is a rating scale to help define pack deformation for open reel tapes. It comes from the FACET formats document, Format Characteristics and Preservation Problems. A link to the document is provided at the beginning of section 5.
  - Minor: several popped strands.
  - Moderate: many popped strands or a stepped pack, edge curl at the head or tail of the tape only.
  - Severe: cinching, flange pack, windowing, spoking, curling throughout the pack, slotted hubs.
- Noise Reduction (checkbox).
- Track Configuration. Choose between Full Track, Half-Track Mono, Half-Track Stereo, Quarter-Track Mono, Quarter-Track Stereo, and Unknown.
- Soft Binder Syndrome including Sticky Shed (checkbox).
- Speed (multiple checkboxes) (required). Select one or more of the following: 0.9375 ips (15/16 ips), 1.875 ips (1 7/8 ips), 3.75 ips (3 3/4 ips), 7.5 ips (7 1/2 ips), 15 ips, 30 ips, and unknown. Scoring is based on the most at-risk speed (slowest) selected.
- Tape Thickness. Choose between Standard Play (1.5 mil tape base), Long Play (1.0 mil), Double Play (0.5 mil), Triple Play (0.5 mil), and Unknown.

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5.7 Acetate open reel tape
- Pack Deformation (required). Choose between None, Minor, Moderate, and Severe. The following is a rating scale to help define pack deformation for open reel tapes. It comes from the FACET formats document, Format Characteristics and Preservation Problems. A link to the document is provided at the beginning of section 5.
  - o Minor: several popped strands.
  - o Moderate: many popped strands or a stepped pack, edge curl at the head or tail of the tape only.
  - o Severe: cinching, flange pack, windowing, spoking, curling throughout the pack, slotted hubs.
- Noise Reduction (checkbox).
- Track Configuration. Choose between Full Track, Half-Track Mono, Half-Track Stereo, Quarter-Track Mono, Quarter-Track Stereo, and Unknown.
- Soft Binder Syndrome including Sticky Shed (checkbox).
- Vinegar Odor (checkbox).
- Tape Thickness. Choose between Standard Play (1.5 mil tape base), Long Play (1.0 mil), Double Play (0.5 mil), Triple Play (0.5 mil), and Unknown.
- Speed (multiple checkboxes) (required). Select one or more of the following: 0.9375 ips (15/16 ips), 1.875 ips (1 7/8 ips), 3.75 ips (3 3/4 ips), 7.5 ips (7 1/2 ips), 15 ips, 30 ips, and unknown.

5.8 Paper open reel audio tape
- Pack Deformation (required). Choose between None, Minor, Moderate, and Severe. The following is a rating scale to help define pack deformation for open reel tapes. It comes from the FACET formats document, Format Characteristics and Preservation Problems. A link to the document is provided at the beginning of section 5.
  - o Minor: several popped strands.
  - o Moderate: many popped strands or a stepped pack, edge curl at the head or tail of the tape only.
  - o Severe: cinching, flange pack, windowing, spoking, curling throughout the pack, slotted hubs.
- Noise Reduction (checkbox).
- Track Configuration. Choose between Full Track, Half-Track Mono, Half-Track Stereo, Quarter-Track Mono, Quarter-Track Stereo, and Unknown.
- Tape Thickness. Choose between Standard Play (1.5 mil tape base), Long Play (1.0 mil), Double Play (0.5 mil), Triple Play (0.5 mil), and Unknown.
- Speed (multiple checkboxes) (required). Select one or more of the following: 0.9375 ips (15/16 ips), 1.875 ips (1 7/8 ips), 3.75 ips (3 3/4 ips), 7.5 ips (7 1/2 ips), 15 ips, 30 ips, and unknown.

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5.9 PVC open reel tape

- Pack Deformation (required). Choose between None, Minor, Moderate, and Severe. The following is a rating scale to help define pack deformation for open reel tapes. It comes from the FACET formats document, Format Characteristics and Preservation Problems. A link to the document is provided at the beginning of section 5.
    - Minor: several popped strands.
    - Moderate: many popped strands or a stepped pack, edge curl at the head or tail of the tape only.
  - Severe: cinching, flange pack, windowing, spoking, curling throughout the pack, slotted hubs.
- Noise Reduction (checkbox).
- Track Configuration. Choose between Full Track, Half-Track Mono, Half-Track Stereo, Quarter-Track Mono, Quarter-Track Stereo, and Unknown.
- Soft Binder Syndrome including Sticky Shed (checkbox).
- Tape Thickness. Choose between Standard Play (1.5 mil tape base), Long Play (1.0 mil), Double Play (0.5 mil), Triple Play (0.5 mil), and Unknown.
- Speed (multiple checkboxes) (required). Select one or more of the following: 0.9375 ips (15/16 ips), 1.875 ips (1 7/8 ips), 3.75 ips (3 3/4 ips), 7.5 ips (7 1/2 ips), 15 ips, 30 ips, and unknown.

5.10 Lacquer Disc

- Substrate (required). Choose between Glass, Steel, Aluminum, and Cardboard.
- Delamination (checkbox).
- Plasticizer Exudation (checkbox).
- Physical Damage (required). Choose between None, Minor, Moderate, and Severe.

5.11 MiniDisc

- Breakdown of Materials (checkbox).
- Physical Damage (required). Choose between None, Minor, Moderate, and Severe.
- Recording Layer (required). Choose between Recordable, Molded (Pre-Recorded), and Unknown.
- Recording Speed (required). Choose between SP (Standard Play), LP2 (Long Play 2), LP4 (Long Play 4), and Unknown.

5.12 Cylinder

- Breakdown of Materials (checkbox).
- Physical Damage (required). Choose between None, Minor, Moderate, and Severe.
- Type (required). Choose between Cut Wax, Molded Amberol Wax, Other Molded Wax, and Molded Celluloid.

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5.13 Sound Optical Disc (including CD and CD-R)

- Breakdown of Materials (checkbox).
- Physical Damage (required). Choose between None, Minor, Moderate, and Severe.
- Reflective Layer (multiple checkboxes) (required). Select one or more of the following: Gold, Silver, Silver Alloy, Aluminum, Silicon, and Unknown.
- Data Layer (multiple checkboxes). Select one or more of the following: Cyanine, Phthalocyanine, Azo, Phase-changing Film, Molded, and Unknown.
- Type (required). Choose between Pressed CD and CD-R.

5.14 Optical Video (including DVD, DVD±R, and VCD)

- Format Version (required). Choose between DVD, DVD±R, VCD, and CD±R.
- Type (required). Choose between Data, Video, and Unknown.
- Reflective Layer (multiple checkboxes) (required). Select one or more of the following: Gold, Silver, Silver Alloy, Aluminum, Silicon, and Unknown.
- Data Layer (multiple checkboxes). Select one or more of the following: Cyanine, Phthalocyanine, Azo, Phase-changing Film, Molded, and Unknown.
- Physical Damage (required). Choose between None, Minor, Moderate, and Severe.
- Breakdown of Materials (checkbox).

5.15 Pressed 78rpm Disc

- Breakdown of Materials (checkbox).
- Physical Damage (required). Choose between None, Minor, Moderate, and Severe.

5.16 Pressed LP Disc

- Breakdown of Materials (checkbox).
- Physical Damage (required). Choose between None, Minor, Moderate, and Severe.

5.17 Pressed 45rpm Disc

- Breakdown of Materials (checkbox).
- Physical Damage (required). Choose between None, Minor, Moderate, and Severe.

5.18 LaserDisc

- Breakdown of Materials (checkbox).
- Recording Standard (required). Choose between NTSC, PAL, SECAM, and Unknown.
- Recording Speed (required). Choose between Standard, Extended, and Unknown.
- Year of publication (required).
- Physical Damage (required). Choose between None, Minor, Moderate, and Severe.

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5.19 XDCAM Optical
- Format Version (required). Choose between SD, HD, HD422, and Unknown.
- Breakdown of Materials (checkbox).
- Recording Standard (required). Choose between NTSC, PAL, SECAM, and Unknown.
- Capacity (Layers) (required). Choose between Single (23.3), Dual (50), Quad (128), and Unknown.
- Physical Damage (required). Choose between None, Minor, Moderate, and Severe.

5.20 Betamax
- Format Version (required). Choose between Standard, Super, and Extended.
- Recording Standard (required). Choose between NTSC, PAL, SECAM, and Unknown.
- Soft Binder Syndrome including Sticky Shed (checkbox).
- Oxide (required). Choose between Chromium Dioxide, Ferric Oxide, Metal Oxide, and Unknown.
- Pack Deformation. Choose between None, Misc. Damage.

5.21 8MM (including Hi8)
- Format Version (required). Choose between Regular, Hi, and Digital. Choose Hi for all Hi8 cassettes.
- Recording Standard (required). Choose between NTSC, PAL, SECAM, and Unknown.
- Soft Binder Syndrome including Sticky Shed (checkbox).
- Recording Speed (required). Choose between Standard, Long Play, and Unknown.
- Binder System (required). Choose between Metal Evaporated and Metal Particle. These are often abbreviated on the item as either ME (for Metal Evaporated) or MP (for Metal Particle).
- Pack Deformation. Choose between None and Misc. Damage.

5.22 2" Open Reel Video
- Format Version (required). Choose between Quad, High Band, Low Band, and Unknown.
- Recording Standard (required). Choose between NTSC, PAL, SECAM, and Unknown.
- Soft Binder Syndrome including Sticky Shed (checkbox).
- Format (required). Choose between Quad, IVC, and Unknown.
- Reel Size (multiple checkboxes) (required). Select one or more of the following: Spot, Cartridge, 10.5", 14", and 7".
- Pack Deformation (required). Choose between None, Minor, Moderate, and Severe.
- Glue on Reel (checkbox).

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5.23 1" Open Reel Video

- Format Version (required). Choose between Type A, Type B, Type C, IVC, and Unknown.
- Recording Standard. Choose between NTSC, PAL, SECAM, and Unknown.
- Soft Binder Syndrome including Sticky Shed (checkbox).
- Reel Size (multiple checkboxes) (required). Select one or more of the following: Spot, 9"; 10.5"; 11.75"; 14"; 8"; 12.5"; and 7".
- Glue on Reel (checkbox).
- Pack Deformation (required). Choose between None, Minor, Moderate, and Severe.

5.24 1/2" Open Reel Video

- Format Version (required). Choose between EIAJ, CV, and Unknown.
- Recording Standard. Choose between NTSC, PAL, SECAM, and Unknown.
- Soft Binder Syndrome including Sticky Shed (checkbox).
- Reel Size (multiple checkboxes) (required). Select one or more of the following: 3", 5", and 7".
- Pack Deformation (required). Choose between None, Minor, Moderate, and Severe.

5.25 DV (including MiniDV)

- Recording Standard. Choose between NTSC, PAL, SECAM, and Unknown.
- Soft Binder Syndrome including Sticky Shed (checkbox).
- Size (required). Choose between Small and Large. Choose Small for all MiniDV cassettes.
- Recording Speed (required). Choose between Standard, Long Play, and Unknown.
- Pack Deformation. Choose between None and Misc. damage.

5.26 DVCAM

- Recording Standard. Choose between NTSC, PAL, SECAM, and Unknown.
- Soft Binder Syndrome including Sticky Shed (checkbox).
- Size (required). Choose between Small and Large.
- Pack Deformation. Choose between None and Misc. damage.

5.27 Betacam (including Betacam SP)

- Format Version (required). Choose between Oxide and SP. Oxide is the appropriate choice for Betacam tapes not marked SP.
- Recording Standard. Choose between NTSC, PAL, SECAM, and Unknown.
- Soft Binder Syndrome including Sticky Shed (checkbox).
- Size (required). Choose between Small and Standard.
- Pack Deformation (required). Choose between None and Misc. damage.

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5.28 VHS (including SVHS and VHS-C)
- Format Version (required). Choose between VHS and SVHS.
- Recording Standard. Choose between NTSC, PAL, SECAM, and Unknown.
- Soft Binder Syndrome including Sticky Shed (checkbox).
- Size (required). Choose between Small and Standard. Choose Small for VHS-C (Compact) and Standard for standard sized VHS and SVHS cassettes.
- Recording Speed (required). Choose between Standard, Long Play, Extended or Super Long Play, and Unknown.
- Pack Deformation. Choose between None and Misc. damage.

5.29 Digital Betacam (also known as DigiBeta)
- Format Version (required). Choose between Digital, Betacam SX, and IMX.
- Recording Standard. Choose between NTSC, PAL, SECAM, and Unknown.
- Soft Binder Syndrome including Sticky Shed (checkbox).
- Size (required). Choose between Small and Standard.
- Pack Deformation. Choose between None and Misc. damage.

5.30 U-matic (including U-matic S)
- Format Version (required). Choose between Low Band, High Band, SP, and Unknown.
- Recording Standard. Choose between NTSC, PAL, SECAM, and Unknown.
- Soft Binder Syndrome including Sticky Shed (checkbox).
- Size (required). Choose between Small and Standard.
- Pack Deformation. Choose between None and Misc. damage.

5.31 HDCAM
- Format Version (required). Choose between Standard and Version SR.
- Recording Standard. Choose between NTSC, PAL, SECAM, and Unknown.
- Soft Binder Syndrome including Sticky Shed (checkbox).
- Size (required). Choose between Small and Standard.
- Scanning (required). Choose between Interlaced, Progressive, and Unknown.
- Pack Deformation. Choose between None and Misc. damage.

5.32 DVCPro
- Format Version (multiple checkboxes) (required). Select one or more of the following: 25, 50, HD, and Unknown.
- Recording Standard. Choose between NTSC, PAL, SECAM, and Unknown.
- Soft Binder Syndrome including Sticky Shed (checkbox).
- Size (required). Choose between Small and Standard.
- Recording Speed (required). Choose between Standard, Long Play, and Unknown.
- Pack Deformation. Choose between None and Misc. damage.

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5.33 Common format subsets

5.33.1 CD or CD±R (audio)
- In the format field, select Sound optical disc (see section 5.13).
- When prompted to input a Type, select the corresponding format.

5.33.2 DVD, DVD±R, VCD, or CD±R (video)
- In the format field, select Optical video (see section 5.14).
- When prompted to input a Format Version, select the corresponding format.

5.33.3 Hi8
- In the format field, select 8MM (see section 5.21).
- When prompted to input a format version, select Hi.

5.33.4 MiniDV
- In the format field, select DV (see section 5.25).
- When prompted to input a size, select Small.

5.33.5 Betacam SP
- In the format field, select Betacam (see section 5.27).
- When prompted to input a format version, select SP.

5.33.6 SVHS
- In the format field, select VHS (see section 5.28).
- When prompted to input a format version, select SVHS.

5.33.7 VHS-C
- In the format field, select VHS (see section 5.28).
- When prompted to input a size, select Small.

5.33.8 U-matic S
- In the format field, select U-matic (see section 5.30).
- When prompted to input a size, select Small.

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6 Using Filters, Searching, and Sorting

6.1 Using filters

Filters can be used on multiple levels: Filtering results within all units, all collections within a single unit, or all asset groups within a single collection.

6.1.1 To use a filter:

- Select **Show Filter**. This button is located near the top center of each page where filtering is available.

- Fill in desired filtering constraints.

- Once any constraints are filled in, the results will automatically be filtered accordingly.
- Select **Reset** to remove the filter and show all items.

6.1.2 Optional filter fields include:

- Score **Type:** Select from **MediaSCORE** or **MediaRIVERS**.
  Note: This feature is only available when filtering all units or all asset groups within one collection.
- Text**:** Filter using any text that you type.
- Date**:** Select from **Created on** or **Updated on**.
- Status**:** Select from **Incomplete**, **In Progress**, or **Completed**.
- Score**:** Enter a score range.
- Storage **Location:** Select from any created storage locations.
  Note: This feature is only available when filtering all units or all collections within a single unit.

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6.2 Searching

- Select the dropdown arrow in the search bar. The search bar is located at the top right of each page where searching is available.

- If desired, select one or more of the following search parameters to add it to your search:
  - **Format**: select from a list of all formats.
  - **Type**: this allows you to search on the unit level, collection level, or asset group level. Selecting none of these will search at all levels.
  - **Storage location**: select from any created storage locations.
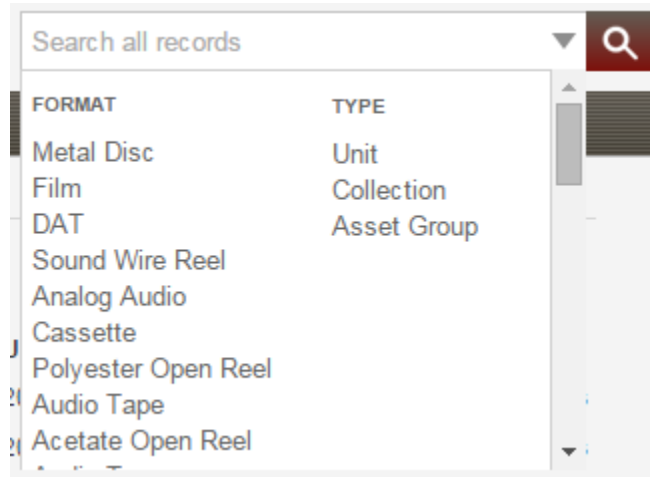
- If desired, type any word or phrase and hit enter to include it in the search parameters. Repeat this step to add more text.
- To perform the search, select the magnifying glass icon.
- Selected search parameters can be removed by clicking on the X next to it.

6.3 Sorting by values in a column

- Sorting is available in the list of units, collections, and asset groups.
- To sort values in a column, select the small arrows to the right of the column header
  - Select once for ascending order
  - Select again for descending order
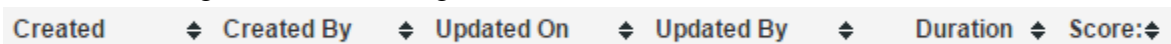
- Sort options include:
  - Unit name, collection name, or asset group name
  - Date created
  - Created by
  - Date updated
  - Updated by

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o　Duration
　　　o　Primary ID (available only in the list of collections)
　　　o　Asset group score (available only in the list of asset groups)

7 Reports and Scoring

7.1 Running Reports

7.1.1 Run a Report
- Select **Report** from the top navigation bar for a list of available reports.

- Select the name of the report to display the options for that report.
- Select options beginning at the top of the screen and work downwards.
- Some fields lower down will not become available until fields higher up have been selected.
- See sections below for information about options.

7.1.2 CSV or XLSX
MediaSCORE can generate reports either as a comma-separated values file (CSV) or as an Excel Open XML Format Spreadsheet (XLSX). Using the dropdown menu labeled Export Type, select either **CSV** or **XLSX**. The default setting is CSV.

7.1.3 Export
After choosing among the available options, select **Export** to generate a report or **Cancel** to return to the Reports List. Reports may take some time to generate depending on their size.

7.1.4 Individual Reports

7.1.4.1 Recording Date Report
This report lists asset groups in order according to year recorded. Select Units.

7.1.4.2 Asset Groups Scoring Report
This report lists asset groups organized by score. Select Units and Format Type.

7.1.4.3 Collection Status Report
This report gives the status of each collection as complete, incomplete, or in progress. Select Units, Collection, and Collection Status. You can also specify a Start Date and an End Date.

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7.1.4.4 Problem Media Report

This report is not currently functional. There is a dropdown menu for selecting Problem Type, but it is grayed out and disabled, and a selection is required in order to run a report.

7.1.4.5 All Data Output

Under Type of Report to Export, select between three types of reports: Output All Asset Groups Report, Output All Asset Storage Locations, or Output All Users Report.

7.1.4.5.1 All Asset Groups Report

This report lists most fields associated with asset groups.

7.1.4.5.2 All Asset Storage Locations

This report lists storage location information by collection.

7.1.4.5.3 All Users Report

This report lists information about each user with a MediaSCORE profile.

7.1.4.6 Evaluator's Report

This report lists all asset groups that have been evaluated by one or more selected users. Select Evaluator and Format Type. You can also specify a Start Date and an End Date.

7.1.4.7 Percentage of Holdings

This report is not currently functional. There are dropdown menus for selecting Collection and Format Type, but it is not possible to have values selected simultaneously in both menus, and both are required to run a report.

7.1.4.8 Duration Reports

This report lists the durations of selected asset groups as well as their total quantity and duration. Select Units and either Collections or Format Type. Collections and Format Type may not be selected simultaneously.

7.1.5 Using Microsoft Excel to Edit Reports

If you would like to process or display data from MediaSCORE in a way that isn't provided for in an existing report, you may be able to do this by manipulating one of the existing reports in a tool such as Microsoft Excel. *See **IU_mscore_report_fields.xlsx** for a table of which fields are given in which reports.* The All Asset Groups Report contains most fields except for score and collection status.

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7.2 Scoring

7.2.1 Factors that affect scoring
The final score for an asset group is the sum of its format base score and the point values for all its risk factors. Not all information entered into MediaSCORE affects the final score. The following factors affect scoring:
- Format
- General factors:
    - o Year recorded
    - o Copies
    - o Off-brand
    - o Fungus
    - o Other contaminants
- Format specific factors
- Year recorded
- Copies

Each of these factors is edited within each individual asset group. All other information entered into MediaSCORE is for reference, aiding identification of collections and management of prioritization data and results.

7.2.2 Points
A spreadsheet listing all format base scores and point values for risk factors is available as ***IU_mscore_point_system.xlsx***. This information may also be viewed by adding the following address to the end of your institution's address used for MediaSCORE:
/index.php/characteristicsvalues/index
For example, Indiana University hosts Mediascore at https://mediascore.dlib.indiana.edu. By appending the previously mentioned address extension, the list of format base scores and point values for risk factors is viewed and edited at
https://mediascore.dlib.indiana.edu/index.php/characteristicsvalues/index
   Note: Although the point values assigned to specific risk factors can be edited at this URL, we have not thoroughly tested this functionality, and we recommend that it be used with caution.

7.2.3 Scale
The final score for an asset group can be interpreted according to this scale:
- **4.5-5**: Extreme danger—digitize immediately
  ("I'm begging my director for money tomorrow")
- **3.5-4.49**: Danger ahead—digitize near-term
  ("I'm writing a grant in the next year")

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- **2.5-3.49**: Caution, moderate risk—digitize soon
  ("I'm actively planning for digitization")
- **1.5-2.49**: Lower priority, digitize medium term
- **0.6-1.49**: Low priority, digitize within 10-15 years
- **0-0.5**: Safe, not in need of digitization

MediaSCORE and MediaRIVERS

MediaRIVERS
(Media Research and Instructional Value Evaluation and Ranking System)

8 Introduction

8.1 Purpose and Scope of Tool
MediaRIVERS is a points-based research and instructional value assessment tool designed to aid the process of prioritizing time-based media collections for preservation action.

8.2 Points-based System
The tool asks evaluators to score each collection on a scale of 0-5 in each of five categories: subject interest, content quality, rareness, documentation, and technical quality. Based on these five scores, the software calculates a final score for each collection. Final scores can be used to rank collections numerically by value. Collections with higher scores are more valuable, and collections with lower scores are less valuable.

The following table is a general breakdown of the points-based system, including category weighting and a brief description of each category:

Category	Key Question(s)	Comments	Action
Subject Interest (25% of final score)	How much actual or potential interest is there in the topics/subjects documented by the collection?	Includes consideration of significance, importance of a creative work, experiential potential, past use and potential for future use, and local and functional value.	Assign points on a 0-5 scale
Content Quality (25%)	How well, how thoroughly, or how substantially does the collection document its topics or subjects?	Encompasses the quality of the collection's documentation of its topics or subjects. Includes consideration of extensiveness, detail, and thoroughness.	Assign points on a 0-5 scale
Rareness (25%)	To what extent is the collection's documentation of its topics/subjects rare or unique? To what extent are there other sources of information that could	May require curatorial knowledge and/or research to identify similar collections at other institutions.	Assign points on a 0-5 scale

	substitute for it?		
Documentation (15%)	How substantial and appropriate is the supporting documentation provided with the time-based media objects?	Refers to documentation that identifies, interprets, and/or complements the content of the media collection. Serves research and instruction, provides context for creative works. This category helps differentiate time-based media collections from other types of archival holdings.	Assign points on a 0-5 scale
Technical Quality (10%)	How well recorded/filmed or poorly-recorded/filmed is the media in the collection?	Refers to the level of care, craftsmanship, and expertise applied in the making of the recordings and/or the quality of the equipment and media used.	Assign points on a 0-5 scale
Generation	Does the collection consist of originals or copies?	If the collection consists of copies then further research to locate the originals may be necessary.	No points. Track status of generation using a controlled vocabulary.
Intellectual Property	What IP issues restrict the collection's use, if any?	Copyright law, intellectual property concerns, donor restrictions, and ethical issues— these issues may change over time.	No points. Track IP status using controlled vocabulary.

See section 11 (Explanations of scored and unscored sections in MediaRIVERS) for more detail about each of these fields.

Scores for each category are added together to provide an overall collection research and instructional value rating score on a scale of 0-5. This final score is the result of points assigned in each of the five categories discussed above, all of which combined provide a number that represents the overall value or priority for a collection. See section 13.1 for more details about how the final score is calculated. A low score in one category does not necessarily mean that a collection will rank low overall.

See section 13.3 for information on interpreting final scores.

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8.3 Process of grouping and assessing

MediaRIVERS is designed to rate the value of audiovisual materials at the collection level. First, appropriate collections need to be defined if they do not already exist. Then each collection in turn should be assessed in each of the five categories. It is preferable for personnel trained in the use of the tool to work with media custodians and curators and assess collections collaboratively. This might entail sitting down together with available documentation for the collection and having a conversation about it. The document "Introduction to the Media Research and Instructional Value Evaluation Ranking System (MediaRIVERS)" (**IU_mrivers_intro.pdf**) is appropriate for sharing with collaborators, such as media custodians, who may need to understand the tool's principles in order to participate in the assessment process, but who will not be using the software directly. Additional research may sometimes be needed to score a collection in some categories, but the main goal should be to draw on existing knowledge and fit it into the MediaRIVERS framework.

9 Log in

9.1 Log in
See section 2.1 (Log in).

9.2 Forgot password
See section 2.2 (Forgot password).

9.2.1 Manual password reset
See section 2.2.1 (Manual password reset).

9.3 Configure defaults
See section 2.3 (Configure defaults).

10 Create, edit, and delete

10.1 User profile
See section 3.1 (User Profile).

10.2 Unit personnel
See section 3.2 (Unit Personnel).

10.3 Storage location
See section 3.3 (Storage Location).

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10.4 Unit
See section 3.4 (Unit).

10.5 Collection

10.5.1 Defining a collection

Because MediaRIVERS is intended to rank collections by value, the groupings used to define collections need to fulfill certain criteria:

- **Different collections should show differences in value.** If all collections receive more or less the same score, no advantage is gained in terms of prioritization.
- **All items in the same collection should have roughly similar value.** They are unlikely to have exactly the same value, and that is not to be expected. However, if items within a single collection vary too greatly in value, the score for the collection as a whole is likely to be misleading as a guide to prioritization. If so, some items will be much more valuable than the collection score implies, and others will be much less valuable.

In some cases, a unit may have pre-defined groupings that already meet these criteria. If so, then those groupings can also be used as "collections" in MediaRIVERS. However, if a unit has not already organized its holdings into groupings, or if its groupings don't fit the above criteria, then it will be necessary to define new groupings specifically for use as "collections" in MediaRIVERS. A good starting point is to ask: "What categories among your audiovisual holdings do you consider more or less valuable?"

10.5.2 Create Collection

- Select **Assess** at the top of any page

- Select desired unit from unit list.
- Select **MediaRIVERS**. This button is located underneath the **Create Collection** button and to the right of the **MediaSCORE** button.
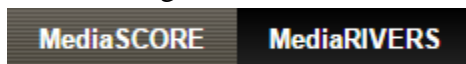
- Select **Create Collection** on top left.

- Enter collection information:
  - **Name** (required): Collection title, usually assigned by the unit where the collection is held. The collection name is used in conjunction with Primary ID to identify a collection unambiguously so that its contents can easily be located and retrieved for reformatting. It is less important that the collection name be unique than it is that the Primary ID be unique. *See Appendix A for examples of Collection Names and Primary IDs.*

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o **Primary ID** (required): Unique identifier assigned to collection. This field should uniquely identify a collection so that its contents can easily be located and retrieved for reformatting. In some cases this identifier will be a unit-assigned number. *See Appendix A for examples of Collection Names and Primary IDs.*
  Note: MediaRIVERS does not notify you if you enter a duplicate Primary ID. It is up to you to make sure that each collection has a unique Primary ID so that it may be located and retrieved.

o **Storage locations list** (required): All storage locations for the unit are selected by default. Keep selected all those that house media in this collection.

o **Description**: Provide any useful information particular to this collection.

o **Collection Status** (required): Used to help you to track progress. Once a collection has been created it is "In Progress." From there it may move to "Complete" when all work is done for the collection or "Incomplete" if work is finished for a time but not all items have been entered into MediaSCORE.
  Note: These statuses are not scored and may be applied as you see fit, though a value in the field is required to create and save the collection.

- Select **Save** to save new collection or **Cancel** to leave page without saving.

10.5.3 Edit general collection information

- Navigate to **collection list**.
- Find desired collection on list.
- Hover mouse over collection so that two symbols appear to the left of the name.
- Select the **edit** symbol; it will resemble a gear.
- You will be directed to the edit screen for the collection, where you may enter or update information.
- Select **Save** to save changes or **Cancel** to leave page without saving.

10.5.4 Delete a collection

If any asset groups (in MediaSCORE) are associated with this collection, you must delete them before deleting the collection. For more information on deleting an asset group, see section 3.6.3 (Delete Asset Group). To delete a collection:

- Navigate to collection list within appropriate unit.
- Find desired collection on list.
- Hover mouse over collection so that two symbols appear to the left of the name.
- Select delete symbol.
- You will receive a warning message asking you if you wish to permanently delete all information associated with the collection.
- If you wish to delete, select "Yes."
- The collection will no longer appear on the collection list.

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11. Explanations of scored and unscored sections in MediaRIVERS

This section gives a narrative explanation of each of the scored and unscored sections in MediaRIVERS: subject interest, content quality, rareness, documentation, technical quality, generation, and intellectual property.

11.1 Subject Interest (Scored)

11.1.1 Key question

How much actual or potential interest is there in the topics or subjects documented by the collection?

11.1.2 Scope

In this category, the evaluator assesses the significance or importance of the content in the collection. Collections may be significant at a number of levels including international, national, regional, and/or local. Evaluators may also consider such things as the importance of a creative work, potential for a heightened aesthetic experience, past use and potential for future use, and functional value within an institution.

At Indiana University, local value refers to the value of a collection to the university as an institution or the state of Indiana. Most campus collections may generally be considered valuable to IU since someone associated with the institution acquired them at some point in time. However, assessing this element within this category is for determining which collections possess particularly strong local value because they, for example, support a subject strength or document the work of an IU faculty member, document an Indiana tradition or cultural expression, or document IU itself.

Functional value is determined from an analysis of who created the collection and for what purpose and is considered by many archivists the strongest way to document institutions. It relies upon an understanding of the relationship between the collection and the institution's functions to judge the collection's value. It may not be applicable to many media collections or to collections that chiefly present cultural information. Useful questions to ask include: At what administrative level is the office or person that created the collection? What are the most important functions of the office or person that created the collection? Does the collection have evidential value? That is, does it provide critical information about the origins, functions, and/or activities of the office or person that created the collection?

11.1.3 Evaluator questions

Here are a few suggestive questions for evaluators to consider when assigning points in this category:

- Are the topics/subjects documented in this collection important historically, politically, culturally or in other ways?
- How likely will the content of the collection facilitate an understanding or appreciation of historical, political, cultural or other phenomena?
- Does the collection consist of content that is significant as creative works or artistic creations?
- How often has the collection been used in the past? What is the perceived potential for future use? Bear in mind that many time-based collections have not been widely used simply because they have not been available or discoverable.
- Does the collection consist of content that is valuable for international, national, or regional research? Is it valuable for local research?
- Does the collection consist of content with strong functional value that provides important documentation of an institution?
- Does the collection contain content that facilitates a heightened experience of historical events, human emotions, or aesthetic phenomena?

11.1.4 Points

Points	Description	Selected Examples
4.5-5	Of the highest interest	- The topics/subjects or creative works in the collection are of central historical, political, cultural or other importance at any level (international, national, regional or local) *and/or* - Collection has been constantly used in the past and has the highest perceived potential for future use *and/or* - Collection is essential for documenting the workings and functions of a unit or institution
3.5-4.4	High interest	- Topics/subjects or creative work are of high importance… - Collection has been consistently used… - Collection is very important for documenting an institution

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2.5-3.4	Moderate interest	
1.5-2.4	Minor interest	
0-1.4	No or minimal interest	

11.2 Content Quality (Scored)

11.2.1 Key question
How well, how thoroughly, or how substantially does the collection document its topics or subjects?

11.2.2 Scope
In this category, the evaluator assesses how well the underlying content of the collection documents topics/subjects or fulfills its reason for existing. This does not include technical quality, which is treated separately below.

This is a relative question for given time periods. That is, content quality may be very good for its time but not up to current standards in the field. The objective for evaluators is to rank collections according to current standards.

One variable to consider is the comprehensiveness or thoroughness of the content of the collection in relation to its documentation of topics/subjects or reason for existing. Evaluators may consider such things as the extensiveness or detail of the content. A creative work may provide its own reason for existing and can be evaluated for the presence or absence of all of its component parts.

11.2.3 Evaluator questions
Here are a few suggestive questions for evaluators to consider when assigning points in this category:

- How comprehensively does the collection cover its topics?
- How detailed is the content in this collection?

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Points	Description
4.5-5	Collection content is top quality and very rich. For example, it may be complete and comprehensive
3.5-4.4	Collection content is high quality and rich. For example, it may be thorough, but not complete
2.5-3.4	Collection is of moderate quality and richness and is moderately complete
1.5-2.4	Collection content is of low quality, is only incidentally valuable, and is limited or narrow
0-1.4	Collection content is of poor quality, slightly valuable or not valuable and is extremely limited/narrow

11.3 Rareness (Scored)

11.3.1 Key questions
To what extent is the collection's documentation of its topics/subjects rare or unique?
To what extent are there other sources of information that could substitute for it?

11.3.2 Scope
In this category, the evaluator assesses the level of rareness of the *content or subject matter* in the collection. Note that the physical media object itself (as opposed to the content *on* the object) may be unique but this is tracked in the section on generation below.

The level at which this analysis is applied is important to consider. This evaluation is for the general type of content, not the specific content embodied in a specific recording. Take, for example, a collection of recordings of Christmas caroling in Martinsville, IN from the 1940's. The appropriate question to ask is how many collections exist that document caroling in central Indiana during the 1940's? In other words, how rare is this subject matter? We are not concerned with the rareness of this particular collection of carols sung by five women and two men on December 15-17, 1949 that was recorded on paper-based open reel tape—it is understood that this was a unique recording session that is not represented in other archival collections. The fact that it is unique does not necessarily mean that it is of high value.

The content of the collection may provide unique documentation of its topics/subjects. That is, there are no other known collections or sources of information that provide the same documentation. The content of the collection may provide rare documentation that also exists in varying numbers of other institutions.

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11.3.3 Evaluator questions

Here are a few suggestive questions for evaluators to consider when assigning points in this category:

- How likely is a prospective user of this content to be able to access other, different source material that would serve the same purpose equally well?
- Are there other collections that document the same topics and subjects?

11.3.4 Points

Points	Description
5	Unique. The topics/subjects documented in the collection are not documented anywhere else
3.5-4.9	Very rare. Similar content may be found in one other collection
2.5-3.4	Moderately rare. Similar content may be found in several other collections
1.5-2.4	Fairly common. Similar content is widely available
0-1.4	Common. Documentation of the topics in the collection is ubiquitous

11.4 Documentation (Scored)

11.4.1 Key question
How substantial and appropriate is the documentation provided with the collection?

11.4.2 Scope
Media collections are not easily browsed nor subject to speed reading. They are more quickly evaluated using ancillary documentation, whether in the form of notes on tape boxes, liner notes in record jackets, or indexes from a field collector. Documentation can make a collection more useful in multiple ways. Without it a user may be unable to identify the collection's content (even after watching or listening to it) or, in the case of a larger collection, may be unable to locate material of interest. Documentation may also help identify outtakes or materials that were not integrated into a finished product. Alongside mere identification, however, documentation can contextualize and complement the content of time-based media collections. Extensive field notes might shed additional light on issues treated in a collection of field recordings, for example, or teaching booklets might help reveal how educational films were originally used and understood. Such documentation serves research and instruction and provides context for

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creative works. This category helps differentiate time-based media collections from other types of archival holdings in the ways in which ancillary documentation is essential to their use.

Different types of media collections call for different kinds of documentation. For example, documentation needed and/or expected to facilitate understanding a field collection is quite different than that needed for a collection of commercial 78 rpm discs, although either may include complementary documentation that provides information beyond basic identification to help users understand and interpret the content. Examples of complementary documentation include field notes, essays, articles, booklets, drawings, diagrams, photographs, press packs, press books, study guides, and others.

11.4.3 Evaluator questions
Here are a few suggestive questions for evaluators to consider when assigning points in this category:
- Is the content of the time-based media appropriately identified either through written documentation or spoken announcements? Does it contain complementary documentation?
- Is the documentation provided *with* the time-based media (field notes, transcripts, etc., *not* the content of the media itself) substantial?
- Is the time-based media accompanied by material in other formats that substantially enhances the overall value of the collection, apart from merely identifying the content of the time-based media?

11.4.4 Points
This category is weighted at 15%, which is less than the more central categories of Subject Interest, Content Quality, and Rareness. Its purpose is to push collections with complementary information slightly higher in the final rankings while pulling collections with less than adequate documentation slightly lower. If two collections are otherwise equal, one with complementary information that aids in interpreting and understanding its content is a slightly higher priority for preservation treatment than one with no complementary information. Likewise, a collection with less than adequate documentation is a slightly lower priority than one with adequate documentation. In all cases, the more central categories discussed above will have greater impact on the final score than the Documentation category.

Points	Description
4.5-5	Collection documentation is as substantial as can be imagined for the type of collection. Basic documentation is available plus there is much complementary information that helps users interpret the content.

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3.5-4.4	Collection documentation is highly substantial. Basic documentation is available plus there is some complementary information.
2.5-3.4	Collection documentation is adequate, but basic. It may be considered moderately substantial and there is no complementary information.
0.1-2.4	Collection documentation is limited and may be considered less than adequate or basic in some way.
0	No documentation with collection.

11.5 Technical Quality (Scored)

11.5.1 Key question
Is the collection well-recorded/filmed or poorly- recorded/filmed?

11.5.2 Scope
Many possible uses specific to media collections depend on the quality of the recording or filming process. For example, does listening to an audio recording give the listener goose bumps? Does watching a film transport the viewer vividly back into another time? That is, does the media work enable someone to have an aesthetically heightened experience? This basic function of time-based media is realized more successfully with a well-recorded or filmed collection. It may be less successful or not possible at all if the user is distracted by a poor recording that is unintelligible or only partly understandable (unless it is part of the aesthetic or formal design of the work). The production function of media—enabling the incorporation of content into a new work—is also accomplished more successfully with high fidelity recordings. In addition, researchers may learn more from well-recorded items by hearing and/or seeing details that would be masked if they were poorly recorded. Even instructional uses are likely to have greater impact with higher quality recordings.

11.5.3 Points
Quality of the recording process and fidelity of the work should be judged in relation to today's standards, not in relation to what is technically achievable for any given format. This is necessary to achieve a consistent scale in this category. It does not imply that the content is necessarily less valuable overall if its fidelity is characteristic of the 1930s, for example. It may be of somewhat less value for certain purposes, but other categories scored in this tool provide plenty of opportunity for such a collection to rise to the top. Note also that Technical Quality is weighted at 10% of the final score—significantly less than other variables so that other factors such as Rareness, if ranked highly, will automatically push a collection higher on the research value scale. Finally, this category may simply be dropped if there is not enough data for an accurate assessment. As discussed below, the application will produce a final score based on the

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remaining four categories. With this flexibility built into the tool, the Technical Quality category can function to slightly boost collections that score highly in this area rather than penalize those that do not. The exception is collections that score at the bottom of this category as discussed below.

The application uses a cut-off point for this category to prevent collections that are so compromised technically as to be unintelligible from rising to the middle of the rankings due to high scores in other categories. Collections scored in the bottom category—0-1.4 points—are automatically removed from consideration for preservation treatment.

Points	Description
4.5-5	Collection fidelity is outstanding, of the highest quality
3.5-4.4	Collection fidelity is high, better than average
2.5-3.4	Collection fidelity is moderate, average or satisfactory
1.5-2.4	Collection fidelity is seriously flawed, poor, below average
0-1.4	Collection is so poorly recorded or filmed that it cannot be understood, it is unintelligible or catastrophically compromised

11.6 Generation (Unscored)
For our purposes, generation can be defined as a class of objects that developed from a common ancestor. Some of the terms used to describe the generation of a media object include:

- An original recording is an audio or video object recorded directly by the recording machine that first captured the sound and/or image at the time it originated.
- A negative is the film element that captures the image in the camera. A positive or print is made from the film negative for projection or, in the case of reversal film, the film from the camera is processed into a positive. Other film elements may include sound in the form of magnetic tracks stored on film.
- A master recording may or may not be an original, but is the audio or video object designated to carry the content into the future.
- A first copy is a copy (or copies) made directly from an original and it may or may not be a master. A second copy is made from a first copy.
- A commercial copy is created from the production process for commercial release. It typically exists in multiple versions in multiple locations although it may be rare, in which case (as we define the term) only a few institutions or private collectors may hold a copy. Note that the content on the recording may also be rare—this is evaluated in section C on Rareness, above.

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Originals—the audio or video objects produced by the recording machine—typically present a higher quality source with the best possible fidelity for preservation work. The working assumption is that original recordings are assessed, not copies, and that preservation work is performed on the originals as recommended by media preservation best practices documents. There are occasions where originals have deteriorated to the point that copies, which may even be located at another institution, sound or look better. It is also possible that a collection is made up of copies and the disposition of the originals is either unknown or known to be lost. If originals are not available, it may be necessary to substitute copies. Because preservation work is expensive and there is much to preserve, it should be done only once. Therefore, it is worth researching the location of the best available source to pass on to future generations.

Because it may be necessary to undertake further research and/or perform preservation work using copies, evaluators do not assign points for this category. Instead, information on generation is tracked within MediaRIVERS to support additional research and curatorial decisions.

11.7 Intellectual Property (Unscored)

A collection that is currently not available for use by researchers may be a lower priority for preservation regardless of its significance. A collection that may never be available for research use may not be a candidate for preservation. Barriers to use include copyright law, intellectual property concerns, donor restrictions, and ethical issues. These are not always static. For example, donor restrictions may lapse or be renegotiated, new ethical issues may come to light or older ones become resolved, and intellectual property concerns may be heightened or lessened with research. Even copyright law changes over time. For these reasons, this category is not used directly to prioritize collections for preservation treatment. However, MediaRIVERS will track information relating to intellectual property issues to support curatorial-level decision-making. In some cases—a collection with stringent donor restrictions that make it unusable, for example—it will be necessary to exclude items from preservation work. We believe that this type of decision is best made by unit curators provided with accurate information, not by a software application.

12 Entering data for a collection

12.1 Instructions
- For each of the scored fields, enter a score between 0 (least valuable) and 5 (most valuable) in the small Score box.
- In the larger Notes text box to the right, enter any notes that might help document the reasoning behind the score for future reference.
  Note: In order for MediaRIVERS to calculate a final score for a collection, scores need to be entered for the first four fields and the fifth field (Technical Quality) must either

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contain a score or have the "Unknown" box checked. However, you can save a record at any time regardless of how many fields have been completed.

12.1.1 Other fields

12.1.1.1 Characteristics
This optional field is found at the top of the data entry page. You can use it to enter a brief description of the collection. This can be especially useful to do if the official title of the collection doesn't give a clear sense of its content.

12.1.1.2 Project Title
This optional field is found at the top of the data entry page. If you are evaluating collections in connection with a specific project, you can enter the name of the project into this field.

12.1.1.3 General Notes
Use this optional free text field to enter any other information relevant to the value of the collection.

12.2 Saving and canceling
After entering data:
- Select "Save" to save changes or "Cancel" to leave page without saving.
- You will then be directed to the list of collections for the unit.

12.3 Editing data for a collection
To edit data for a collection:
- Navigate to **collection list**.
- Find desired collection on list.
- Hover mouse over collection so that two symbols appear to the left of the name.
- Select the **edit** symbol; it will resemble a gear. ⚙
- You will be directed to the edit screen for the collection, where you may enter or update information.
- Select **Save** to save changes or **Cancel** to leave page without saving.
- You will then be directed to the list of collections for the unit.

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13 Scoring

13.1 Calculation

The way MediaRIVERS calculates the final score depends on whether or not a score has been assigned for Technical Quality. If there is, the final score is based on the individual scores weighted as follows:

Category	Weight
Subject Interest	25%
Content Quality	25%
Rareness	25%
Documentation	15%
Technical Quality	10%

If Technical Quality is rated at 1.4 or less, then no score is generated and the collection is removed from consideration for preservation treatment on the grounds that its content is too compromised to be useful.

If Technical Quality is marked as "Unknown," the final score is based on the other individual scores weighted as follows:

Category	Weight
Subject Interest	27.5%
Content Quality	27.5%
Rareness	27.5%
Documentation	17.5%

13.2 Displaying scores

When you have completed all required score fields (including a score or "Unknown" for Technical Quality), MediaRIVERS will automatically calculate and display the final score for the collection in the Collection Score box. This final score will be updated in real time if you

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change any of the individual scores. After you have saved the record, the final score for the collection will be displayed at the far right in the list of collections on the main page for the unit.

13.3 Scale for interpreting final scores

Points	Research and Instructional Value Statement
4.5-5	Collection has *exceptional* research, instructional, or experiential value. It is a top priority for preservation services. For example, it may contain detailed and/or unique or very rare content presenting a full and deep look at highly significant topics, subjects, people and/or the human experience or is an exceptional creative work.
3.5-4.4	Collection has *high* value and is a high priority.
2.5-3.4	Collection has *moderate* value and is a moderate priority. For example, it may contain spotty detail about significant subjects or rich detail about less significant subjects.
1.5-2.4	Collection has *minor* value and is a minor priority. For example, it may contain routine or scattered material providing only superficial information.
0-1.4	Collection has *no* value or has minimal value and is a very low priority.

13.4 Calibrating a scale

Users will need to decide how best to apply the scales outlined above in the context of a particular unit. Over time, evaluators should aim to develop a consistent feel for what particular scores mean. If there's some doubt about how to score a field for a particular collection, it can be useful to look at the scores previously given to that field for other collections and to score the new collection relative to those other collections. Bearing in mind the subjectivity of the process, it is advised that MediaRIVERS scores should be considered valid as a guide to prioritization only within a single unit (with scores assigned by the same personnel) rather than across multiple units. If MediaRIVERS scores are to be used to prioritize collections across multiple units, it's essential to take steps to ensure that all evaluators are applying the scales consistently and compatibly.

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14 Using filters, searching, and sorting

14.1 Using filters
Filters can be used on multiple levels: Filtering results within all units, or all collections within a single unit.

14.1.1 To use a filter:
- Select **Show Filter**. This button is located near the top center of each page where filtering is available.

- Fill in desired filtering constraints.

- Once any constraints are filled in, the results will automatically be filtered accordingly.

14.1.2 Optional filter fields include:
- **Score Type:** Select from **MediaSCORE** or **MediaRIVERS**.
  Note: This feature is only available when filtering all units.
- **Text:** Filter using any text that you type.
- **Date:** Select from **Created on** or **Updated on**.
- **Status:** Select from **Incomplete**, **In Progress**, or **Completed**.
- **Score:** Enter a score range.
- **Storage Location:** Select from any created storage locations.
  Note: This feature is only available when filtering all units or all collections within a single unit.

14.2 Searching
- Select the dropdown arrow in the search bar. The search bar is located at the top right of each page where searching is available.

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- If desired, select one or more of the following search parameters to add it to your search:
  - o **Format**: select from a list of all formats.
  - o **Type**: this allows you to search on the unit level, collection level, or asset group level. Selecting none of these will search at all levels.
  - o **Storage location**: select from any created storage locations.

- If desired, type any word or phrase and hit enter to include it in the search parameters. Repeat this step to add more text.
- To perform the search, select the magnifying glass icon.
- Selected search parameters can be removed by clicking on the X next to each paramater.

14.3 Sorting by values in a column
- Sorting is available in the list of units, collections, and asset groups.
- To sort values in a column, select the small arrows to the right of the column header
  - o Select once for ascending order
  - o Select again for descending order

- When sorting on the list of units page, sort options include:
  - o Unit name
  - o Created date
  - o Created by
  - o Updated on
  - o Updated by
  - o Duration
- When sorting within a collection, sort options include
  - o Primary ID

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- o Collection
- o Subject Interest
- o Content Quality
- o Rareness
- o Documentation
- o Technical Quality
- o Total

15 Running reports

15.1 Instructions
To run a report:
- Select **Report** from the top navigation bar for a list of available reports.

  ⬚ Assess   📱 Report   ⚙ Settings

- Select the name of the report to display the options for that report.
- Select options beginning at the top of the screen and work downwards.
- Some fields lower down will not become available until fields higher up have been selected.
- *See sections 15.2—15.4 for information about options.*

15.2 CSV or XLSX
MediaRIVERS can generate reports either as a comma-separated values file (CSV) or as an Excel Open XML Format Spreadsheet (XLSX). Using the dropdown menu labeled Export Type, select either CSV or XLSX. The default setting is CSV.

15.3 Export
After choosing among the available options, select **Export** to generate a report or **Cancel** to return to the Reports List. Reports may take some time to generate depending on their size.

15.4 Individual reports

15.4.1 MediaRIVERS Full Report
Outputs all MediaRIVERS fields. Select Units and Collections.

15.4.2 MediaRIVERS Scoring Report
Outputs only scores and basic collection information. Select Units and Collections.

15.4.3 Other reports
See section 7.1.4 (Individual Reports) for an explanation of reports pertaining to MediaSCORE.

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Using MediaSCORE and MediaRIVERS Together

16 Introduction

16.1 Purpose and scope of tools used together
MediaSCORE and MediaRIVERS were designed to be used together for prioritizing time-based audiovisual media collections based on both value and risk of loss. Either tool *can* be used independently of the other. It might be appropriate to use only MediaRIVERS to assess holdings that vary in value but not in risk level, or only MediaSCORE to assess holdings that vary in risk level but not in value. But in most cases the use of MediaSCORE and MediaRIVERS in tandem will enable a more holistic assessment than either tool would provide by itself. Together, these tools can help an institution pinpoint holdings that are simultaneously most valuable *and* at greatest risk.

16.2 Combined ten-point scale
MediaSCORE and MediaRIVERS both generate scores on a five-point scale. When the two tools are used together, the two five-point scores are added to yield a single "master score" on a ten-point scale.

A combined score between 0 and 3 has low risk of degradation and obsolescence as well as low research value. A combined score between 8 and 10 has a high risk of degradation and obsolescence as well as high research value. Scores between 3 and 8 can have varied levels of each category. For example, a combined score of 5 could have very high levels of degradation and obsolescence, but very low research value. The opposite could also be true with low levels of degradation and obsolescence, but with very high research value. Because of this, it is recommended to analyze combined scores between 3 and 8 on the two separate 5 point scales for MediaSCORE and MediaRIVERS to make prioritization decisions.

17 Consistency

17.1. Defining collections
For MediaSCORE and MediaRIVERS to be used together, collections must be defined in a way that is compatible with both tools. In order to work effectively, MediaRIVERS needs items within a collection to be similar to each other in value, and it also needs collections to differ from one another in value. Ideally, a collection in MediaRIVERS should be based around an intellectual, historical, thematic, or format commonality that binds its components together into a logical grouping so that they can be assessed meaningfully for value. For MediaSCORE, on the other hand, it doesn't matter how collections are defined as long as asset groups can be assigned to them. Remember that MediaSCORE ranks asset groups, not collections. Therefore, when using the tools together, it's generally advisable to define collections with the needs of

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MediaRIVERS in mind. One way to think about this is that MediaRIVERS focuses on defining and assessing collections, while MediaSCORE centers on defining and assessing asset groups *within* those collections.

17.2. Scales

When MediaSCORE and MediaRIVERS are being used together, evaluators should make an effort to harmonize the scales of both tools. For example, a "3" in MediaRIVERS should ideally reflect the same degree of priority as a "3" in MediaSCORE. The scale for MediaSCORE is already built into the software, so in practice this means trying to keep the scales for MediaRIVERS comparable to the existing MediaSCORE scale. If the scales of the two tools aren't in harmony with each other, then the "master score" calculated by adding the two scores will weight risk more highly than value, or value more highly than risk, rather than weighting both factors equally as intended.

18. Reports and Scoring

18.1 Running combined reports
- Select **Report** from the top navigation bar for a list of available reports.

- Select **Master Score Report** under the heading MediaSCORE & MediaRIVERS Scoring Report.
- Select the desired **Units and Collections**.
- Select to output the report as either **CSV** or **XLSX**.
- Select **Export** to generate a report or **Cancel** to return to the Reports List. The report may take some time to generate.
     Note: If a collection contains multiple asset groups, each asset group will have a different score in MediaSCORE, so it will also have a different combined score. For this reason, combined results are reported by asset group and not by collection.
     Note: The master score is reported *only* in column P of the Master Score Report and is on a ten-point scale.

18.2 CSV or XLSX

MediaSCORE can generate reports either as a comma-separated values file (CSV) or as an Excel Open XML Format Spreadsheet (XLSX). Using the dropdown menu labeled Export Type, select either CSV or XLSX. The default setting is CSV.

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Appendices

Appendix A: Example units, collections, and asset groups

A.1 Units
This section lists some examples of the units we created in MediaSCORE and MediaRIVERS at Indiana University Bloomington.
- Anthropology, Department of
- Archives of African American Music and Culture
- Black Film Center/Archive
- Center for Disability Information and Referral
- Cook Music Library
- Elizabeth Sage Historic Costume Collection
- Mathers Museum of World Cultures
- Media Design and Production
- Radio and Television Services
- University Archives

A.2 Collections
This section provides examples of actual collections entered into MediaSCORE and MediaRIVERS at Indiana University Bloomington. Primary IDs are given in parentheses.

Examples of pre-existing collections entered into MediaSCORE and MediaRIVERS:
- Lilly Library
  - Rust Hills mss. (LMC 2305)
  - Hays mss. (LMC 2671)
  - Odets mss. (LMC 1808)
- Center for the Study of History and Memory
  - Biography: J. Edward Roush (ohrc017)
  - Claude Barnett and the Associated Negro Press, 1976-1977 (ohrc028)
  - William E. Jenner and Indiana Politics, 1971-1974 (ohrc103)
- Archives of African American Music and Culture
  - Mellonee Burnim Collection (SC 7)
  - Smithsonian Black Radio Collection (SC 39)
  - Rhythm & Blues Foundation Collection (SC 90)
- University Archives
  - Felix J. Oinas Papers (C400)
  - Biology Department, Joan Wood Lecture Series (2012/003)
  - School of Education, Office of Communications and Public Relations (2011/127)
- Archives of Traditional Music

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- o Ethiopia, Tigré and Eritrea, Harold Courlander, 1942-1943 (54-001-F)
- o United States, Kentucky, Wyatt Insko, 1954 (54-061-F)
- o United States, Michigan, Hidatsa Indians, Zellig S. Harris and Carl F. Voegelin, 1938 (54-180-f)

The following are examples of collections defined specifically for using MediaSCORE and MediaRIVERS together. All collections assigned to these particular units are listed to show how total holdings were divided up in each case.

- Astronomy, Department of
  - o High Priority Items (Astronomy 1)
  - o Low Priority Items (Astronomy 2)
- Mathers Museum of World Cultures
  - o Mathers First Priority (Mathers-01)
  - o Mathers Second Priority (Mathers-02)
  - o Mathers Third Priority (Mathers-03)
  - o Mathers Fourth Priority (Mathers-04)
  - o Mathers Fifth Priority (Mathers-05)
- Center for Disability Information and Referral
  - o IU Created Material (CeDIR 1)
  - o Non-IU Created Material (CeDIR 2)
- Anthropology, Department of
  - o Research Related (ANT 1)
  - o Faculty/Job Talks (ANT 2)
  - o Other (ANT 3)
- Neal-Marshall Black Culture Center Library
  - o African American Studies (NMBCCL01)
  - o Arts (NMBCCL02)
  - o Journalism (NMBCCL03)
- Law Library
  - o Named Lecture Series (Law 001)
  - o Symposiums (Law 002)
  - o Events (Law 003)
  - o Court Proceedings (Law 004)
  - o Miscellaneous (Law 005)
  - o Moot Court (Law 006)
  - o The Voice of Modern Trials LP (KF 8915.A2 B45)
  - o Prosser to the Freshmen (KF273.P76 1930z)

A.3 Asset Groups

These are actual examples of asset groups defined in MediaSCORE at Indiana University Bloomington. All asset groups assigned to these particular collections are listed to show how total contents were divided up in each case.

- University Archives
  - James King papers, 1940-1999, bulk 1968-1999
    - Open reel tapes
    - VHS
    - Film
- Center for Disability Information and Referral
  - Non-IU Created Material
    - VHS
    - Audiocassettes
    - U-matic
    - 1/2" Open Reel Video
- Archives of Traditional Music
  - United States, Indiana, Gary, Adrienne Seward, 1976
    - 90 min cass
    - 60 min cass
- Lilly Library
  - Dorson mss.
    - Audiocassettes (Type 1)
    - Audiocassettes (Type 2)
    - Open reel tapes (paper)
    - Open reel tapes (acetate)
    - Open reel tapes (acetate) (thin tape)
    - Open reel tapes (polyester)
    - Open reel tapes (polyester) (thin tape)
    - Open reel tapes (polyester) (SSS)
- Archives of Traditional Music
  - Mali, Maninka, Charles S. Bird and Massa Maghan Diabate, 1968-1972
    - 5" Off brand Acetate open reel
    - 5" 1 mil Polyester open reel tape
    - 5" Off-brand Polyester open reel
    - 7" Acetate open reel tape
    - 7" Off brand Acetate open reel
    - 7" Off-brand Polyester open reel
    - 7" 1.5 mil Polyester open reel tape

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- Lilly Library
  - Odets mss.
    - Wire recordings - damaged
    - Wire recordings – undamaged

A.4 Asset Group Primary IDs

The following are examples of asset group Primary IDs defined for MediaSCORE at Indiana University Bloomington. The goal was to identify the contents of the asset group so that they can be located and retrieved for reformatting at the appropriate time. In the last two cases, the collection has only one asset group in the format indicated, so there was no need to distinguish the contents more precisely.

- OT 9208--9217
- 12-1286--1292
- AAAMC HI8VC 1--8, 10—20
- 1-5, 7, 8, 56... (see description)
- Box 112
- All U-matics
- Open reel tapes

For large or varied collections, it may be necessary to include a higher level of distinction between asset groups. The following is an example from Indiana University Bloomington of a collection of roughly 200 open reel tapes with a very wide variety of asset groups:

- 3" 3.75 ips 1/2 track acetate open reel tape
- 3" 3.75 ips 1/4 track acetate open reel tape
- 3" 3.75 ips 1/4 track polyester open reel tape
- 3" multiple ips 1/4 track polyester open reel tape
- 5" 7.5 ips 1/4 track acetate open reel tape
- 5" 7.5 ips full track acetate open reel tape
- 7" 1.875 ips 1/2 track acetate open reel tape
- 7" 3.75 ips 1/4 track polyester open reel tape
- 7" 3.75 ips full track SSS brand acetate open reel tape
- 7" 3.75 ips half track acetate open reel tape
- 7" 3.75 ips half track SSS brand acetate open reel tape
- 7" 7.5 ips 1/2 track acetate open reel tape
- 7" 7.5 ips 1/4 track mono acetate open reel tape
- 7" 7.5 ips 1/4 track mono polyester open reel tape
- 7" 7.5 ips 2 track stereo SSS brand acetate open reel tape
- 7" 7.5 ips full track SSS brand acetate open reel tape
- 7" 7.5 ips multiple tape stock SSS brand acetate open reel tape
- 7" 7.5 ips off brand full track polyester open reel tape

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- 7" multiple ips 1/4 track mono
- 7" multiple track configurations 7.5 ips polyester open reel tape
- 7" multiple track configurations 7.5 ips SSS brand acetate open reel tape
- 7" multiple track configurations multiple ips acetate open reel tape
- 7" multiple track configurations multiple ips polyester open reel tape
- 7" unknown/multiple track configuration 7.5 ips polyester open reel tape
- 7" unknown/multiple track configuration multiple ips acetate open reel tape

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Appendix B: MDPI Insights

The following sections cover some additional insights and strategies that the Strategic Media Access and Resource Team (SMARTeam) has found helpful over the course of gathering data and assessing collections for Indiana University's Media Digitization and Preservation Initiative (MDPI).

B.1 Changed Circumstances

MediaSCORE and MediaRIVERS were originally designed to help us rank audiovisual media according to risk and value so that we could prioritize objects for reformatting to a file-based digital medium. However, IU then committed to reformat virtually all of its important time-based media within five years. Prioritization therefore became less important to us than gathering technical metadata about our holdings to inform our digitization plan. At this point, MDPI's SMARTeam began to use MediaSCORE primarily as a way to assign "like" recordings to asset groups that could move efficiently through the mass digitization process together. The SMARTeam needed to be able to create and manage batches of material with identical (or at least very similar) technical characteristics. Some of these characteristics are as broad as format, playback speed, and playback length, but they also include finer distinctions such as tape thickness, recording standard, stock brand, and reel size. We modified our use of MediaSCORE to incorporate additional technical metadata and to facilitate tracking media objects at the item level, as discussed in the following section.

B.2 Strategic Uses of Asset Group Names and Primary IDs

Because of our changed circumstances, we began using MediaSCORE fields and Asset Group Names and Primary IDs in ways we had not originally anticipated:

B.2.1 Asset Group Names

These were modified to include additional technical metadata in a sortable way. One parameter we appended to the beginning of asset group names was the reel size of open reel tapes, for example:

- 7" 3.75 ips acetate open reel tape
- 5" 7.5 ips polyester open reel tape

This data was then sorted and parsed for inclusion with individual item records so that we could group tapes by maximum recording length for efficient mass, parallel digitization, something MediaSCORE was not originally designed to do. Similarly, we appended the capacity of analog audio cassettes to asset group names, for example:

- 60 min Type I audio cassettes
- 90 min Type I audio cassettes

Again, this approach enabled us to track a parameter MediaSCORE was not originally designed to track.

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B.2.2 Primary IDs

Asset groups often have more than one media object associated with them, but for our reformatting workflow we needed a separate record for each media object. At Indiana University's Archives of Traditional Music, for example, individual media objects almost always had item-level unique identifiers (e.g., OT 2223), whereas the Primary IDs we had been assigning to asset groups generally cited a range of shelf numbers (e.g., OT 2219--2237). Programmatically parsing the asset group Primary IDs into item-level identifiers was done in coordination with our metadata and IT staff and the results were stored outside of MediaSCORE in an item-level database.

The SMARTeam only developed these strategies for handling Asset Group Names and Primary IDs after we had been entering data into MediaSCORE for some time. Consequently, tedious clean-up projects had to be carried out on earlier records to ensure consistency and suitability for programmatic parsing. To avoid the need for future clean-up work, an institution should try to establish consistent protocols for naming asset groups and assigning Primary IDs at the outset, carefully considering all potential uses to which the data might eventually be put.

B.3 "Unknown" dates

While inputting data into MediaSCORE, the SMARTeam noticed that some asset groups were being automatically assigned scores larger than five points. Upon investigation we discovered that at times the team was inputting text into the "Year Recorded" field when a date was unknown. MediaSCORE was interpreting the text "unknown" as the year 0. Since the age of the recording adds to the asset group score, the scores of affected asset groups ended up greatly inflated. To remedy this issue, we created a table of median recorded dates for each format for use by default whenever the date recorded is unknown. This table is attached as *Appendix C* (Format Median Dates). Evaluators will often be able to make a better educated guess based on the circumstances of a given body of materials, and the table of median dates should be used only as a last resort.

B.4 Intermediary spreadsheets

MediaSCORE requires that media objects be divided into collections and asset groups before data can be entered about them. Sometimes we found that it wasn't feasible to sort materials physically into asset groups, for example with very large collections or collections split across numerous containers. Sometimes unit personnel were initially unsure what kinds of holdings they had and weren't in a position to define meaningful collections up front. In such cases, we found it helpful to create intermediary Excel spreadsheets and to enter data into these while we were inspecting objects for risk factors. For such cases, *Section 5, Formats Fields,* will be a helpful reference in knowing what information, both required and optional, will be important to gather for each format. After gathering information about each format into an intermediary spreadsheet, the spreadsheet can then be sorted into asset groups and entered into MediaSCORE.

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If collections themselves have not yet been defined, unit personnel can use the intermediary spreadsheet to define them and to associate items with them. The spreadsheet can then be sorted by collection, and into asset groups within collections.

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Appendix C: Format median dates

The following is a list of median dates for each format. These dates can be used in populating an asset group *(see section 4.2, Required Fields)* when the year recorded is unknown.

Format	Median
Metal Disc	1932
Lacquer Disc	1945
DAT	1996
Sound Wire Reel	1950
Analog Audio Cassette	1985
Polyester Open Reel Audiotape	1977
Acetate Open Reel Audiotape	1961
Paper Open Reel Audiotape	1948
PVC Open Reel Audiotape	1956
MiniDisc	1999
Cylinder	1912
Sound Optical Disc	1997
Optical Video	2003
Pressed 78RPM Disc	1927
Pressed LP Disc	1974
Pressed 45RPM Disc	1974
LaserDisc	1989
Betamax	1982
VHS	1992
8MM	1999
2" Open Reel Video	1971
1" Open Reel Video	1980
Half Inch Open Reel Video	1973
U-matic	1976
DV	2004
DVCAM	2004
DVCPro	2004
Betacam	1997
Digital Betacam	2003
HDCAM	2005
XDCAM Optical	2008

MediaSCORE and MediaRIVERS

Appendix D: Item-level assessment

MediaSCORE and MediaRIVERS were both designed to assess audio and video media carriers at the group level. However, they can also be used for item-level assessment.

To use **MediaSCORE** for assessing item-level risk, treat each physical object as its own separate Asset Group. The quantity field should always be filled in as "1," and the Asset Group Primary ID and Name should uniquely identify a single object rather than a range of objects.

To use **MediaRIVERS** for assessing item-level value, it is necessary to treat each individual item as its own separate Collection. The Collection Primary ID and Title should uniquely identify a single item rather than a range of items.

MediaSCORE and MediaRIVERS