

The Electronic Media Review

Electronic Media Group

Volume Three 2015

Papers presented at the Electronic Media Group session of the 41st AIC Annual Meeting, Indianapolis, Indiana, 2013, and the 42nd AIC Annual Meeting, San Francisco, California, 2014.

Jeffery Warda and Briana Feston-Brunet, Managing Editors

Edited by Helen Bailey, Briana Feston-Brunet, Karen Pavelka, and Jeffrey Warda

Volume Three Copyright © 2015
Electronic Media Group
American Institute for Conservation of Historic and Artistic Works
All rights reserved by the individual authors

Layout by Amber Hares
(Original design by Jon Rosenthal, JonRosenthalDesign.com)
Typeset in Trade Gothic LT and Myriad Pro

American Institute for Conservation of Historic and Artistic Works
Washington DC

The Electronic Media Review was published once every two years in print format by the Electronic Media Group (EMG), a specialty group of the American Institute for Conservation of Historic and Artistic Works (AIC), until 2013 and published online only thereafter. *The Electronic Media Review* is distributed as a benefit to members of EMG who held membership during the year of the issue. Additional copies or back issues are available from AIC. All correspondence concerning subscriptions, membership, back issues, and address changes should be addressed to:

American Institute for Conservation of Historic and Artistic Works
727 15th Street NW, Ste. 500
Washington, DC 20005
info@conservation-us.org
<http://www.conservation-us.org>

The Electronic Media Review is a non-juried publication. Papers presented at the EMG session of the AIC Annual Meeting are selected by committee based on abstracts. After presentation, authors have the opportunity to revise their papers before submitting them for publication in *The Electronic Media Review*. There is no further selection review of these papers. Independent submissions are published at the discretion of the EMG Publications Committee. Authors are responsible for the content and accuracy of their submissions and for the methods and materials they present. Publication in *The Electronic Media Review* does not constitute official statements or endorsement by the EMG or by the AIC.



THE CALIFORNIA AUDIOVISUAL PRESERVATION PROJECT: A STATEWIDE COLLABORATIVE MODEL TO PRESERVE THE STATE'S DOCUMENTARY HERITAGE

PAMELA JEAN VADAKAN

National studies on the preservation and access of media holdings by the Council on Library and Information Resources (CLIR) of the Library of Congress as well as a research survey of special collections and archives conducted by OCLC Research Group underscore the magnitude of the challenges facing cultural heritage institutions. Primary source sound and moving image recordings of the 20th century are seriously endangered by physical deterioration, lack of playback equipment, and rapidly advancing format obsolescence. Preserving them, including addressing metadata needs, potential rights issues, and technological complexities of audiovisual materials and the digitization processes, can be intimidating. Few institutions have the staff and resources to begin preservation planning, and very few have in-house facilities to accomplish audiovisual preservation work.

The California Audiovisual Preservation Project (CAVPP) is a preliminary example of how a collaborative model can work as one proactive solution to many of these challenges. It is the first statewide initiative in the country to collaboratively facilitate access and accomplish audiovisual preservation work most individual organizations are unable to undertake. The Project helps libraries and archives move from the analog to the digital age. Perhaps most importantly, it teaches libraries and archives how to help themselves with their audiovisual preservation challenges. Based on best archival practices for moving image and sound preservation, the CAVPP es-

PAMELA JEAN VADAKAN

establishes low-cost, practical, standards to guide partner institutions through the preservation planning process: from collection assessment, selection, description, digitization, and metadata management to quality control, long-term storage, and online access. It also brings to light hidden media collections via the Internet Archive (IA), a repository that is freely available for non-profit and educational use. To date, the California Light and Sound (CLS) collection includes 5,500 previously endangered and historically significant audiovisual recordings, contributed by 108 museums, archives, and libraries across the state.

This session will discuss how the CAVPP is developing a collaborative, increasingly sustainable, statewide audiovisual preservation infrastructure.

Pamela Jean Vadakan
Manager, California Audiovisual Preservation Project
20 Doe Library
University of California, Berkeley
Berkeley, CA 94720
pamelaje@berkeley.edu
(510) 642-4665