

tenderness **in the face of** (the magnetic media) **crisis**

...& other archival dilemmas

(1) magnetic
media
crisis

“It is now widely recognized that audio and video holdings must be digitally preserved within an estimated fifteen to twenty year time window if they are to be available to future generations of researchers.”

- Indiana University Media Preservation Task Force, “Meeting the Challenge of Media Preservation” (2011)

Copyrighted Material

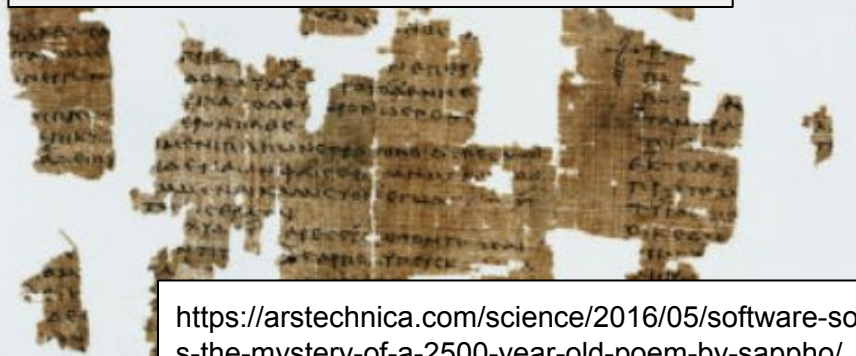
ADINA HOFFMAN & PETER COLE

SACRED TRASH

THE LOST AND FOUND
WORLD OF THE CAIRO GENIZA



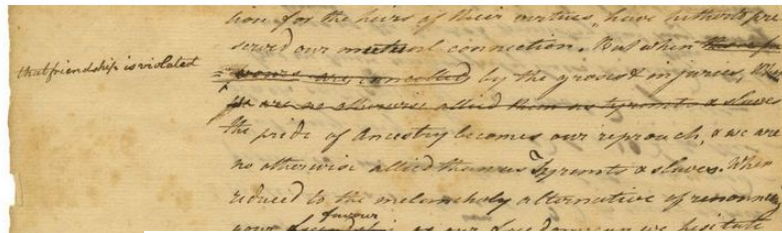
Software solves the mystery of a 2,500 year-old poem by Sappho



<https://arstechnica.com/science/2016/05/software-solve-s-the-mystery-of-a-2500-year-old-poem-by-sappho/>

An Intern Saved a Museum by Finding This Revolutionary War Treasure in the Attic

The obvious lesson: never throw anything away



smithsonianmag.com/history/found-attic-rare-document-revolutionary-war-saved-museum-brink-financial-ruin-180957411/

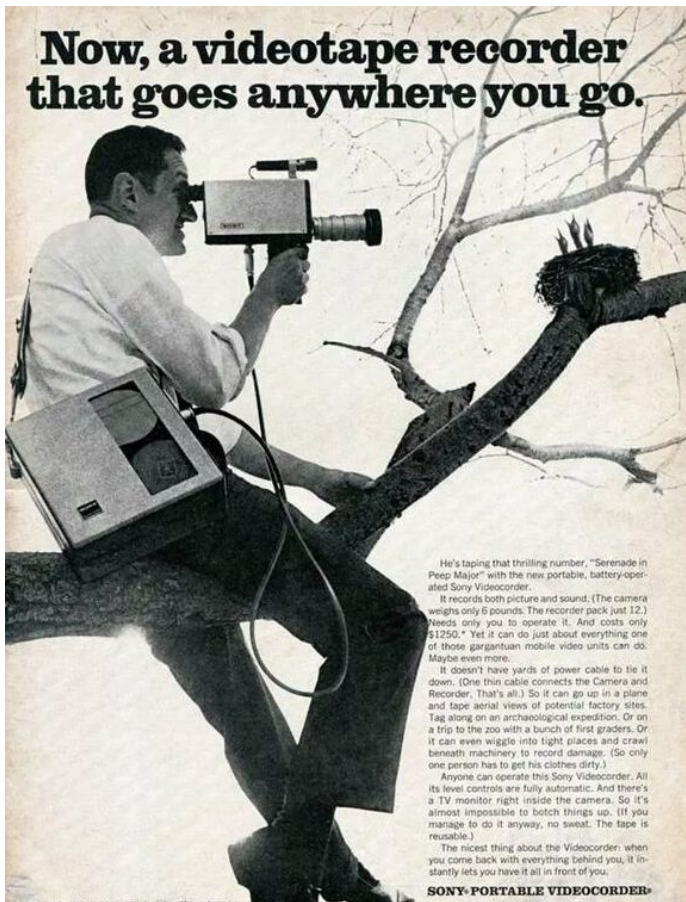
e.g:



but not:



Now, a videotape recorder that goes anywhere you go.



He's taping that thrilling number, "Serenade in Peep Major" with the new, portable, battery-operated Sony Videocorder.

It records both picture and sound. (The camera weighs only 6 pounds. The recorder pack just 12.) Needs only you to operate it. And costs only \$1250.* Yet it can do just about everything one of those gargantuan mobile video units can do. Maybe even more.

It doesn't have yards of power cable to tie it down. (One thin cable connects the Camera and Recorder. That's all.) So it can go up in a plane and tape aerial views of potential factory sites. Tag along on an archaeological expedition. Or on a trip to the zoo with a bunch of first graders. Or it can even wiggle into tight places and crawl beneath machinery to record damage. (So only one person has to get his clothes dirty.)


Anyone can operate this Sony Videocorder. All its level controls are fully automatic. And there's a TV monitor right inside the camera. So it's almost impossible to botch things up. (If you manage to do it anyway, no sweat. The tape is reusable.)

The nicest thing about the Videocorder: when you come back with everything behind you, it instantly lets you have it all in front of you.

SONY PORTABLE VIDEOCORDER®

1970s

The VHS Camcorder Just Got Into Shape.



The new Sharp SlimCam™ is noticeably sleek, slim and fat-free.

Yet it has all the features of the big camcorders: 12 x 1 zoom, low lux and shoulder stability. More importantly, it uses VHS tapes that fit right in your VCR.


The Sharp SlimCam. It's the world's smallest, lightest, full-size VHS camcorder.

So now you can slim down and still have it all.

For more information, call 1-800-BE-SHARP.

The Sharp SlimCam

The World's Smallest, Lightest VHS Camcorder.



SHARP®
FROM SHARP MINDS
COME SHARP PRODUCTS™

1992

Tape Structure

- **Backcoat**
 - **Carbon Black**
- **Substrate**
 - **Mylar/PET**
- **Magnetic coating**
 - **Most vulnerable component**





VIDEOTAPE FORMATS

degralescence

- ★ large numbers
- ★ obsolescence
- ★ degradation
- ★ high research value
- ★ short time window

Mike Casey's “evolution of obsolescence”:

new equipment
manufacture ends

new machines no longer
available for purchase

Lack of knowledgeable equipment
technicians, tools, & calibration tapes

Replacement parts
become unavailable

used machines no longer
available for purchase

Casey, “Why Media Preservation Can’t Wait” *IASA Journal* 44 (2015)

playback expertise ends

Examples of degradation (from AV Artifact Atlas)



<https://bavc.github.io/avaa/>



Welcome to AV Artifact Atlas, a resource for identifying errors and anomalies in analog and digital video. AVAA is built for and by a community of professionals in the field of audiovisual archiving but useful for anyone working with av material. Check out our [About](#) page for more information about the project and the [Contributor's Guide](#) for steps on how you can participate.

We are currently in the process of migrating AVAA from it's original Wikimedia platform to Github; please excuse our appearance as we work out the kinks. Meanwhile, you can browse the site using the search box in the sidebar, the tag cloud below, or [this list of artifacts](#).



Library of Congress | SAMMA



The new Library of Congress Packard Campus in Culpeper Virginia. This is the room used for the copying and storage of video or magnetic media. Also the SAMMA machine or the systems for the automated migration of media assets.



<http://www.gettyimages.no>

(2)

tenderness

or, the margins



Photographs documenting the use of portapak video by Portable Channel, a community media center founded in Rochester, New York, in 1972.

digitalcommons.brockport.edu/pc_photographs/

public access TV



Dyke TV (1993-2005)

<https://archive.org/details/xfr-jubela>

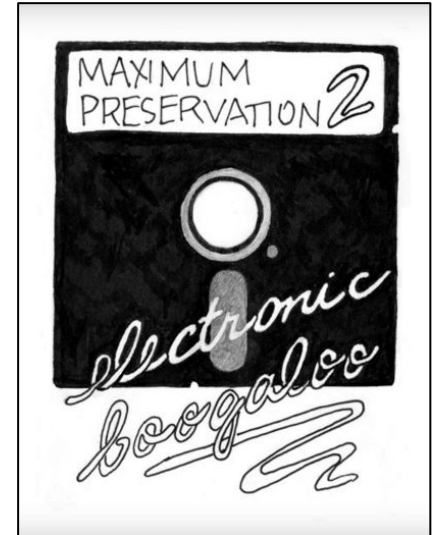
Potato Wolf's "Nightmare Theater"
(late '70s/early '80s)



https://archive.org/details/XFR_2013-10-15_1A_09

“personal digital archiving” labs

Memory Lab
DC public library



issuu.com/dcpl9/docs/maximum-preservation2.ebook

THE COMMUNITY CURATION PROGRAM

Bridging the divide between African American generations with digital technology

African American families have a rich history of storytelling that informs, inspires, and imparts each generation with a sense of place and purpose. The Museum's Community Curation Program combines this tradition with digital technology to preserve our past and share our stories.

The Community Curation Program (CCP) is a new initiative supported by the [Robert Wood Johnson Foundation's Explore Your Family History Center](#). The program's goal is to bridge the generational divide between African American communities by bringing access to online services that support the digital sharing of stories by and for the community.

Community Curation in Baltimore

Join us for our inaugural Community Curation Program in Baltimore, November 3-4, 2017. [Learn more about the program in Baltimore.](#)

- ▶ Bring your photographs, films, and video memories for digitizing by the Museum's DigiTeam
- ▶ Upload your digitized stories to our new online platform and share your history
- ▶ Participate in free, public programs and workshops led by our Museum staff

12:30 - 2:00 p.m.: Personal Digital Archiving - Keeping Track of All Your Bits and Bytes

Presenters: Walter Forsberg, Media Archivist, Jasmyn Castro and Blake McDowell, [Media Conservation and Digitization Services](#) at the Museum

Managing digital files across multiple computers, devices, and online platforms can be a gargantuan challenge. Led by the museum's digital media and archival staff, this informal workshop and discussion will walk attendees through some best practices of digital file management and organization. Topics will include, file-naming strategies, folder and directory structures, digital photo basics, FaceBook backups, and website archiving approaches.

2:00 - 3:30 p.m.: The Community Curation Platform - Our Shared Digital History

Presenter: Adam Martin, Chief Digital Officer at the Museum

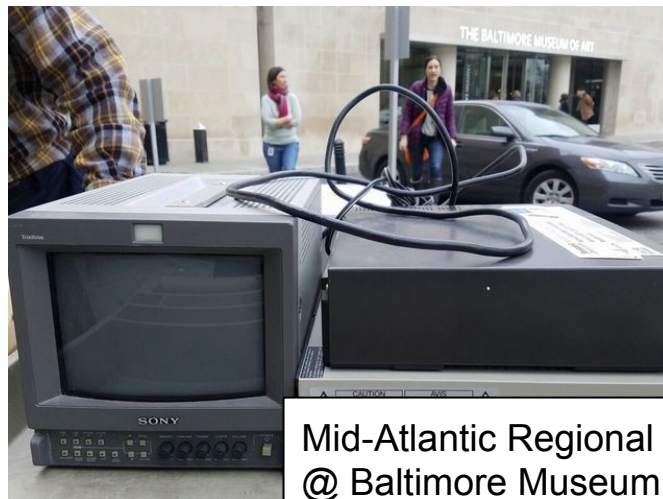
nmaahc.si.edu/explore/initiatives/family-history-center/community-curation-program

pop-ups

Community Archiving Workshop @
Portland Inst. of Contemporary Art, 2015.



XFR STN @ New Museum, 2013.



Mid-Atlantic Regional Moving Image Archive
@ Baltimore Museum of Art, 2017.



Pop-ups

PDA workshops

Labs

¼ inch audio

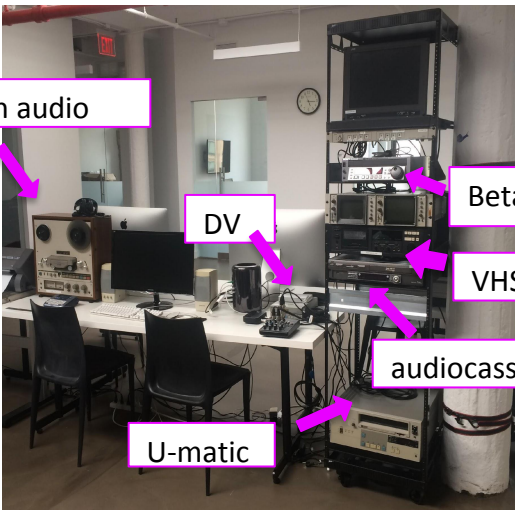
DV

Beta

VHS

audiocassette

U-matic



xfr rack @ Metropolitan New
York Library Council (METRO)



XFR
COLLECTIVE

XFR Collective

XFR Collective is a non-profit organization that partners with artists, activists, individuals, and groups to lower the barriers to preserving at-risk MORE



Visual AIDS on CNN

by CNN



74

0

0



Occupied

by Joan Jubela



10

0

0



Dyke TV

by Joan Jubela



8

0

0



"The Burning" trailer

by Joan Jubela



8

0

0



Crack Clouds Over Hell's Kitchen (excerpt)

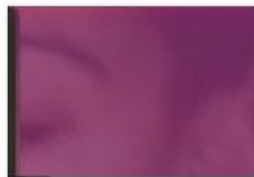
by Joan Jubela



8

0

0



Probe

by House of Color



70

0

0



Bombs Aren't Cool!

by Joan Jubela



8

0

0



Town Tavern

by Joan Jubela



8

0

0



The En Foco Video Project

by Joan Jubela



5

0

0



Dyke TV: Lola Pashalinski Interviews Herself

by Joan Jubela



4

0

0

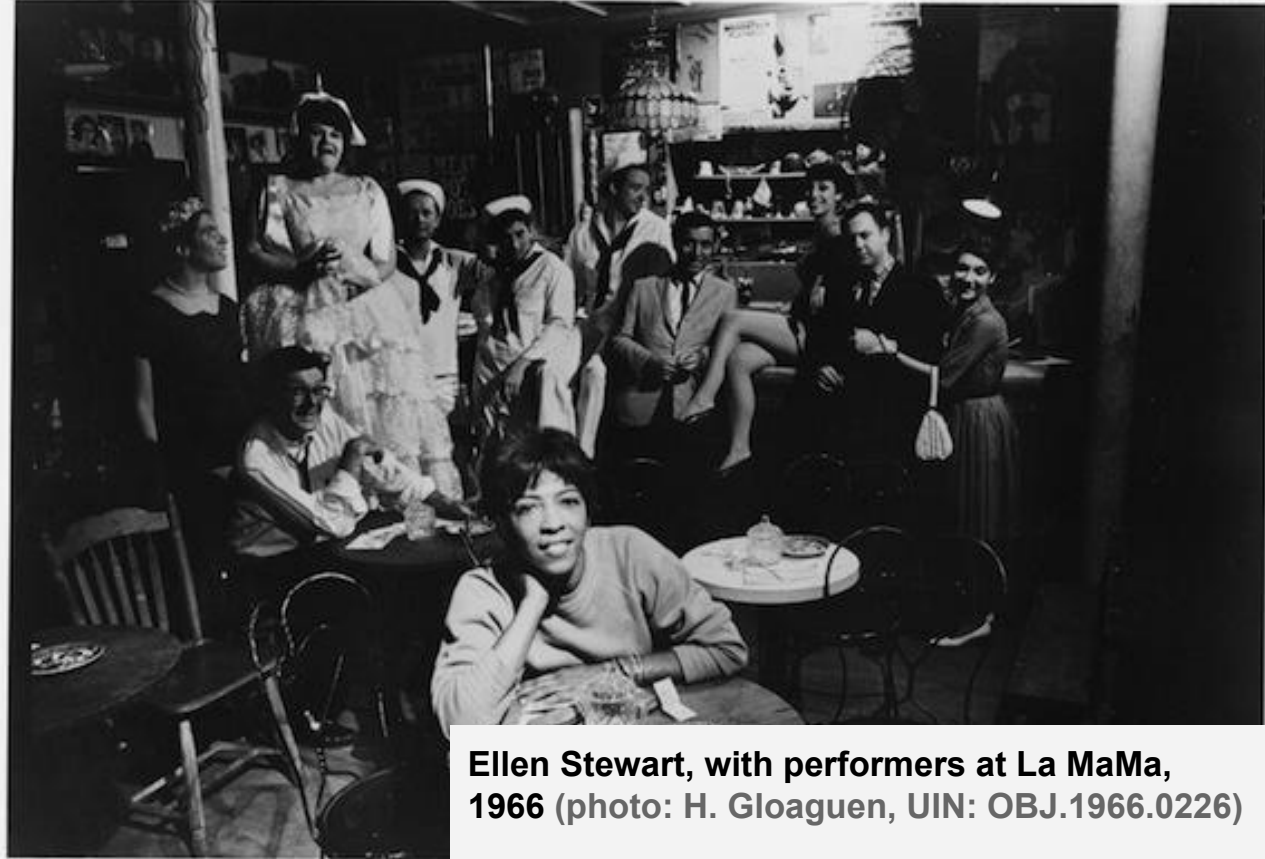
<https://archive.org/details/xfrcollective>

(3)

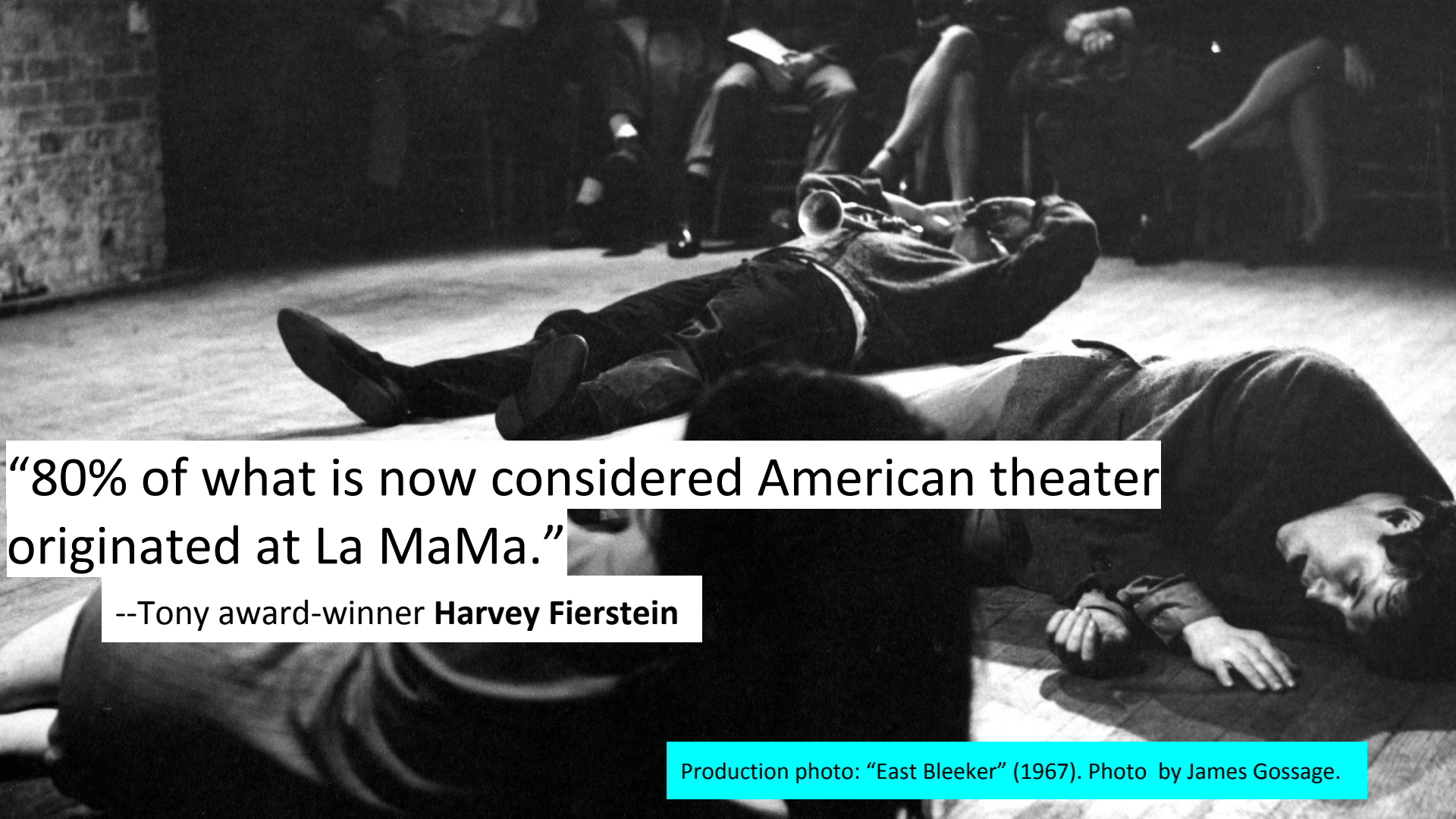
La MaMa

Experimental Theatre Club

La MaMa Experimental Theatre Club, founded in 1961.



Ellen Stewart, with performers at La MaMa,
1966 (photo: H. Gloaguen, UIN: OBJ.1966.0226)



“80% of what is now considered American theater originated at La MaMa.”

--Tony award-winner **Harvey Fierstein**

Production photo: “East Bleeker” (1967). Photo by James Gossage.

lamama.org/programs/archives/



80,000+ unique items (from 1962 - present):

programs, posters, correspondence

photographs

costumes, masks, puppets, props

films, videos

born-digital

&&&





Ozzie Rodriguez, Archives Director





Browse by: [Keywords](#) [People/Groups](#) [Object type](#) [Productions](#) [Tours/Venues](#) [Works](#)



<http://catalog.lamama.org/>

La MaMa's ½ inch open reel video collection

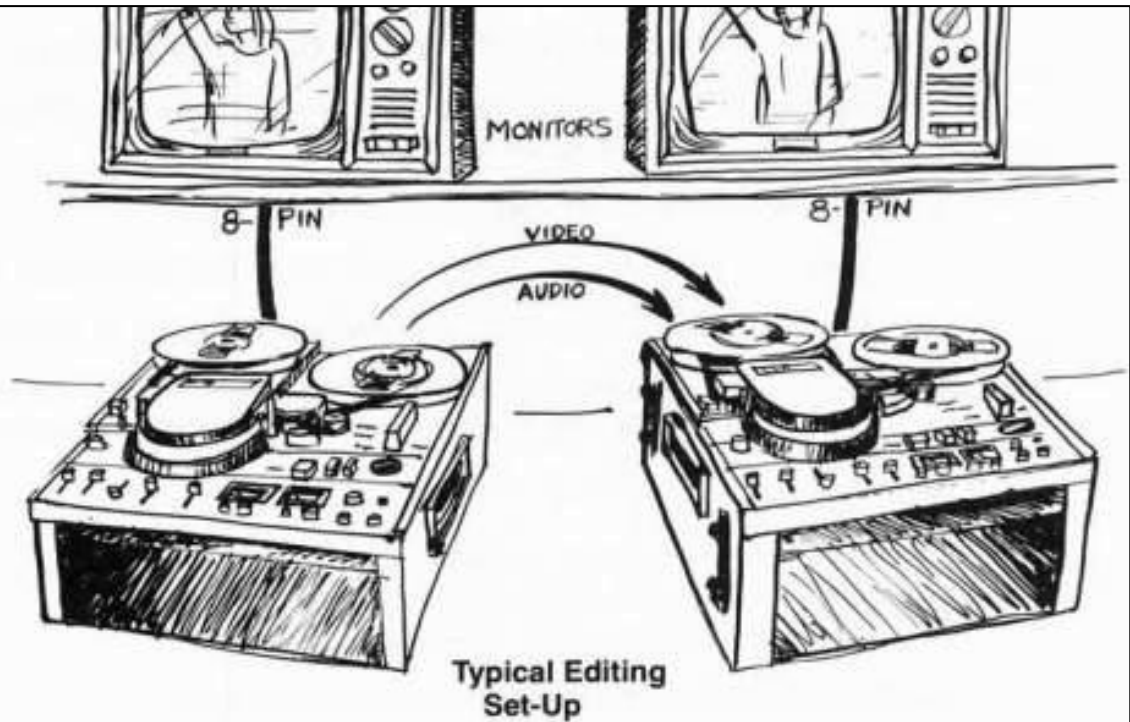


256 unique reels
documenting **170** productions
staged between **1970-1978**





Sony AV-8650 Color Editor



From http://videopreservation.conservacion-us.org/vid_guide/10/10.html

Video Space Calculator

This tool is intended to give an indication of the amount of space a given video format will take up on disk. The actual space taken up may differ slightly due to embedded audio, differing frame sizes and aspect ratios, and inter-frame compression / pulldown.

Format

Uncompressed 720 10-bit ▼

Resolution

1280x720

Frame rate

23.98 ▼

Video length

256

hours ▼

Total space: **69.46 TB**

<https://www.digitalrebellion.com/webapps/videocalc>

magnetic media crisis



Hand-drawn illustrations of a person in a crisis situation.

Post-custodial archival strategies



“The...image quality [of the Portapak] was atrocious, not so much black and white as a spectrum of milky greenish gray that broke up into streaks and splotches of camera burn when the lens passed across a light source. Yet somehow the novelty of making something that looked like bad television inflamed the imaginations of a few people at the time, including us...”

-- Gary Indiana, *I Can Give You Anything but Love* (2015)

Clips.

- Tom Eyen, “**Three Drag Queens from Daytona**” (Oct. 1973), starring Jimmy Wigfall, Peter Bartlett, and William Duffy.
- Tom Eyen & the Duo Theatre, “**The White Whore And The Bit Player / La Estrella Y La Monja**” (Jan. 1973), starring Candy Darling, Hortensia Colorado, Magaly Alabau, and Graciela Mas.

A few references, and some further reading.

Mike Casey, "Why Media Preservation Can't Wait: the Gathering Storm," *IASA Journal* No. 44, January 2015,
http://www.avpreserve.com/wp-content/uploads/2015/04/casey_iasa_journal_44_part3.pdf

Melena Ryzik, "Preserving That Great Performance: XFR STN Offers a Digital Update at the New Museum,"
<http://www.nytimes.com/2013/08/12/arts/design/xfr-stn-offers-a-digital-update-at-the-new-museum.html>

Mid-Atlantic Regional Moving Image Archive, "Queer Interiors XFR STN" marmia.org/2017/03/08/queer-interiors-xfr-stn/

Community Archiving Workshop Handbook, <http://communityarchiving.org/>

Sarah Cowan, "At a Queer Film Festival, a Collective Offers to Digitize Your Videos for Free"
<https://hyperallergic.com/253658/at-a-queer-film-festival-a-collective-offers-to-digitize-your-videos-for-free/>

Jaime Mears, "Digital Curation and the Public: Strategies for Education and Advocacy,"
blogs.loc.gov/thesignal/2016/04/digital-curation-and-the-public-strategies-for-education-and-advocacy/

Maximum Preservation Zine, issuu.com/dcpl9/docs/maximumpreservation2.ebook

"In and Around Collaborative Projects, Inc: Artists' Cable TV", arthaps.com/show/in-and-around-collaborative-projects-inc-artists-cable-tv_1
<http://www.experimentalstvcenter.org/portapak-camcorder-brief-history-guerrilla-television>

catalog.lamama.org

xfrcollective.wordpress.org