

## **Audiovisual Preservation Task Force May 9, 2014**

### **Context**

The UC Libraries have large holdings of moving image and sound recordings: 1,121,863 recordings in analog and digital formats with an estimated asset value of \$391M according to the 2011/2012 UC Library Statistics. Roughly 800,000 or 70% of these recordings are in analog formats that are at risk. Some estimates suggest that in less than two decades most analog magnetic media will have deteriorated beyond playability and remaining analog equipment needed for conversion will have been worn out or completely unavailable.

Given the prospect of deteriorating media, how can the UC Libraries preserve the value of their recordings in a way that would best leverage collective expertise and resources? Strategies for preservation must also take into account the goal of continued access and playability for scholars, researchers, and the general public.

We assume that a collective approach to articulating this problem will build a better case to the Council of University Librarians (CoUL) for the resources to address the problem. We also assume that while the needs, available resources, and expertise will vary by campus, a collective approach to solving the problem will maximize the benefits to the UC Libraries and their users.

Several issues need to be addressed to ensure continued access to UC's audiovisual research resources:

- Prioritization of needs among our current library media holdings is critical. The UC Libraries need to weigh the unique nature of some materials with the potential for drawing upon preservation by other institutions for other of the less unique materials. Additionally it will be most important to identify any items that may be too fragile to survive a single playback.
- Optimal strategies for preservation and ensuring ongoing playability must be identified.
- Many recordings were not cataloged adequately when acquired; metadata guidelines for representing multiple instances and formats of the content for effective management and use are needed.
- Intellectual property rights are rigorously exercised in the audiovisual community, with even greater attention to titles made available online for unlimited access.
- Specialized staff and equipment are needed to undertake quality control and to work with vendors on technical specifications and corrections.
- The infrastructure components required to manage and to serve the digital audiovisual files need consideration; models for robust media storage and streaming exist at some UC libraries already.
- How would a large-scale conversion project address the need for expediency given deterioration of media, and maximize access for users? How should such a project be conducted?
- Sources of funding for conversion, hosting, and ongoing life cycle management of the recordings should be identified to determine viability of a longer term project.

### **Charge**

The Task Force should consider the issues outlined above, as well as additional issues that surface as part of its work, to:

1. Conduct an assessment of the UC Libraries' holdings (e.g. locally recorded media that document the intellectual life of our campuses, versus commercially produced media which represent significant historical investments) taking into account the variance among campuses.
2. Briefly articulate the extent of the problem and the real impact if no action is taken. Propose a prioritization strategy.
3. Analyze and recommend possible solutions for providing preservation and access to recordings, weighing in on formats, metadata access and the infrastructure requirements to sustain a UC media preservation program (e.g. coordinated through a single campus' leadership, multi-campus collaboration, or CDL-centralized approach).
4. Develop an intellectual property rights framework or assessment checklist to aid campuses in assessing which parts of their media collections can be digitally reformatted to enable both preservation and access.

Respectful of the limited time of all participants, the Task Force will consult with stakeholders from each of the UC campuses; with the California Digital Library (CDL) to ensure that the systems and services mesh well with CDL digital access and preservation services; and with the UC Collaborative Collection Development via Digitization Task Force to leverage their insight about collection priorities and funding approaches. The Task Force should draw upon expertise gleaned from related projects such as the California Audiovisual Preservation Project (CAVPP) and Indiana University's Media Preservation project; campus units such as the UCLA Film and Television Archive; the UC Libraries media preservation labs and staff; and documentation such as the Rights Management Framework developed by NGTS POT1 LT5B.

## **Deliverables**

The Audiovisual Preservation Task Force will submit a report documenting the scope of work recommended and expected outcomes of a preservation project to SAG3 by August 29, 2014. Based on SAG3's review, this membership may evolve to a Project Team to carry out the project outlined.

## **Members**

Barclay Ogden (UCB), Lead  
Stephen Abrams (CDL)  
Dawn Aveline (UCLA)  
Roger Smith (UCSD)  
Patricia Smith-Hunt (UCR)