
Personal Digital Archiving Conference
April 24th, 2015 | New York, NY
Lessons in Keepin’ it Personal
Bay Area Video Coalition

BAVC inspires social change by empowering media makers to develop and share diverse stories through art, education and technology.

Sony PortaPak

1976
BAVC Preservation

One of the nation’s longest-standing non-profit video and audio preservation organizations!
The Digital Preservation Disparity

Institutions = Funding and Infrastructure

Individuals = Whee!
Preservation Access Program

http://www.bavc.org/preservation-access-program
"WHAT IS THE VENDOR’S ROLE IN HELPING AN INDIVIDUAL START OR COMPLETE A DIGITAL PRESERVATION PROJECT? "
The JEROME Project
www.thejeromeproject.com

Venus in Cleveland

Jerome Caja
(1958 – 1995)
(Photo by Anna van der Meulen)

Anthony Cianciolo
MediaMaker Fellow
The JEROME Project

40 video tapes transferred to a digital file:

- 6 VHS
- 33 Hi8mm
- 1 Video8
The JEROME Project

Lauren in the Digital Audio Suite
The JEROME Project
The JEROME Project’s Digital Archive

- 40 Preservation files (v210 10-bit/.mov)
- 40 Access files (H.264/.mp4)
- 70 Hours of content
- 7 Terabytes of data
Good Practices for Preserving Digital Files on Hard Drives (at minimum)

- **Redundancy**: (Duplicate content on more than one drive)
- **Geographical Dispersion**: (Store copies in different locations, such as a cloud server)
- **Migration**: (Change drives every 3-5 years)
# Recommended Codecs for Preservation Master Files

<table>
<thead>
<tr>
<th>Codecs</th>
<th>Capabilities</th>
<th>Approximate Storage</th>
<th>Adoption</th>
</tr>
</thead>
<tbody>
<tr>
<td>Uncompressed 4:2:2 10-bit</td>
<td>High Quality</td>
<td>102gb/hr</td>
<td>Wide</td>
</tr>
<tr>
<td>Uncompressed 4:2:2 8-bit</td>
<td>Acceptable quality</td>
<td>70gb/hr</td>
<td>Wide</td>
</tr>
<tr>
<td>FFV1 (Lossless)</td>
<td>High Quality</td>
<td>60gb/hr*</td>
<td>Moderate</td>
</tr>
</tbody>
</table>

Based on FADGI’s 2014 *Digital File Formats for Videotape Reformatting*  

*Can vary depending on the format of the source*
What We Learned

- Approach the digitization project as just that, a project.
- Perceive the artist and vendor relationship as a collaboration.
- Stay informed the most current recommended technologies for storage, backup, and file formats.
- Communicate resource options and limitations clearly and early.
- Embrace conversation and ask questions.
@BAVCPreserve

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Stay tuned for AV COMPASS in Summer 2015!