[SLIDE 1]

Hello and welcome to the **Effective Outsourcing with Audiovisual Digitization Providers** webinar. This is the first of two webinars in the **Strategies for Audiovisual Digitization Projects** series, which was created by the **Council on Library and Information Resources** and is graciously hosted by the Digital Library Federation.

My name is Wayne Graham and I am the Technical Director for CLIR and will be serving as today's moderator.

I am joined by
- Jan Jones of Memnon Archiving Services,
- Diana Little of The MediaPreserve,
- Kathy O'Regan of Bay Area Video Coalition,
- and Bryce Roe of the Northeast Document Conservation Center.

This two-part series is aimed primarily at professionals in cultural memory organizations who are tasked with preserving audiovisual materials, but may lack specialized training or resources. Or even those who simply need a confidence boost before engaging in their own project!

[Slide 2]

Let's dive right in with some background on today's presentation.

Many audiovisual preservation experts estimate that there are only 10-15 years left before a significant portion of our audiovisual heritage is rendered irretrievable due to the twin threats of…

[Slide 3]

… degradation and obsolescence.

Some institutions may be able to pull off in-house digitization projects, but most lack staff with specialized audiovisual training and/or funds to create digitization facilities. Furthermore, the legacy hardware required to read various audiovisual carriers gets harder to find with each passing year. The reality is that partnerships with external audiovisual digitization vendors will be necessary for many institutions and there is an immediate need for relevant educational resources.

Today's presentations will begin to address this problem by having a varied sample of vendor representatives discuss their services, address some broad concerns, and answer your questions.

[Slide 4]

We'll begin with a series of lightning talks in which speakers will describe their organizations.

[Slide 5]

Following that, we'll have a moderated discussion, directed partly by community input; and we would like to thank everyone who filled out the online survey that was attached to the announcement.

[Slide 6]
Finally, we will have a Q&A session. Feel free to type your questions into the chat box at any point during the presentation. We'll copy them into a separate box for the presenters to view more easily during the Q&A time.

Alright. So, let's dive right into the lightning talks. I'll pass things over first to Kathy O'Regan from the Bay Area Video Coalition.

[Slide 7]
Hello! I'm Kathy O'Regan and I am the manager of the preservation department at the Bay Area Video Coalition in San Francisco.

[Slide 8]
The Bay Area Video Coalition, better known as BAVC, has been operating in the Bay Area for over 40 years. BAVC is a nonprofit institution, that serves as a community hub for all those interested in media arts. At BAVC, we focus on education, content creation, and video preservation. Open to the public, we are proud to be an inclusive, diverse, welcoming and safe environment in the heart of San Francisco.

[Slide 9]
Preservation is one of the oldest departments at BAVC. Every tape we transfer is fully monitored by a trained preservation technician. Because we are dedicated to keeping pace with archival and preservation best practices, our staff are trained in moving image archiving and library and information sciences. An entirely non profit department, our focus is on the individual needs of clients and their collections, and the expansion of progress in the field of audiovisual archiving. The preservation department has been a leader in the field of analog video preservation since it's founding in 1994. In those 23 years, we have preserved thousands of hours of culturally significant and community-based audio and video content.

[Slide 10]
So, a little about our preservation team. Our staff is a small but endlessly dedicated team of trained audio visual preservation professionals. We currently have three full time staff members, two contracted preservation technicians, and one on call equipment technician - much needed in the world of obsolescent media! Our working process comes from a place of strong av preservation and technical expertise, with an intense dedication to upholding archival best practices at all times.

[Slide 11]
As regards services we provide, first and foremost of course we digitize tapes! We have the capacity to work with a wide rage of video and audio tape, both analog and digital. We provide

a collection assessment service for collections of varying size. We offer tape cleaning and baking services. We are also always available to answer questions. This is not a fee for service element of our department, but our field is constantly changing, and we believe strongly in the free and fruitful sharing of information between institutions and individuals both within the av archiving field and with those outside of it, particularly in the broader archival community.

[Slide 12]
We believe that one of the keys to our success as a preservation facility is having trained archivists on staff. Staff members steeped in archival best practices, and with a keen and vested interest in keeping pace with ever morphing standards in the field, help to ensure a consistent rate of quality in both management of archival materials and creation of digital content. We are also constantly expanding our use of open source applications, most particularly ffmpeg, in our continued effort to rely less on proprietary software. Our focus is, and must be, on longevity of both the tapes we digitize and the digital files we create. A consistent movement away from proprietary codecs and software can help to safeguard the validity of our files moving forward. Another absolute key to our success is maintenance of legacy equipment. Without equipment working in peak order, image quality quickly degrades and with it the quality of files we can provide our clients. BAVC works with two dedicated and experienced maintenance technicians on repairs and improvements on our equipment. We also have an on call technician who comes to BAVC to conduct minor repairs that we cannot complete ourselves. We use a wide variety of time base correctors, making individual analyses of each tape and collection we work with to assess which TBC will ensure the finest image quality attainable. Each tape we transfer is first assessed through use of both analog and digital scopes. Each of these elements are integral to our digitization process.

[Slide 13]
So, what about your RFP? My first two points are intrinsically linked - clarity and specificity. Be as clear as possible about your intended outcome, while being as specific as possible about your needs. While your vendor will be able to help you with certain questions as your project progresses, it is important that you have hashed out all key details and needs before drafting your RFP. Tape selection itself requires careful thought. Prioritization can be a struggle. It is tempting to put your most interesting and sought after content to the top of the queue, and while this focus is not without merit, there are aspects which must be taken into consideration. While magnetic media is facing obsolescence across the board, there are formats that are actively deteriorating at a faster rate than others. This fact should be considered when making your selections.

[Slide 14]
Once you have selected your vendor, I cannot recommend highly enough that you sustain an open line of communication with your primary contact oat you vendor. Too often mistakes are made simply due to lack of information. Ask questions! If there is an element of the project you are unsure of or concerned about, voice those concerns. You are outsourcing to avail of your vendor's set of expertise, don't be afraid to avail of it! I would also recommend requesting examples of your vendors work before beginning a large project in earnest. It would be

incredibly frustrating to receive your first batch of files only to realise that a small oversight renders them incompatible with your larger collection.

[Slide 15]
Do be aware that your vendor wants to help! BAVC's small, dedicated staff of archivists, technicians and librarians genuinely want to answer your questions and assuage your fears! Because we are a small, tight knit operation, we provide friendly, informal - though efficient! - client services. We have an extensive history of partnering with institutions and individuals to apply for funding. Our staff have various levels of experience in grant writing for audio visual collections and projects, while also working closely with our development department on all proposals. We are always on hand by email or by phone to give our clients, prospective clients, or simply inquisitive individuals information and advice.

[Slide 16]
BAVC Preservation also plays an active role in development within the audiovisual archiving community. We have developed a number of free open source tools for use in archival settings. QC Tools, in tandem with Signal server, offer quality control analysis tools for assessing digital files, with a particular focus on files derived from videotape. AV Compass is an accessible and easy to use cataloging tool, aimed at individuals and smaller, non av focused institutions. It also features a variety of videos and information introducing the novice to av preservation. AV Artifact Atlas is a community generated directory of examples of video and audio problems occurring in video. BAVC Preservation is proud to be consistently focused on the future while actively preserving the past.

[Slide 17]
Hello from the MediaPreserve in Pittsburgh, PA! We are a full-service audiovisual preservation lab, as the name implies, but today I'm going to focus briefly on film, which is my area of expertise.

[Slide 18]
If you have film in your collections, you're likely to have these gauges, which were common amateur and production formats in the 20th century and beyond. If you have 16mm or 35mm, you might also have negative, soundtracks, and other pre-print elements, in addition to projection positives (which are common in most collections.)

[Slide 19]
And it's less likely, but you might have some of these other, more unusual, formats.

[Slide 20]
I'll go over our basic workflow for film at The MediaPreserve.

[Slide 21]
When films arrive at our facility, they're checked into the system, given a barcode, and photographed for metadata. I'll go over the next four items in greater detail, but just briefly –

all films are inspected and cleaned before scanning. They're scanned on one of several scanners and then post-production is performed to create the master file. Master files are quality-checked using both automatic tools and manual processes – using eyes and ears. They are transcoded to create mezzanine and access files, deliverables are built with metadata to the client's specification, and the files are delivered, usually via a returnable hard drive.

[Slide 22]
I'll talk a bit about the equipment and methods we employ.

[Slide 23]
Every film is inspected on a rewind bench from head to tail, leader is added, damage is assessed, repairs are made, and observations are recorded, both for our use in scanning the film and to be included as part of the metadata.

[Slide 24]
We wind all the films onto archival cores, and if there is a need or desire, we can recan films into vented polypropylene containers. We generally use Stil Design products.

[Slide 25]
Most 16mm and 35mm films can be cleaned ultrasonically, using environmentally friendly HFE8200. Other gauges and delicate films are cleaned by hand, usually using the same solvent.

[Slide 26]
Scanning equipment is chosen based on the film's gauge and condition, and desired output formats. This is a Flash transfer, which can digitize 16mm and associated soundtracks.

[Slide 27]
This BlackMagic Cintel scanner is a relatively new acquisition for us. It can digitize 16mm and 35mm.

[Slide 28]
This photo shows a Kinetta scanner, which can handle almost any type of film and is very gentle with shrunken and delicate or damaged assets.

[Slide 29]
Most files require some post-processing after they are scanned, but the degree of intervention is minimal and only intended to reproduce the experience of viewing the film on a projector. We primarily use BlackMagic's Davinci Resolve for color correction and associated processes.

[Slide 30]
Post-production can include cropping, since most scanners capture information outside of the frame area.

[Slide 31]

Color correction is usually necessary, but again at a minimal level. Some faded films require a bit more color correction, though, to counteract the dye fading that can happen over time. We can also perform speed adjustments and stabilization at this stage.

[Slide 32]
But of course the MediaPreserve reformats more than just film, and magnetic media can be digitized at a higher volume than film. This is a typical audio studio, containing multiple ¼" open reel Studer decks and Tascam cassette decks, as well as turntables, wire recorders and other playback equipment.
[Slide 33]
This video studio contains 8 each of VHS, Umatic and BetaSP decks, but we can move in other playback devices for parallel ingest. Of course, we conduct 1-to-1 transfers for certain formats, like 2" quad.

[Slide 34]
There's certainly a lot to talk about in terms of what happens after engineers create the master files, but it can't all fit within this lighting talk, so I'm happy to answer questions here or outside the webinar.

[Slide 35]
Thank you very much!

[Slide 36]
Hello, this is Jan from Memnon. Thank you for joining me.

[Slide 37]
Memnon Archiving Services is new in the North American market. We've been in Bloomington, Indiana, since 2015, but we've got roots in Europe and the rest of the world. We specialize in a range of services that will digitize, restore, preserve, and provide access to audiovisual heritage. We have a unique workflow system that ensures quality, while still allowing large volumes of materials to be digitized. We do have nearly 20 years of experience working with different audiovisual technologies and clients throughout Europe, North America, Africa, and the Middle East. In 2015 we were acquired by Sony and this has several benefits. We now have access to lots of equipment and technical expertise and, of course, the great backing of Sony.

[Slide 38]
I'm going to run through these slides quickly and leave them here for reference. Again, our partnership with Sony gives us a lot of advantages and strength in the market, considering a lot of the material was made on Sony machines in the past.

[Slide 39]
We do have locations around the world, including on-site projects. If a project is big we'll go and set up a shop there. We're doing that now in South Africa and we're just finishing a project in Qatar.

[Slide 40]
We've worked with several clients, with over 2.5 million hours and over 5 million carriers having been preserved to date. Some of these clients are the BBC, the United Nations, the International Olympic Committee, and, of course, our cornerstone project here in the United States is with Indiana University.

[Slide 41]
Our facility here in Bloomington is in the Innovation Center. We completely remodeled the space when we moved in in 2015.

[Slide 42]
Our studios are designed to accommodate different formats based on what clients need. Our cornerstone project here is the Media Preservation and Digitization Initiative with IU. It's a five year project to complete over 280,000 various a/v media carriers, plus 25,00 reels of film, by 2020. To date, we have completed approximately 216,723 items and will start tackling the film in July.

[Slide 43]
We do a range of formats and we can add more as needed. Our partners at MDPI let us expand our expertise and allows us to handle things that need extra care of are rare, like wire recordings. We typically deliver a file package back that includes preservation masters, production copies (mezzanine), and access files all with embedded metadata. Plus we give you the XML and any quality control files you need. In the case of video, we do use BAVC's QCTools.

[Slide 44]
As far as what process you need, we choose this based on your collection--either unitary or parallel process. We've broken it down here on this slide with some examples. So a unitary process is going to be something that will not fit with multiple ingest. Perhaps the format is too complex (like 2'' quad) or the materials are in bad condition. Low parallel process will be 3 to 6 media being digitized by one engineer. Good quality ¼'' tapes--when we know that speed and track configurations are the same--are good for this, for example. Or videocassettes, like U-Matic. There are also high parallel processes, which can involve 8 to 32 items at once--on some articularly huge projects there may even be robotics involved.

[Slide 45]
I won't go over the entire workflow on this slide, but I do want to point out our toolset. We have a lot of proprietary software and programs that all work together to make our system very efficient.

[Slide 46]
We have our 5 levels of quality control and quality assurance happening all the time. But, again, the critical factor for success are these automated processes and human quality control happening every step of the way.

[Slide 47]
So what does parallel transfer look like? These examples show grooved media. When we get materials in we re-sleeve them, check them in, and give them visual inspection. Once they pass their first visual inspection they are taken to be cleaned. We have ultrasonic cleaning that allows you to do multiple records at once. All this happens before they are digitized. Notes are made about condition and tracked in our system.

[Slide 48]
For grooved media, we typically have 4 digitization workstations in a room. This picture gives a good example of the automated, semi-automated and human QC procedures working together.

[Slide 49]
So thank you for your time. Our contact information is on this slide.

[Slide 50]
My name is Bryce Roe and I'm the manager of audio preservation services at Northeast Document Conservation Center.

[Slide 51]
A little bit of background about NEDCC. The name is a bit deceiving, as we do have audio preservation services. When we first formed in 1973, we were focused on conservation of paper and book conservation--we were also the first conservation lab in the US specializing in this. However, we have expanded greatly both in kinds of preservation services and we are no longer just regional. We welcome clients from across the US and abroad. We also have expanded to do high quality digital imaging, and in 2014 we added audio preservation to the list of services. I should note that we have a preservation services department which can help with parts of a project that precede the actual digitization: collection assessment, identifying grants for you (planning, implementation), and other things.

[Slide 52]
We'll be focusing on our audio preservation service. This launched in 2014 when we added the IRENE service, which we'll touch on later. In addition to digitization, we are a conservation center--conservation and preservation services are folded into everything we do. For digitization we may clean the materials, we offer rehousing, we can do digital imaging and conservation of original paper-based containers and related materials, and consulting. We also offer a lot of informational resources for free on our website.

[Slide 53]
This is an overview of the formats that we reformat: magnetic/optical audio and grooved media. IRENE is for grooved media that is particularly damaged or really fragile: lacquer discs, wax cylinders, tin foil, and other rare formats. We do offer a stylus transfer service for discs that are intact and in good shape.

[Slide 54]
IRENE was implemented here in 2014. The acronym stands for Image Reconstruct Erase Noise Etcetera. It was so named because the first sound retrieved was a recording of "Goodnight Irene" by the Weavers. It uses a non-contact, optical scanning approach to retrieve audio from grooved media. This eliminates the possibility of damage caused by mechanical contact of a stylus on fragile media. The process creates an ultra high resolution image of the groove structures and those image files are processed by a software that translates them into audio files. If properly preserved, the image files can serve as a digital surrogate of the physical object. In addition to the audio files that we deliver, we give you the high resolution TIFF files.

[Slide 55]
Based on the success of IRENE, our clients asked us to expand to magnetic tape. We have a niche focus on collections where the stakes are high with fully attended 1:1 transfers. One audio engineer will listen to each tape from start to finish as it is digitized. That allows us to deliver 100% quality control; we're listening to the whole thing and can collect/document any errors. This means that you can be sure that anything that sounds off is intrinsic and not an artifact of the transfer process. The workflow includes strict adherence to IASA standards and FADGI. Also, our conservation-minded approach adheres to AIC guidelines. This means we use only vetted techniques and inform clients about any actions that we are performing. You have fully-informed consent and receive thorough documentation. This also means that we can accommodate most special metadata requests. Good candidates for fully attended 1:1 transfer with us are situations in which the stakes are high, items that are too risky to be transferred unattended, or clients without the time or staffing to completely listen to all deliverables (QC work).

[Slide 56]
How to approach us? Just contact us by email. Consultation is a process, not a price matrix. The process will be custom fit to your needs. We don't have fees for storage on pending projects, though we can work from photos. We also have a freely available template with information that we need to estimate cost.

[Slide 57]
Thank you for your time!

[Slide 58--Moderated Discussion]
Thank you all so much for these presentations, they were very informative.

Now we'll switch gears for a moderated discussion. During this section we will be covering certain aspects of audio-video digitization outsourcing that can be stressful--or even intimidating--for professionals who lack specialized training. In fact, the topics here are based on community feedback collected via the survey that was linked in the announcement for this series.

We've tried to organize the topics in a loosely chronological order for the digitization workflow.

Also, we realize that it is very easy to inadvertently transition from a "helpful information resource" to "information overload" when there are multiple speakers providing varied input. To help combat this, I will provide a basic response to each topic (and occasionally point to outside resources) and then allow the speakers to go more in-depth, providing examples, counterpoints, and even delving into details that pertain to specific media types.

[Slide 59]
A great way to think of this is the "need to know" vs. "nice to know" dichotomy; what information is required to get a project moving, and what information can be obtained a little later.

So, our first question…

[Slide 60--Discussion Question 1]
What type of information is required when I first reach out to service providers?

[Slide 61]
There are a few things to touch on regarding "need to know" information.

First off, know your format types--including information on brands if possible. The number of items and the estimated hours of content are also very important for estimating costs. Of course, it can be difficult to know how many hours of content you have, particularly if you lack the equipment to play the recordings, or if they can't be safely played. It's okay to give estimates or just give item counts in these cases.

Overall condition is also important to know because maybe there are conservation issues that need to be addressed prior to digitization. Also…

[Slide 62]
… the condition of your carriers--along with the types--may impact what service you'd like to go for.

Parallel transfer refers to a technician digitizing multiple recordings simultaneously, while *one-to-one transfer* is, as you may have guessed, is a slightly more boutique approach--oftentimes having technicians work with items that have unique conservation needs. As I mentioned earlier, the details of your project will determine what service is more appropriate. Our speakers will be able to provide some more details in a moment.

"*Deliverables*" refers to the product you are expecting to receive from the service provider. What types of digital files do you want and what are the conversion specifications?

[Slide 63]

This is where it's vital that you have done your homework. We have provided some useful links at the end of this presentation that will direct you to established guidelines for different types of materials. Of course, the Digital Library Federation's wiki content on "Digitizing Special Formats" at wiki.diglib.org is another great place to find helpful resources.

Finally, photos of the materials, their containers, and storage environment can be a great aid for service providers when it comes to assessing your collection.

So that was a brief rundown of the "need to know." I'll now turn it over to our our speakers comment on additional useful information to get your project off the ground.

JAN: This is indeed the basics that we need to know. Of course, additional information is very helpful. Some of this information can be derived from looking at the guides provided online, such as those found on the DLF wiki--a little research can go a long way. There are resources, for instance, that can help you identify tape stock, average length, and so on. Also, you can use the expertise of your vendor--we can help you work through specifics. Photos are so helpful for things like ¼'' tape (# of tape splices, issues with glue, and so on--these can be indications that there will be a need for repair).

[Slide 64--Discussion Question 2]
What advice can you give re: seeking out and identifying the most "qualified" service provider?

I'll leave this one pretty much to our speakers, but provide a bit of framing information.

[Slide 65]
The current best practice is to look at three different service provider proposals and--touching on something I discussed in the previous question--there is some unavoidable homework you'll need to do. So be sure to check out the links at the end of this presentation to look at the various digitization guidelines. You need to know what you're looking for when it comes to the conversion specifications of preservation masters, for instance.

So, what do you all think? Is there any advice you can offer? Perhaps resources to consult? Or perhaps there are aspects of proposals that can be easily overlooked or misinterpreted?

DIANE: Vendors should be able to provide a short sample of (ideally) something that you have in your collection in order to make sure that the deliverables will meet your specifications and the transfer was done properly. I would also speak to your vendor about getting a reference list. They can show you similar sized institutions or collections that they have worked on in the past, so can get a firsthand account of how these projects went.

BRYCE: Storage and security specifications should also be provided. You need to know that your items will be safe. Transparency: they should be able to fully disclose how they're treating the materials and what goes into their process. You shouldn't be afraid to ask.

[Slide 66--Discussion Question 3]
This next question defies what I said about these questions being in   chronological order; this is truly something that needs to be considered in the early planning stages. But I didn't want to start our discussion with this one, so here we are now.

What type of infrastructure should my institution have in place before we seriously consider digitization of A/V assets? Is there a minimum viable digital preservation plan?

This is a topic that can easily have its own webinar series, so I'm just going to touch on some broad ideas regarding some of the "need to know" items.

There are many available online resources from organizations, such as Digital POWRR or the IASA Guidelines' chapter on "Small Scale Approaches to Digital Storage Systems."

However, I will use one example to help quickly illustrate some basic points. That example is the National Digital Stewardship Alliance's Levels of Digital Preservation.

[Slide 67]
For those unfamiliar with this chart, the NDSA Levels are a set of recommendations for different aspects of an institution's digital preservation plan. These aspects are Storage, File Fixity, Security, Metadata, and File Formats. There are four tiers (or "levels") for each aspect; the higher you go, the more solid your plan is.

Being at--or on the way to--a solid Level 1 is going to have you ready for working with service providers on A/V digitization projects. Let me point out one or two aspects in relation to working with a service provider.

[Slide 68]
Storage: The service provider will send the deliverables back to your institution on a hard drive. You'll need to at least be able to get the data into an archival storage system that is backed up on a regular basis. For instance, the digital collections repository for your university.

[Slide 69]
Fixity: The service provider will likely be giving you checksums along with other technical metadata, so you need a way to check these as you ingest the files into your storage system. Along the same lines, you will need to have someone able to perform quality assurance on the deliverables.

Thankfully, working with a service provider helps make some of these things easier, such as having control over what file formats are being ingested and getting appropriate technical metadata.

Sorry that I don't have time to go into further detail. There are so many other things that can be discussed here, such as partnering with other organizations in order to cope with limited

funding or picking good tools for your workflow. Perhaps we will touch on these topics during Q&A or the discussion.

Alright. Do our speakers have any further thoughts or recommendations regarding a minimum viable digital preservation plan for A/V materials?

JAN: I would just say, *don't let this scare you* from going ahead with digitization! There are lots of institutions at different spots with the levels and sometimes you can develop your plan on the fly; sometimes working toward a grant is a great way to get your digital preservation plan going. In the worst case scenario, you can get things digitized and store them on hard drives, put some on the cloud… There are many options. The key thing here is that this media (especially the magnetic media) doesn't necessarily have the time for your organization to go through a multi-year planning process. The need is there to get it done, so I would say that if you have resources to digitize, get it started while you work on your longer term plan.

[Slide 70--Discussion Question 4]
Okay, our final question. *What are some strategies or important things to consider when preparing materials to go to a service provider for digitization?*

[Slide 71]
The "need to know" here is pretty straightforward: a complete manifest--in the form of a spreadsheet--is essential. That said, I'm sure that the speakers can provide much more information based on their experience, so I'll open the floor to them.

BRYCE: Our work with IRENE often has us work with very fragile (if not already broken) materials. We can make custom enclosures and we also have packaging information on our site. If you have any concerns about shipping items, reach out to the vendor's registrar. Another quick recommendation is to limit the amount of time that the materials are in transit. Expedited shipping is a good idea.

JAN: You might consider how these materials are going to be stored when you get them back. Many of our clients like to use plastic bins that the materials go back into for long term storage. I will note that for the wax cylinders, Indiana University has taken to using insulated pizza delivery bags. So there are really a lot of strategies out there.

KATHY: I'd like to say that it's important to let your vendor know if there are serious issues with the tapes. For instance, we can't do mold remediation here, so you'd need to send it somewhere else first to handle that.

DIANA: I echo that sentiment about communication. For instance, nitrate film is very flammable and needs to b shipped in a certain way. I would also suggest that even if your institution has a lot of cleaning equipment, let the vendor do a lot of this prep. This is because they will do this work only to the degree needed to make a transfer and sometimes this can be quite specific.

[Q&A]

Alright, before we start our Q&A session I'd like to point out the contact information for all the presenters today. They're all happy to answer any further questions you may have via email.

Also, if you need to leave the session a little early, we will be posting a recording online very soon. You will be able to find it on the same page that led you here, as well as on DLF's Digitizing Special Formats wiki.

We'll start going through the questions that have already been posted in the chat box. Go ahead and continue to ask your questions in the chat and we will move them over to the Q&A window.

Q: What are the best storage containers for shipping films? Original metal cans, archival boxes, etc.?

A: Certainly original metal cans--if they're in good condition--are excellent for shipping film. You can put bubble wrap or acid-free tissue paper inside the can to cushion. Archival boxes, if they're sturdy, are also okay. It's a good idea to put a lot of padding on the outside of the container, as well. We offer waterproof plastic totes for customers to ship them back in. That would be our suggested method for shipping.

Q: Does MediaPreserve transfer magnetic film soundtracks (16 and 35mm)?

A: Yes, we do.

Q: Can you combine descriptive metadata records created by the institution with technical metadata that you create?

A: Yes, these are combined. Whatever metadata that you already have can be included in those files and anything that we do in the digitization process will be included in the technical metadata, as well as notes about things like condition issues

Q: Which magnetic AV formats are the most at risk for deterioration?

A: Right now U-Matic videotapes, DAT, and audio cassettes seem to be the most at-risk these days.

[Wrap Up]

Great. So that concludes our first webinar in the **Strategies for Audiovisual Digitization Projects series**. I'd like to quickly point out that next week we will be having the second and final webinar of the series: "**Low-Cost, DIY, and Community-Based Approaches to Audiovisual Digitization**." This presentation will feature representatives from

- the DCPL Memory Lab, XFR Collective,
- University of Wisconsin-Madison's PROUD and PRAVDA projects,
- and California Audiovisual Preservation Project.

You can attend that session by returning to the same link that brought you here; it is scheduled for Wednesday, June 21, at 2 PM ET.

I'd like to once again thank our speakers for their time and contributions, everyone who joined us today for their participation, and of course the DLF for hosting this.

Finally, if you'd like to learn more about CLIR or the Digital Library Federation, we have provided links in the pod. Thank you, and have a wonderful day.