

UWM Archives A/V Access Copy File Naming Convention

The following standard formatting style is to be used in the naming of all digitized video and audio files created by the UWM Archives after March 2015. It is to be used for all collections except those where a more specialized file naming standard, such as the Journal Station Records (MIL MSS 203), is required.

File names should be formatted as:

<collection call number####>_<format><physical item##>_<format side>_<part#>

An example of a correctly formed file name for a video cassette is: **UWMMSS0012_v01**

An example of a correctly formed file name for an audio cassette is: **UWMMSS0237_a11_s1**

An example of a correctly formed file name for an audio cassette that's side has been broken into multiple files is: **UWMMSS0237_a09_s1_p2**

An example of a correctly formed file name for multiple cassettes combined into one file is: **UWMMSS0053_a01-a02**

The **<collection call number>** element's style is controlled: collection call number values must always have four digits present, where zeros are placed in front of a single digit (example: "0001"). The collection call number text should replicate the style that is in the locator database, with the spaces removed (example: UWM AC 1 becomes "UWMAC0001").

The **<format>** element's vocabulary is controlled: there are only two possible values. "a" (for audio) and "v" (for video).

The **<physical item number>** element's style is controlled. Values must always have two digits present, where zeros are placed in front of a single digit (example: "01"). If a collection has more than 99 items of the same format, adding a third digit value is acceptable but the number of digits must be consistent across all at the file names in the collection (example: "001"). **Combined media:** If multiple media of the same format are combined into one digital file for convenience reasons, record the numbers of the items combined as a series with a dash in-between the two end numbers (example: "03-05"). If the combined media are not in a sequential series, consider developing a unique file naming standard that best expresses the contents of the file for that collection.

The **<format side>** element's use is conditional and its values are controlled. This element exists to distinguish between media like audio cassettes and phonograph records that usually have only one archival item number assigned, but have two separate content holding portions intrinsic to the media (for example, an audio cassette is labeled audio 1 by the archive, but has two sides that contain different content). Currently, the only two possible values for this are "s1" for side A or side one and "s2" for side B or side two.

The **<part number>** element is conditional and its values controlled. The element is only to be used when one item is broken up into multiple parts for convenience or other reasons. The style for this is controlled: it must be "p#" (example "p1"). If an item has more than 9 parts, adding a second digit value is acceptable but the number of digits must be consistent across all at the file names in the collection (example: "p01" and "p26").

Audio/Visual Digitization Quality Control Workflow and Procedures

Packaging and documenting and order to be sent:

- 1) Pull the materials from their locations following normal call slip procedures, recording your name and the phrase “out for digitization” as the researcher’s name.
- 2) Create an initial item level inventory using the Digitization inventory form, documenting all relevant metadata fields in the form. This action includes creating a desired filename for each item according to our standard file naming convention (or in special cases, a unique project file naming convention).
- 3) Appropriately protect and package the physical materials to be sent to the vendor.

Ingesting the digitized order from the vendor:

- 1) Deliver the hard drive to digitization.
- 2) Place copies of the files into deep storage.
- 3) Run a **Fixity** report and check it against the checksums provided by the vendor. Ensure that the checksums are all equal. If they are not, contact the vendor and examine why a discrepancy exists.
- 4) Use the storage media provided by the vendor to access and preform quality control on the digitized files.

Preforming quality control on the files

- 1) Check that deliverables exist for each item ordered digitized.
- 2) Ensure that the digitization vendor provided a thorough *item level digitization project report*, which thoroughly documents the condition of the originals and any digitization errors or irregularities they encountered.
- 3) Confirm that the files appear to all be correctly named according to the requested filenames and the project’s naming convention.

Video Quality Control Procedures:

Using the Archives’ standard A/V QC documentation form and the vendor’s returned digitization project report, examine each returned digital file for quality. Document your findings in the A/V QC documentation form. For each file individually:

- 1) Verify that the file is named correctly according to the projects’ file naming conventions. If it is not, record the correct file name in the QC documentation form.
- 2) Use **MedialInfo** to verify that the file is encoded at the correct technical specifications.
 - a. Video preservation masters can vary dependent on original video format but VHS should be: uncompressed 720x486 4:2:2 .avi
 - b. Video access copies should all be .mp4 format. Access copies may vary dependent on original video format, but VHS should be: 720x480 4:3 compressed .mp4
- 3) Open preservation master file in **QCTools** to view the video’s waveforms. Examine the waveforms for anything unusual, such as flat signals or spikes. Use QCTools to view any segments that appear irregular in the waveform. Video QC is highly subjective and incredibly dependent on the quality of the original source. Low quality originals will never be perfect, but the goal is to find places where the digitization introduced significant errors or otherwise significantly altered the content present in the original video. Significant errors and irregularities in the original should already be documented in the digitization project report provided by the vendor. Record any significant issues not addressed by the vendor on the A/V QC documentation form in the “Waveform observation notes” field. If the errors warrant discussing the file with the vendor, record that fact in the “Need to consult with vendor?” field.
- 4) View to the first 1:30, a 1:30 of time in the middle of the recording, and the last 1:30, to ensure that the recording is of consistent and good quality comparative to the vendor’s quality summary.
- 5) When viewing to the beginning and ending of the recording check for completeness of the file. The file will likely have a relatively natural beginning and ending. A jarring introduction or finale could, in some instances, indicate

an incomplete digitization. Remember that archival originals are often raw and incomplete in their original form. If the contextual clues necessitate asking the vendor to check the file against the original record, record that in the “Need to consult with vendor?” field.

- 6) Verify that the file name and metadata significantly corresponds to the content presented in the file. This ensures that the files were not mixed up, switched, or incorrectly named. (Example: a file that is named John_Smith_May_22_1962 and is supposed to be an interview conducted with Smith on that date should be significantly about or related to John Smith on May 22, 1962. If the file is not related to that data it is possible that the file is incorrectly named or otherwise possess incorrect metadata, and is actually a completely different digitized recording.)
- 7) Make sure that the recording is coming out of the correct amount of speaker channels (for instance, L/R 2 channel stereo is coming out of both the left and right speakers).
- 8) Briefly compare the recording length and quality of the master to that of the access to ensure that the entire recording has been duplicated and that the access copy is a reasonable representation of the preservation master.

Audio Quality Control Procedures:

Using the Archives’ standard Audio QC documentation form and the vendor’s returned digitization project report, examine each returned digital file for quality. Document your findings in the A/V QC documentation form. For each file individually:

- 1) Verify that the file is named correctly according to the projects’ file naming conventions. If it is not, record the correct file name in the QC documentation form.
- 2) Use **MediaInfo** to verify that the file is encoded at the correct technical specifications.
 - a. Audio preservation masters should be: 96kHz 24-bit WAV
 - b. Audio access copies should be: 48kHz 16-bit mp3
- 3) Open the preservation master file **SonicVisualizer** to view the audio waveform. Examine the file’s waveform for anything unusual, such as flat signals or spikes. Significant errors and irregularities in the original should already be documented in the digitization project report provided by the vendor. If anything unusual is encountered listen to the segment and document any occurrences that qualify as an undocumented error. Record any significant issues not addressed by the vendor on the A/V QC documentation form in the “Waveform observation notes” field. If the errors warrant discussing the file with the vendor, record that fact in the “Need to consult with vendor?” field.
- 4) Listen to the first 1:30, a 1:30 of time in the middle of the recording, and the last 1:30, to ensure that the recording is of consistent and good quality comparative to the vendor’s quality summary.
- 5) When listening to the beginning and ending of the recording check for completeness of the file. The file will likely have a relatively natural beginning and ending. A jarring introduction or finale could, in some instances, indicate an incomplete digitization. Remember that archival originals are often raw and incomplete in their original form. If the contextual clues necessitate asking the vendor to check the file against the original record, record that in the “Need to consult with vendor?” field.
- 6) Verify that the file name and metadata significantly corresponds to the content presented in the file. This ensures that the files were not mixed up, switched, or incorrectly named. (Example: a file that is named John_Smith_May_22_1962 and is supposed to be an interview conducted with Smith on that date should be significantly about or related to John Smith on May 22, 1962. If the file is not related to that data it is possible that the file is incorrectly named or otherwise possess incorrect metadata, and is actually a completely different digitized record.)
- 7) Make sure that the recording is coming out of the correct amount of speaker channels (for instance, L/R 2 channel stereo is coming out of both the left and right speakers).
- 8) Briefly compare the recording length and quality of the master to that of the access to ensure that the entire recording has been copied and that the access copy is a reasonable representation of the preservation master.

When finished examining each digital file:

- 1) Name and date the final QC documentation form according to these conventions: av_qc_<collection call number>_YYYY-MM-DD. An example of a correctly named final QC form is:
av_qc_UWMMSS0264_2015-01-21
- 2) Place the project's completed A/V QC documentation form and the vendor's digitization project report in the corresponding collection's digital case file.
- 3) Report any problems with the files to the Archives Department Head or the archivist responsible for A/V materials. They will contact the appropriate parties to resolve any problems and complete the order with the vendor.
- 4) Ensure that the preservation copies are placed in secure deep storage, and that access copies are stored in an accessible location.
- 5) Ensure that the archives has an accessible collection of the order's access copies for patron use in the reading room. If any restricted records were digitized, ensure that those records are segregated from the unrestricted records.
- 6) Examine returned physical records, checking that all media is in its correct storage container, is rewound to the starting position, and is in the condition it was prior to digitization. Return physical records to their correct storage locations. If changes were made to the catalog record indicating that the records were out to digitization, return the catalog record to normal.
- 7) Restrict access to the physical originals, placing restriction notes in the locator database, finding aid, catalog record, and on the physical item. Update the finding aid to direct users to the digital access copies.