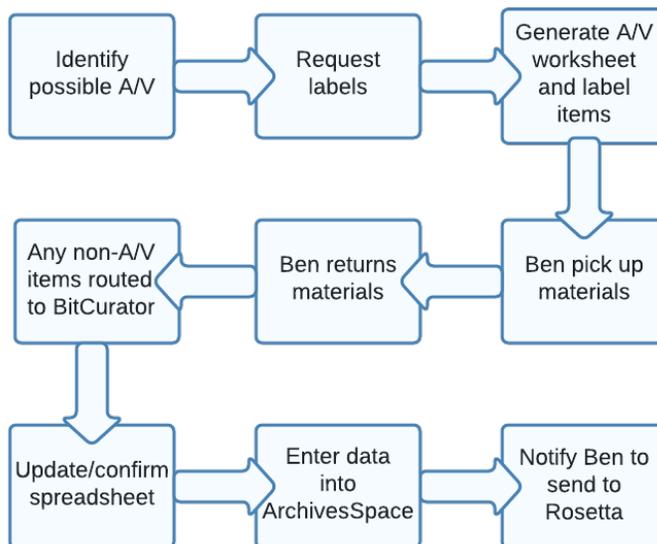


Audiovisual Processing Guide

Workflow:



If audiovisual recordings are identified in a collection and requested for digitization by the curator, they must fall under a 60-item threshold to be routed to Ben Harry without approval of the Reformatting Committee.

Whether or not they fall under the threshold, ensuring labels are on the items and filling out the spreadsheet will still be the responsibility of the Archival Processing Section.

Identifying Audiovisual Materials:

The Audiovisual Lab has a picture guide of different types of audiovisual materials that has been posted [here](#) on the Archival Processing Section team board in Basecamp. It is accompanied by the identifying codes that will be entered into the lab's spreadsheet.

How to Number Audiovisual Materials:

Audiovisual items are physically labeled with identifiers starting with "AV" followed by three digits: AV001, AV002, etc.

Email Ben (ben_harry@byu.edu) to ask for labels. If it's a small amount of labels, he may tell you to go ahead and make them yourself by writing on blank foil-backed labels. (Ben needs to print a lot of labels at once to save on expensive label sheets).

Ben will print labels with the call number and the identifying number for each item and deliver them to you.

Label the audiovisual items on their outside containers, preferably on a side that is visible to users when it is stacked in a larger container, or if it will sit alone on the shelf, where it can be visibly read without removing the item from the shelf.

Because of the foil, the labels may resist printing toner when bent too much. Try to peel the labels carefully from the backing to minimize bending.

How to Edit the Preservation Spreadsheet:

Once all of your items are labeled, you're ready to fill out the preservation spreadsheet. A template for this spreadsheet is posted [here](#) on the Archival Processing Section team board in Basecamp. Be sure to "Save As" with the title [CallNumber_AV_Worksheet].

At this stage, you will only be filling out the yellow section with what you know about the audiovisual materials by looking at it. More metadata will be added once you can listen to or watch the recordings.

A	B	C	D	E	F	G	H
Collection:			Curator:				
CURATOR or CPU Staff							
Title	Author	Description	Patron Usage	Date	Component Unique ID	Container ID	AV Format
TITLE	CREATOR	DESCRIPTION	RIGHTS_POLICY	YYYY Month DD			

Add the call number where the box says "Collection:" and the curator name where it says "Curator:"

Add a title for each item. Record whatever appears to be a supplied title as written on the item, or if there is no title available, record a generic filler title such as [creator name] recording 1.

Add the creator of the item. Sometimes this might be a corporate body that produced the item, such as a record company. If it is unclear, it can remain blank. Record the names how they appear as established NACO headings (i.e. Pectol, Ephraim Portman, 1875-1947))

The description field is for any extra information supplied by the item's container, such as run time, program names, or other explanations about the content. This field is not required and can remain blank if needed.

Record the patron usage in terms of two codes: 1023 for material that patrons will be able to access in the reference room, and 1022 if patrons cannot access the materials in the reference room.

Record the date of the item in DACS format, from broad to narrow (i.e. YYYY Month DD). Record the date as "approximately" if you are guessing.

Record the Component Unique Identifier, the AV number on the label of the item.

Record the container number where the audiovisual recordings will be located. This can change if needed later, but the lab will need specifically labeled containers in the meantime to return items to their correct locations.

Record the AV format code according to the directions on the "Instructions" tab on the worksheet. The picture guide will specify this code as well if you need more help identifying the format.

Here is an example of an audiocassette entry:

Collection: Marilyn Curtis White papers			Curator: John Murphy				
CURATOR or CPU Staff							
Title	Author	Description	Patron Usage	Date	Component Unique ID	Container ID	AV Format
TITLE	CREATOR	DESCRIPTION	RIGHTS_POLICY	YYYY Month DD			
Oral history interview with Marjorie Sinclair	Marilyn Curtis White	Note on recto: Interview with Marjorie Sinclair abt her father - George Fisher and Keetley, Utah Feb 1, 1988 at her home in	1023	1988 February 1	AV001	Box 2	ACASS

Upload this spreadsheet to the "02_Projects in Lab Process" folder in "Harry, Ben>SC Media Mirror" folder on Boxed. You can follow the link [here](#).

Upload the newly added document in Boxed to the relevant project in Basecamp in the Documents section.

Assign Ben Harry to pick up the items for digitization. Make a note of their workroom shelf location in Basecamp so he knows where to pick them up at.

Send an email to Ben Harry with the subject "[CallNumber_Collection]" and let Ben know the items are ready for pick up. Be sure to list the location.

How to Edit the Spreadsheet After Digitization:

After items are returned, Ben will upload a completed spreadsheet in the Reference folder on Box (Box\SCMshare\Reference\Manuscript Digital Access) along with digital recordings of the items. **The curator should be assigned to review the spreadsheet for items they would like to remove from the collection.**

At this point, ArchivesSpace and the spreadsheet will likely be getting updated simultaneously rather than one at a time, as analyzing data that came back from the lab, the item itself, and entering data to ArchivesSpace according to standards will inform the final data in the spreadsheet and vice versa. It is easiest to make sure both are complete by working on one item at a time in both the spreadsheet and ArchivesSpace.

Title: Enter the title exactly as you decide to enter it into ArchivesSpace, according to DACS and local description practices, with the exception of titles that contain colons. Because colons confuse the .csv import, use two dashes (--) instead. See the ArchivesSpace section below for more directions on forming titles.

Creator: Enter the creator of the item. If you are unsure even after viewing or listening to the item, leave this field blank.

Description field: Anything from a descriptive general or scope note will end up here. This could be an indication of a note on the item, an explanation of where a recording starts or ends, an indication of where the title came from, etc. It does not need to include the general notes that indicate that this is the first track, or that there is a recording on both sides of the tape, as the identifier will imply this. If there ends up being more than one general note that is descriptive, pick the most relevant one that should accompany preservation data or combine the two. The idea is to preserve context. The field can remain blank if there is no applicable general note information.

Date: Record the date as it was recorded on the item in DACS format. If there was no available date before, listen or watch the recording to see if a date can be gleaned from the content, and use “approximately” to indicate a guessed date.

Component Unique Identifier: If there are multiple tracks on an item, the lab will return the spreadsheet with extra lines to account for each track. This is described in the Component Unique Identifier field as AV001_01, AV001_02, etc. If the lab has split it this way, always put in description for all the tracks, even if the description is the same for each one, as there are separate digital files for each number.

Container ID: Record the container number where the audiovisual recordings will be located. This can change if needed, even after the Rosetta ingest. Do not wait for finalized locations of audiovisual items to submit the spreadsheet for preservation, as the drive space is limited. If all other metadata is complete, the spreadsheet can be submitted.

AV lab section: The final expanded spreadsheet the AV lab fills out will have a section in blue for their notes. In the “Digitization Notes” section, decide whether anything recorded there is important for the patron to know and transfer it to a general note. (Example: “Very poor-quality recording”). The lab has been asked to record whether the recording was mono, stereo, etc. so that we can use that information in the extent fields. Sometimes lab notes were important to the lab and might be important for Preservation to know about, but it will not be relevant information for a finding aid. If a file name changes, place a note in the Digitization Notes section saying what the original file name was. Otherwise, leave all the notes in this column as is.

Once the spreadsheet and ArchivesSpace metadata have been completed for the collection, save the updated spreadsheet in the reference file folder, and notify Ben on Basecamp facilitate the ingest of the files into the Digital Preservation Repository.

[How to Add Metadata to Archives Space:](#)

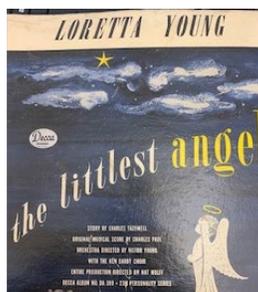
Titles:

Titles of audiovisual materials will either be a formal title supplied by the item itself, or a devised title.

Formal titles:

If an audiovisual item has a title written on the case or item, record this title in ArchivesSpace in sentence case, capitalizing only the first word and proper nouns. Usually, these types of titles will have an author of the item, such as a composer, singer, etc. Record this title in archives space followed by “ / [name].” If the role of the creator is specified on the item’s title with words like “by,” “narrated by,” “edited by,” etc. then record that relationship in the title, (i.e., Grass and flowers / by Helen Foster Snow)

Example: The littlest angel / Loretta Young



If a title has subtitles or appears to have multiple parts, separate those parts with a space-colon-space and do not capitalize the word following (i.e. Project Steiner part IV : music of the 1960s).

If the title is part of a series, follow the title with a period and state the volume and/or number as it appears on the item. Capitalize the first word or abbreviation of the first word of a numeric or alphabetic designation of a sequence of numbering (i.e., Pop. Vol. 1, no. 1).

For formal titles that include parallel titles (both titles appear on the item), you enter both in the title field separated by space = space. (i.e., Por la fuerza de la juventud = For the strength of youth)

Do not transcribe words that serve as an introduction and are not intended to be part of a title (i.e. Mel Bay presents Southern mountain guitar)

For further information on titles, see the [245 Title Statement for Marc 21](#).

If you cannot read the title or part of the title, you can use substitute the missing word or part of the word with a lacuna ([...]). Then indicate in a **General Note** why the title was illegible (i.e., torn page, photocopy cut off, handwriting illegible etc.) If you cannot read a lot of the formal title, or the formal title is very misleading or inaccurate, decide whether a devised title might be more helpful to a patron. The formal title that is not used can be placed in a general note if needed, or if you cannot read the formal title, a comment in the general note can indicate why you did not use the formal title i.e., "Title of the recording is illegible" or "Handwriting of title illegible."

Once you have a title established, note where the title came from (if you know) in a **General Note**. If the title is from the front of the item, use the phrase "Title from recto." If it is from the back, say "Title from verso." Otherwise, state the location the title was taken from, i.e., "Title from second page."

Supplied titles:

If the donor, curator, or available legacy metadata on a folder or inventory supplied a title for the recording, you can think of this as a formal title if the curator has approved its use, and as long as it is not misleading or inaccurate. Follow the same punctuation guidelines above and add a **General Note** that indicates where the title came from i.e., "Title from original inventory" or "Title from folder."

Devised titles: If there is no formal title on an item, or the formal title is misleading or inaccurate, you need to devise a title using the following pattern: [Creator] [format] [topic].

If an accompanying genre heading will point out that this is an audio or video recording, a format does not need to be stated in the title. (Example: "Helen Foster Snow discussion of ethical topics with Sheril

Bischoff” does not need to say, “Helen Foster Snow audiocassette recording of discussion of ethical topics with Sheril Bischoff.”

Sometimes the creator is not known and therefore should not be included or guessed. You may end up with only a description of the recording (i.e., “Choral group in rehearsal with piano accompaniment)

The creator’s name in titles should be formatted as the preferred name used in the Library of Congress database (look up “Name Authority Heading” searching by last name first here: <https://authorities.loc.gov/webvoy.htm>) or if it’s not in the database, whatever the most commonly used version of the name is in the materials. This is especially important if there are similar family names used throughout the collection in various forms such as with and without initials and suffixes.

Spell out acronyms if the person or corporate body has a preferred full name. Spell out full names of states.

Like formal titles, only capitalize the first word and proper nouns thereafter.

If a recording has multiple tracks or titles on it according to a list or note found on the item, but comes back from the lab as one recording (common with home video recordings), devise a title and place information about the tracks and titles describing the different parts of the recording in a general note. See the **General Notes** section for information on how to format this note.

Component Unique Identifier: Record the AV number on the label, i.e., AV001, AV002, etc. If the lab has split an item into multiple tracks, they will add an underscore to the AV number and a counter number, always with a leading zero if it is under 10, i.e., AV001_01, AV001_02, etc. Use this full number and describe each track at the item level if those different tracks represent different recordings intellectually. If it is the *same* recording split onto multiple tracks or two sides of a tape, etc. then you can leave the ID as is and do not add the counter and multiple inventory entries. The separate recordings will be reflected in the spreadsheet but described as one in ArchivesSpace.

Dates: Record the date as it was recorded on the item in the date field in ArchivesSpace, following DACS guidelines. If there was no available date before, listen or watch the recording to see if a date can be gleaned from the content.

Extent: Select Whole from Portion in the Extents section if you have 1 item or several of the same type of items. Then specify the Number and the Type from the drop-down menu. An instance when Part would be selected is if you have the same duplicate recording on two types of analog.

Common type vocabulary is as follows:

Extents	
Portion *	Whole
Number *	1
Type *	sound cassette
Container Summary	(47 min., 30 sec.)
Physical Details	analog
Dimensions	3 7/8 x 2 1/2 in., 1/8 in.

Sound cassette for audiocassettes

Sound disc for phonograph records

Sound tape reel for reel-to-reel audiotapes

Videocassette for VHS, U-matic, and Betacam videocassettes

Videodisc for DVDs

Computer disk for floppy disks

Computer optical disc for compact discs

In Container Summary, put the run time. This should be recorded in parentheses as “hr.” “min.” and “sec.” separated by commas (i.e., 40 min., 32 sec.), or separated by colons if three units of time are supplied (i.e., 1:01:44).

Enter the type of recording (this will almost always be “analog”) in the Physical Details field. If available, add a comma and record the playback characteristics (i.e., mono, quadraphonic, stereo, or surround). The lab has been asked to identify this information for the APS and write it into the “Digitization Notes” section. If it is a piece of video media, add another comma and state the color content of the item using the terms “black and white” or “color.” If the image is a negative, also record the term “negative.” 8 mm film should also note if the gauge is single, standard, super, or Maurer. If it is a phonograph record, another comma followed by the playing speed can be inputted, i.e. “78 rpm”).

Dimensions will vary by format. For *sound* cartridges and cassettes, record the length x height of the face of the media in inches, then the width of the tape in inches, separated by a comma. (Example, for many audiocassettes, extent is “3 7/8 x 2 1/2 in., 1/8 in.”). For sound, video, and computer discs, record the diameter of the disc in inches. For sound reels, record the diameter of the reel container in inches (partial inches okay), then the width of the tape in inches. For video cartridges or cassettes, record the gauge of the film in inches (except in the case of 8 mm film). For filmstrips, filmstrips, or film rolls, record the gauge of the film in millimeters. For reels, record the diameter of the reel itself (regardless of the amount of actual film on it) in centimeters, then the width of the tape or film in millimeters. For rolls, record the width of the film in millimeters. *For partial numbers, record in fractions, not decimals.*

For any audiovisual formats falling outside those listed above, consult with your supervisor.

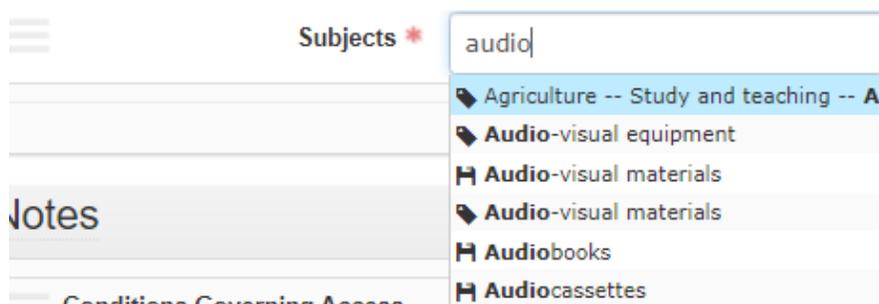
Put the extent of the whole analog item the title belongs to, regardless of whether it is describing one track, one side, or all of it. Then use a **General Note** to explain further with “First track of audiotape” or “Side 1 of audiocassette.”

If you have two recordings on one item that are intellectually one recording split into two parts, with the same titles for each, you can choose to describe this as one item in ArchivesSpace. Add the two run times together to make a total run time, and in a **General Note** state “Recording on both sides of the tape,” or other explanation to point out that two digital recordings were produced from this one item.

Subjects: If you are doing file and item level description, format headings must be added, unless the series, subseries, etc. level you are working within contains all the same genre, and that heading has been added at the level above.

Common format headings for audiovisual materials: “DVDs” “CD-ROMs” “Audiotapes” “Audiocassettes” “Videocassettes” “Motion pictures” (for moving picture film) “Phonograph records”.

Start typing into the subject search bar to see if it can be easily selected from the drop-down menu:



If you can't find it, use the Browse function and search by keyword. Then filter the results by selecting Genre/form under Term Type, then select the term you want. Then click “Link to Subjects.”

Subjects

Subject * Type to search available records..

Browse
Create

Filtered By

- Text: audio

audio

Source

- Library of Congress Subject Headings 5
- Unspecified ingested source 3
- Local sources 1

Term Type (First)

- Topical 6
- Genre / Form 2
- Geographic 1

Showing 1 - 1 of 1 Results, Sort by: Terms Ascending

	Terms
<input type="checkbox"/>	Audiocassettes

Existence and Location of Copies Note: Add this note to the item level if there is only one or a few audiovisual items in a series, or at the series or collection level to apply to all the inventory below. It

should say “Digital copies of audiovisual recordings available for use in the Reading Room.” This note might also be used to point out locations of transcriptions of recordings.

Scope and Contents Note: Any context that seems important to add at the item level about specific recordings can go here. This might occur when you listen or watch a recording and want to make known to the researcher information that may be useful to understanding what the title is implying or the relevance of the item to the overall collection. This might also be necessary to list the titles of multiple tracks on a recording that were not separated in the digital lab. However, if this list is written on the item itself, do not record this or other transcriptions of notes from the item itself in this field, as these types of specific statements are coded in a separate MARC field, and therefore go in **General Notes**.

Example:

Title is: Inglewood Ward program

Scope and Contents Note: Recording of members of the Inglewood Ward (likely California) expressing gratitude and greetings to Earl (likely Earl Swingle who died of cancer in 1957).

General Note: Note on recto: “Earl.”

General Notes:

Use a **General Note** to point out if the title is describing two sides of a cassette, multiple tracks on an audiotape reel, or is only part of a tape or film that has been produced in parts by the lab, i.e. “First track of audiotape” or “Side 1 of audiocassette.”

Use a **General Note** to point out illegibility of a formal title and the location from which the title was taken i.e. “Title from recto” or “Title from title sequence” or “Handwriting of title illegible.”

Use a **General Note** to record other notes and information written on the item, i.e., “Note on recto: In a programme entitled “Unknown Music by Max Steiner.” All music presented coming from M.S.M.S.”

Instances:

Add the top container that the item belongs to. Child instances do not usually have to be added since the AV# in the **Component Unique ID field** is sufficient for identifying the item within the container. It can, however, be added if there are secondary containers within the top container you feel are important to point out.

[Existing AV copies in other collections](#)

The Curator of Audiovisual Materials has decided to keep a list of audiovisual materials that have been preserved so as to reduce duplication. When there is an exact copy of audiovisual material in another collection, the Curator will record this in the Digitization Notes field of the Audiovisual Preservation Spreadsheet, in something like the following format: “Copy of [AV number] in [Call number]. Did not preserve.”

They should be retained on the preservation spreadsheet and physical item should be maintained in the collection and described according to usual procedure, with the following exceptions:

Extent: Because the recording was not preserved, the run time needs to be copied from the description in the other collection where the recording is preserved.

Existence and Location of Copies note: “This same recording is present in [call number]. Digital copies of audiovisual recording available in the reference room under [call number], [physical location, if recorded by the AV Curator—if not recorded, omit] [AV number].” For example, the note for AV018 in UA 790 reads: “This same recording is present in UA 951. Digital copies of audiovisual recording available in the reference room under UA 951, box 3 item AV041.”

Other Post-digitization considerations

When the metadata for recordings is made clear through the available recordings, it may be necessary to point out to the curator if an item is a commercially available recording, if there are duplicate recordings in a collection or with other items held by Special Collections, or if the recording quality is so poor it would be useless to a researcher. Make sure the curator is aware of the contents of all audiovisual materials so that they can choose to discard materials before processing is completed.

Orphaned audiovisual materials

In the course of workroom clean-up or backlog work, there may be unidentifiable audiovisual materials that aren’t tied to a collection. These should follow their own workflow to insure they are reviewed by a curator and given a home.

Orphans are found

Affix post-its to orphaned material with a unique identifier (i.e. OrphansProject001 etc.)

Contact the lab and ask them to digitize the audiovisual materials.

Content on orphan AV is digitized for review

The lab will generate a spreadsheet based on their review and upload it to Box\SCMshare\Harry, Ben\Projects\Orphans along with the digital files.

The lab will name the orphan files according to the orphan project number.

Content is identified

The APS will work with the information on the physical item, the digital recordings, and curators to identify the AV content and its assigned collection. Sometimes this may mean a new accession.

The APS can make notes on this decision in column B of the orphan project spreadsheet since that column isn’t used until much later in the process. Note where the materials belong and whether they have been shelved in the stacks will await shelving. Note if the curator decides to discard the materials.

The APS will fill out the metadata in columns G to N based on their analysis of the materials, including assigning the material a final container number.

AV files are renamed and preserved

Once each item in the particular orphan project has been identified and the spreadsheet complete, the lab supervisor should be notified to send the files on to Rosetta.

If materials are identified for discard, the lab supervisor will delete both master and derivative files and delete the information out of the orphans spreadsheet.

If material is identified as belonging to an existing collection, the lab supervisor will rename master and derivative files and move them to their appropriate folder on the Manuscript Digital Access folder. A worksheet will be created to identify the file and facilitate the ingest into the Digital Preservation Repository.